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1894  
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# THE DELINEATOR

A JOURNAL

of

FASHION,

CULTURE

and

FINE ARTS.

A GIRL'S LIFE AND WORK AT WELLESLEY, in this Number.

TELEGRAPHY, AS AN EMPLOYMENT FOR WOMEN, in this Number.



PUBLISHED BY

THE

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(LIMITED)

LONDON & NEW YORK.

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# THE DELINEATOR FOR JULY.

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FIGURE No. 2 T.F.—MISSSES' TOILETTE.—  
This illustrates Misses' box-plaited  
Blouse No. 6347 (copyright), price 25  
cents; and Skirt No. 6113 (copyright),  
price 30 cents.

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FIGURE No. 1. T.F.—MISSSES' TOILETTE.—  
This consists of Misses' Waist No. 6345  
(copyright), price 20 cents; and Four-Gored  
Skirt No. 6493 (copyright), price 30 cents.

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# A WATER LILY.



C. WHITNEY. COOMBS.

Andante Tranquillo.

*pp Con sordino*

The piano introduction consists of two staves (treble and bass clef) in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The music is marked *pp* (pianissimo) and *Con sordino* (with sostenuto). It features a gentle, flowing melody in the right hand and a supporting bass line in the left hand.

VOICE.

PIANO.

*rall*

The first system of the vocal and piano accompaniment. The voice part is on a single staff with a treble clef, showing a few notes and rests. The piano accompaniment continues with two staves (treble and bass clef). The tempo is marked *rall* (rallentando).

star on the breast of the riv-er— O mar-vel of bloom and-

The second system of the vocal and piano accompaniment. The vocal line begins with the lyrics "star on the breast of the riv-er— O mar-vel of bloom and-". The piano accompaniment continues with two staves.

grace did you fall straight down from Heav'n

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "grace did you fall straight down from Heav'n". The piano accompaniment continues with two staves.



Out \_\_\_\_\_ of the sweet - est place \_\_\_\_\_

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a half note 'Out', followed by a series of eighth notes: 'of the sweet - est place'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

\_\_\_\_\_ You are

The second system continues the vocal line with a half note 'You are'. The piano accompaniment includes a section marked 'rall dim.' (rallentando, diminuendo) over a series of chords. The vocal line has a fermata over the final note.

white as the thoughts of an An - gel \_\_\_\_\_ Your heart is steeped in the

The third system features a vocal line with the lyrics 'white as the thoughts of an An - gel' followed by a half note 'Your heart is steeped in the'. The piano accompaniment continues with chords and a bass line.

sun \_\_\_\_\_ Did you grow in the gold - en ci - ty \_\_\_\_\_ My

The fourth system features a vocal line with the lyrics 'sun' followed by a half note 'Did you grow in the gold - en ci - ty' and another half note 'My'. The piano accompaniment includes a section marked 'poco rall.' (poco rallentando).



pure my ra - dient one?

*poco accel*

Nay, Nay, I fell not out of

*rit*

*Meno mosso.*

*f*

heav - en None gave me my saint - ly white It

slow - ly grew from the blackness Down in the drea - ry

*rall*



*accel.* *rall*

night. It slow - ly grew from the black - ness

*a tempo.* *accel.* *rall*

Down in the dreary night. From the

*pp*

ooze of the sil - ent riv - er I won my glo - ry and

*rall.*

*poco accel.*

grace White souls fall

*L.H.* *L.H.*

*poco accel.*



not O my poet. They

*L.H.*

*rit.*  
rise to the sweet - est place They

*a tempo.*

fall not they rise

*dim e rall.*  
they rise to the sweet - est place

*dim e rall.* *ppp*



The

## DELINEATOR

IS A MONTHLY MAGAZINE OF

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and Fine Arts.**



**EACH** issue contains over One Hundred Pages of Reading Matter on the Prevailing and Incoming Fashions for Ladies, Misses, Girls and Children, Seasonable Living, the Decoration of the Home, the Care of the Person, the Cultivation of the Artistic Faculties, the Newest Books, and a wide range of General Literature designed both to please and instruct.

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This Premium is allowed only when ordered at the same time with the Subscription, and is subject to the above transportation charge if ordered to be delivered at any point outside our Office.

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FIGURE NO. 1.



FIGURE NO. 2.

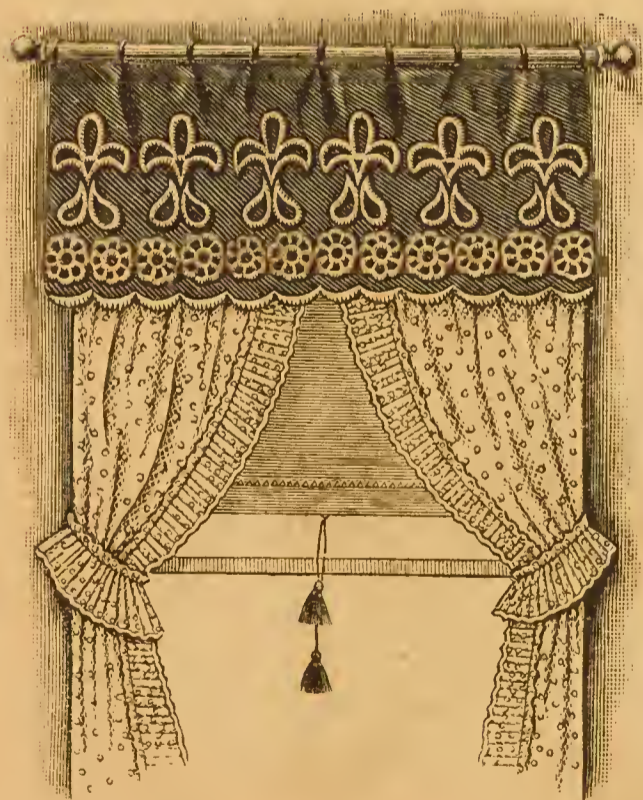


FIGURE NO. 3.

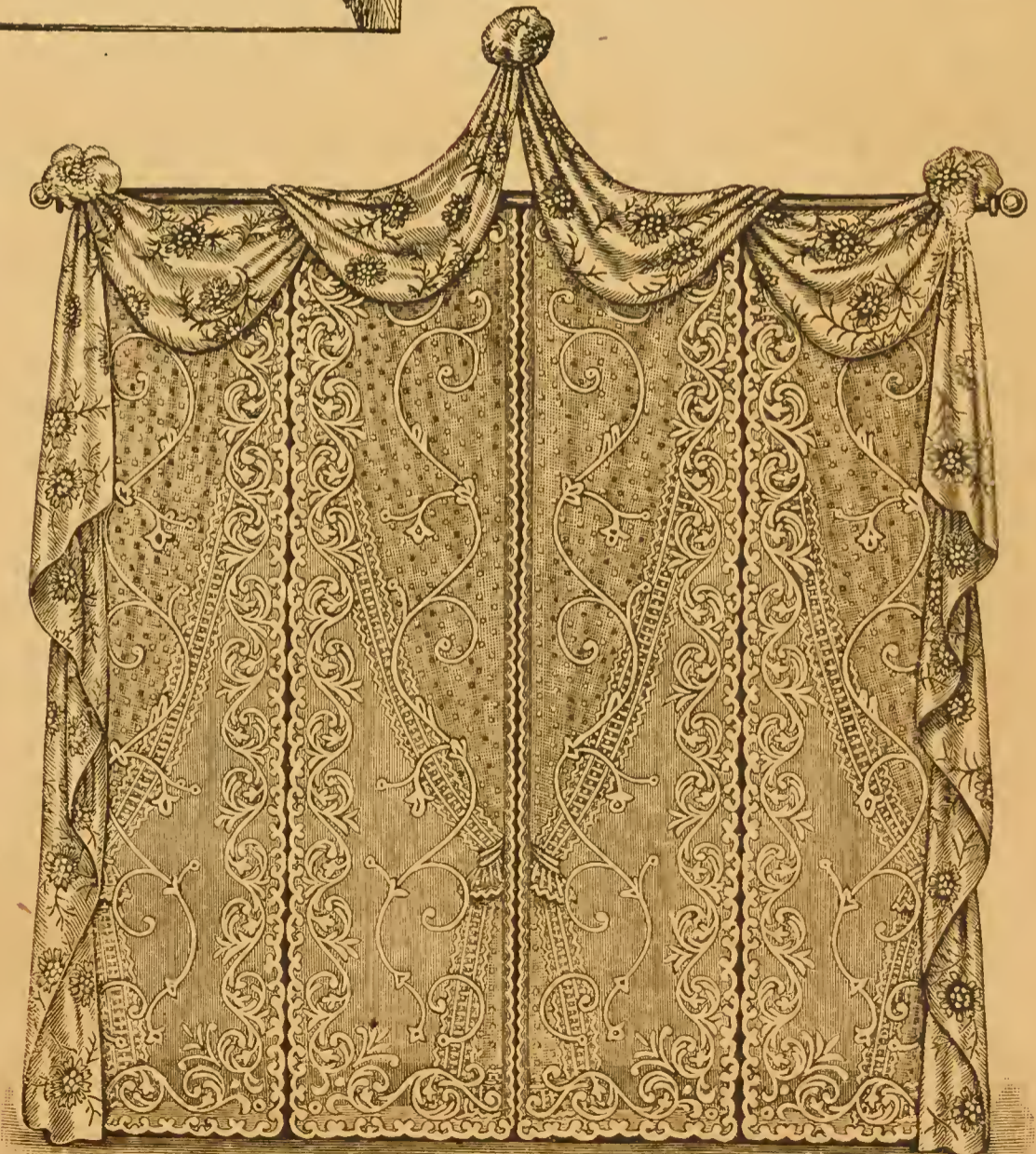


FIGURE NO. 4.

ARTISTIC HOUSE-FURNISHING AND DECORATION.

(For Description see Page 81.)





# Patterns and Publications

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THAT the material reduction recently made in the prices of our Patterns has been generally appreciated as a timely concession to the financial stringency, is clearly shown by the large increase in sales which has taken place since the lower scale of prices went into effect; and this fact is the more gratifying when we

**OUR PATTERNS.** reflect that the step has been an undoubted benefit to a host of women who have lately been compelled to scrutinize their expenditures with unusual care. Many mothers of families who had never before prepared their own or their children's clothing were induced to make an attempt at dressmaking with the aid of

our patterns, and if we may judge from the numerous letters we have recently received, the results have been eminently satisfactory. Our patterns are planned with special regard for the needs and deficiencies of the inexperienced seamstress, so that a woman who has never made a garment can use them correctly and successfully. Each pattern is accompanied by a label, which supplies explicit directions for the cutting, fitting, making and trimming, and also gives the exact quantities of materials in various widths required to make the garment in the desired size, and the amount of garniture needed to decorate it as pictured on the label.

With such reliable guides within easy reach the home dressmaker's task is made a simple and a pleasant one, and the cost of stylish and well-made garments is reduced to a minimum. The modes which are originated by us each month are invariably both artistic and becoming, and are in perfect accord with the latest regulations of Fashion regarding attire for Ladies, Misses and Little Folks. They embody not only the numerous novel fancies of the day which find favor with women who aim to keep fully in touch with la Mode, but also a complete array of more moderate styles that cannot fail to please conservative tastes.

The Butterick Patterns are thoroughly reliable in every respect, being as nearly perfect as the most original and skilful designers and a faultless system of construction and grading can make them; and they are now cheaper than ever before.

Our various fashion publications are invaluable as purveyors of the latest intelligence regarding styles, materials; garnitures, etc.; and at least one of them should be within the reach of every woman who desires to dress well, whether she makes her own garment or not.

**OUR PUBLICATIONS.**

THE DELINEATOR is the best and the cheapest Woman's Magazine published. It contains each month a complete fashion department, in which are illustrations and descriptions of all the newest modes, instructive articles on dress goods, trimmings, head-gear and various other matters pertaining to feminine attire, and illustrated lessons in dressmaking and millinery. An equally valuable and copious department of fancy work is included in each issue, and presents new and original designs for needle-work, lace-making, knitting, tatting, netting, crocheting, etc., accompanied by full instructions for their reproduction. In addition, there are numerous articles by well known writers on the household and its proper maintenance, the care of the person, woman's work, the newest books and other topics of general or special interest.

*The Quarterly Report* and *The Report of Juvenile Fashions*, with their elegant colored Plates of styles, are eminently practical assistants that should be found in every sewing-room. These Plates display figures dressed according to the latest fashions, and the colors, fabrics, garnitures and mode of development are so accurately depicted that every detail may be easily followed.

Another publication that should be available for reference in every household or dressmaking establishment is the *Metropolitan Catalogue of Fashions*, which contains one or more views of every garment for which we publish a pattern, together with the quantities of materials in different widths that are required to develop the garments in the medium size.



THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th Street, New York.





FIGURE NO. 1.—LADIES' CARRIAGE HAT.



FIGURE NO. 2.—LADIES' HAT.



FIGURE NO. 3.—YOUNG LADIES' HAT.



FIGURE NO. 4.—LADIES' TURBAN.

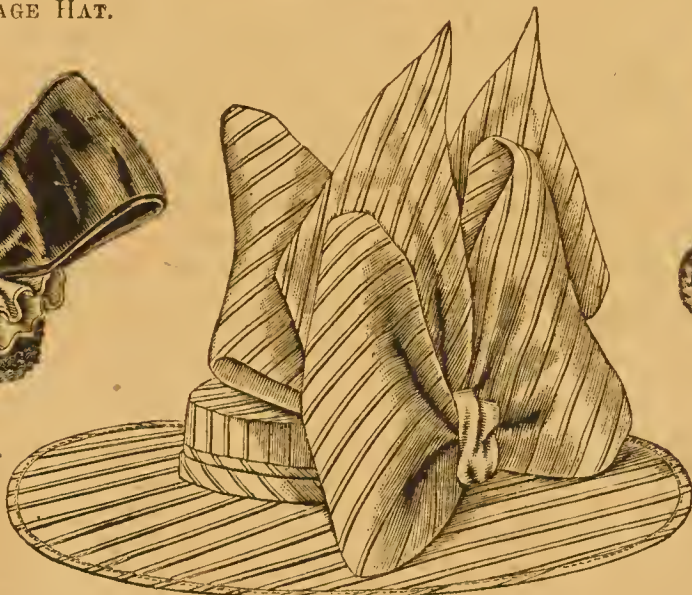


FIGURE NO. 5.



FIGURE NO. 6.

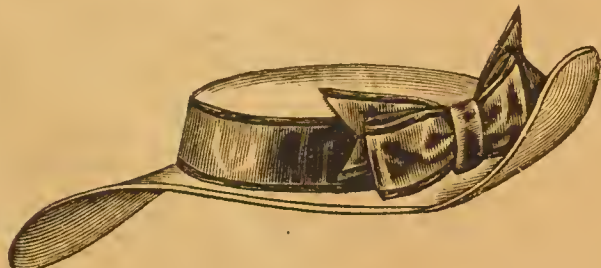


FIGURE NO. 8.



FIGURE NO. 9.—LADIES' LACE HAT.



FIGURE NO. 7.

FIGURES NOS. 5, 6, 7 AND 8.—"LIGHT-AS-AIR" HATS.



FIGURE NO. 11.—LADIES' HAT.



FIGURE NO. 10.—YOUNG LADIES' HAT.

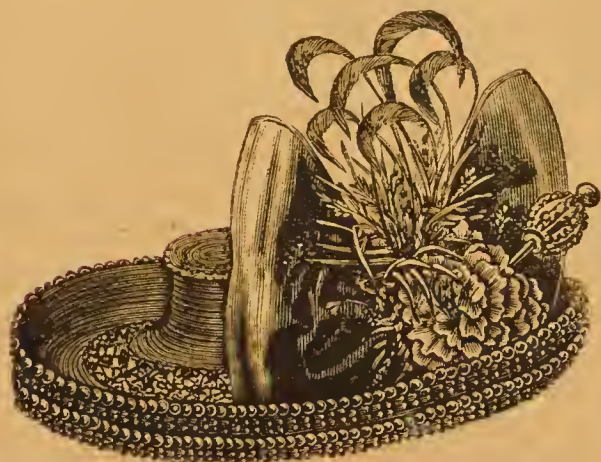


FIGURE NO. 12.—LADIES' SPANISH TURBAN.

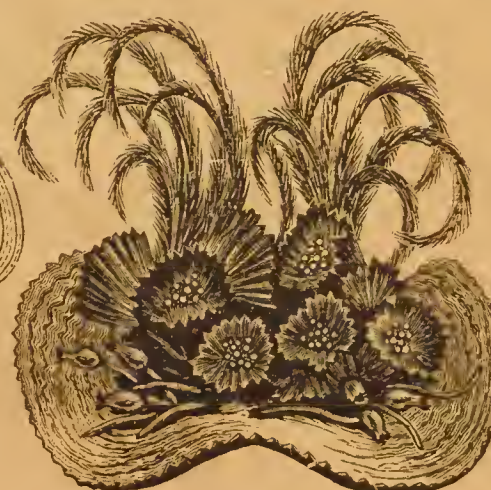


FIGURE NO. 13.—LADIES' HAT.



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FIGURE No. 226 K.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 6977 (copyright), price 25 cents.

**SPECIAL NOTICE.**—To any one sending us \$2.00 for a Subscription to the DELINEATOR and QUARTERLY REPORT, with 20 cents additional to prepay transportation charges, we will also forward a copy of the METROPOLITAN CATALOGUE of the current issue. See advertisements of the DELINEATOR and METROPOLITAN CATALOGUE elsewhere in this issue.





FIGURE No. 1.



FIGURE No. 6.

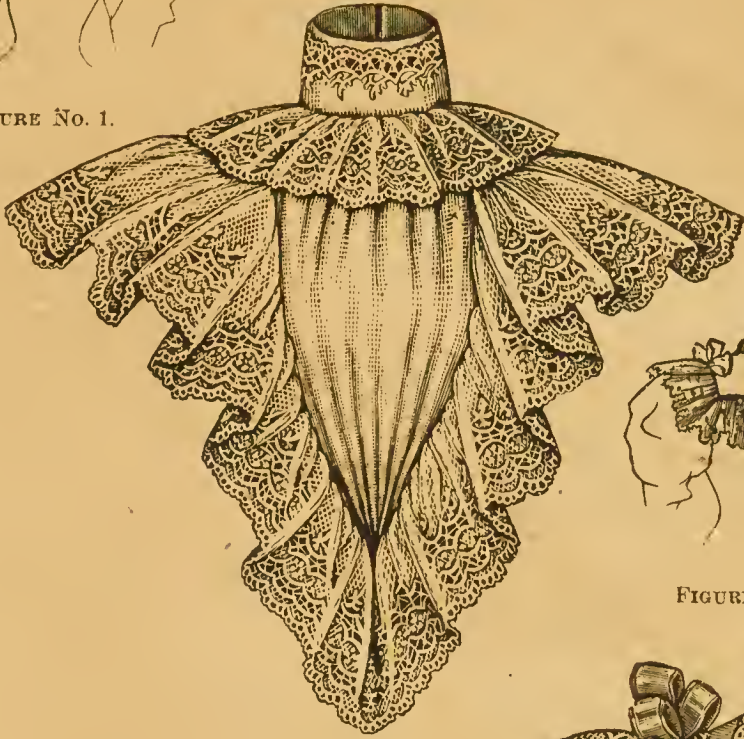


FIGURE No. 2.



FIGURE No. 3.

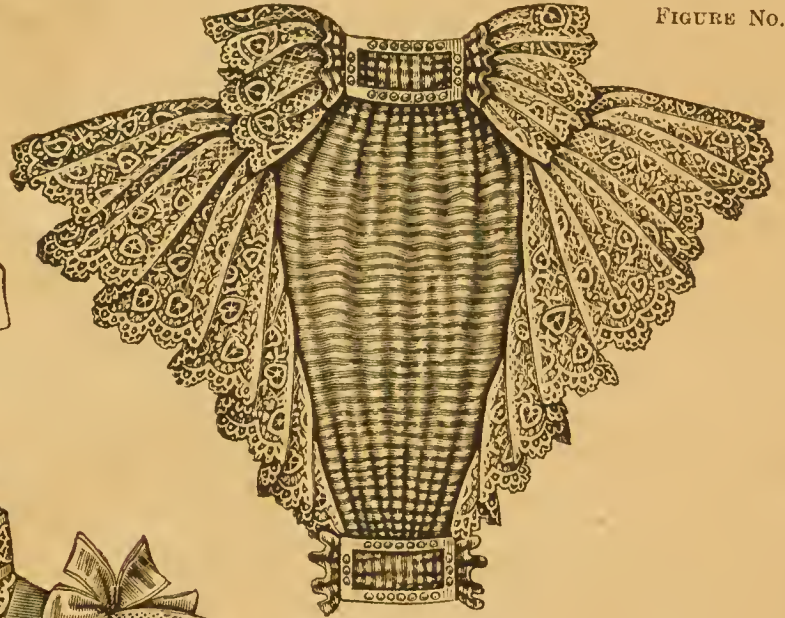


FIGURE No. 5.

FIGURES NOS. 1, 2, 3, 4, 5 AND 6.—(Cut by Pattern No. 744; 3 sizes, small, medium and large; price 10d. or 20 cents.)



FIGURE No. 7.



FIGURE No. 4.



FIGURE No. 12.



FIGURE No. 8.

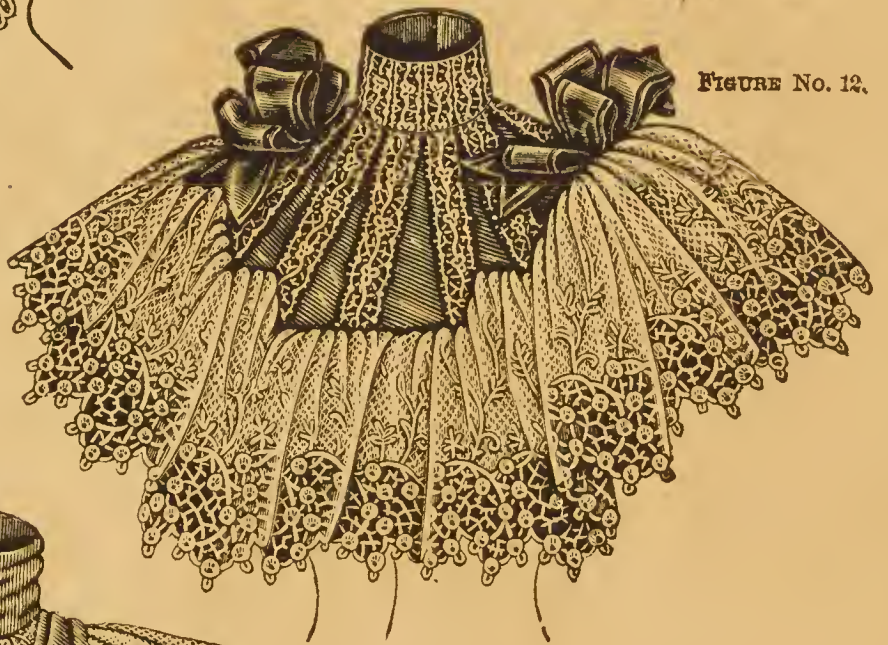


FIGURE No. 11.

FIGURES NOS. 7, 8, 9, 10, 11 AND 12.—(Cut by Pattern No. 743; 3 sizes, small, medium and large; price 10d. or 20 cents.)



FIGURE No. 9.



FIGURE No. 10.





LADIES' MORNING TOILETTE.

FIGURE NO. 214 K.—This consists of Ladies' Blouse-Waist No. 6965 (copyright), price 1s. or 25 cents; and Circular or Bell Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Description see Page 16.)



# The FINEARTIST

VOL. XLIV.

July, 1894.

No. 1.

## Fashions of To-Day.

The yoke idea is variously expressed in many of the new waists.

In one very charming design a yoke is simulated by a succession of vertical puffings located above the bust and at a corresponding depth at the back; and a lengthwise puffing in each sleeve above the elbow, a puffing about the neck, and still another at the bottom render the style both original and generally becoming.

Several spaced rows of shirring produce a yoke effect in another waist, being arranged to follow the outline of the neck.

A jaunty double-breasted basque has a fluted coat back that contrasts strikingly with very short fronts.

A convoluted cape-collar greatly enhances the good style of another graceful basque, harmonizing very attractively with the fluted skirt, which extends to the hips.

The original blouse-waist is suggested by a lately devised waist in which the fulness droops softly in front, but not with the very loose effect noted in the regulation blouse.

Much-frilled peplums lend a dressy air to many blouse-waists, and an especially graceful garment of this class is distinguished by fichu-like surplice-fronts.

Most of the short basques are extended to hip length by rippling skirts, which are cut continuously with the basque portions. The collars are in revers style, necessitat-



FIGURE NO. 215 K.—LADIES' DOUBLE CAPE.—This illustrates Pattern No. 6995 (copyright), price 10d. or 20 cents.

(For Description see Page 16.)

ing the wearing of chemisettes.

The fronts of a new surplice-waist are crossed over the bust in rigid folds, a deep V-opening being formed above.

One of the new plain basques includes a removable rolling collar and revers.

Coat-basques with undulating skirts and reversed double-breasted fronts are as fashionable as they were during the Spring. Chemisettes are usually worn with such garments.

The fulness in the latest *gigot* sleeves for basques is disposed in plaits instead of gathers.

Bretelles and a waved peplum that may be omitted at pleasure are dressy characteristics of a notable blouse-waist.

One of the smartest Eton jackets yet introduced has long, deeply pointed fronts that may be reversed partially or their entire depth, as preferred.

The masculine air of the three-button cutaway coat is agreeably accentuated when the garment is worn with a trim waist-coat.

Short jackets as well as basques may be supplemented by chemisettes.

Rounding fronts distinguish the Tuxedo coat from the reefer or blazer jacket.

Although a certain skirt is composed of six gores and a straight back-breadth, its flare is not unusually great.

Rippling sleeve-caps in a variety of shapes are decidedly in vogue.



## FIGURE NO. 214 K.—LADIES' MORNING TOILETTE.

(For Illustration see Page 14.)

FIGURE NO. 214 K.—This consists of a Ladies' circular skirt and blouse-waist. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown in three views on page 47 of this DELINEATOR. The blouse-waist pattern, which is No. 6965 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 43.

The toilette is here pictured made up for dressy morning wear at fashionable Summer resorts, the material being striped batiste, with ribbon and an effective disposal of lace for decoration. The skirt is a notably graceful example of the circular or bell modes, and has bias back edges joined in a center seam. It is made with very slight fulness at the top of the front and sides, the fulness being collected in gathers or arranged in darts, as preferred. The skirt displays the fashionable flare at the bottom, and is gathered at the back to fall in a succession of organ flutes or *godet* folds that spread in characteristic style to the lower edge. A tablier over-skirt is simulated by a fringe of lace, the gathered upper edge of which is covered with wrinkled sections of ribbon; and the ends of the ribbon meet at the center of the front beneath a dainty bow.

The blouse-waist has surplice fronts gathered slightly at the shoulder edges and crossed in regulation fashion below the bust, the fulness at the lower edges being collected in forward-turning, overlapping plaits. The back is gathered at the top, and the fulness at the waist-line is disposed in two backward-turning plaits at each side of the center. The blouse is arranged upon

very short body-lining shaped by shoulder and under-arm seams and closed with button-holes and buttons at the front; and the fronts of lining are cut away at the top to expose the throat between the flaring edges of the surplice fronts. The blouse is provided with a

double, draped shawl-collar, which is wrinkled by upturning plaits at its center seam and disposed in surplice folds over the bust, the fulness at the ends being collected in forward-turning plaits. The edges of the collar are decorated with frills of lace edging, and the round cuffs which finish the one-seam leg-o'-mutton sleeves are trimmed to correspond. The sleeves are gathered at the top to spread in balloon fashion and break into numerous wrinkles. The blouse is worn underneath the skirt, and the waist is encircled by a ribbon sash, the long, notched ends of which fall low upon the skirt. A band of velvet is worn about the neck.

The toilette is dainty enough to please the most fastidious taste, and will develop handsomely in a variety of fabrics. All sorts of plain, fancy and shaded silk, *erépon*, *challis*, *gingham*, dotted Swiss, *batiste*, *organdy*, etc., are suited to the mode, and lace, embroidery, insertion, ribbon or braid may be used for decoration. A *moiré* sash or a ribbon belt may accompany the toilette.

The large straw hat is faced with silk and trimmed with ribbon, lace and flowers.



FIGURE NO. 216 K.—LADIES' TOILETTE.—This consists of Ladies' Surplice-Waist No. 6978 (copyright), price 10d. or 20 cents; and Four-Gored Skirt No. 6957 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 17.)

## FIGURE NO. 215 K.—LADIES' DOUBLE CAPE.

(For Illustration see Page 15.)

FIGURE NO. 215 K.—This illustrates a Ladies' cape. The pattern, which is No. 6995 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 34 of this magazine.

The cape is one of those dainty top-garments that afford just sufficient protection for cool Summer



evenings and are not too heavy to be carried comfortably upon the arm when not in use. It is here shown made of black lace and changeable satin. The garment is fashionably short, reaching not quite to the waist-line at the front and back. It has a seamless

yoke of changeable satin, to the lower edge of which is joined a ruffle of deep lace that falls in full folds all round from gathers at the top; and the yoke is covered with a ruffle of similar lace, which droops prettily below the gathered upper edge of the lower ruffle. At the neck is a close-fitting standing collar decorated with a standing frill of the satin. A satin ribbon bow consisting of short loops and long ends is placed at the throat, and the closing of the cape is made invisibly at the center of the front. The pattern also provides for a cape having circular ruffles shaped by centerseams, the ruffles being applied smoothly and falling in rolling folds all round.

The cape may be made of broad moiré ribbon and silk to complete a dressy toilette for church, visiting or driving, or it may be developed in lace, accordion-plaited net or chiffon or Loie Fuller silk over plain or shaded taffeta, or in any preferred variety of silk or wool goods, either as part of a toilette or as an independent top-garment. An Incroyable scarf of moiré or satin ribbon and a neck decoration of dainty lace may be added.

The largest straw hat is tastefully trimmed with flowers, a buckle and stylish loops of ribbon.

FIGURE No. 216 K.—LADIES' TOILETTE.

(For Illustration see Page 16.)

FIGURE No. 216 K.—This consists of a Ladies' surplice waist and

four-gored skirt. The waist pattern, which is No. 6978 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 41 of this DELINEATOR. The skirt pattern, which is No. 6957 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown in two views on page 45.

A charming gown for a garden fête is here portrayed made of figured épingeline and striped satin, with the satin and ribbon for decoration. The skirt, which is differently depicted and fully described at figure No. 219 K, unites the two materials, the skirt being made of the satin and the over-skirt of épingeline. The skirt is plainly completed, and the lower edge of the over-skirt is trimmed with a roll of satin knotted at regular intervals. The plaits at the right side of the over-skirt are caught up under three bows of ribbon formed of drooping loops and short, upright ends.

The surplice waist, which has for so long a period been a favorite with woman kind, is made of épingeline. The fronts cross below the bust in characteristic fashion and are snugly fitted by single bust darts; and



FIGURE No. 217 K.—LADIES' TOILETTE.—This consists of Ladies' Blouse-Waist No. 6990 (copyright), price 1s. or 25 cents; and Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Description see Page 20.)





FIGURE NO. 218 K

FIGURE NO. 219 K.

LADIES' TOILETTES.

FIGURE NO. 218 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Jacket No. 6953 (copyright), price 1s. 3d. or 30 cents; Skirt No. 6983 (copyright), price 1s. or 25 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents. FIGURE NO. 219 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Double-Breasted Basque No. 6955 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 6957 (copyright), price 1s. 3d. or 30 cents.

(For Description see Pages 21 and 22.)





FIGURE No. 220 K.

LADIES' OUTDOOR TOILETTES.

FIGURE No. 221 K.

FIGURE No. 220 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque No. 6960 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 6766 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 221 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque No. 6973 (copyright), price 1s. or 25 cents; Over-Skirt No. 6828 (copyright), price 1s. or 25 cents; and Circular or Bell Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 23.)



back of each front edge are laid three forward-turning plaits that flare from the waist-line to the shoulder. Under-arm gores produce a smooth adjustment at the sides and separate the fronts from the broad, seamless back, which presents a smooth effect across the shoulders, while the fulness at the waist-line is collected in three backward-turning plaits at each side of the center. The waist is provided with a lining fitted by the customary darts and seams, and the closing is made at the center of the front. The lining is revealed with chemisette effect between the flaring front edges of the fronts, and the exposed portion is faced with the satin. At the neck is a close-fitting standing collar of the curate order, and at the throat is placed a large fancy bow of *lisse* having a fancy buckle at the center. The two-seam mutton-leg sleeves are mounted on smooth linings and display fashionable fulness above the elbow and a smooth adjustment below; and each wrist is adorned with a twist of the satin knotted at the outside of the arm. The belt encircling the waist is covered with a wrinkled section of the satin and closed at the left side of the front under a large rosette-bow. If desired, the collar and chemisette may be omitted, and the lining fronts turned under or cut away to reveal the throat in a modest V.

Toilettes of this description will make up exquisitely in soft, clinging fabrics, figured crêpon, cashmere, satin-striped challis, light-weight camel's-hair, gloria, batiste, gingham and chambray being especially appropriate. Lace, gimp, insertion, embroidered bands, galloon, passementerie and ribbon are the most approved garnitures; and the belt will frequently be omitted in favor of a satin sash bowed at the back in short loops, and ends that reach to the edge of the skirt. The sleeves may be trimmed with rows of fine insertion applied diagonally, and the lining fronts may

be similarly decorated. If desired, the material may be cut away from under the insertion, the effect being very dainty.

The large straw hat is trimmed with flowers and plaitings of silk.



FIGURE NO. 222 K.—LADIES' TOILETTE.—This consists of Ladies' Puffed Waist No. 6992 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 6926 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 24.)

FIGURE NO. 217 K.—LADIES' TOILETTE.

(For Illustration see Page 17.)

FIGURE NO. 217 K.—This consists of a Ladies' blouse-waist and circular or bell skirt. The blouse-waist pattern, which is No. 6990 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 42 of this DELINEATOR. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 47.

Dark-blue silk and light fancy silk-and-wool suiting are here attractively associated in the toilette, which is suitable for morning calls in town or country. The skirt, which is in the approved circular or bell style, is made of the silk-and-wool suiting and plainly completed. It is differently depicted at figure No. 214 K, where it is fully described.

The waist combines the comfortable qualities of the blouse with the trimness of the more dignified waist, and is rendered fanciful by bretelles and a circular pepulum, although these adjuncts may be omitted when a plainer garment is desired. The full back and full fronts are separated by under-arm gores, and the fulness is becomingly disposed by gathers at the top and plaits at the lower edge, at the center of the back and at each side of the closing, which is made invisibly at the center of the front. To secure a perfectly trim adjustment the

waist is provided with a lining fitted by the customary darts and seams. At the neck is a standing collar decorated with three encir-



cling rows of narrow white ribbon. The one-seam *gigot* sleeves are very large above the elbow and are mounted on linings shaped by inside and outside seams; they are close-fitting upon the forearm, droop and spread gracefully above, and are gathered at the top and along one edge of the seam nearly to the elbow; and each wrist is trimmed with double rows of ribbon finished at the inside of the arm with small rosette-bows of ribbon. A fanciful air is produced by the *bretelles*, which are of great width over the shoulders, where they are gathered, and have tapering ends that extend to the waist-line at the front and back at each side of the plaits. The *bretelles* are edged with lace headed by two rows of narrow white ribbon, and the portions of the fronts exposed between them are adorned just above and just below the bust with curved rows of ribbon disposed in clusters of three; a large rosette-bow of ribbon is placed over each cluster of rows at the closing, and a similar rosette is secured on the collar at the throat. The circular *peplum* produces the admired long-waisted effect, and also gives becoming breadth to the hips; it is in two sections that are joined in a center seam, and it ripples softly all round. The *peplum* is finished with a belt of moderate width, and its lower edge is trimmed with lace headed by two rows of ribbon. Three rows of ribbon encircle the belt, which closes at the center of the front under a large rosette-bow.

The skirt will make up nicely in moiré, satin, fancy silk, rock crêpon, gingham, organdy, mull, dotted Swiss and other fabrics of a similar nature, and it may be decorated with lace, insertion, ribbon or fancy bands. When moiré or fancy silk is selected, a plain finish is to be preferred. The waist may be made of satin, taffeta,

plain or fancy silk, Japanese crêpe, linen lawn, mull, batiste or nainsook, and ribbon, embroidered edging or lace, insertion, gimp,

and fancy-stitched bands will usually be employed for decoration. The fancy hat is made of white lace and trimmed with flowers and a large and a small bow of ribbon.



FIGURE NO. 223 K.—LADIES' COSTUME.—This illustrates Pattern No. 6951 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 26.)

below the waist-line; their lower corners are gracefully rounded, and above the closing they are folded back in broad Restoration

FIGURE NO. 218 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 18.)

FIGURE NO. 218 K.—This illustrates a circular or bell skirt, jacket and chemisette. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 47 of this *DELINEATOR*. The jacket pattern, which is No. 6953 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 35. The chemisette pattern, which is No. 6751 and costs 5d. or 10 cents, is in three sizes, small medium and large, and is otherwise depicted on its accompanying label.

The skirt, which is in the graceful circular or bell style, is here pictured made of dark-brown fancy cheviot. It has bias back edges joined in a center seam, and presents a smooth effect at the front and sides and *godets* at the back. The smooth adjustment at the front and over the hips may be accomplished by darts or gathers, according to the taste and figure of the wearer. The skirt flares moderately at the bottom, and the top is finished with a belt.

The jaunty jacket is cut from biscuit whipcord. It is perfectly conformed to the figure by single bust darts, under-arm and side-back gores and a well curved center seam, and falls in rolling folds below the waist-line. The fronts are deeply lapped and are closed with button-holes and large buttons from the bust to a little



revers which form notches with a rolling collar. The sleeves are inches, bust measure, and may be seen in three views on page 39. very large above the elbow and close-fitting upon the forearm and The toilette is suitable for church, visiting or carriage wear, and is here pictured made up in fancy suiting and moiré, with rosettes of ribbon for decoration. The four-gored skirt of moiré is overhung by a circular over-skirt, which is slightly gathered at the top of the front and sides to secure a perfectly smooth adjustment at these points, and is laid in backward-turning plaits at each side of the seam at the center of the back. The over-skirt reaches to the bottom of the skirt at the back and is a trifle shorter in front, and it is raised at the right side by three upturning plaits taken up just below the hip, the plaits being caught up beneath two rosettes of ribbon. Below the plaits the over-skirt is tacked to the skirt at intervals, this arrangement causing it to fall in long, graduated volutes. A forward-turning plait is made at the top at the left side, and this, together with the upturning plaits, produces pretty wrinkles across the front.

Between the revers of the jacket is tastefully revealed a chemisette of polka-dotted batiste. It has a turn-down collar mounted on a shaped band and is closed at the center of the front with studs. A shallow cape is joined to the collar at the back, and between the flaring ends of the collar is arranged a four-in-hand scarf. The pattern of the chemisette also provides for a Picadilly collar, which is very becoming to slender women and those having long necks. It also includes a pattern for cuffs.

The skirt will make up attractively in fancy silk, moiré, cloth, serge, fancy suiting, cheviot, tweed or crépon, and may be plainly completed or decorated with insertion, lace, plain or fancy braid, passementerie or Persian bands. Skirt trimming is now usually set at the bottom. The jacket, which may be worn with a silk or wash shirt-waist or blouse, will make up handsomely in cloth, serge, melton, camel's-hair, hopsacking, cheviot or fancy Summer coating, and two rows of machine-stitching will provide an attractive finish. The chemisette will usually be made of linen, percale, batiste, lawn, nainsook or fine gingham, and with it may be worn a band-bow or a Windsor or four-in-hand scarf.

The chip hat is fashionably trimmed with flowers and ribbon.

FIGURE NO. 219 K.—LADIES' VISITING TOILETTE.

(For Illustration see Page 18.)

FIGURE NO. 219 K.—This consists of a Ladies' four-gored skirt and double-breasted basque. The skirt pattern, which is No. 6957 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 45 of this DELINEATOR.

The basque pattern, which is No. 6955 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six



FIGURE NO. 224 K.—LADIES' CARRIAGE TOILETTE.—This illustrates Ladies' Sleeveless Jacket No. 7000 (copyright), price 1s. 3d. or 30 cents; and Circular or Bell Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Description see Page 26.)

the skirt. The chemisette may be omitted in favor of a linen chemisette, with which a band-bow of satin may be fashionably worn;

The shapely basque is perfectly adjusted by the customary darts and seams, and its fronts lap and close below the bust in double-breasted style with button-holes and small buttons. Above the closing the fronts are folded back in broad revers which form notches with the rolling collar, and between the revers is jauntily disclosed a chemisette of moiré which is finished with a standing collar to match. The front and sides of the basque extend only a short distance below the waist-line, while the back falls well down upon the skirt, the backs and side-back gores forming graceful curves below the waist-line. The two-seam mutton-leg sleeves are mounted on smooth linings and are close-fitting below the elbow and fashionably full above, the fulness being collected at the top in box-plaits.

The mode will develop exquisitely in plain or fancy silk, silk-and-wool or plain crépon, Japanese crépe, light-weight novelty suiting, gingham, percale or chambray. The skirt will frequently be cut from satin or fancy silk and the over-skirt from crépon, and the back of the basque will be lined with silk matching that used for



or, if preferred, a fancy mull, China or India silk, Loie Fuller silk, or chiffon chemisette may be assumed, according to taste.

The small straw hat is tastefully trimmed with ribbons and flowers.

FIGURES NOS. 220 K AND 221 K.—LADIES' OUTDOOR TOILETTES. (For Illustrations see Page 19.)

FIGURE No. 220 K.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 6960 and costs 1s. or 25 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in three views on page 38 of this DELINEATOR. The skirt pattern, which is No. 6766 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on its accompanying label.

Vieux-rose camel's-hair and moiré are here shown effectively combined in the toilette, and bands of moiré afford a pleasing decoration. The skirt is in five-gored style and is artistically trimmed at the bottom with a band of moiré. It is rendered fanciful by a shawl drapery, which is shaped in circular style and has bias edges joined in a short seam at the center of the back. The drapery falls in a deep point at the center of the front and in two deep points at the back and is quite short at the sides. It is gathered at the top of the front and sides and displays plaits at the back, and the lower edge is trimmed with a band of moiré.

The basque extends to a becoming depth below the waist-line, and the back has a pointed lower outline. A snug adjustment is performed by double bust darts, under-arm and side-back gores and a well curved center seam, and the skirt of the basque, in conformity with prevailing modes, ripples gracefully. The closing is made at the center of the front to just below the waist-line with button-holes and buttons, and below it the fronts flare slightly. At the neck is a close-fitting standing collar which is closed invisibly at the center of the front, and a fanciful air is contributed by revers that stand out broadly over the sleeves and form notches with a rolling collar. The rolling collar and the revers are of moiré, and the revers have tapering ends that meet just below the bust. The

mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth linings; the fulness at the top is collected in box-plaits that produce cross folds and wrinkles to the elbow, below which the sleeves are comfortably smooth-fitting; and each wrist is finished with a band of moiré. The revers and rolling collar may be omitted when a plainer basque is desired.

The toilette will make up stylishly in combinations, such as moiré with camel's-hair, satin with erépon, or Bengaline or *peau de soie* with fancy silk-and-wool novelty suiting. Plain and fancy braid, lace, insertion, gimp, galloon and passementerie are appropriate garnitures, and they may be applied lavishly or sparingly, according to taste.

The sailor hat is banded with ribbon, and a rosette-bow of ribbon is set coquettishly at each side of the front.

FIGURE No. 221 K.—This consists of a Ladies' skirt, over-skirt and basque. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 47 of this DELINEATOR. The over-skirt pattern, which is No. 6828 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on its accompanying label. The basque pattern, which is No. 6973 and costs 1s. or 25 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and is shown differently developed on page 38.

A very stylish toilette is here represented made of poppy-leaf green vicuna and black satin, with a decoration of Kursheedt's Standard black satin milliners' folds. The circular or bell skirt falls smoothly at the front and sides and in rolling folds at the back, and is plainly completed at the bottom, where it presents the fashionable distended appearance.

A graceful feature of the toilette is the over-skirt, which is stylishly known as the Marguerite over-skirt. It is in one section, its bias back edges being joined in a center seam; and it extends almost to the bottom of the skirt all round, except at

the left side, where it is slightly shortened. Four forward and two backward turning plaits are laid at the left side at the top, producing



FIGURE No. 225 K.—LADIES' COSTUME.—This illustrates Pattern No. 6988 (copyright), price 1s. 6d. or 35 cents. (For Description see Page 27.)



sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on page 40 of this magazine. The skirt pattern, which is No. 6926 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.



FIGURE NO. 226 K.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 6977 (copyright), price 1s. or 25 cents.

(For Description see Page 28.)

the effect of a double box-plait that widens all the way down and presents a jabotted appearance at the lower edge. The remainder of the upper edge is gathered, and the gathers are disposed so as to produce a smooth adjustment over the hips and *godet* folds at the back at each side of the center seam. The lower edge of the over-skirt is trimmed with three rows of black satin milliners' folds of graduated width.

The jaunty basque extends but a short distance below the waist-line and presents a rounding lower outline. It is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam, and the gores and backs spread in *volutes* below the waist-line. The fronts lap and close in double-breasted style below the bust with button-holes and buttons, and above the closing they are folded back in broad revers which form notches with a rolling collar of satin. The revers are tastefully faced with satin. Between the flaring edges of the revers is revealed a linen chemisette having a standing collar with slightly bent ends; and with the chemisette a stock scarf is worn. The one-seam mutton-leg sleeves are mounted on smooth linings, are close-fitting upon the forearm and spread in balloon fashion above, the fulness at the top being arranged in upturning plaits. Each wrist is effectively trimmed with a narrow and a wide milliners' fold of black satin.

Dainty gowns may be fashioned in this way from challis, crépon, cheviot, tweed, Lansdowne, gingham, gloria, chambray or batiste, and attractive garniture may be arranged with lace, bands of insertion, embroidered edging, Persian bands, gimp or passementerie.

The hat is of straw, prettily trimmed with ribbon and feathers.

FIGURE NO. 222 K.—LADIES' TOILETTE.

(For Illustration see Page 20.)

FIGURE NO. 222 K.—This consists of a Ladies' puffed waist and five-gored skirt. The waist pattern, which is No. 6992 and costs 1s. or 25 cents, is in thirteen



FIGURE NO. 227 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Coat-Basque No. 6985 (copyright), price 1s. 3d. or 30 cents; and Six-Gored Skirt No. 6994 (copyright), price 1s. or 25 cents.

(For Description see Page 29.)



A charming toilette for a garden party or fête is here portrayed made of white lawn all-over strewn with violet chrysanthemums and trimmed with violet velvet. The fronts of the fanciful waist, which close invisibly at the center, display a series of lengthwise puffs above the bust, and the fulness below is plaited to a point at the center, the plaits flaring becomingly upward and being stayed by tackings to dart-fit-



FIGURE NO. 228 K.—LADIES' WRAPPER.—This illustrates Pattern No. 6972 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 30.)



FIGURE NO. 229 K.—LADIES' BASQUE-WAIST.—This illustrates Pattern No. 6963 (copyright), price 1s. or 25 cents.

(For Description see Page 30.)

ted fronts of lining. The seamless back, which is arranged upon a fitted back of lining, is puffed at the top and plaited to a point at the bottom to correspond with the fronts; and under-arm gores complete the adjustment. The waist is fashionably short and of round lower outline, and the lower edge is trimmed with a plaited girde of velvet in lieu of the puff provided by the pattern. The fanciful sleeve is shaped by an inside seam only and is arranged upon a smooth lining. It is smooth below the elbow, is gathered for a short distance along the top of the seam, and is drawn by two lengthwise rows of shirring from the top to the elbow to form a puff at the center, the fulness at each side of the puff spreading in numerous folds and wrinkles, and the fulness at the top being gathered to stand in picturesque fashion upon the shoulder. At the neck is a close-fitting standing collar trimmed with a plaited section of velvet, the puff provided by the pattern being omitted in the present instance.

The skirt, which introduces one of the season's most decided innovations—the over-skirt drapery—consists of five gores, which are fashionably distended at the bottom and are gathered at the back to fall in stylish *godets*, the front and sides being smooth. The circular over-skirt drapery reveals the skirt prettily at each side, where it is arranged in a box-plait that widens all the way down and produces a jabotted effect at the lower edge. Forward-turning plaits laid in front of the box-plaits dispose the front in soft folds and wrinkles, and closely drawn gathers at the back produce fashionable *volutés* or *godets*. The skirt is decorated at the bottom with tiny frills of the lawn, and a band of velvet trims the lower edge of the drapery.

The toilette is extremely graceful and is peculiarly well adapted to the dainty crépons, vailings, challies and cottons which are offered in such generous profusion



for warm-weather wear. Charming combinations of shades and of textures may be arranged in toilettes of this kind; but, if preferred, a single fabric may be quite as appropriately employed. Figured dotted organdy, Swiss, nainsook or dimity made up over silk, satin or sateen will produce an effective toilette for dressy afternoon wear in the mountains or at the seashore, and garnitures of ribbon, lace or insertion may be lavishly applied.

The fanciful straw hat is tastefully adorned with lace, flowers and ribbon.

FIGURE NO. 223 K.—LADIES' COSTUME.

(For Illustration see Page 21.)

FIGURE No. 223 K.—This illustrates a Ladies' costume. The pattern, which is No. 6951 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and is differently represented on page 30 of this publication.

The attractive features of the modish costume are here shown to advantage in an effective combination of plain mauve and mauve figured white India silk. The skirt, which is of the new five-gored variety and displays the distended effect now considered correct, is overhung by a very graceful over-skirt drapery fashioned in circular style. The drapery reaches to the bottom of the skirt at the front and back and is curved at the sides to reveal the skirt for a short distance. The front of the drapery falls at the top with a gracefully wrinkled effect produced by gathers at the center and backward-turning plaits at each side, these plaits, together with forward-turning plaits in front of the flowing *godet* or funnel folds in which the back is disposed by closely drawn gathers at the top, producing a panier effect on the hips. The lower edge of the drapery is decorated with a fall of novelty lace headed by a band of insertion to match.

The fronts of the fanciful basque are disposed above the bust in soft folds by gathers at the top, and the fulness below is drawn to the center and plaited to a point at the lower edge, the plaits flaring upward and being stayed by tackings to dart-fitted lining-fronts that close invisibly at the center. The seamless back is mounted upon a fitted back of lining and is smooth across the



FIGURE NO. 230 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6962 (copyright), price 1s. or 25 cents; and Circular or Bell Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Description see Page 31.)

shoulders, the fulness below the waist-line is plaited almost to a point at the lower edge, and under-arm gores complete the adjustment. Upon the basque are arranged fanciful bretelles, the upper ends of which meet on the shoulders and stand out broadly upon the sleeves. Their pointed lower ends meet at the lower edge of the basque and their outer edges, which are curved to form blunt points, are followed with insertion. The fronts are decorated between the bretelles with three rows of insertion which diverge downward from the center. The close-fitting curate collar is overlaid with insertion, and a dainty rosette of ribbon is coquettishly placed on each shoulder. The one-seam *gigot* sleeves are voluminous above the elbow and smooth and comfortably close-fitting below, and are arranged upon smooth linings shaped by inside and outside seams. The sleeves are gathered at the top to produce the drooping effect displayed in the newest of the season's modes, and gathers in the upper part along the seam dispose the fulness in a series of cross-folds and wrinkles that spread in balloon fashion. Each wrist is trimmed with a row of insertion applied diagonally, and the lower edge of the basque is decorated with a ribbon sash-tic, the free ends of which fall low upon the skirt.

Charming gowns for dressy wear may be developed by the mode in *crépe*, plain or figured *crépe de Chine*, taffeta, fancy silk or rich satin. All sorts of fashionable woollens of either standard or fancy weave are also adaptable to the style, and the new swivel gingham will be especially effective in a costume of this kind. Lace, embroidery, insertion, braid or ribbon may be chosen for garniture.

The small straw bonnet is trimmed with ribbon and flowers.

FIGURE NO. 224 K.—LADIES' CARRIAGE TOILETTE

(For Illustration see Page 22.)

FIGURE No. 224 K.—This illustrates a Ladies'

sleeveless jacket and skirt. The jacket pattern, which is No. 7000 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and is shown again on page 35 of this DELINEATOR. The skirt pattern, which is No. 6983



and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 47.

A very elegant carriage toilette is here represented made of black armure, moiré antique and lace, with lace and spangled gimp for decoration. The skirt, which is fashionably known as the circular or bell skirt, is made of armure and plainly completed. It falls smoothly at the front and sides and in *godets* at the back at each side of the center seam, which joins its bias back edges.

The sleeveless jacket is one of the latest fancies of la Mode, and is here shown made of moiré antique and lace. It extends to the approved three-quarter depth and is perfectly fitted by single bust darts, under-arm and side-back gores and a curving center seam, and spreads in graceful flutes below the waist-line. The closing is made invisibly at the center of the front, and the closing edges are becomingly curved. At the neck is a standing collar of moderate height, trimmed at the top with an upright frill of lace; and at the throat is an Incredible bow having long ends that are prettily edged with lace. The sleeves of the basque are tastefully revealed beneath the double sleeve-caps. The lower cap is cut from lace and is closely gathered at the top to fall softly over the arm, and the upper cap of moiré antique is in circular style and stands out broadly from the shoulder. The circular cap ripples softly, and its free edges are outlined with spangled gimp. The jacket is lined throughout with taffeta showing old-rose and yellow.

Elegant jackets may be made up by the mode in Bengaline, velvet, satin, armure, fancy silk, cloth, cheviot or silk-and-wool suiting, and rich garniture may be arranged with jet or braid passementerie, lace, plain or fancy braid, insertion, galloon, etc. The skirt may be developed in cloth, moiré, whipcord, épingeline or vicuna, and may be bountifully trimmed with graduated rows of braid, gimp, galloon or passementerie. Rows of fine insertion overlying ribbon of the same or a contrasting color will provide a stylish and tasteful decoration.

The hat is turned up at the front and trimmed with ribbon, quills and flowers.



FIGURE No. 231 K.—LADIES' COSTUME.—This illustrates Pattern No. 6966 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 31.)

FIGURE No. 225 K.—LADIES' COSTUME.

(For Illustration see Page 23.)

FIGURE No. 225 K.—This illustrates a Ladies' costume. The pattern, which is No. 6988 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 32 of this DELINEATOR.

An elegant costume for promenade or visiting wear is here presented, the material selected for its development being figured organdy. The skirt is fashioned in five-gored style and displays fullness only at the back, the shaping of the gores, with the aid of the usual darts, producing a smooth adjustment at the front and sides. The skirt is almost wholly concealed by a graceful Marguerite drapery, which is fashioned in circular style, with bias back edges joined in a center seam. The drapery falls at the back in spreading *godets* from gathers at the top, and is arranged at the left side in a double box-plait and lifted in a Marguerite *pouf*, from among the folds of which loops and long ends of velvet ribbon fall gracefully over the skirt. The slight fullness at the top of the drapery at the front and right side is collected in gathers. The lower edge is decorated with two bands of lace insertion, the organdy being cut away from beneath, and a frill of black net-top is applied to the bottom of the skirt, which is revealed for a short distance at the left side, with attractive results.

The basque-waist is round and fashionably short and is closed invisibly along the left shoulder and under-arm seams. Its front, which is mounted upon a dart-fitted front of lining, is smooth above the bust, and the fullness below is plaited to a point at the lower edge. The back is separated from the front by under-arm gores that secure a close adjustment and is smooth across the shoulders, while the fullness below the waist-line is plaited to a point at the lower edge. The sleeves have large, bell-shaped puffs that reach to the elbow, where they

spread in balloon fashion. The puffs are made with very slight fullness at the top, and the drooping effect thus produced on the shoulders is emphasized by the quaint cape-collar, which may be worn or not, as desired. The cape collar, which is arranged upon a



smooth lining, is gathered to form a series of lengthwise puffs that are quite narrow at the neck and widen gradually to the lower edge. The puffs are separated by bands of velvet ribbon that terminate in butterfly bows at the lower ends, and a frill of net-top lace droops prettily from the lower edge of



FIGURE NO. 232 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Coat No. 6999 (copyright), price 1s. 3d. or 30 cents; Skirt No. 6983 (copyright), price 1s. or 25 cents; and Blouse-Waist No. 6977 (copyright), price 1s. or 25 cents.

(For Description see Page 32.)



FIGURE NO. 233 K.—LADIES' TOILETTE.—This illustrates Ladies' Basque No. 6952 (copyright), price 1s. or 25 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents.

(For Description see Page 33.)

the cape collar. The neck is finished with a stylishly high standing collar that is closed at the left shoulder seam and trimmed with soft folds of organdy. Each wrist is decorated with two encircling bands of insertion, and the lower edge of the basque is covered with a twisted velvet girdle that is closed at the left side under a rosette-bow of velvet. The organdy lace edging, insertion and velvet ribbon may be procured from the stock of the Kurshecht Manufacturing Co.

The mode will make up exquisitely in taffeta, plain, figured or flowered India or China silk, satin-striped challis, embroidered batiste, dotted organdy or any other of the various handsome silks, woollens and cottons devoted to Summer gowns, with lace, insertion, fine embroidery, ribbon or braid, for decoration.

The hat is a novel shape in fancy straw, stylishly adorned with flowers and loops of twisted silk.

FIGURE NO. 226 K.—LADIES' BLOUSE-WAIST.

(For Illustration see Page 24.)

FIGURE NO. 226 K.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 6977 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently displayed on page 40 of this DELINEATOR.

The blouse-waist may accompany a full or gored skirt to complete a stylish toilette for the house or street, and is here shown made of black India silk. It is seamless on the shoulders and is drawn by shirrings at the top to form two pretty puffs that are tacked



to forty-eight inches, bust measure, and is again represented on page 37 of this DELINEATOR. The skirt pattern, which is No. 6994 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 46.

The toilette exemplifies a style that is just now in high favor with the votaries of fashion, and is here portrayed developed in Summer



FIGURE NO. 234 K.—LADIES' TOILETTE.—This illustrates Ladies' Eton Jacket No. 6971 (copyright), price 1s. or 25 cents; and Vest No. 6943 (copyright), price 7d. or 15 cents.

(For Description see Page 33.)

to the closely adjusted body-lining, which is closed at the center of the front. The waist is drawn in trimly to the figure at the waist-line by forward-turning plaits at each side of the closing, which is made invisibly at the center, the fulness drooping in regulation blouse fashion; and the fulness at the back is disposed in backward-turning plaits at each side of the center. The removable peplum falls in pretty, soft folds from a belt which is closed invisibly at the center of the front. A becoming crush collar covers the close-fitting standing collar, its frill-finished ends being closed at the back. The mutton-leg sleeves are shaped by inside seams only and are mounted upon coat linings. They are gathered at the top to present the drooping effect required by prevailing modes, and are also gathered along one edge of the seam to produce a full and much-wrinkled effect at the elbow that contrasts prettily with the smooth adjustment below.

The blouse-waist is decidedly improving to slender figures, and will develop with particularly good effect in Surah, taffeta and numerous other pretty silks. Gingham, percale, chambray, cotton crépon and various other goods of similar texture are also adaptable to the mode, and bands of insertion, ribbon or braid will provide dainty garniture when a simple completion is not admired.

FIGURE NO. 227 K.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 24.)

FIGURE NO. 227 K.—This consists of a Ladies' coat-basque and six-gored skirt. The basque pattern, which is No. 6985 and costs 1s. 3d. or 30 cents, is in fifteen sizes for ladies from twenty-eight



FIGURE NO. 235 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Coat No. 6989 (copyright), price 1s. 3d. or 30 cents; Six-Gored Skirt No. 6994 (copyright), price 1s. or 25 cents; and Vest No. 6398 (copyright), price 10d. or 20 cents.

(For Description see Page 34.)



cheviot. The skirt, which is of the six-gored variety, is also shown at figure No. 235 K, where it is fully described. It stands out with the fashionable flare at the bottom and is wholly devoid of ornamentation, the severe finish peculiar to the tailor modes being considered more elegant for a toilette of this kind.

The coat-basque extends to three-quarter depth and displays moderate ripples at the back. The close adjustment is due to the customary number of darts and seams, and the closing is made in double-breasted style with button-holes and buttons. The fronts are reversed at the top in enormous lapels that meet the rolling collar in notches, and between the lapels is revealed a linen chemisette and satin stock, which are worn in lieu of the chemisette and standing collar provided by the pattern. The sleeves are fashioned in the exaggerated style now so much admired. They are shaped by seams along the inside of the arm and are mounted upon smooth linings, and the fulness at the top is collected in forward and backward-turning plaits at the front and back of the arm, the plaits spreading downward with the popular drooping effect.

The toilette displays the severity of outline which is so becoming to a well proportioned form, and will be especially admired for traveling, shopping and general wear. It will develop attractively in camel's-hair, serge, hopsacking, érépon, tailor cloth and various other materials of seasonable weight; and if the simple completion adopted in the present instance be considered too plain, stylish garnitures of soutache or serpentine braid, galloon, milliners folds of satin or the material, gimp or passementerie may be added.

The high crown of the white straw hat is banded with fancy ribbon, and a ribbon bow with upright ends is placed at the front.

FIGURE No. 228 K.—  
LADIES' WRAP-  
PER.

(For Illustration see  
Page 25.)

FIGURE No. 228 K.

—This illustrates a Ladies' wrapper. The pattern, which is No. 6972 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted made of other materials on page 33 of this DELINEATOR.

An extremely dainty and simple wrapper is here shown made of mauve figured dimity, with lace and ribbon for decoration. The fronts are rendered smooth-fitting at the sides by long under-arm darts, and five forward-turning plaits are laid at the top at each side of the closing, which is made at the center. The back is joined to the fronts in side and shoulder seams, and the fulness is laid in four backward-turning plaits at the top at each side of the center, the plaits falling with the effect of a Watteau. The wrapper is provided with a lining, which is fitted by double bust and single under-arm darts, side-back gores, and a well curved center seam which disappears beneath underfolded fulness. The lining is closed to a desirable depth at the center of the front with hooks and a lacing cord; and it may extend to the bottom of the garment or be cut off to basque depth, the full-length lining being advisable for many fabrics. At the neck is a fanciful turn-over collar, which

presents a pointed lower outline at the center of the back and has widely flaring ends; it is shaped by a center seam, and its free edges are daintily adorned with a frill of lace. Ribbon ties are included in the side seams at the waist-line, and are brought to the center of the front and tied in a bow of loops and long, flowing ends. The full, fanciful sleeves are shaped by inside seams only and are mounted on smooth linings; they are laid in forward and backward turning plaits at the top and also at the outside of the arm far enough above the lower edge to form a frill that is deepest at the outside of the arm. The takings of the plaits above the wrist are concealed by a twist of ribbon, which is bowed at the inside of the arm. The wrapper may be made with a slight train or be cut off to round length, the pattern providing for both lengths.

Exquisite gowns may be developed by the mode in Liberty satin, Bengaline, Ondine, Surah, plain or figured India silk, challis, érépon, cashmere, dimity, batiste, chambray or nainsook, with



6951

Front View.



6951

Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING OVER-SKIRT DRAPERY. (COPYRIGHT.)

(For Description see Page 25.)

lace, embroidery, gimp, passementerie, insertion, feather-stitching, embroidered bands or ribbon for garniture.

FIGURE No. 229 K.—LADIES' BASQUE-WAIST.

(For Illustration see Page 25.)

FIGURE No. 229 K.—This illustrates a Ladies' basque-waist. The pattern, which is No. 6963 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also pictured on page 41 of this DELINEATOR.

A dainty waist for a brunette is here depicted made of shell-pink India silk, with black lace insertion for decoration. It is shaped in low, round outline at the top and presents a pointed lower outline at the center of the front and back. The full back is separated from the full fronts by under-arm gores, and the fulness is disposed in gathers at the top, while at the lower edge it is plaited to a point at the center of the front and back, the plaits being stitched to



position along their outer folds for some distance from the bottom. The fronts are decorated with two rows of insertion applied to follow the outline of the neck. The waist is provided with a lining fitted by the customary darts and seams, and the closing is made with hooks and loops at the center of the front. A graceful feature of the waist is the full puff sleeve, which extends to just below the elbow and is mounted on a smooth lining. The lining is here cut away below the sleeve, which is shirred at the top and turned under deeply at the bottom, where it is shirred far enough from the lower edge to form a frill finish; and a dainty trimming is provided by two rows of black lace insertion, which are disposed on the sleeve to form points on the outside of the arm. A large, many-looped bow of satin ribbon is placed on each shoulder. The pattern provides for long sleeves, a high neck and a standing collar. When the waist is made up with a high neck, it is shirred several times at the top to simulate a shallow, round yoke.

The mode will develop exquisitely in plain or fancy silk, taffeta,

latest modes, and is here represented developed in an effective combination of Scotch cheviot showing a mixture of brown and white, white cloth and plain brown satin. The circular skirt stands out stylishly at the bottom, is smooth at the top of the front and sides and is disposed in full, rolling folds or *godets* at the back. It is decorated at the bottom with a band of white cloth decorated with two rows of *passementerie*.

The *basque* extends a little below the waist-line and displays at the bottom the fluted effect now so generally admired. The faultless adjustment is accomplished by the usual number of darts and seams, and the fronts are reversed above the bust in broad satin-faced lapels, below which the closing is made at the center with hooks and eyes. A cloth chemisette trimmed with curving rows of *passementerie* is revealed between the lapels; it is joined to a shallow back-section and topped with a stylishly high curate collar that is closed at the left shoulder seam. The fronts are deeply notched below the closing and are decorated at their closing edges with large buttons.

The enormous sleeves are of the *gigot* order, with seams at the inside of the arm. They are gathered for a short distance along the upper edge of the seam to produce the much-wrinkled effect now in vogue, and the fulness at the top is collected in forward and backward turning plaits, which spread with a quaint, sloping effect from beneath the deep cape collar. This collar is smooth at the top and flares at the back and upon the shoulders in pronounced ripples or flutes that result wholly from the peculiar shaping, and its smooth ends are overlapped by the lapels, with stylish effect. The cape collar may be omitted, if not admired; and the chemisette may be replaced by a linen chemisette and a four-in-hand scarf.

A jaunty street toilette may be developed by the mode in serge, canvas cloth, hopsacking, etc., in combination with *miroir moiré*, satin, *moiré antique* or some other handsome material of contrasting texture. A single woollen fabric may be employed, if preferred; and *soutache* or *Hercules*

braid, gimp, galloon, *passementerie*, insertion, etc., may be added for garniture, unless a tailor finish of machine-stitching is preferred.

The straw hat is handsomely decorated with ribbon and flowers.



6966

Front View.



6966

Side-Back View.

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

(For Description see Page 36.)

chiffon, Japanese crêpe, crêpe de Chine or embroidered veiling, and trimming may be supplied by lace, insertion, *passementerie*, gimp, galloon or ribbon. A pretty fancy is to encircle the puffs with wide bands of insertion, cutting the material away from underneath.

FIGURE No. 230 K.—LADIES' VISITING TOILETTE.

(For Illustration see Page 26.)

FIGURE No. 230 K.—This consists of a Ladies' *basque* and circular skirt. The *basque* pattern, which is No. 6962 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in four views on page 39 of this magazine. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 47.

The toilette embodies some of the most charming features of the

FIGURE No. 231 K.—LADIES' COSTUME.

(For Illustration see Page 27.)

FIGURE No. 231 K.—This illustrates a Ladies' costume. The pattern, which is No. 6966 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on this page.

The costume is fashioned with a severity of outline which serves to reveal the lines and curves of a good figure most becomingly, and its best features are here shown to advantage in a stylish combination of gray-and-black mixed cheviot and plain black silk. The skirt is a graceful example of the circular modes and presents the





6988

regulation distended appearance at the bottom. It is adjusted smoothly over the hips by the usual darts at each side, and the fulness is drawn well to the back and collected in gathers, from which it falls in full *godets* to the lower edge. Two rows of machine-stitching decorate the skirt a little above the lower edge, and two rows of stitching are made a little above.

The basque is superbly adjusted by the usual darts and seams. The fronts are arranged upon linings that close invisibly at the center, and the final closing is made diagonally at the left side with button-holes and buttons. The basque is lengthened by a fanciful, circular peplum, which is shaped by a center seam, is smooth at the top, and falls all round in organ flutes, between

finish of the tailor modes, it will permit of any fanciful arrangement of lace, insertion, gimp, braid, etc. The mode will develop attractively in any seasonable silk or wool goods, and it may be made up in a combination of shades or textures or in one fabric.

The hat is a becoming shape in gray-and-black fancy straw, trimmed with fancy ribbon and flowers.

FIGURE NO. 232 K.—LADIES' OUTDOOR 'TOILETTE.

(For Illustration see Page 28.)

FIGURE NO. 232 K.—This consists of a Ladies' coat, blouse-waist and skirt. The coat pattern, which is No. 6999 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 36 of this DELINEATOR. The blouse-waist pattern, which is No. 6977 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 40. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches waist measure, and is differently depicted on page 47.

White cloth, gold moiré and pale-blue silk are effectively combined in the development of the toilette. The circular skirt falls smoothly at the front and sides and in *volutes* at the back at each side of the seam which joins its bias back edges.

The blouse-waist of pale-blue silk is both dressy and comfortable. It is loose in effect, but is provided with a lining fitted by the usual number of darts and seams, which causes it to conform perfectly to the figure. The full back and full fronts are in one section, being shaped with only seams under the arms; they are shirred to shallow, round yoke depth at the top, and the closing is made at the center of the front. The fronts droop softly in blouse fashion at the center, and the fulness is collected at the lower edge in forward-turning plaits at each side of the closing. The fulness at the back is drawn down smoothly to the lower edge, where it is disposed in backward-turning plaits at each side of the center. The standing collar is concealed by a crush collar, which closes at the center of the back and displays shirrings and frills at the ends. The one-seam *gigot* sleeves are mounted on smooth linings shaped by inside and outside seams; they are close-fitting be-



6988

Front View.



6988

Side-Back View.

LADIES' COSTUME, WITH REMOVABLE CAPE-COLLAR AND A FIVE-GORED SKIRT HAVING MARGUERITE DRAPERY. (COPYRIGHT.)

(For Description see Page 36.)

low the elbow, and the fulness above is disposed in closely drawn gathers at the top and in a short row of gathers at one edge of the seam just above the elbow. The waist is encircled by a ribbon belt. The pattern provides for a short, gathered peplum finished with a belt, which is here omitted.

which the lower edge forms shapely points. The front ends of the peplum fall evenly at the center of the front, and the lower edge is finished with two rows of machine-stitching. The two-seam *gigot* sleeves follow the outline of the arm below the elbow with comfortable closeness, and are box-plaited at the top to spread picturesquely below double caps, which form deep points on the sleeves and at their ends. The shorter sleeve-caps are finished at their free edges with two rows of stitching; the longer ones are cut from silk, and a silk standing collar is at the neck, its ends being closed at the left shoulder seam.

While the style of the costume adapts it especially to the simple

The coat, which is fashionably known as the Tuxedo or Beatrice coat, opens all the way down to reveal the blouse with vest effect, and is rendered close-fitting at the sides and back by under-arm and side-back gores and a curving center seam, the gores and backs spreading in umbrella fashion below the waist-line. The fronts are rounded in cutaway fashion below the hips and are reversed above



in long, tapering lapels by the rolling collar. The collar and lapels are covered with a facing of gold moiré that is continued down the front edges of the fronts for underfacings. The one-seam mutton-leg sleeves are comfortably smooth-fitting below the elbow and are moderately full above, the fulness being collected at the top in backward and forward turning plaits that fall in pretty, broken curves.

The skirt may be made of any fashionable silken, woollen or cotton fabric, and may be rendered ornate by bands of insertion or frills of lace or embroidered edging. When it is made of heavy wool goods, two rows of machine-stitching applied at deep hem depth from the bottom will prove a desirable finish. Surah, plain or figured India silk, crépon, mull, batiste or nainsook may be selected for the blouse, and the crush collar may be cut from velvet or silk in a contrasting shade. A pretty fancy for slender women is to have the peplum made of lace or embroidered edging. The coat may match the skirt with which it is intended to be worn; or it may be made of cloth, serge, whipcord, tweed or cheviot.

The fancy straw hat is adorned with ribbons and flowers.

FIGURE No. 233 K.—LADIES' TOILETTE.

(For Illustration see Page 28.)

FIGURE No. 233 K.—This illustrates the basque and chemisette of a Ladies' toilette. The basque pattern, which is No. 6952 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 37 of this DELINEATOR. The chemisette pattern, which also includes a cuff, is No. 6751 and costs 5d. or 10 cents; it is in three sizes, small, medium and large, and is differently portrayed on its accompanying label.

Havane tweed and moiré in a lighter shade are here effectively associated in the basque, which is superbly adjusted to the figure by double bust darts, under-arm and side-back gores and a well curved center seam. The skirt of the basque falls in undulating curves, and the fronts are deeply lapped and are closed below the bust with button-holes and buttons. Above the closing the fronts are folded back in broad Restoration revers, which form notches with the rolling collar of moiré; and the revers are attractively faced with moiré. The one-seam *gigot* sleeves are mounted on smooth linings shaped by in-

side and outside seams; they are close fitting upon the forearm and fall in pretty cross folds and wrinkles above, the fulness at the top being laid in forward and backward turning plaits.

The basque pattern provides for a removable chemisette, which is here omitted in favor of the chemisette of figured percale. The fronts of the chemisette extend to below the bust and are closed at the center with studs. The turn-down collar is mounted on a shaped band, which is closed at the throat with a stud; and between its flaring ends is tied a four-in-hand scarf of black satin. A shallow cape is joined to the collar at the back to hold it in place.

The basque may be worn with any style of skirt, and may be

made of satin, silk, cloth, camel's-hair, cheviot, tweed, duck, piqué, percale, etc., with jet, metallic or silk passementerie, fancy bands, lace, insertion, gimp, etc., for decoration. Lawn, piqué, cambric or linen may be chosen for the chemisette, with which a band-bow or four-in-hand or Windsor scarf may be worn.

The crown of the sailor hat is encircled with ribbon and in front are arranged flowers and a ribbon bow drawn through a buckle.



6972

View Showing Round Length.

FIGURE No. 234 K.—LADIES' TOILETTE.

(For Illustration see Page 29.)

FIGURE No. 234 K.—This illustrates the jacket and vest of a Ladies' toilette. The jacket pattern, which is No. 6971 and costs 1s. or 25 cents, is in thirteen sizes for la-



6972

Side-Front View.



6972

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER, WITH A FITTED LINING, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 37.)

dies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 34 of this DELINEATOR. The vest pattern, which is No. 6943 and costs 7d. or 15 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on its accompanying label.

Dark-blue cheviot is the material here selected for the modish jacket, which is fitted by single bust darts and side-back gores. The fronts open all the way down, have sharply pointed lower corners and are reversed at the top in broad lapels, which form notches with the rolling collar and flare broadly beyond it. The voluminous *gigot* sleeves, which are shaped by inside and outside



seams, are close-fitting below the elbows and spread in balloon fashion above, the fulness at the top being collected in fancifully arranged box-plaits. Three small buttons and three simulated button-holes decorate each sleeve on the outside of the arm above the wrist, and all the free edges of the jacket, save the wrist edges, are outlined with silk cord.

Between the front edges of the jacket is effectively revealed the full vest, which is made of pale-blue India silk. It has a full front of silk disposed on a dart-fitted lining-front, and smooth backs of lining closed at the center. The fulness in the front is becomingly drawn to the center by gathers at the top and two rows of shirring at the waist-line, and the front is decorated with slanting rows of black lace insertion. The standing collar and smooth belt are each trimmed with two rows of insertion. If preferred, a crush belt, and a rolling collar that is in two sections may be substituted for the belt and collar here illustrated, both being provided for in the pattern.

The jacket may be made of velvet, silk, cloth, camel's-hair, tweed, serge, flannel, duck, piqué, holland or Marseilles, and may be plainly completed or trimmed with Hercules or soutache braid, gimp, galloon, etc. The vest may be cut from Liberty satin, taffeta, fancy silk, chiffon, embroidered crêpe de Chine or Japanese crêpe.

The straw hat is decorated with ribbon and flowers.

FIGURE No. 235 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 29.)

FIGURE No. 235 K.—This consists of a Ladies' skirt, coat and vest. The skirt pattern, which is No. 6994 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 46 of this publication. The coat pattern, which is No. 6989 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 36. The vest pattern, which is No. 6398 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may also be seen on its accompanying label.

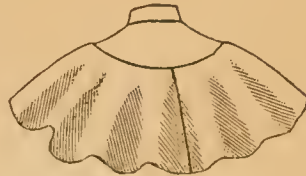
The toilette is one of the

gores—a narrow front-gore, two very narrow gores at each side, and a wide back-breadth. It presents the fashionable flare at the

bottom, and very slight fulness at the top of the front and sides may be disposed in gathers or darts, as preferred. The back falls in gracefully flowing *godet* or funnel folds produced by closely drawn gathers at the top; and the



6995



6995



6995

Front View.



6995

Back View.

LADIES' DOUBLE CAPE. (TO BE MADE WITH CIRCULAR OR STRAIGHT RUFFLES.) (COPYRIGHT.)

(For Description see Page 38.)

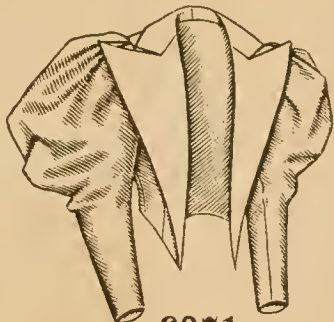
skirt is trimmed above the lower edge with a fanciful arrangement of ribbon knotted at intervals and applied in festoon fashion.

The coat is an extremely natty top-garment, and is here shown developed in fine whipcord. It extends to three-quarter depth and bears a strong resemblance to a man's cutaway coat, being closed at the bust with three button-holes and buttons and rounding below in true masculine fashion. The faultless adjustment is due to single bust darts, the usual gores, and a curving center seam that terminates below the waist-line above stylishly long coat-laps; and the front and sides are lengthened to be of uniform depth with the back by skirt portions that overlap the front edges of the back in well pressed coat-plaits. The fronts are reversed in broad lapels by a rolling collar that meets the lapels in notches, and all the free edges of the coat are finished with a single row of machine-stitching. The one-seam *gigot* sleeves are voluminous at the top, where the fulness is collected in forward and backward turning plaits to stand out with the popular broad effect on the shoulders and spread into wrinkles below. The sleeves are fashionably smooth below the elbow and are each finished in round cuff outline with a row of machine-stitching.

The low-cut vest is made of piqué. Its fronts are fitted snugly by single bust darts and are closed in single-breasted fashion with pearl buttons. The back, which is of lining material, is shaped by the customary center seam, and straps extending from the under-arm seams regulate the fulness at the waist-line. The vest is here made up without a collar, but, if desired, a notched or shawl collar may be added, the pattern providing for both styles, as well as for a high-neck vest with a standing collar. A linen chemisette and a four-in-hand scarf complete the jaunty toilette.

The coat and skirt will make up acceptably in sacking, serge, cheviot, linen cheviot, holland, duck or some similar fabric, and the vest will usually be of cloth, fancy vesting, piqué, etc., in a contrasting color. A perfectly plain tailor method of finish is the most approved for toilettes of this kind.

The fashion will develop stylishly for the country in linen, piqué or duck, and the vest will in that case be developed in figured or



6971

View showing Fronts Reversed to the Edge.



6971

Front View.



6971

Back View.

LADIES' ETON JACKET. (COPYRIGHT.)

(For Description see Page 39.)

smartest of the season's styles for shopping, travelling and general wear. The skirt, which is made of fancy cheviot, consists of six



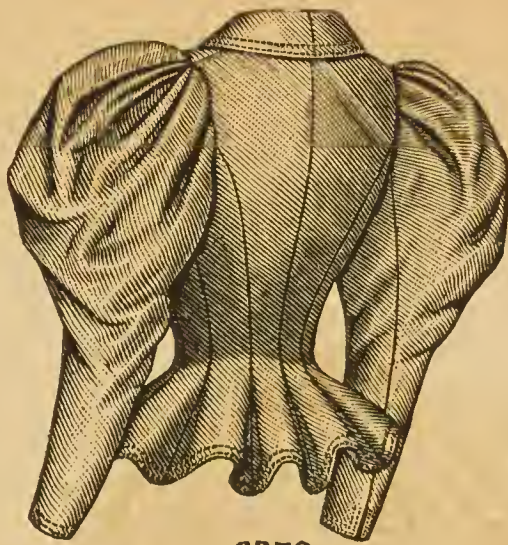
plain piqué or any other washable vesting at present in vogue. Machine-stitching will be the usual method of finish, but washable

ter and sides and in three forward and three backward turning plaits on each hip. A placket is made above the center seam of both the skirt and drapery, and the top of the skirt is completed with a belt.



6953

Front View.



6953

Back View.

LADIES' JACKET. (TO BE WORN WITH CHEMISETTES, SHIRT-WAISTS, ETC.) (COPYRIGHT.)  
(For Description see Page 39.)

gimp or braid may be chosen if a variation from the plain completion be desired.

The low-crowned straw turban is decorated with an Alsatian bow of ribbon and a buckle.

fronts display a triple-pointed effect at the outer edges, those at the back are shaped to form double points and all the free edges are decorated with a band of insertion.

Three bands of similar insertion are arranged upon the fronts in lengthwise rows between the bretelles, the lower edge of the basque is decorated with a twist of velvet and a velvet rosette is placed at the center of the back and at each side of the center of the front. The sleeves, which are of the exaggerated *gigot* order, are shaped by inside seams and arranged upon coat-shaped linings. They are gathered closely at the top and for some distance along one edge of the seam above the elbow, the fulness spreading in balloon fashion at the top and droop-

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING OVER-SKIRT DRAPERY.

(For Illustrations see Page 30.)

No. 6951.—Plain and figured India silk are united in this costume at figure No. 223 K in this magazine, ribbon and novelty lace edging and insertion providing the decoration. The costume is particularly well adapted to the dainty *crépons*, satin-striped challies and vailings which are so well liked for Summer gowns, and is in the present instance portrayed developed in soft

woollen dress goods and velvet. The skirt is of the new five-gored variety, with fulness at the back only and becoming smoothness at the front and sides, the smooth adjustment over the hips being due to darts at each side. It is of fashionable width, measuring three yards and a half at the bottom in the medium sizes, and is overhung by a drapery, which is fashioned in circular style, with bias back edges joined in a center seam. The drapery falls to the bottom of the skirt at the center of the front and also at the back, where it falls in spreading *godets* or funnel folds from closely drawn gathers at the top; it is shortened slightly at the sides to reveal a facing of velvet applied to the bottom of the skirt and is trimmed at the lower edge with a band of insertion. The drapery falls in straight folds at the front and with a draped effect at each side, the fulness at the top being collected in gathers at the cen-



7000

View without Scarf and Full Caps.



7000

Front View.



7000

Back View.

LADIES' SLEEVELESS JACKET, WITH DOUBLE CAPS. (COPYRIGHT.)  
(For Description see Page 40.)

ing with a much-wrinkled effect to the elbow, below which a smooth effect is observed. The wrists are trimmed with two encircling bands of insertion, and a band of insertion covers the stylishly high standing collar.

The mode is extremely graceful and will be especially effective in India or China silk, plain or figured *crépe de Chine* or soft





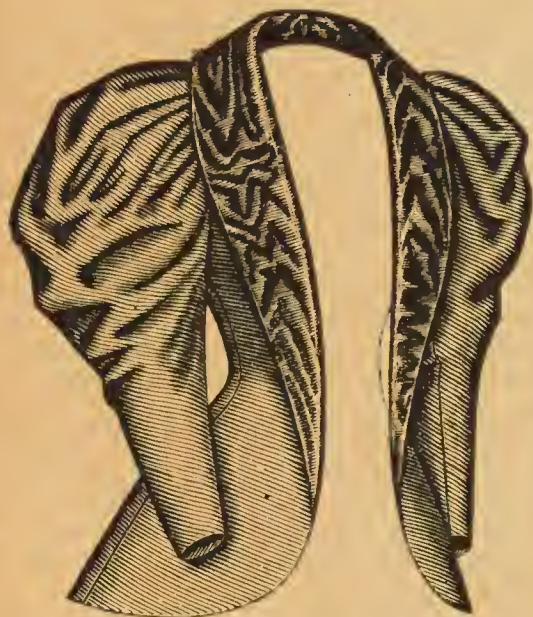
6999  
View Showing Fronts  
Closed.

woollens combined with velvet, moiré antique or *miroir moiré*. Equally modish gowns may be made up in a single fabric, which may be novelty goods in the crinkled, swivelled or open-meshed effects now so fashionable in the standard varieties of silks and woollens. Ribbon, silk or jet gimp, serpentine braid, embroidered or lace insertion may trim the lower edge of the skirt and over-skirt and may be applied to the basque in any becoming way preferred. The costume may be developed in any fabric, and decoration may be

that close at the center. The right front laps to the left shoulder seam, the left front being correspondingly narrow, and the closing is made diagonally at the left side with button-holes and buttons. The basque is lengthened by a deep peplum fashioned in circular style with a center seam. The lower edge of the peplum forms a point at the center of the front and back and two points at each side; it is joined smoothly to the lower edge of the basque, and its shaping causes it to fall in three funnel folds at each side. The *gigot* sleeves, which are shaped by inside and outside seams, are voluminous above the elbow and are arranged at the top in a broad double box-plait between two other box-plaits that are double at their inner folds and single at their outer folds, the plaits producing a sloping effect that is emphasized by double sleeve-caps. The sleeve caps fall upon each sleeve in a deep point and their ends also form points at the front and back of the arm. At the neck is a stylishly high standing collar closed at the left shoulder seam. The peplum and caps are lined with silk.

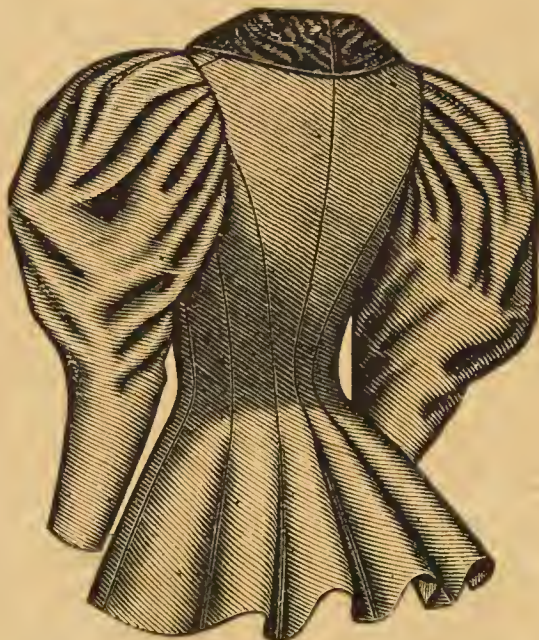
The costume is fashioned in a style that will be very becoming to tall women, and it will make up with equally attractive results in a single fabric or in a combination of materials. *Miroir moiré*, satin, taffeta or Bengaline may be associated with Henrietta cloth, cashmere, hopsacking, momie cloth or serge in a costume of this kind, and if garniture be desired, serpentine braid, gimp, spangled or jet passementerie, insertion, ribbon, etc., may be applied in any way considered most becoming to the figure. A stylish and comfortable costume for travelling may be made up by the mode of light-weight Summer suiting, the free edges of the gown being finished with a row of machine-stitching.

We have pattern No. 6966 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for twelve yards and seven-eighths of material twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or six yards and a fourth fifty inches wide. In each instance four yards and a fourth of silk twenty inches wide will be needed to line the peplum and caps. Price of pattern, 1s. 6d. or 35 cents.



6999

Front View.



6999

Back View.

LADIES' COAT. (KNOWN AS THE TUXEDO OR BEATRICE COAT.) (COPYRIGHT.)  
(For Description see Page 40.)

supplied by ribbon or insertion or edgings of lace or embroidery.

We have pattern No. 6951 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and a fourth of dress goods forty inches wide, with three yards and three-fourths of velvet twenty inches wide. Of one material, it needs twelve yards and seven-eighths twenty-two inches wide, or nine yards and three-fourths thirty inches wide, or six yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

needed to line the peplum and caps. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH REMOVABLE CAPE-COLLAR, AND A FIVE-GORED SKIRT HAVING MARGUERITE DRAPERY.

(For Illustrations see Page 32.)

No. 6988.—By referring to figure No. 225 K in this DELINEATOR,

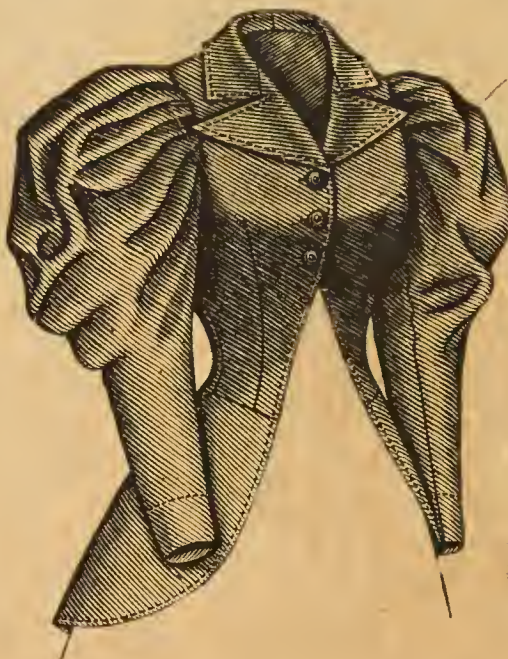
LADIES' COSTUME, WITH CIRCULAR SKIRT AND PEPLUM.

(For Illustrations see Page 31.)

No. 6966.—A handsome combination of gray-and-black mixed cheviot and plain black silk, with a finish of machine-stitching, is shown in this costume at figure No. 231 K in this magazine.

The costume displays a severity of outline which will be preferred by many women of taste to the more fanciful modes. It is here shown developed in Scotch cheviot. The skirt is fashioned in circular style, with bias back edges joined in a center seam, and, like the majority of the skirts in vogue, displays a distended effect at the bottom. The shaping of the skirt and three darts at each side of the center of the front ensure a close adjustment over the hips, and the skirt falls with the graceful effect characteristic of the circular modes. The fulness is drawn to the back by closely drawn gathers and falls in stately *godet* folds to the lower edge, where the skirt measures a trifle more than three yards and a half in the medium sizes. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The close adjustment of the shapely basque is due to double bust darts, under-arm and side-back gores and a curving center seam. The fronts are arranged upon fronts of lining



6989

Front View.



6989

Back View.

LADIES' COAT. (KNOWN AS THE THREE-BUTTON CUTAWAY COAT.) (FOR WEAR WITH BLOUSES, VESTS, SHIRT-WAISTS, ETC.) (COPYRIGHT.)

(For Description see Page 41.)

this costume may be observed made of figured organdy and prettily trimmed with net-top lace, velvet ribbon and lace insertion.



The costume introduces the graceful Marguerite drapery and is here represented made of plain and printed dotted Swiss. The skirt is of the plain Swiss and is fashioned in the new five-gored style; it presents a distended effect at the bottom, where it is moderately wide, measuring three yards and a half in the medium sizes. The front is quite smooth, the close adjustment at the top being effected with the usual darts, and the fulness is massed at the back in *godets* that spread gracefully from gathers at the top. The Marguerite drapery covers the skirt completely at the back and right side, and is fashioned in circular style, with bias back edges joined in a center seam. It is arranged at the left side in a broad double box-plait, and is slightly gathered back of the box-plait and at the front and right side. At the back it is closely gathered to fall in flowing *godets* to the lower edge, and at the left side it is lifted in a Marguerite *pouf* above the knee, the fulness drooping in graceful, irregular folds below. Below the drapery is revealed a frill of printed Swiss arranged upon the skirt. A placket is finished above the center seam of both the skirt and drapery, and the top of the skirt is completed with a belt. Three rows of insertion trim the drapery above the lower edge, and a dainty bow of ribbon consisting of long loops and longer uneven ends falls prettily among the folds below the *pouf*.

The round waist is closed invisibly along the left shoulder and under-arm seams, and is mounted upon a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam. Under-arm gores separate the front from the back, and under fronts that close at the center complete the adjustment. The front is smooth above the bust, and the fulness below is plaited to a point at the center of the lower edge; the fulness below the waist-line of the back is similarly plaited, the plaits flaring upward, and, like those at the front, being stayed by tackings to the lining. The coat sleeves have im-

mensedrooping puffs which extend to the elbow and are made with little fulness at the top and spread in bell fashion below. The wrists are decorated with two encircling rows of insertion. The costume may be worn with or without a deep cape-collar, which, how-

of lengthwise rows of gathers to form a series of puffs that are narrow at the top and widen gradually toward the bottom, this picturesque arrangement being preserved by tackings to a smooth lining, which is shaped in circular style. The cape collar is closed invisibly at the center of the front, and its puffs are separated by sections of ribbon which terminate in loops at the lower ends; its lower edge is decorated with a frill of lace. The upper and lower edges of the standing collar, which is closed at the left side, are trimmed with twisted ribbon, and a twisted girdle of wider ribbon decorates the lower edge of



6985



6985

Front View.



6985

Back View.

LADIES' COAT-BASQUE, WITH REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 41.)



6952



6952

Front View.



6952

Back View.

LADIES' BASQUE, WITH REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 42.)

the waist, its ends being concealed beneath a bow of ribbon placed at the end of the closing. If preferred, the Marguerite *pouf* may be arranged at the right side of the drapery, the pattern providing for either effect.

The costume is quaintly picturesque and will be extremely becoming to youthful figures. It will make up with equally attractive results in organdy, lawn, dimity, dotted Swiss or muslin, cotton *crépon* and all washable soft woollens, such as vailing, albatross, wool *crépon* and flowered or satin-striped challis. Combinations of plain and figured, striped or spotted goods will be decidedly effective in a costume of this kind, and for garniture ribbon or gimp may be used as lavishly as desired.

We have pattern No. 6988 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires fourteen yards and five-eighths of goods twenty-two inches wide, or eleven yards and a fourth thirty inches wide, or eight yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH A FITTED LINING, AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 33.)

ever, imparts an air of quaintness and will be decidedly becoming to slender figures. The cape collar is arranged by means of lengthwise rows of gathers to form a series of puffs that are narrow at the top and widen gradually toward the bottom, this picturesque arrangement being preserved by tackings to a smooth lining, which is shaped in circular style. The cape collar is closed invisibly at the center of the front, and its puffs are separated by sections of ribbon which terminate in loops at the lower ends; its lower edge is decorated with a frill of lace. The upper and lower edges of the standing collar, which is closed at the left side, are trimmed with twisted ribbon, and a twisted girdle of wider ribbon decorates the lower edge of

No. 6972.—Another illustration of this tea-gown, showing it made of figured dimity and trimmed with lace and ribbon, is given at figure No. 228 K in this DELINEATOR.



The wrapper here portrayed made of pink challis and trimmed with feather-stitching combines comfort with elegance. It may be made up with a slight train or in round length, the pattern providing for both styles. The wrapper, to secure a perfectly smooth adjustment, is provided with a lining, which may extend to basque depth or to the edge of the garment, as preferred. The lining is fitted by double bust and single under-arm darts, side-back gores and a curving center seam, an under-folded box-plait being arranged at the center seam below the waist-line. The lining is closed at the center of the front with a lacing cord drawn through eyelets, and by this means the wrapper may be adjusted to the figure as closely or as loosely as desired, a feature that will be appreciated by ladies in delicate health. The wrapper back is laid in four deep, backward-turning plaits at each side of the center; the plaits are tacked to position a short distance from the top, and below they fall in soft, rolling folds to the lower edge with the appearance of a Watteau. The wrapper fronts are laid in five forward-turning plaits at each side of the center, and, like the plaits at the back, are tacked for a short distance from the neck edge and fall gracefully below; they are rendered perfectly smooth-fitting at the sides by long under-arm darts, which are taken up with the corresponding darts in the lining and are closed invisibly to a desirable depth and lapped and tacked below. At the neck is a fanciful collar which has a center seam and presents a pointed lower outline at the center of the back; the collar has widely flaring ends, and its free edges are outlined with feather-stitching wrought in white twisted embroidery silk. The fanciful sleeves are mounted over coat-shaped linings shaped by inside and outside seams; they are very voluminous according to the present modes, and the fulness at the top is collected in upturning plaits. The sleeve falls below the lining with the effect of a frill, which is deepest at the outside of the arm, and is formed by four forward and four backward turning plaits at the outside of the arm, the plaits being held in position by a row of feather-stitching which is carried around the arm.

embroidered edging, Persian bands, gimp, galloon, etc., will afford attractive garniture. The wrapper may also be made of lawn, nainsook, batiste, chambray, French gingham and similar fabrics.

We have pattern No. 6972 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown requires fourteen yards and five-eighths of material twenty-two inches wide, or ten yards thirty inches wide, or seven yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6973

LADIES' DOUBLE CAPE. (TO BE MADE WITH CIRCULAR OR STRAIGHT RUFFLES.)  
(For Illustrations see Page 34.)

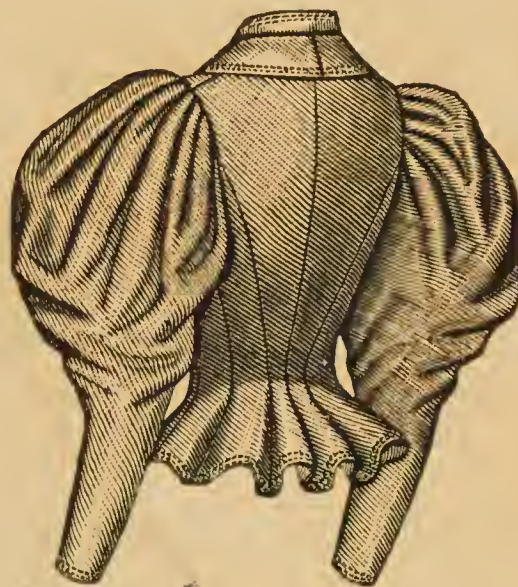
No. 6995.—At figure No. 215 K in this magazine this fashionable cape is shown made of changeable satin and black lace, with satin ribbon for decoration.

The stylish features belonging to the light wrap of the day are embodied in this useful garment, which may be made with circular or straight ruffles, as preferred. In this instance the cape is shown made of watered silk with circular ruffles, and in moiré ribbon with the straight ruffles. The foundation for the ruffles is



6973

Front View.

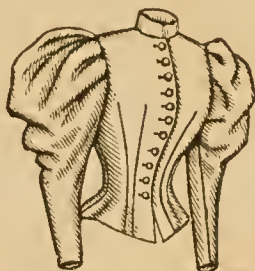


6973

Back View.

LADIES' BASQUE, WITH REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 42.)



6960

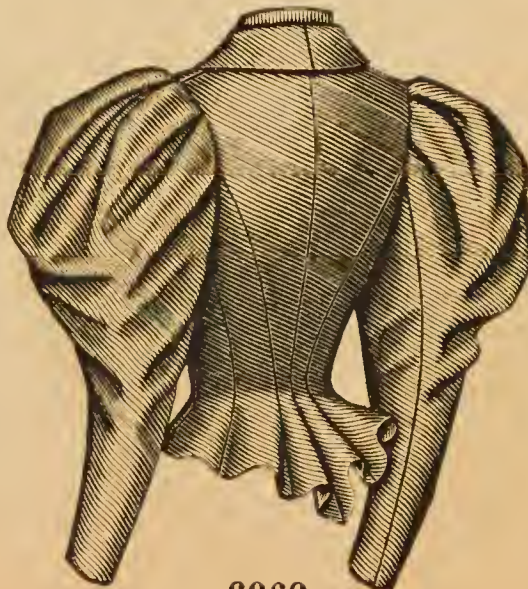
a smooth-fitting, seamless yoke that closes at the center of the front, one ruffle being joined to the lower edge of the yoke and the other arranged to fall from the neck. The circular ruffles are made with a seam at the center and are quite smooth at their upper edges, their stylish waves or undulating curves being altogether the result of their shaping. The straight ruffles are gathered at their upper edge and fall full about the figure. At the neck is a standing collar which supports a deep, standing frill of ribbon, and at the top of the closing is a ribbon bow having flowing ends.

Young ladies will find this a becoming and economical mode, as neither a large amount of ribbon nor of silk will be required; and the effect is extremely youthful and stylish. For the Summer and early Autumn and for day or evening wear the mode is equally appropriate. Velvet may be utilized instead of silk if a heavier wrap be required, but for the current season ribbon or silk will be al-



6960

Front View.



6960

Back View.

LADIES' BASQUE, WITH ROLLING COLLAR AND REVERS (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 42.)

The mode will develop exquisitely in cashmere, camel's-hair, serge, crépon, satin-striped challis, taffeta, plain or fancy India silk, Surah and Liberty satin, and lace,

together satisfactory; and if an airy effect be desired, lace flouncing or net, *point d'esprit*, figured and plain Brussels net or chiffon,



either plain or accordion-plaited, may be laid over the ruffles.

We have pattern No. 6995 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape with straight ruffles needs three-fourths of a yard of plain silk twenty inches wide, with five yards and an eighth of moiré ribbon nine inches wide. Of one material, it requires three yards and a half twenty-two inches wide, or three yards and an eighth either forty-four or fifty-four inches wide. The cape with circular ruffles needs three-fourths of a yard of plain silk twenty inches wide, with two yards and five-eighths of moiré twenty inches wide. Of one material, it calls for three yards and an eighth twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

The mode will make up attractively in cloth, serge, hopsacking, etc., to accompany a full or gored skirt of similar material and a silk blouse, shirt-waist or vest. It will develop fashionably in linen, duck, holland, Galatea, piqué and the other washable goods that are now employed for jackets of this kind. Facings of contrasting goods may be added, and a simple completion will be most appropriate. Narrow silk, mohair or soutache braid or ribbon may be used for trimming if a plain finish is not desired.

We have pattern No. 6971 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket of one material for a lady of medium size, will call for four yards and an eighth twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6955

LADIES' ETON JACKET.

(For Illustrations see Page 34.)

No. 6971. — This jacket is shown made of navy-blue chevriot and trimmed with cord and buttons at figure No. 234 K in this DELINEATOR.

The Eton modes retain the favor accorded them last season and are now, as they were then, a prominent feature of outing or *négligé* toilettes. This jacket, which is the

latest of the Eton modes, is here represented made of French *faillie*. It extends to the waist-line at the back and sides and its half close-fitting fronts are deepened to form decided points at their lower front corners. The simple adjustment is accomplished by single bust darts and side-back gores, the back being made without a center seam. The fronts may be reversed to the bust or all the way down in lapels, which meet the rolling collar in notches, both effects being shown in the illustrations. The enormous *gigot* sleeves are shaped by seams along the outside and inside of the arm; they are sufficiently wide below the elbow to slip on easily over the full sleeves of the fashionable blouse, and they spread above into countless soft folds and wrinkles, the fulness at the top being collected in a broad triple box-plait arranged between two



6955

Front View.



6955

Back View.

LADIES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISSETTE. (COPYRIGHT.)

(For Description see Page 43.)



6962

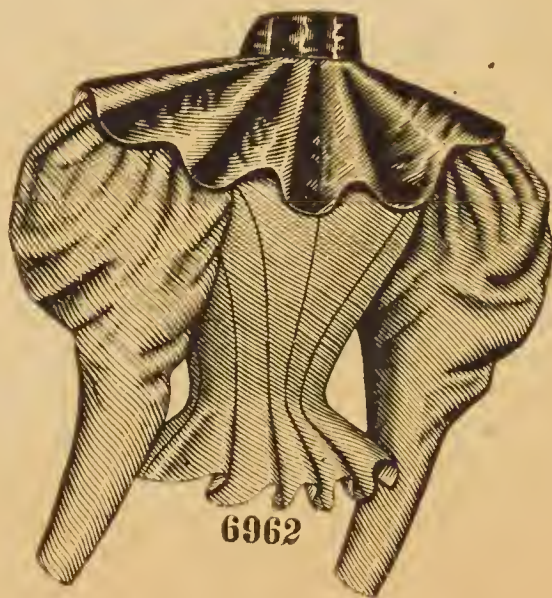


6962



6962

Front View.



6962

Back View.

LADIES' BASQUE, WITH CAPE COLLAR AND CHEMISSETTE (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 43.)

narrower box-plaits that are double at their inner and single at their outer folds. All the edges of the jacket are plainly completed.

folds and single at their outer folds. All the free edges of the jacket are finished with two rows of machine-stitching.

LADIES' JACKET. (TO BE WORN WITH CHEMISSETTES, SHIRT-WAISTS, ETC.)

(For Illustrations see Page 35.)

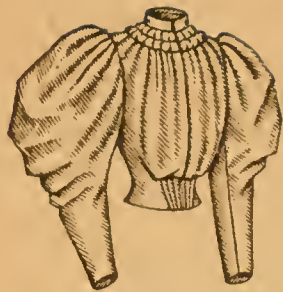
No. 6953. — At figure No. 218 K in this magazine this jacket may be seen made of whipcord and plainly completed.

The jacket is extremely jaunty and is here portrayed made of dark-gray cloth and finished with machine-stitching.

It is snugly adjusted to the figure by single bust darts, under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrella folds below the waist-line. The fronts are widely lapped and have rounding lower front corners, and the closing is made from the bust to a little below the waist-line with button-holes and white pearl buttons. Above the closing the fronts are folded back in

broad Restoration revers, which extend in points beyond the rolling collar. The *gigot* sleeves are shaped by inside and outside seams, the outside seams terminating a little above the lower edge; they are close-fitting on the forearm and are fashionably full above the elbow, and the fulness at the top is collected in three box-plaits, the middle box-plait being triple, while the other two are double at their inner





6977

View without Peplum and  
Crush Collar.

The mode is particularly stylish when made up in the various shades of covert suiting, and when this material is used the collar and lapels may be inlaid with silk or velvet after the manner of a man's coat. The jacket may also be of cheviot, tweed, serge and the fashionable light-weight cloakings, and a simple finish is most elegant. A lining of changeable silk will prove a great improvement to a jacket of this kind.

whipeord and camel's-hair, and they may be richly trimmed with jet, metallic or silk passementerie, lace, insertion or fancy bands. A striking jacket for a brunette intended for carriage wear was made of red broadcloth lined with pink silk; the jacket and circular caps were all-over covered with black soutache braid applied in a vermicelli design, and the deep, gathered caps of black Margot lace. A frill of similar lace of narrower width formed a charming neck-completion, and the Ineroyable bow was omitted in favor of a deep jabot of Margot lace.

We have pattern No. 7000 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires five yards and five-eighths of material twenty inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty-four inches wide. In each instance two yards and five-eighths of lace flouneing seventeen inches wide, and two yards and a half of ribbon nine inches and a fourth wide will be needed. Price of pattern, 1s. 3d. or 30 cents.



6977

Front View.



6977

Back View.

LADIES' BLOUSE-WAIST, WITHOUT A SEAM ON THE SHOULDER AND WITH REMOVABLE PEPLUM AND A FITTED LINING. (COPYRIGHT.)

(For Description see Page 43.)

We have pattern No. 6953 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket calls for five yards and five-eighths twenty-two inches wide, or three yards forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SLEEVELESS JACKET, WITH DOUBLE CAPS.

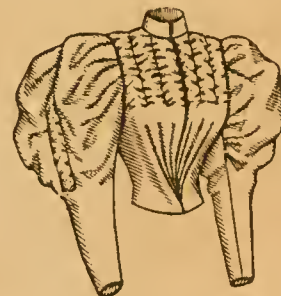
(For Illustrations see Page 35.)

No. 7000.—Moiré antique and lace are united in this jacket at figure No. 224 K, lace and gimp providing the decoration.

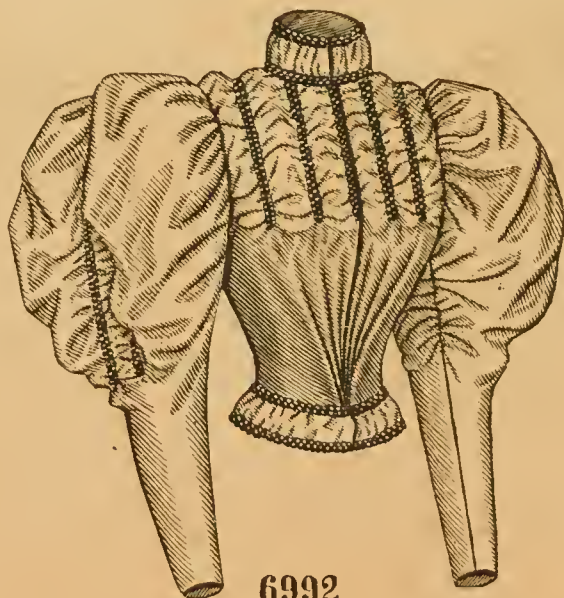
The jacket is here portrayed made of black watered silk and a handsome quality of black lace. It is one of the pronounced novelties of the season, and may be assumed for driving, promenade and reception wear. The jacket extends well below the hips and is perfectly fitted by single bust darts, under-arm and side-back gores and a curving center seam, the gores and backs spreading gracefully in flute-like folds below the waist-line. The closing is made invisibly at the center of the front. At the neck is a standing collar decorated at the top with a box-plaited frill of lace, which is drawn down at the throat and tacked to the Ineroyable scarf of watered silk, the long ends of which extend to the bottom of the jacket and are finished with deep frills of lace. The garment is made up without sleeves, and falling from the arms' eyes are deep, gathered caps of lace, which reach almost to the elbows and are made sufficiently full to stand out well from the dress sleeve. These caps are topped by circular caps of moiré, which are very narrow under the arm and are of great width on the outside, where they fall in undulating curves which result solely from their shaping. The circular caps and jacket are lined with silk. When a plain garment is desired, the gathered caps may be omitted, as shown in the small illustration.

Very elegant jackets may be developed by this mode in velvet, brocade, satin, fancy silk, the different varieties of moiré, cloth,

producing the fashionable *godets* or flutes that spread gracefully over the full skirts in vogue. The collar rolls deeply at the back and is covered with a facing of moiré, which is continued down the reversed portions of the fronts and to the lower edges of the fronts for under-facings; and the fronts round gracefully toward the back. The one-seam *gigot* sleeves are sufficiently wide to slip on easily over the full sleeves of the waist, and display the fashionable droop on the shoulders. They are smooth below the elbow, and the fulness at

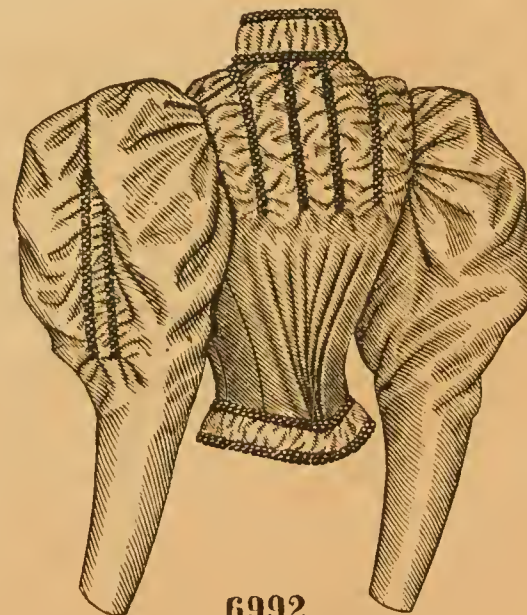


6992

View without Collar and  
Waist Puffs.

6992

Front View.



6992

Back View.

LADIES' PUFFED WAIST. (COPYRIGHT.)

(For Description see Page 44.)

the top is collected in forward and backward turning plaits, which flare and produce a much-wrinkled effect above the elbow.

LADIES' COAT. (KNOWN AS THE TUXEDO OR BEATRICE COAT.)

(For Illustrations see Page 36.)

No. 6999.—This stylish coat is pictured made up in a handsome combination of white cloth and gold moiré at figure No. 232 K in this magazine.

The coat is a variation of the popular blazer, and is known as the Tuxedo or Beatrice coat. It extends to fashionable depth, introduces flaring *godets* and is here portrayed developed in tan cloth and brown moiré. The loose fronts are reversed by a rolling collar and may be open all the way down or closed at the waist-line, as shown in the engravings. The back is handsomely conformed to the figure by under-arm and side-back gores and a curving center seam, the shaping of the back and gores below the waist-line pro-

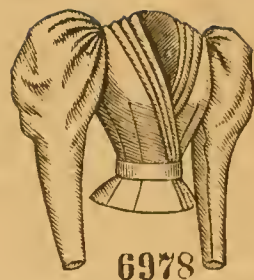


The coat will make up stylishly in cloth, hopsacking, serge and various other coatings, with facings of the same or a contrasting fabric. Cotton cheviot, Galatea, duck and the numerous other washable goods that are now used for outing and *négligé* toilettes are also adaptable to the mode, and a plain tailor finish will be most appropriate. The coat may accompany a full or gored skirt and a blouse, shirt-waist or vest.

We have pattern No. 6999 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires two yards and a half of cloth fifty-four inches wide, with one yard of moiré twenty inches wide. Of one material, it needs six yards and an eighth twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

For ordinary wear a coat of this kind may be made up in an inexpensive variety of cloth or cheviot, while for dressy occasions tailor cloth, English cloaking or some equally fashionable coating fabric may be chosen. A lining of striped changeable taffeta may be added, and a tailor finish will be the most appropriate mode of completion.

We have pattern No. 6989 in thirteen sizes for ladies from twenty-eight to forty-

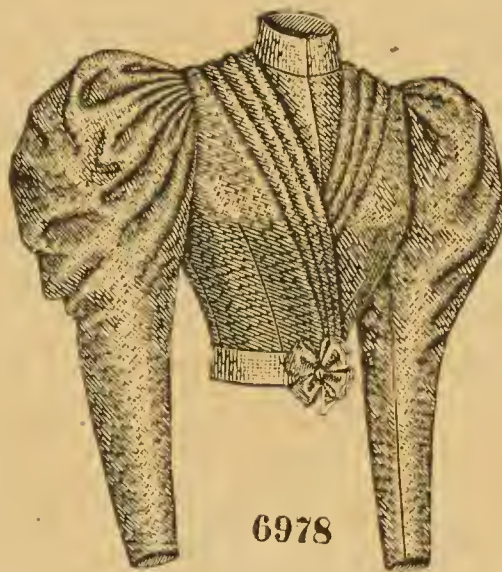


6978

LADIES' COAT. (KNOWN AS THE THREE-BUTTON CUTAWAY COAT.) (FOR WEAR WITH BLOUSES, VESTS, SHIRT-WAISTS, ETC.) (For Illustrations see Page 36.)

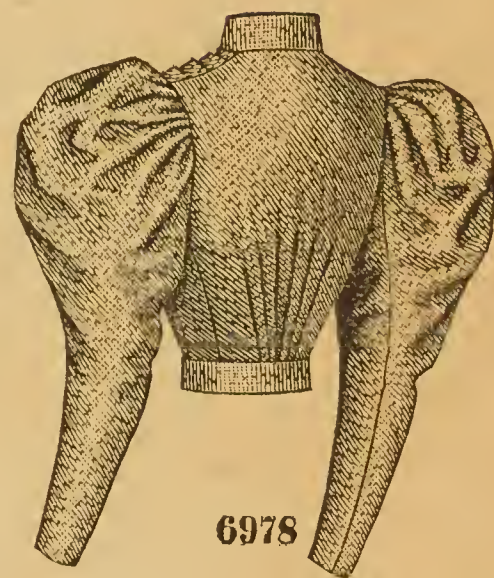
No. 6989.—This coat forms part of the stylish toilette shown at figure No. 235 K in this magazine, where it is pictured made of whipcord and finished with machine-stitching.

A natty top-garment to be made up independently or as part of a Summer toilette of tailor cloth or cheviot is here portrayed developed in cloth and finished in tailor style with machine-stitching. The coat, which is known as the three-button cutaway coat from its resemblance to the masculine garment of that name, extends to the popular three-quarter depth and is fitted with sufficient closeness to reveal the lines and curves of the figure in a graceful manner. The adjustment is due to single bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waistline above long coat-laps. The front and sides of the coat are lengthened to be of uniform depth with the back by skirt portions, which are joined to the back in seams that are concealed beneath coat-plaits that are each marked at the top with a button. The fronts are in cutaway style and are reversed at the top in lapels that meet the rolling collar in notches; they are closed at the bust with three button-holes and buttons, and then flare with a graceful curve toward the back. The *gigot* sleeves, which are shaped by seams along the inside of the arm, are smooth and comfortably close below the elbow, and are voluminous at the top, where they are arranged in forward and backward turning plaits that produce the fashionable slope at the top and flare below in numerous



6978

Front View.



6978

Back View.

LADIES' SURPLICE-WAIST, WITH FITTED LINING (PERFORATED FOR V NECK IN FRONT). (COPYRIGHT.)

(For Description see Page 44.)

ty-six inches, bust measure. To make the coat for a lady of medium size, requires five yards and a half of material twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT-BASQUE, WITH REMOVABLE CHEMISSETTE.

(For Illustrations see Page 37.)

No. 6985.—This stylish basque may be seen made of light Summer cheviot at figure No. 227 K in this *DELINEATOR*.

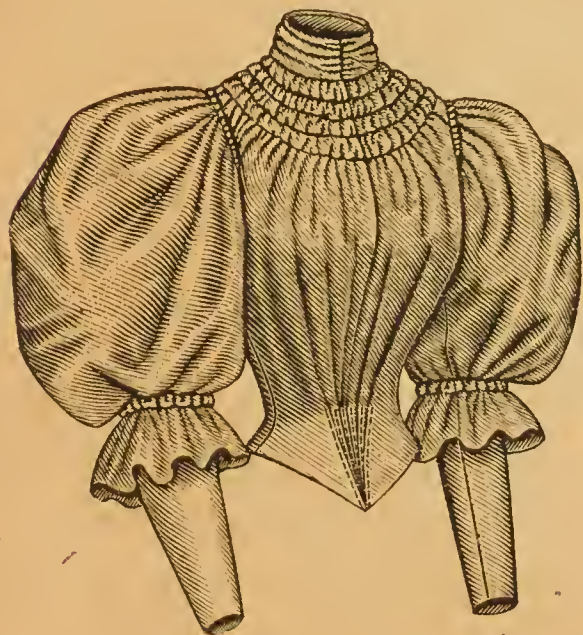
The coat-basque, which is exceptionally elegant and may be worn becomingly by tall and short women, is here pictured made of Havane dress goods and finished in true tailor style with machine-stitching. It spreads in umbrella fashion below the waistline, and its perfectly smooth adjustment is accomplished by double bust darts, under-arm and side-back gores and a well curved center seam. The fronts lap and close in double-breasted style with button-holes and buttons from the bust to the waistline, and above the closing they are folded back in large Robespierre revers which stand out well over the sleeves. The revers form notches with a rolling collar, and between the revers is effectively displayed a short chemisette, which is closed at the center of the front with tiny buttons and button-holes. The removable chemisette is shaped by short seams on the shoulders, the back resembling a shallow, round yoke; it is finished with a close-fitting standing collar, which is of becoming height and closed invisibly at the center. The *gigot* sleeves are shaped by inside seams only, and, according to the present styles, are very smooth-fitting on the forearm and voluminous above, the fulness at the top being collected in six forward and six backward turning plaits at each side of the center. The sleeves are provided with linings shaped by inside and outside seams, and each wrist is finished with a single row of machine-stitching. The remaining free edges of the basque are followed by a single row of machine-stitching. The chemisette may be omitted, as shown in the small illustration.

Very smart basques are made up in this way of cloth, plain and rough-surfaced camel's-hair, tweed, serge, cheviot and fancy mixed



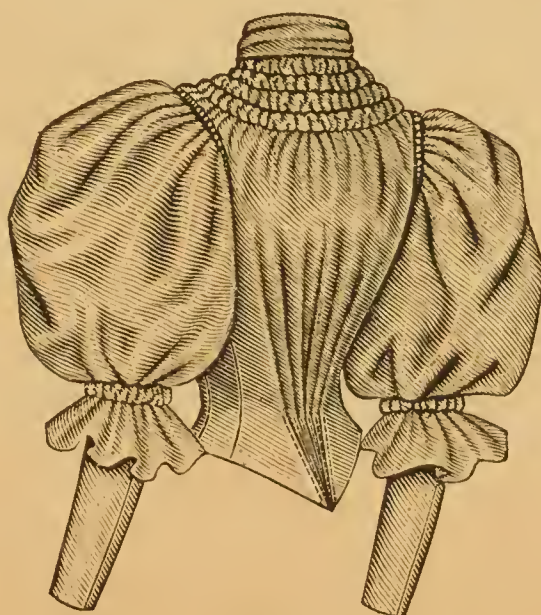
6963

View Showing Low Neck and Elbow Sleeves.



6963

Front View.



6963

Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 44.)

fold and wrinkles. Round cuffs are outlined with a single row of machine-stitching, and a row of stitching finishes all the free edges.



suitings. They are usually plainly completed, and the chemisette may match the basque or be cut from fancy vesting. Many women substitute a linen chemisette for the one provided by the pattern, and with it a band-bow or a four-in-hand scarf is worn.

We have pattern No. 6985 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the basque requires ten yards of material twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or five yards and a half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

#### LADIES' BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 37.)

No. 6952.—A stylish combination of Havane tweed and lighter moiré is shown in this basque at figure No. 233 K in this DELINEATOR.

The chemisette revealed between the broad revers and the ripple effect below the waist are attractive features of the basque, which is here shown made of pearl-gray Summer suiting, with a row of machine-stitching for a completion. The basque is comfortably fitted to the figure by double bust darts, under-arm and side-back gores and a curving center seam, the ripple effect below the waist-line being wholly the result of the shaping. The fronts lap in double-breasted style and close at the left side below the bust with button-holes and three large bone buttons. Above the closing the fronts are folded back to form pointed revers that extend a short distance beyond the rolling collar. The chemisette has a short cape back and closes at the left shoulder; it is topped by a standing collar. The *gigot* sleeves are shaped by one seam and are mounted on coat-shaped linings; they fit the forearm closely, the ample fulness at the top being collected in upturning plaits which cause the sleeves to droop stylishly.

The basque can be appropriately made up from almost any of the dress goods in vogue. It is especially appropriate for serge, challis, whipcord, diagonal, cheviot, crêpon, the basket and cashmere weaves and Henrietta and light-weight suitings and cloth. Silk, mull, linen, percale and various other materials may be used for the chemisette, and

white, pale-blue, pink or lavender percale are highly favored. The basque will look best when neatly completed with machine-stitching.

We have pattern No. 6952 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one fabric for a lady of medium size, the basque requires five yards and three-fourths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### LADIES' BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 38.)

No. 6973.—A pretty combination of poppy-leaf green vicuna and black satin is represented in this basque at figure No. 221 K in this DELINEATOR, with black satin milliners' folds for decoration.

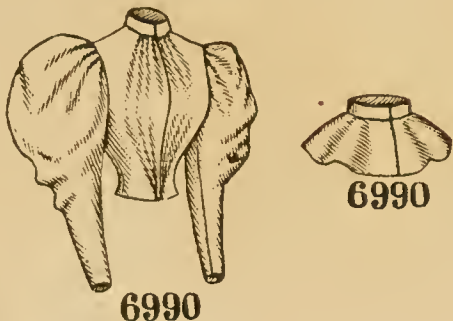
The basque, which is here portrayed made of a fashionable variety of dress goods, is an extremely popular style and is becoming alike to stout and slender women. It may be worn in conjunction with any of the new skirts, and not the least of its attractive qualities is that it develops so satisfactorily in piqué, duck, Holland and other washable fabrics now employed for tailor-made suits. The basque extends but a short distance below the

waist-line, and the perfect adjustment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam, the gores and backs spreading in rippling folds below the waist-line. The fronts lap and close in double-breasted style with button-holes and large fancy buttons, and above the closing are folded back in large Restoration revers by a rolling collar, with which the revers form notches. The free edges of the collar and revers are finished in tailor style with two rows of machine-stitching, and a similar finish is seen at the lower and front edges of the basque. Between the revers is jauntily revealed a chemisette, which is closed at the center of the front with button-holes and small buttons and shaped by short seams on the shoulders, the back resembling a shallow, round yoke. The chemisette is finished with a standing collar, the free edges of which are followed with two rows of machine-stitching. The enormous *gigot* sleeves are shaped by inside seams only; they are close-fitting on the forearm, and the fulness at the top is collected in upturning plaits which produce graceful broken curves and wrinkles. Each wrist is outlined with two rows of machine-stitching. The chemisette may be omitted, as illustrated, and a linen chemisette and band-bow substituted; the band-bow, by-the-bye, is given preference over the four-in-hand scarfs formerly so universally worn.

Basques of this description will develop stylishly in broadcloth, serge, tweed, cheviot, sacking, basket weaves and the silk-and-wool novelty suitings, and are usually plainly completed, although the rolling collar and revers may be faced with moiré, satin or heavy plain silk if a dressier effect be desired.

We have pattern No. 6973 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the basque calls for five yards and three-eighths twenty-two inches wide, or two yards and seven-eighths forty-

four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



6990



6990

Front View.



6990

Back View.

#### LADIES' BLOUSE-WAIST, WITH REMOVABLE PEPLUM AND FITTED LINING. (COPYRIGHT.)

(For Description see Page 45.)

The simplicity of this basque is relieved by the rolling collar and revers, and the style is particularly adaptable to a tailor finish. The garment is here portrayed made of dark-gray dress goods and is entirely without trimming. A perfect adjustment is secured by double bust darts, under-arm and side-back gores and a well curved center seam, the basque spreading in rippling folds below the waist-line. The closing is made at the center of the front with button-holes and buttons to just below the waist-line, and below the closing the fronts flare slightly. The lower edge of the basque describes a decided point at the center of the back and arches stylishly over the hips. At the neck is a close-fitting standing collar of moderate height. The mutton-leg sleeves are shaped by inside and outside seams and are mounted upon smooth linings; they follow closely the outline of the arm below the elbow and fall above in pretty broken curves and wrinkles, the fulness being collected at the top in four box-plaits, the middle two plaits being double at their inner folds and single at their outer folds. The rolling collar has a center seam and forms notches with the broad revers, which stand out well over the sleeves and have tapering ends that meet just below the bust. The revers and rolling collar may be omitted when a plainer basque is desired.

Basques of this description will make up nicely in cloth, serge, cheviot, homespun, tweed, Galatea, duck, piqué and similar woollen

#### LADIES' BASQUE, WITH ROLLING COLLAR AND REVERS

(WHICH MAY BE OMITTED).

(For Illustrations see Page 38.)

No. 6960.—Moiré and camel's-hair are combined in this basque at figure No. 220 K, with bands of moiré for decoration.



and cotton fabrics, and may be rendered very ornate by cutting the collars and revers from moiré antique, satin, velvet or fancy silk, and trimming the portions of the basque revealed with chemisette effect between the revers with braid, lace, insertion or Persian bands. A finish of machine-stitching is always in good taste.

We have pattern No. 6960 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the basque requires four yards and five-eighths twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 39.)

No. 6955.—A handsome combination of fancy suiting and moiré is pictured in this basque at figure No. 219 K in this DELINEATOR.

The basque is recommended for Summer wear, as its chemisette may be replaced by one of linen, which will be much more comfortable in warm weather. For the present development of the basque tan hopsacking was chosen. The basque is quite short and round at the front and is lengthened to three-quarter depth at the back, where it displays pronounced *godets* or funnel folds. The close adjustment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam; and the shaping of the backs and side-backs below the waist-line produces the long funnel folds at the back and a pretty cascade effect at the sides. The back-skirt is lined with silk. The fronts lap and close in double-breasted fashion with button-holes and buttons, and are reversed at the top in broad lapels that meet the rolling collar in notches. Between the lapels is disclosed the chemisette, which extends to the bust. The chemisette is made with a

shallow back-portion and is provided with a close-fitting high standing collar and closed on the left shoulder. The shapely sleeves are of the *gigot* order and are mounted upon smooth linings, which, like the sleeves, are shaped by seams along the outside and inside of the arm. A smooth and comfortably close-fitting effect is observed below the elbow, and the sleeves are voluminous at the top, where the fulness is disposed in four broad box-plaits that slope gracefully on the shoulders and flare into soft folds and wrinkles below.

The basque will develop handsomely in canvas cloth, serge, hopsacking, swivelled, striped or fancy suiting and crépon, and may stylishly accompany a gored, plain or draped skirt; and velvet, moiré or Bengaline may be united with any woollen material.

We have pattern No. 6955 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires five yards and seven-eighths of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH CAPE-COLLAR AND CHEMISETTE (THAT MAY BE OMITTED).

(For Illustrations see Page 39.)

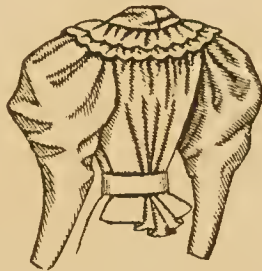
No. 6962.—Cheviot in a medium shade, dark satin and white cloth are combined in this basque at figure No. 230 K in this magazine, passementerie providing the decoration.

The basque introduces a chemisette, which in warm weather may be omitted in favor of a linen or mull chemisette, and is here represented made up in an effective combination of crépon and silk. The basque extends to a becoming depth below the waist-line and is closely adjusted by double bust darts, under-arm and side-back gores

and a curving center seam, the shaping of the back and gores and the fronts back of the darts producing the rippled effect below the waist-line. The fronts are reversed in broad lapels that extend to below the bust, and below the lapels the closing is made at the center with hooks and eyes to below the waist-line, the left side being provided with an underlap and the front edges of the fronts flaring widely below the closing. Between the lapels is disclosed a chemisette, which is made with a long, smooth front and a shallow back-portion and provided with a close-fitting standing collar, the chemisette and collar closing on the left shoulder. The huge *gigot* sleeves are shaped by inside seams only and fit the arm with comfortable closeness below the elbow; they spread above in the exaggerated style now in vogue, and the fulness at the top is collected in forward and backward turning plaits and in gathers made for a short distance in the upper part of one side edge. A deep, removable cape-collar shaped by a center seam falls in rolling folds at the back and over the shoulders, and its ends, which taper to points, are overlapped by the lapels, which are decorated in the points with a button. The fronts are each decorated below the lapels with four buttons.

The basque will be becoming both to stout and slender figures and may be developed in a single fabric or in a combination of materials. Cloth, hopsacking, épingeline, silk-and-wool novelty goods of all varieties, camel's-hair, cheviot, serge and wool Bengaline are a few of the fabrics adapted to the mode, and with either of these materials satin, moiré or plain or fancy silk may be associated.

We have pattern No. 6962 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires two yards and seven-eighths of dress goods forty inches wide, with a yard and a half of silk twenty inches wide. Of one material, it needs six yards and an eighth twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



6965



6965

Front View.



6965

Back View.

LADIES' SURPLICE BLOUSE-WAIST, WITH DOUBLE, DRAPED SHAWL COLLAR. (COPYRIGHT.)

(For Description see Page 45.)

LADIES' BLOUSE-WAIST, WITHOUT A SEAM ON THE SHOULDER AND WITH REMOVABLE PEPLUM AND A FITTED LINING.

(For Illustrations see Page 40.)

No. 6977.—At figures Nos. 226 K and 232 K in this magazine this waist is again shown.

The blouse-waist is appropriate for dressy Summer silks and numerous light-weight dress goods. Fancy silk was here chosen for the waist, which is made without shoulder

seams and is mounted on a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam. The fulness in the fronts and back is prettily disposed in spaced rows of shirring made in shallow, round yoke outline at the top, and at the waist-line it is collected in four overlapping plaits at each side of the center of the back and in five overlapping plaits at each side of the closing in front, the fulness drooping with graceful blouse effect at the front. The waist is rendered dressy by a peplum, which is gathered at the top and joined to a belt. The use of the peplum is optional. The sleeves, which are in one-seam leg-o'-mutton style, are mounted on coat-shaped linings and are gathered at the top and also along one edge of the seam near the elbow, the fulness drooping gracefully in numberless soft folds and wrinkles. At the neck is a standing collar overlaid with a crush collar that is disposed in soft folds by gathers near the ends, the ends being finished to form frills. The crush collar may be omitted, as illustrated.

A blouse-waist of this kind made of washable silk, organdy, dimity, batiste, fancy silk, crépon or challis will be cool and serviceable.

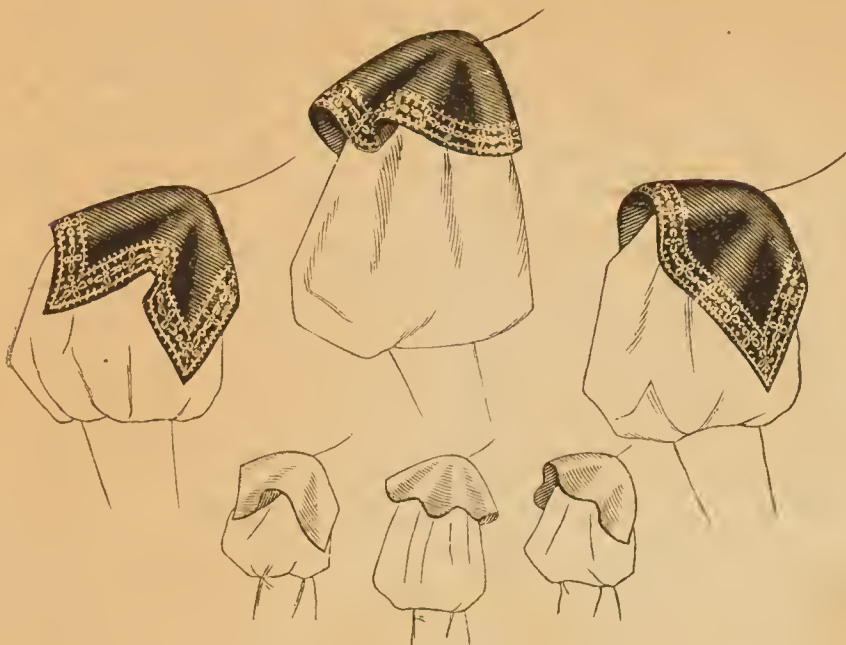
We have pattern No. 6977 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs five yards and five-eighths of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



## LADIES' PUFFED WAIST.

(For Illustrations see Page 40.)

No. 6992.—This waist is again seen at figure No. 222 K in this DE-



6996

LADIES' CIRCULAR SLEEVE-CAPS. (IN ROUND, POINTED AND HATCHET STYLES.) (COPYRIGHT.)

(For Description see Page 46.)

LINEATOR, where it is shown made of lawn and trimmed with velvet.

The waist is very dainty and picturesque and will recommend itself strongly to slender women. It is here pictured made of vicux-rose dress goods, with jet beading for decoration. The waist is provided with a lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made with hooks and loops at the center of the front. The full fronts are shirred from the top to the bust to form a series of upright puffs, the shirrings being concealed beneath bands of jet beading. The fulness at the lower edge is laid in three forward-turning, overlapping plaits at each side of the closing, the plaits flaring stylishly upward and being tacked to position for some distance from the bottom. The full, seamless back is arranged in puffs at the top and trimmed over the shirrings with jet beading to correspond with the fronts; and the fulness at the lower edge is plaited to a point, the plaits being tacked to position at and above the waist-line. Under-arm gores secure a perfectly smooth adjustment at the sides and separate the back from the fronts. At the neck is a puff collar, which is shirred at the top and bottom and mounted on a smooth lining, the shirrings being concealed by bands of jet beading. A puff of the material outlines the lower edge of the waist and will be particularly becoming to women with small hips. The upper and lower edges of the puff are followed by a row of beading. The fanciful sleeve is a striking feature of this waist, and is noticeable even among the many pretty sleeves which have been issued this season. It is in leg-o'-mutton style, shaped by inside seams only, and is perfectly smooth fitting below the elbow and very voluminous above, where it is closely gathered at the top and along the seam; it is also shirred twice to form a puff down the upper part of the arm from the shoulder to the elbow, the shirrings being hidden beneath bands of jet beading. The sleeve is provided with a lining fitted by inside and outside seams.

The waist will make up stylishly in plain or fancy silk, taffeta, cr pe de Chine, challis, cr pon, Japanese cr pe, mull, organdy, dotted Swiss, gingham and nainsook, and insertion, gimp, lace or fancy bands will contribute pretty garniture.

We have pattern No. 6992 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires five yards and a half of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

The surplice waist gives promise of being as prominent a feature of this Summer's styles as it has been in past seasons, and an exceptionally pretty mode is here represented developed in shot dress goods. The fronts are disposed in well defined surplice-folds by three forward-turning plaits back of their hemmed front edges and are crossed in regulation fashion below the bust. The folds spread in graceful fashion from the lower edge and are stayed by tackings at the waist-line and below the bust. The waist is made over a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a center seam and closed invisibly at the center of the front. A becomingly smooth effect back of the surplice folds is produced by single bust darts taken up with the second darts in the lining, and the exposed portion of the lining is covered with V-shaped facings of the material. The seamless back is smooth at the top, and the fulness at the waist-line is collected in three tiny backward-turning plaits at each side of the center. Under-arm gores produce a smooth adjustment at the sides. The mutton-leg sleeves are shaped by seams along the outside and inside of the arm and are mounted upon smooth, coat-shaped linings. They show fashionable fulness, which is gathered at the top to spread with a wrinkled effect to the elbow, and a smooth and comfortably close-fitting appearance is maintained below. A close-fitting curate collar is at the neck. The garment may be worn above or beneath the skirt. The waist is encircled with a belt, the ends of which are closed at the center of the front beneath a rosette-bow of the material. The collar may be omitted and the fronts of the lining cut away in V shape between the surplice fronts, as shown in the small illustration, the pattern providing for both styles.

The waist may accompany a plain skirt or one having drapery and will make up handsomely in all sorts of goods devoted to Summer gowns. It will develop with effective results in percale, plain or embroidered chambray or nainsook. Challis, cr pon, cashmere and plain or fancy silk are also adaptable to the mode.

We have pattern No. 6978 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist calls for four yards and a half of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

## LADIES' BASQUE-WAIST.

(For Illustrations see Page 41.)

No. 6963.—Shell-pink silk is represented in this waist at figure No. 229 K in this DELINEATOR, black lace insertion and bows of ribbon providing the decoration.

Very stylish basque-waists can be made up most attractively by this mode, which is here represented developed in sea-green cr pon and plainly completed. The sides of the waist are curved from a well defined point at the center of the front to a similar point at the center of the back; and the waist is arranged upon a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts and seam-



6981

LADIES' SURPLICE WAIST (WITH FITTED LINING) (PERFORATED FOR V NECK IN FRONT).

(For Illustrations see Page 41.)

No. 6978.—Figured  pingeline is the material represented in this pretty waist at figure No. 216 K in this magazine, ribbon, facings of satin and a fancy bow of *lisse* providing the decoration.

LADIES' GATHERED SLEEVE-CAPS (ONE HAVING A CURVED LOWER EDGE AND THE OTHER TWO HAVING STRAIGHT LOWER EDGES). (COPYRIGHT.)

(For Description see Page 46.)

less back are connected by under-arm gores and shirred to round yoke depth at the top, the fulness below being drawn toward



the center and collected below the waist-line in three backward-turning plaits at each side of the center of the back and in three forward-turning plaits at each side of the closing, which is invisibly made in the center of the front. The plaits are machine-stitched to position along their outer folds. The picturesque puff sleeves are mounted on coat-shaped linings and are shirred twice at the top and turned under deeply at the bottom and shirred to form deep frills that droop with pretty effect, the exposed portions of the linings being faced with the material. At the neck is a standing collar covered with a crush collar which closes in front. The waist may also be made with a low neck and elbow sleeves, as shown in the small engraving.

The materials for which the mode is suited are numerous. Silks that are flowered, figured or checked and with plain or changeable effects will make up prettily, and so will lawn, mull, organdy and the wide range of sheer fabrics that are popular at this season.

We have pattern No. 6963 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards and three-eighths of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

The blouse-waist is particularly adapted to the numerous fancy, shaded, figured and striped silks which are so extensively used for basques and blouses to accompany black silk or moiré skirts. It is also appropriate for India or China silk or Surah.

We have pattern No. 6990 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blouse-waist for a lady of medium size, requires six yards and five-eighths of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SURPLICE BLOUSE-WAIST, WITH DOUBLE, DRAPED SHAWL-COLLAR.

(For Illustrations see Page 43.)

No. 6965.—Striped batiste is illustrated in this waist at figure No. 214 K in this magazine, lace and ribbon providing the decoration.

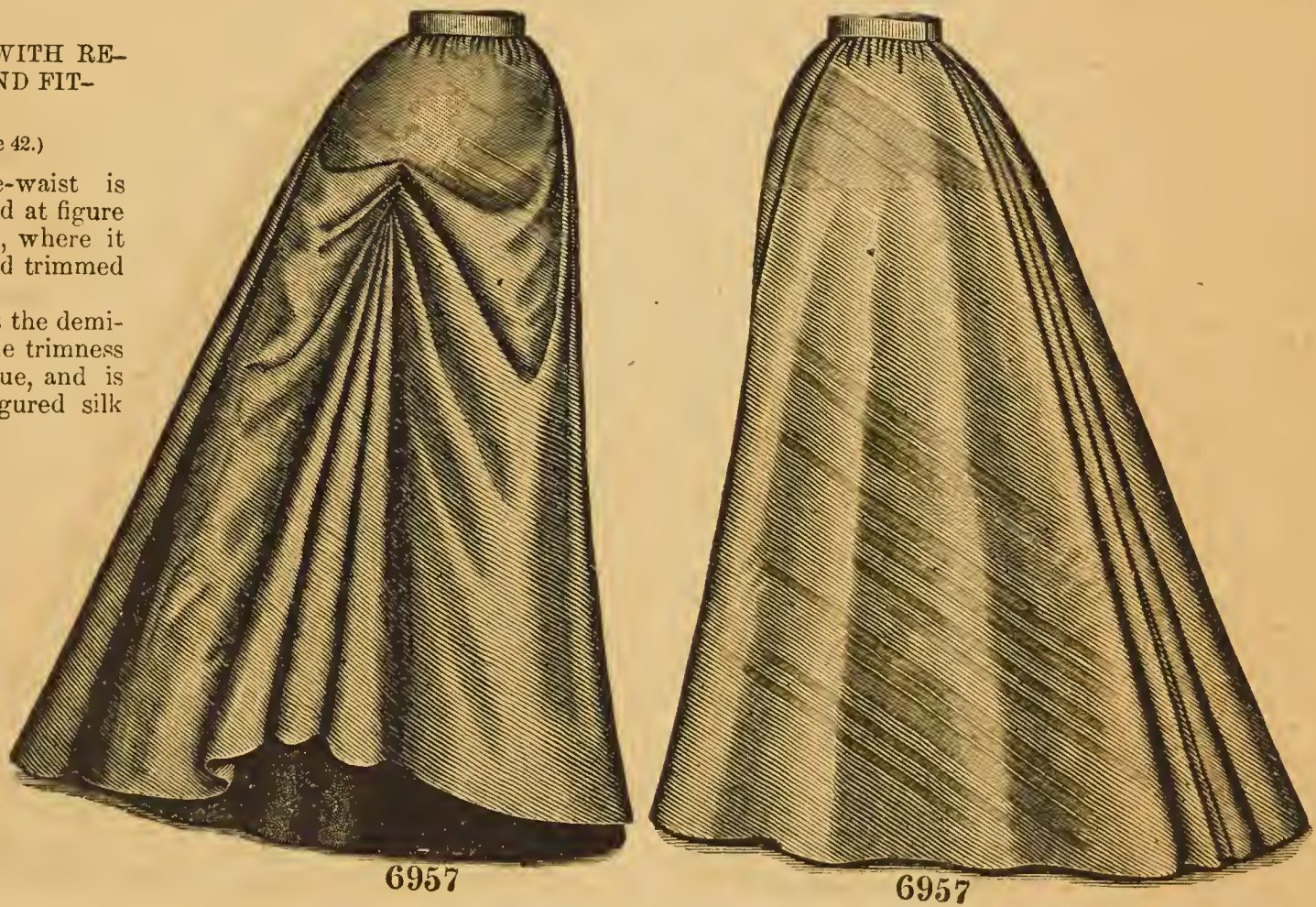
The waist is a variation of the popular surplice modes and is here portrayed developed in fine striped batiste. It has a full, seamless back and surplice fronts arranged upon a very short body-

LADIES' BLOUSE-WAIST, WITH REMOVABLE PEPLUM AND FITTED LINING.

(For Illustrations see Page 42.)

No. 6990.—This blouse-waist is shown handsomely developed at figure No. 217 K in this magazine, where it is made of dark-blue silk and trimmed with white lace and ribbon.

The blouse-waist combines the demi-négligé air of a blouse with the trimness of a closely adjusted basque, and is here shown developed in figured silk and decorated with black lace insertion. The full fronts and seamless back are separated by under-arm gores which ensure a close adjustment at the sides, and are arranged upon a body lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The fulness at the front is collected at the top in a row of gathers at each side of the closing, and at the lower edge it is disposed at each side in three forward-turning plaits that overlap the hemmed front edges. The fulness at the back is gathered at the top and collected at the lower edge in two backward-turning plaits at each side of the center, the plaits, like those at the front, flaring prettily upward between bretelles, which are very broad on the shoulders and narrowed to points at the ends. The bretelles are gathered to stand out in full folds upon the sleeves, and their ends are smooth and their free edges are trimmed with a band of insertion. The sleeves are in *gigot* style and of exaggerated size. They are shaped by inside seams only, are mounted on smooth linings and are gathered at the top and for a short distance along the upper part of one side edge, the fulness spreading in picturesque fashion above the elbow. A smooth and comfortably close effect is observed below the elbow, and the wrists are trimmed with two encircling rows of insertion. The collar is in close-fitting standing style and decorated with a band of insertion. Three crosswise rows of insertion trim the fronts between the bretelles, and two rows of insertion are applied in a similar manner to the upper part of the back. The blouse-waist extends to a comfortable depth below the waist-line and with it is worn a peplum, the use of which, however, is optional. The peplum is fashioned in circular style with a center seam. It falls from the belt, to which it is joined, in full *godets* at the back and in less pronounced ripples at the front, and its front and lower edges are decorated with insertion. The belt is overlaid with insertion and closed invisibly at the center of the front. The blouse-waist may be made up without the peplum and bretelles.



Right-Side Front View.

Left Side-Back View.

LADIES' FOUR-GORED SKIRT, WITH CIRCULAR OVER-SKIRT DRAPED AT ONE SIDE. (COPYRIGHT.)

(For Description see Page 46.)

lining that is shaped by shoulder and under-arm seams, the lining fronts being cut away in low, pointed outline at the top and closed at the center with button-holes and buttons. The back, which is deeper than the fronts, is gathered at the top, and the fulness at the waist-line is collected in two backward-turning plaits at each side of the center. The fronts are disposed with graceful fulness resulting from gathers in the upper part of the shoulder edges, and the fulness at the lower edges is collected in three forward-turning, overlapping plaits just back of the front edges. The fronts cross in surplice fashion below the bust and are closed invisibly at the lower edges. Rolling back from the front edges of the fronts and emphasizing the surplice effect is a double shawl-collar which is shaped by a center seam. The collar is softly wrinkled by a single upturning plait at the seam in the under portion, two similar plaits at the seam in the upper portion and a forward-turning plait in each end. The collar forms a point at the front just below each shoulder seam and its free edges are trimmed with a frill of embroidery. The *gigot* sleeves, which are shaped by inside seams only, are enormous at the top and follow the outline of the arm with comfortable closeness below the elbow. They are closely gathered at the top to spread in innumerable soft folds and wrinkles and are finished at the wrists with round cuffs. The sleeves are open for a short distance at the seam, and the upper edges of the cuffs are trimmed with a frill of embroidery. The waist may be worn outside or underneath the skirt; it is



encircled by a belt, the square ends of which are closed at the left side. The cuffs may be omitted, as shown in the small engraving.

The waist is an extremely attractive mode by which to develop India or China silk, Surah, chambray, percale, lawn, batiste, organdy and the numerous other fabrics devoted to garments of this kind. Frills of lace or embroidery may trim the Bertha and cuffs.

We have pattern No. 6965 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist calls for five yards and a half of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CIRCULAR SLEEVE-CAPS. (IN ROUND, POINTED AND HATCHET STYLES.)

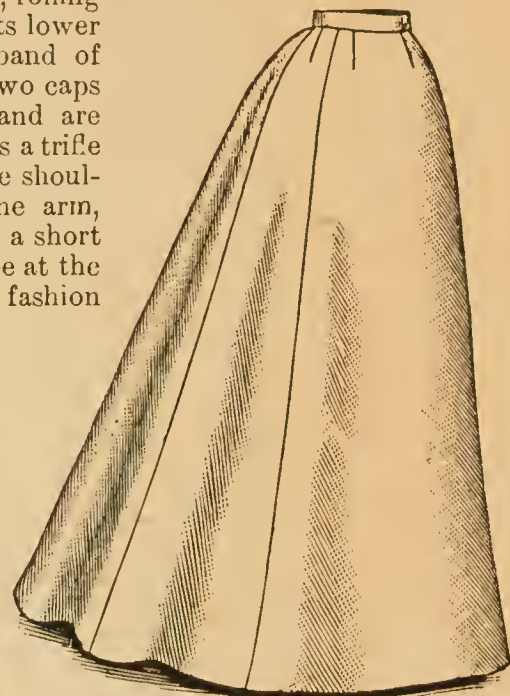
(For Illustrations see Page 44.)

No. 6996.—Sleeve-caps continue to be numbered among the most stylish adjuncts of modish gowns and are fashioned in a variety of styles. Three of the modes most in favor at present are here represented, plain dress goods being selected for their development. All the caps cross the shoulder smoothly and fall at the lower edge in

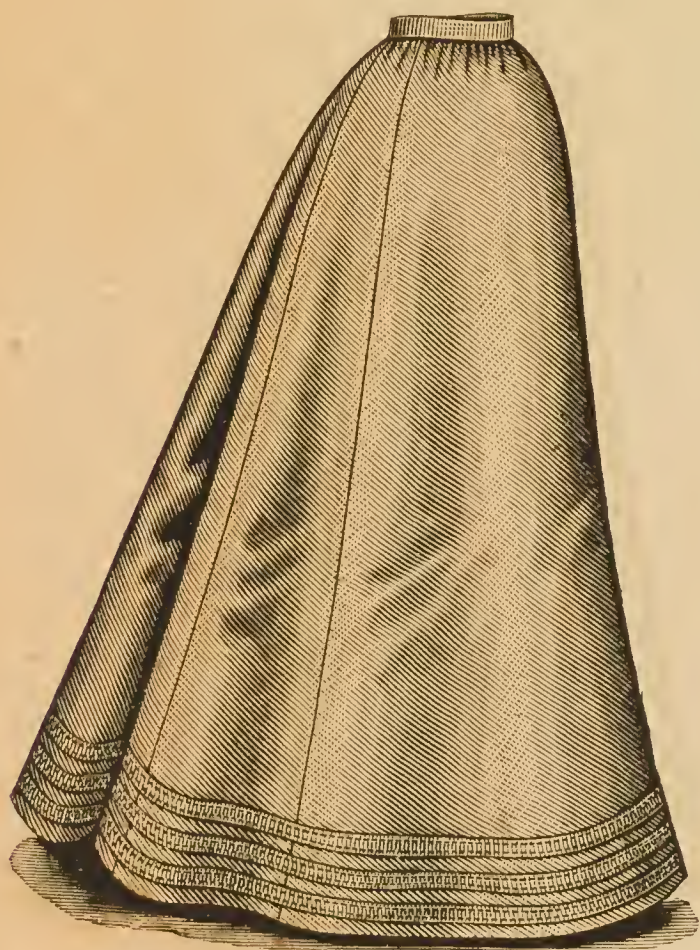
LADIES' GATHERED SLEEVE-CAPS (ONE HAVING A CURVED LOWER EDGE AND THE OTHER TWO HAVING STRAIGHT LOWER EDGES).

(For Illustrations see Page 44.)

No. 6981.—Many of the most attractive gowns display sleeve-caps of the same or of contrasting material. Any one of the three styles of sleeve-caps here shown may be added to a Summer gown of silk, wool or cotton goods. One cap has a curved lower edge and is here shown made of dress goods. It is stylishly deep on the shoulder and narrowed under the arm, where its ends are joined in a seam. It is gathered at the top to fall in full, rolling folds upon the sleeve, and its lower edge is decorated with a band of lace insertion. The other two caps have straight lower edges and are made of lace edging. One is a trifle deeper than the other on the shoulder and is narrow under the arm, where its ends are joined in a short seam; while the other is free at the ends and falls in epaulette fashion

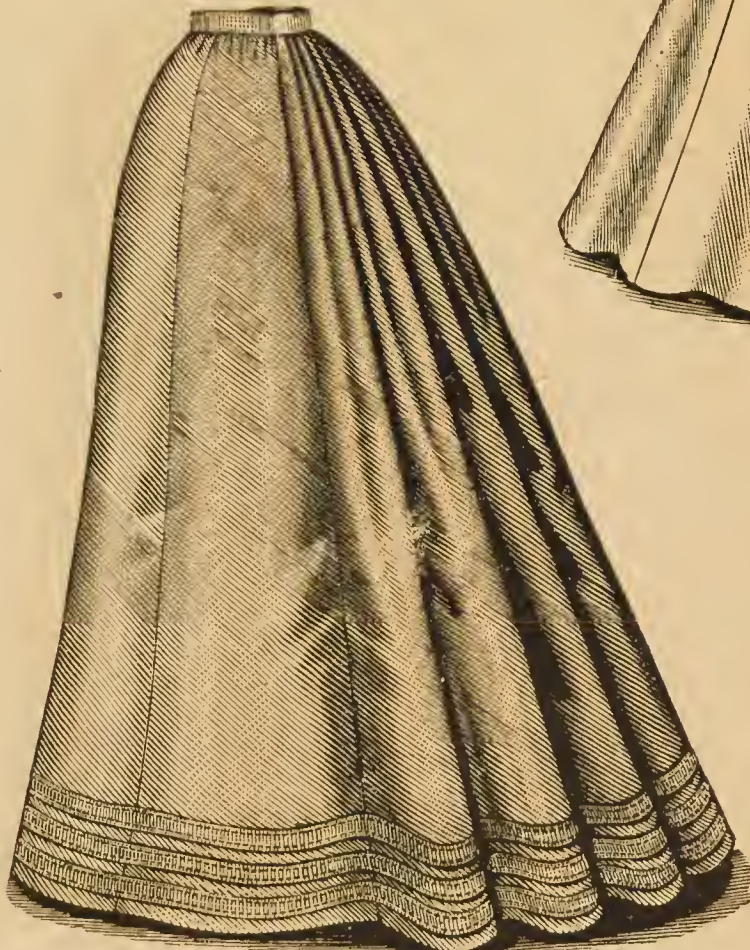


6994



6994

Side-Front View.



6994

Side-Back View.

over the dress sleeve. Both the lace caps are gathered at the top to droop in soft, full folds.

Sleeve caps of lace or of the dress fabric lend a very picturesque air to an otherwise plain gown, and a fanciful dress may be made more attractive by adding either of the caps included in this pattern.

We have pattern No. 6981 in three sizes, small, medium and large. In the medium size, a pair of caps with curved lower edges requires a yard and three-eighths of material

LADIES' SIX-GORED SKIRT, HAVING A STRAIGHT BACK-BREADTH, AND SIDE-GORES STRAIGHT AT THEIR FRONT EDGES. (COPYRIGHT.)

(For Description see Page 47.)

softly rolling folds or flutes that result entirely from the ingenious shaping. One cap is in rounding style and is quite deep on the shoulder and narrowed considerably under the arm, where its ends are joined in a short seam. Another style, known as the pointed cap, falls upon the sleeve in a moderately deep point, and its ends form a point at the front and back of the arm. The remaining cap is in hatchet style and falls rounding over the sleeve, and its ends form points which are quite deep. The free edges of all the caps are trimmed with a band of lace insertion.

Sleeve caps of the dress fabric or of contrasting material lend an air of quaintness to a basque, round waist or over-dress. They are appropriate alike for young women, matrons or elderly persons and may be applied to a dress developed in either silken, woollen or cotton goods. An edge decoration of gimp, galloon, braid, lace insertion, etc., and a pretty lining of changeable silk may be added.

We have pattern No. 6996 in three sizes, small, medium and large. In the medium size, a pair of round caps need one yard of material twenty-two inches wide, or five-eighths of a yard forty-four or more inches wide. For a pair of either of the other styles of caps, it requires three-fourths of a yard twenty-two inches wide, or three-eighths of a yard forty-four or more inches wide. Price of pattern, 5d. or 10 cents.

twenty-two inches wide, or seven-eighths of a yard forty-four inches wide. A pair of epaulette caps calls for two yards and a half of lace edging nine inches wide, or a yard and a fourth of material twenty or more inches wide. A pair of the other caps needs two yards and three-eighths of lace edging ten inches and a fourth wide, or a yard and a fourth of material twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FOUR-GORED SKIRT, WITH CIRCULAR OVER-SKIRT DRAPED AT ONE SIDE.

(For Illustrations see Page 45.)

No. 6957.—This skirt is shown differently made up at figures Nos. 216 K and 219 K in this DELINEATOR.

A combination of crépon and velvet was here chosen for the skirt, which introduces an over-skirt drapery—one of the most pleasing innovations of the season. The skirt is fashioned in four-gored style and is moderately wide, measuring three yards and a quarter at the bottom in the medium sizes. It is covered at the bottom with a facing of velvet, which appears with handsome effect at the right side below the over-skirt drapery. The drapery is in circular style, with bias back edges joined in a center seam; its



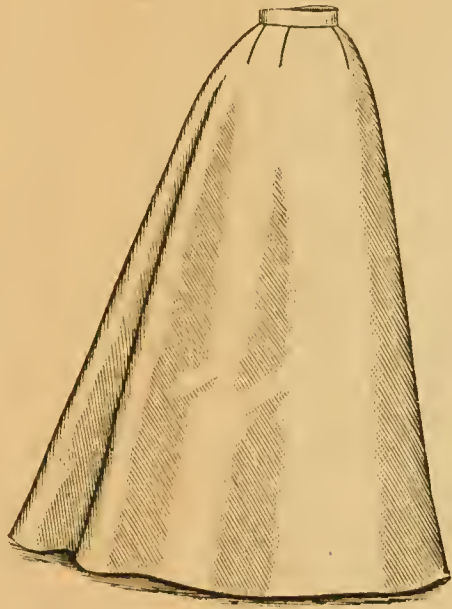
shaping, together with slight gathers at the top and a broad forward-turning plait at the left side, produces a becoming, smooth effect over the hips; and at the right side it is lifted by three upturning plaits arranged below the hip. These plaits, with the forward-turning plait at the left side, which flares diagonally forward, dispose the front of the drapery in numerous cross folds and wrinkles, and the fulness below the plaits is tacked to the skirt to fall in three well defined *godets* or funnel folds that spread in the usual fashion to the lower edge. The back of the drapery is arranged in two backward-turning, overlapping plaits at each side of

the seam, and the plaits flare slightly but preserve their graceful pose to the edge of the skirt. A placket is finished above the left side-back seam of the skirt and above the seam of the over-skirt, and the top of the skirt is completed with a belt. If preferred, the draping in the over-skirt may be arranged at the left side, the pattern providing for both styles.

back seam, and the top of the skirt is completed with a belt. The lower edge of the skirt is decorated with three bias bands of the material placed at equal distances apart and stitched to position.

Very fashionable skirts are made after this mode of serge, crépon, Henrietta, plain or novelty silk and many washable materials, with trimming of bands of material or rows of insertion or braid.

We have pattern No. 6994 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires seven yards and three-fourths twenty-two inches wide, or five yards and three-fourths thirty inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.



6983

LADIES' CIRCULAR OR BELL SKIRT. (TO BE GATHERED OR DART-FITTED.)

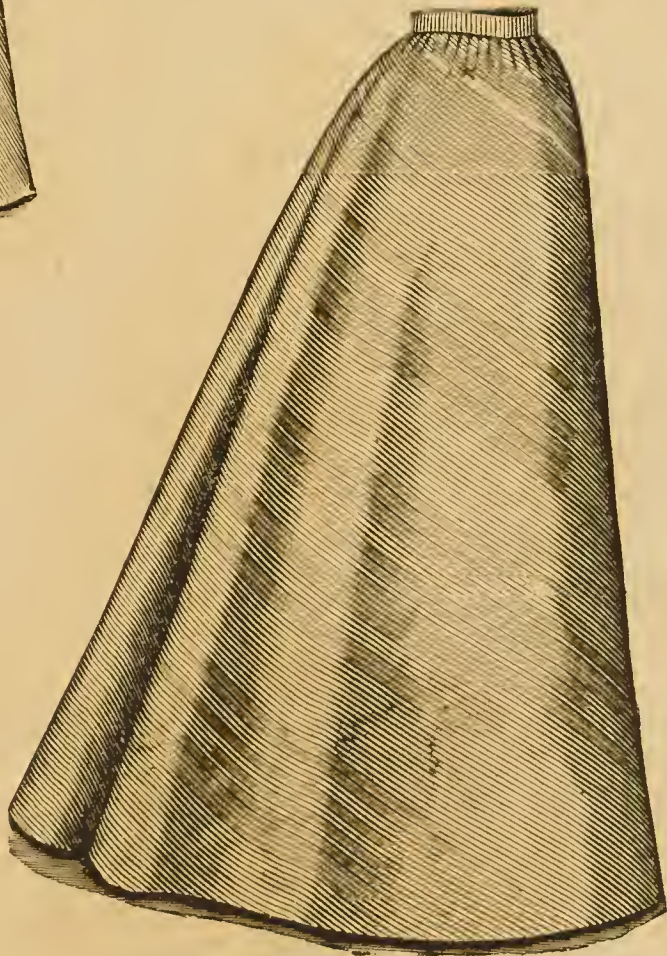
(For Illustrations see this Page.)

No. 6983.—Other views of this skirt may be seen by referring to figures Nos. 214 K, 217 K, 218 K, 221 K, 224 K, 230 K and 232 K.

The skirt is in the new circular or bell style and is especially adapted to cotton cheviot, duck, Holland and other stylish cottons.

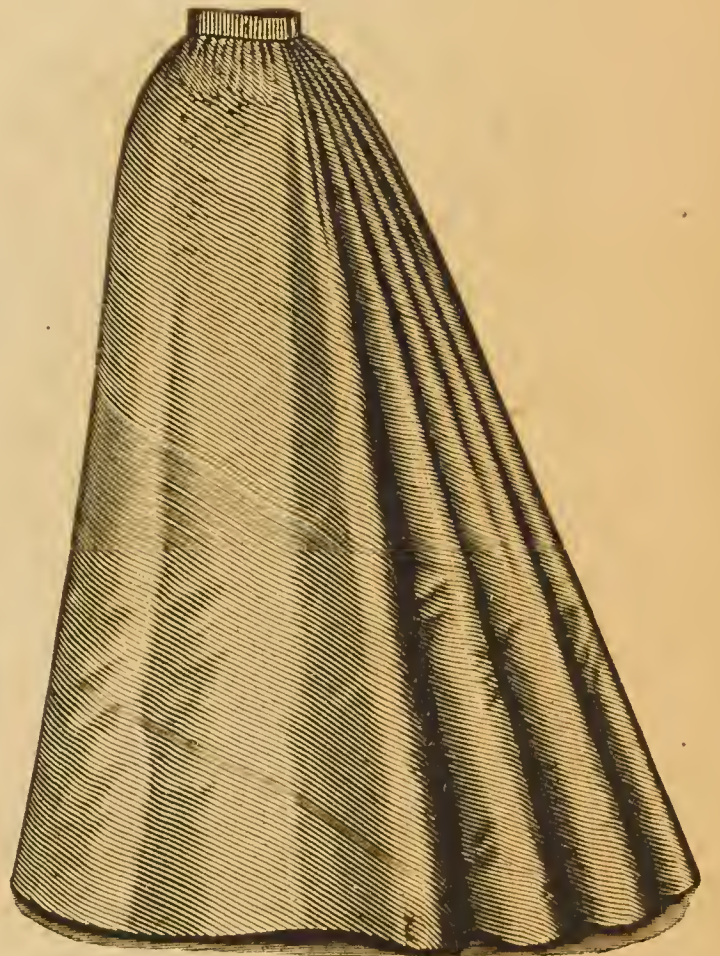
The skirt will display a combination of velvet and cloth, canvas cloth, hopsacking or fancy novelty goods to good advantage, and satin or moiré may be associated with any variety of woollen goods, with artistic results. If preferred, a single fabric may be chosen, with rows of Hercules or serpentine braid, gimp or passementerie for decoration.

We have pattern No. 6957 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs three yards and seven-eighths of dress goods forty inches wide, with two yards of velvet twenty inches wide. Of one material, it calls for eight yards and a half twenty-two inches wide, or six yards and three-eighths thirty inches wide, or four yards and three-fourths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



6983

Side-Front View.



6983

Side-Back View.

LADIES' CIRCULAR OR BELL SKIRT. (TO BE GATHERED OR DART-FITTED.) (COPYRIGHT.)

(For Description see this Page.)

LADIES' SIX-GORED SKIRT, HAVING A STRAIGHT BACK-BREADTH, AND SIDE-GORES STRAIGHT AT THEIR FRONT EDGES.

(For Illustrations see Page 46.)

No. 6994.—Other views of this skirt may be seen by referring to figures Nos. 227 K and 235 K in this magazine.

The popularity of undraped skirts has not abated, and the new six-gored skirt here shown is one of the graceful, stylish modes suited to a wide range of fabrics. Cloth in the fashionable old-blue shade was here selected for the skirt. It consists of a straight back-breadth, two gores at each side having straight front edges, and a front-gore. Only enough fulness is allowed at the top of the gores to produce a smooth effect over the hips, and it may be arranged in gathers or taken up in darts, as preferred. The fulness of the back-breadth is collected in compact gathers and spreads in well defined flutes or folds to the lower edge, where the skirt measures about three and a half yards round in the medium sizes. The distended effect may be made more pronounced by a facing of crinoline, canvas or mohair. A placket is finished at the left side-

In the present instance the skirt is represented made of Scotch suiting. It is fashioned in circular style, with bias baek edges joined in a center seam, and its shaping produces a becoming smooth appearance over the hips and the distended effect at the bottom which is demanded by prevailing fashions. The very slight fulness at the top of the front and sides may be removed by three darts at each side or collected in gathers, as preferred or as the nature of the material requires. The back of the skirt is gathered up closely and falls in stately *godet* or funnel folds that spread in an artistic manner to the lower edge, where the skirt is fashionably wide, measuring three yards and a half in the medium sizes. A deep underfacing of canvas, crinoline or hair-cloth will give the skirt a pronounced flare at the bottom. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The skirt is an excellent mode by which to develop all the fashionable varieties of silk, crépon, light-weight hopsacking and serge, and is especially adaptable to gingham, cotton crépon or chambray.

We have pattern No. 6983 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires five yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and a fourth forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.



# Styles for Misses and Girls.

FIGURE NO. 236 K.—MISSES' REEFER JACKET.

(For Illustration see this Page.)

FIGURE NO. 236 K.—This illustrates a Misses' jacket. The pattern, which is No. 6956 and costs 1s. or 25 cents, is in nine sizes



FIGURE NO. 236 G.

years of age, and is again portrayed on page 57 of this DELINEATOR.

The new reeper jacket is here shown made of light-brown cloth and pleasingly introduces a double ripple collar. The back extends only to the waist-line and is perfectly fitted by under-arm and side-back gores and a curving center seam, and the loose fronts are extended to form a circular skirt across the back, the extended portions meeting in a center seam. The fronts lap and close in double-breasted style with button-holes and buttons, and above the closing they are folded back in revers, which form notches with the rolling collar. The *gigot* sleeves are laid in box-plaits and side-plaits at the top, and are mounted on linings that are shaped by inside seams only. The double ripple collar falls in undulating curves all round and is attached to the jacket beneath the rolling collar and lapels. Slanting pocket-openings are made in the fronts, and their edges are bound with braid, braid binding finishing the remaining free edges of the jacket.

Attractive jackets may be made by the mode in cloth, melton, camel's-hair, tweed, serge, cheviot or sacking.

The straw hat is rolled at the sides and is trimmed at the front with ribbon and flowers.

FIGURE NO. 237 K.—MISSES' TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 237 K.—This illustrates the blouse and cape of a Misses' toilette.

The blouse pattern, which is No. 6347 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on its accompanying label. The cape pattern, which is No. 6970 and costs 10d. or 20 cents, is in five sizes for misses from eight to sixteen years of age, and may be seen in three views on page 56 of this DELINEATOR.

The blouse, which is here shown made of figured silk, is provided with a lining fitted by the customary darts and seams and closed at the center of the front. The seamless back is disposed in three box-plaits, and the front is similarly plaited. Under-arm gores secure a smooth adjustment at the sides, and the waist is encircled by a belt having a pointed, overlapping, end. The full bishop sleeves droop softly upon their smooth, coat-shaped linings, and each is finished at the wrist with a round cuff that is decorated at the back with three buttons. At the neck is a rolling collar, the ends of which flare widely at the throat. The lining may be omitted if not deemed desirable.

The jaunty cape is made of mode lady's-cloth. It includes two circular capes of unequal depth but of similar low-



FIGURE NO. 238 K.

FIGURE NO. 236 K.—MISSES' REEFER JACKET.—This illustrates Pattern No. 6956 (copyright), price 1s. or 25 cents. FIGURE NO. 237 K.—MISSES' TOILETTE.—This illustrates Misses' Circular Double Cape No. 6970 (copyright), price 10d. or 20 cents; and Box-Plaited Blouse No. 6347 (copyright), price 1s. or 25 cents. FIGURE NO. 238 K.—MISSES' CAPE.—This illustrates Pattern No. 6993 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 48 and 49.)



FIGURE NO. 237 K.

er outline. The deeper cape falls in a blunt point to the waist-line at the center of the front and back and is quite shallow at the sides.



Each cape is shaped by a center seam, and all the edges are completed with a row of machine-stitching. At the neck is a Medici collar, which is softly rolled at the back and flares broadly at the

which is No. 6993 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 56 of this DELINEATOR.

The cape has become as fashionable a top garment for misses as for ladies, and the one here pictured made of moiré silk and tartan-plaid suiting exemplifies a very popular mode. The cape is in circular style and falls in undulating curves from a round, seamless yoke that is closed invisibly at the center; and included in the seam joining the cape to the yoke is a circular Bertha which ripples gracefully all round. The standing collar at the neck is of the Medici order and flares broadly at the throat to reveal its lining of bright red silk, and at the throat is placed a bow of ribbon having short loops and long, flowing ends. The Bertha and cape are attractively lined throughout with red silk.

Cloth, melton, serge, kersey, cheviot and camel's-hair will make



FIGURE No. 239 K.—MISSSES' WRAPPER.—This illustrates Pattern No. 6969 (copyright), price 1s. or 25 cents.  
(For Description see Page 50.)



FIGURE No. 240 K.—MISSSES' OUTDOOR TOILETTE.—This consists of Misses' Jacket No. 6997 (copyright), price 1s. or 25 cents; Blouse-Waist No. 7001 (copyright), price 10d. or 20 cents; and Four-Gored Skirt No. 6991 (copyright), price 1s. 3d. or 30 cents.  
(For Description see Page 50.)

throat, where a bow of brown satin ribbon is effectively placed. The garment may be made up with only one cape, if preferred.

The blouse will develop nicely in nainsook, percale, batiste, lawn, gingham, plain or figured India silk or taffeta, and will usually be plainly completed, although the collar and cuffs may be made of all-over embroidery or Venetian point lace. The cape may be cut from velvet, broadcloth, melton, whipcord, camel's-hair or cheviot, and may be trimmed with gimp, Hercules or fancy braid, passementerie or insertion. It will frequently be lined with silk or satin in a contrasting shade.

The straw hat flares becomingly over the face and is trimmed at the back with ribbon and flowers.

FIGURE No. 238 K.—MISSSES' CAPE.

(For Illustration see Page 48.)

FIGURE No. 238 K.—This illustrates a Misses' cape. The pattern,

up attractively in this way, and the yoke and Bertha may be cut from silk, velvet or satin. A pretty fancy is to decorate the Bertha,



yoke and collar with braid applied in a vermicelli design or in parallel curved rows.

The fancy straw hat is trimmed at each side of the front with bunches of flowers.

FIGURE No. 239 K.—MISSES' WRAPPER.

(For Illustration see Page 49.)

FIGURE No. 239 K.—This illustrates a Misses' wrapper. The pattern, which is No. 6969 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is pictured differently developed on page 55 of this magazine.

A charming house-gown to be worn at breakfast or luncheon *en famille* is here shown developed in plain rose-pink challis and white lace edging. It introduces huge puff sleeves and a Watteau effect, but is nevertheless quite trim, being arranged upon a fitted lining that extends to below the waist-line and is closed at the center of the front. The front is shirred to yoke depth at the center and falls below in soft, unbroken folds to the lower edge; the closing is made to a desirable depth at the center, and long under-arm darts produce a smooth adjustment at the sides. The back is shirred at the top to correspond with the front, the shirrings, like those at the front, being stayed by tackings to the linings; and the fulness below falls free with the effect of



FIGURE No. 241 K.—MISSES' RUSSIAN SAILOR BLOUSE.—This illustrates Pattern No. 6968 (copyright), price 1s. or 25 cents.

(For Description see Page 51.)

a graceful Watteau. Deep Bertha frills of white lace edging are arranged upon the wrapper at round yoke depth and stand out broadly upon the sleeves, their ends falling evenly at each side of the fulness at the front and back. The immense puff sleeves spread in balloon fashion, and their smooth, coat-shaped linings are covered below the puffs with round cuff-facings of the material trimmed with lace edging. At the neck is a close-fitting standing collar covered with lace edging, and at the side seams are attached ribbon ties, which are bowed prettily at the center of the front.

The wrapper is exceedingly graceful and will prove generally becoming. It will make up handsomely in cashmere, challis, cotton crêpon, etc., with embroidered or lace edging for the Bertha frills. Feather-stitching, ribbon or braid may be added for decoration.

FIGURE No. 240 K.—MISSES' OUTDOOR TOILETTE.

(For Illustration see Page 49.)

FIGURE No. 240 K.—This consists of a Misses' four-gored skirt, blouse-waist and jacket. The skirt pattern, which is No. 6991 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 62 of this publication. The blouse-waist pattern, which is No. 7001 and costs 10d. or 20 cents, is in seven sizes for misses from ten to

sixteen years of age, and is differently depicted on page 60. The jacket pattern, which is No. 6997 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented in three views on page 57.

The stylish toilette is here portrayed made of écreu cloth and light-brown silk and is suitable for church and promenade wear. The skirt is cut from silk and is in four-gored style, presenting a smooth effect at the front and sides and *godets* at the back; and a stylish foot-trimming is provided by a tiny, self-headed frill of silk. It is rendered fanciful by a Marguerite over-skirt drapery of cloth, which falls to the edge of the skirt at the front, back and right side, and is stylishly raised at the left side to reveal the skirt. The drapery is smooth at the front and at the right side and is closely gathered at the back, where it falls in *godets* to the lower edge. A double box-plait is made at the top at the left side and widens gradually to the lower edge, where it produces a graceful jabotted effect. The bot-



FIGURE No. 242 K.—MISSES' BOX-PLAIED SHIRT-WAIST.—This illustrates Pattern No. 6986 (copyright), price 1s. or 25 cents.

(For Description see Page 52.)

tom of the drapery is finished in true tailor style with a single row of machine-stitching made just above the lower edge.

The blouse-waist is made of light-brown silk and is simply shaped by under-arm and shoulder seams. The full, seamless back is smooth-fitting across the shoulders, and at the waist-line the fulness is laid in three backward-turning plaits at each side of the center. The fronts are smooth



FIGURE No. 243 K.—MISSES' SURPLICE WAIST.—This illustrates Pattern No. 6979 (copyright), price 10d. or 20 cents.

(For Description see Page 52.)





FIGURE No. 244 K.—MISSSES' OUTDOOR TOILETTE.—This illustrates Misses' Eton Jacket No. 6967 (copyright), price 10d. or 20 cents; and Waist No. 6944 (copyright), price 10d. or 20 cents.  
(For Description see Page 53.)

below the revers the fronts are gracefully rounded. The mutton-leg sleeves are shaped by inside seams only; they are laid in forward and backward turning plaits at the top and are close-fitting below the elbow, and each wrist is finished with a single row of machine-stitching made close to the edge. The free edges of the jacket are tastefully completed with a single row of stitching.

The skirt will develop especially well in soft, clinging fabrics, such as crépon, vailing, satin-striped challis, plain or figured India silk, batiste, gingham, cotton crépon or nainsook; and embroidered or Persian bands, lace, embroidery or fancy braid will supply appropriate garniture. The waist may be made of any fashionable silken or cotton material, and may be rendered ornate by decorations of lace or embroidered edging. The jacket may match the skirt with which it is intended to be worn, or it may be made of cloth, cheviot, camel's-hair, whipcord, piqué, holland or Marseilles. It may be plainly completed or may be decorated with collar and revers facings of silk.

The large straw hat is trimmed with ribbon and flowers.

FIGURE No. 241 K.—MISSSES' RUSSIAN SAILOR BLOUSE.

(For Illustration see Page 50.)

FIGURE No. 241 K.—This illustrates a Misses' blouse. The pattern, which is No. 6968 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in two views on page 59 of this magazine.

The blouse is fashioned in the quaint style of the Russian sailor modes, and for its development in the present instance white and dark-blue serge were chosen, with white braid for garniture. The fronts open above the bust to reveal a chemisette of dark-blue serge, which is sewed to the right under-front of lining and closed invisibly at the left side; and they lap in surplice style below, the fulness at the lower edges being collected in gathers. The back is smooth across the top, and the slight fulness at the bottom is drawn to the center and collected in gathers, which are held in place by tackings

at the top, and the fulness below is held in to the figure by a belt passed about the waist. The closing is made with button-holes and buttons in a fly at the center of the front, and at the neck is a standing collar with its ends turned back in Piccadilly style. The pattern also provides for a turn-down collar having widely flaring ends. The mutton-leg sleeves are shaped by inside seams only and are fashionably full above the elbow and close-fitting below; they are stylishly topped by gathered caps, which fall in bell fashion over the sleeves. The waist is rendered fanciful by a gathered bretelle which is deepest at the center of the front; it is disposed on the waist in pointed yoke-outline, and its ends are tacked along the front edges of the fronts. Above the bretelle the waist is adorned with slanting rows of white lace insertion, and a row of insertion decorates the lower edge of the bretelles.

The stylish jacket is cut from cloth and is snugly adjusted by single bust darts, under-arm and side-back gores and a well curved center seam; and the gores and backs spread

in umbrella folds below the waist-line. The fronts open all the way down and are folded back in broad, tapering revers, which form notches with the rolling collar and flare broadly beyond it; and



FIGURE No. 245 K.

FIGURE No. 245 K.—MISSSES' OXFORD JACKET.—This illustrates Pattern No. 6954 (copyright), price 10d. or 20 cents.  
FIGURE No. 246 K.—MISSSES' BLOUSE-WAIST.—This illustrates Pattern No. 7001 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 53.)



FIGURE No. 246 K.

to the fitted body-lining. The blouse is lengthened by a deep peplum, which is gathered at the top to fall about the hips in pretty folds; and the waist is encircled by a white braid belt



closed at the left side. A fanciful collar falls at the back in the square outline of the regulation sailor style, and its broad ends cross the shoulders and extend nearly to the bust, being prettily curved at the lower edges. This collar is decorated at the edge with a band of wide white braid surmounted by two rows of narrow white braid, and to the chemisette is attached a close-fitting collar overlaid with wide white braid and closed at the left shoulder seam. The chemisette is ornamented with evenly spaced crosswise rows of narrow white braid, and the wrists of the one-seam leg-o'-mutton sleeves are decorated with pointed cuff-facings of dark-blue serge decorated with white braid to accord with the trimming of the fanciful collar. The fulness at the top of the sleeves is gathered

pattern, which is No. 6986 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown differently developed on page 61 of this publication.

Shirt-waists are a very important part of misses' Summer wardrobes, as they are decidedly the most comfortable waists for warm-weather wear. A pretty example of the latest style is here pictured made of light cheviot. The adjustment is very simple, being accomplished by shoulder and under-arm seams. The fronts display three box-plaits, the center plait being laid in the right front to conceal the closing; and three similar box-plaits are arranged at the back. The full shirt-sleeve is slashed at the back of the arm, and one side of the slash is narrowly hemmed, while the other is

finished with an overlap that is pointed at the top. The sleeve is gathered at the top and bottom and finished with a round cuff closed with button-holes and buttons. At the neck is a Byron collar, between the flaring ends of which a silk scarf is prettily bowed. The waist is encircled by a belt with a pointed, overlapping end, the belt being in this instance cut from the same fabric as the skirt. The belt, collar, overlaps and cuffs are finished with a row of machine-stitching.

Shirt-waists are variously developed in India, China or wash silk, Surah, percale, Oxford cloth, Madras and all sorts of woollen goods. They are usually made up quite plainly, although a silk waist may have a decoration of feather-stitching, if liked.

The sailor hat is of fine straw.



FIGURE NO. 247 K.



FIGURE NO. 248 K.

FIGURE NO. 247 K.—GIRLS' TOILETTE.—This consists of Girls' Dress No. 6987 (copyright), price 1s. or 25 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents. FIGURE NO. 248 K.—GIRLS' DRESS.—This illustrates Pattern No. 6984 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 54.)

to spread with the old-time slope on the shoulders and break into soft folds and wrinkles below.

The blouse is one of the season's novelties and will be especially effective when forming part of a yachting toilette. It will develop attractively in any fabric suitable for blouses, and may accompany any of the new gored or circular skirts. Soutache or Hercules braid and embroidered emblems may provide the garniture, which may be lavishly applied, if desired.

The straw hat is trimmed about its low crown with field flowers.

FIGURE NO. 242 K.—MISSES' BOX-PLAILED SHIRT-WAIST.

(For Illustration see Page 50.)

FIGURE NO. 242 K.—This illustrates a Misses' shirt-waist. The

The waist is here shown made up as part of a dressy afternoon toilette in fine white nainsook and all-over embroidery. It is arranged upon a closely adjusted body-lining which ensures a trim appearance; and its fronts are disposed in becoming surplice-folds by forward-turning plaits and are crossed in regulation fashion below the bust. The fronts of lining are closed invisibly at the center and are covered between the flaring edges of the surplice fronts with facings of all-over embroidery. The seamless back is smooth at the top, and the fulness at the waist-line is collected in three backward-turning plaits at each side of the center. The leg-o'-mutton sleeves are arranged upon linings, which, like the sleeves, are shaped by inside and outside seams. The sleeves are smooth and comfortably close-fitting below the elbow, and are gathered at the top to droop softly upon the shoulders with the fashionable sloping effect and fall into graceful folds and wrinkles.

FIGURE NO. 243 K.—  
MISSES'  
SURPLICE WAIST.

(For Illustration see  
Page 50.)

FIGURE NO. 243 K.—This illustrates a Misses' surplice waist. The pattern, which is No. 6979 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 60.



below. Each wrist is trimmed with two encircling bands of ribbon that end under a bow at the back of the arm; and three bands of similar ribbon decorate each front back of the surplice folds. A stylishly high standing collar of all-over embroidery is at the neck. The waist is worn underneath the skirt and is trimly belted with ribbon, the ends of which disappear at the left side beneath a rosette-bow.

Dainty waists of this kind may be developed in Surah, India or China silk, challis, cashmere, nainsook, percale or, in fact, any preferred variety of dress goods. They may accompany full, gored or draped skirts and may be handsomely trimmed with lace, embroidery, ribbon or braid.

The hat is a fanciful shape in fine straw, simply adorned with ribbon and feathers.

FIGURE NO. 244 K.—MISSES' OUTDOOR TOILETTE.

(For Illustration see Page 51.)

FIGURE NO. 244 K.—This illustrates the Eton jacket and waist of a Misses' toilette. The jacket pattern, which is No. 6967 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 58 of this DELINEATOR. The waist pattern, which is No. 6944 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on its accompanying label.

The jacket presents the jaunty appearance peculiar to the Eton modes, and is here represented made of dark-blue and white serge. The dart-fitted fronts, which form shapely points at their lower front corners, are reversed above the bust in broad lapels that meet the rolling collar in notches; but, if preferred, they may be reversed all the way down in stylishly long lapels. The back extends to regulation depth—to the waist-line—and is seamless at the center, the shaping being accomplished by side-back gores. The lapels are covered with facings of white serge, and each front is decorated at the front edge below the lapel with two rows of buttons. The *gigot* sleeves display the fashionable droop on the shoulders and a wrinkled effect below. They are of the two-seam variety, and the fulness at the top is disposed in box-plaits.

The waist is made of silk. The style includes bretelles and a peplum, which are, however, omitted in the present instance. The full fronts and seamless back are separated by under-arm gores and are arranged upon a closely adjusted body-lining, the closing being made invisibly at the center of the front. The fulness of the fronts is becomingly drawn to the center by short rows of gathers at the top and plaits at the waist-line, and the fulness at the back is arranged to correspond. The coat sleeves have balloon puffs, over which the voluminous sleeves of the jacket slip on easily; and a close-fitting collar in standing style is at the neck.

Eton jackets are conspicuous features of misses' Summer wardrobes, and may accompany vests, shirt-waists or blouses, and full or gored skirts. Such a jacket may be developed in serge, cloth, hopsacking or some other woollen fabric, or may be made up to form part of a duck, piqué, linen or cotton cheviot toilette. The waist may be developed in percale, batiste, India or China

silk, Surah or any preferred variety of woollen or cotton goods, and the decoration will depend chiefly upon the material selected.



FIGURE NO. 250 K.—GIRLS' REEFER JACKET.—This illustrates Pattern No. 6958 (copyright), price 10d. or 20 cents.

(For Description see Page 55.)

The jaunty straw hat is becomingly decorated with ribbon and flowers.



FIGURE NO. 249 K.—GIRLS' DRESS.—This illustrates Pattern No. 6961 (copyright), price 10d. or 20 cents.

(For Description see Page 55.)

FIGURE NO. 245 K.—MISSES' OXFORD JACKET.

(For Illustration see Page 51.)

FIGURE NO. 245 K.—This illustrates a Misses' jacket. The pattern, which is No. 6954 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 58 of this issue.

Dark-blue cheviot and black moiré are here effectively associated in the jacket, which is snugly fitted by single bust darts, under-arm gores and a curving center seam and spreads in undulating folds below the waist-line. The fronts lap and close in double-breasted style below the bust with button-holes and buttons and are reversed above by a deep shawl-collar, the collar and reversed portions being covered with a facing of moiré, that is continued down the front edges of the fronts to form underfacings. The fronts may, if preferred, be worn open and reversed to the lower edge, this arrangement being especially effective when the jacket accompanies a blouse or vest. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth linings; they are comfortably smooth-fitting upon the forearm and are fashionably full above, the fulness at the top being collected in box-plaits.

Jackets of this description will make up nicely in cloth, melton, cheviot, tweed, serge, camel's-hair, duck, piqué or holland, and they will frequently be rendered fanciful by facings of silk or satin in a contrasting hue.

The straw hat is trimmed with ribbon and flowers.

FIGURE NO. 246 K.—MISSES' BLOUSE-WAIST.

(For Illustration see Page 51.)

FIGURE NO. 246 K.—This illustrates a Misses' blouse-waist. The pattern, which is No. 7001 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of



age, and is shown in three views on page 60 of this DELINEATOR.

An extremely attractive waist is here portrayed made of pale-blue batiste striped with dots of dark-blue, and trimmed with dark-blue velvet *bébé* ribbon. The waist is simply shaped by under-arm

A dainty toilette for a brunette is here portrayed made of fancy-striped mode silk and red silk, the latter material being used for the guimpe. The full skirt is deeply hemmed at the bottom and is gathered at the top to fall in graceful, rolling folds from the round waist, which is shaped in low V outline in front and in low, round outline at the back. The waist is shaped by under-arm and side-back gores and is closed with hooks and loops at the center of the back. The short frill sleeves are very full and stand out well from the arm; and falling from the neck edge of the waist is a gathered *bretelle* in two sections, which are joined in a seam at the center of the front.



6984

Front View.



6984

Back View.



6984

View without Waist Frills and Lower Sleeve Frills.



6984

View Showing Low Neck and Short Sleeves.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES, OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 56.)

and shoulder seams, and the closing is made with buttons and button-holes in a fly at the center of the front. The back and fronts are smooth-fitting at the top, and the fulness at the back is collected at the waist-line in three backward-turning plaits at each side of the center, while that in front is held in to the figure by means of a belt which encircles the waist. The one-seam mutton-leg sleeves are closely gathered at the top and fall with graceful fulness to the elbow, below which they closely follow the outline of the arm. Each wrist is trimmed with two encircling rows of velvet *bébé* ribbon, and a row of similar ribbon follows the edges of the rolling collar. The ends of the collar flare at the front and reveal a pretty bow formed of the *bébé* ribbon. Topping the sleeves are gathered caps that are stylishly broad on the shoulders and very narrow under the arm, their free edges being followed by a single row of *bébé* ribbon. Disposed on the waist to simulate a sharply pointed yoke is a gathered *Bertha* that is widest at the ends, which are tacked to the front edges of the fronts. The *Bertha* relieves the waist of all appearance of plainness, and its lower edge is adorned with a single row of ribbon, a fancy bow of the ribbon being placed at the upper corners.

Taffeta, plain or figured India silk, Surah, crépon, batiste, challis, gingham and nainsook will make up stylishly in this way, and narrow lace or embroidered edging, fancy bands and ribbon are the most approved trimmings for such goods.

The hat is made of the batiste and trimmed with a bow of the same material.

and gathered at the wrists to form frills about the hands.

The dress will make up exquisitely in plain or figured India silk, taffeta, satin-striped challis, figured organdy, dotted Swiss, mull, lawn, batiste, nainsook or fine gingham, and *entre deux* of lace or embroidery, lace, embroidered edging, fancy braid, ribbon or feather-stitched bands will provide dainty garnitures. The guimpe may be cut from silk, mull, linen lawn or batiste, and will generally be plainly completed.

FIGURE No. 248 K.—GIRLS' DRESS.

(For Illustration see Page 52.)

FIGURE No. 248 K.—This illustrates a Girls' dress. The pattern, which is No. 6984 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is again shown on this page.



6987

View without Bretelle.



6987

Front View.



6987

Back View.

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

(For Description see Page 56.)

FIGURE No. 247 K.—GIRLS' TOILETTE.

(For Illustration see Page 52.)

FIGURE No. 247 K.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 6987 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be observed in three views on this page. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and is differently represented on its accompanying label.

A pretty fête gown is here depicted made of pale-blue figured challis and needlework edging. The full skirt is deeply hemmed at



the bottom and is gathered at the top to fall in pretty folds from a smooth, round waist, which is shaped by under-arm and side-back gores and closed with hooks and loops at the center of the back. The smooth, coat-shaped sleeve is rendered fanciful by two gathered sleeve-frills; the upper frill is of challis and is included in the arm's-eye seam, and the lower one is of needlework edging and extends to the elbow. The sleeve is trimmed at the wrist with two bands of ribbon. Disposed on the waist at round-yoke depth from the top is a gathered Bertha of needlework edging, which stands out broadly over the sleeves and intensifies the broad effect produced by the sleeve frills. At the neck is a standing collar covered with needlework edging, and from its lower edge falls a gathered frill of challis. A wrinkled ribbon crosses the back and sides and falls at each side of the center of the front in a long, flowing end, from beneath a rosette of ribbon.

Plain and figured organdy, dotted mull, Swiss, crépon, China and India silk, nainsook, crépon, vailing, chambray and gingham will make up nicely in this way, and the numerous dainty varieties of embroidery and lace will form suitable garniture. The waist may be encircled by a sash of ribbon bowed at the back.



6969

View without bretelles.



6969

Front View.



6969

Back View.

MISSES' WRAPPER OR HOUSE-DRESS, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 57.)

FIGURE No. 249 K.—GIRLS' DRESS.

(For Illustration see Page 53.)

FIGURE No. 249 K.—This illustrates a Girls' dress. The pattern, which is No. 6961 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is represented differently developed elsewhere on this page.

the back. It is joined to a sharply pointed yoke, which is made of the embroidered portion of the flouncing and is provided with a short body of lining that is shaped by seams on the shoulders and under the arms. At the neck is a standing collar of moderate height adorned with a downward-turning row of embroidered edging. The mutton-leg sleeves are mounted on smooth linings and are shaped by inside seams only; they are close-fitting at the forearm and are sufficiently full at the top to stand out in balloon fashion above the elbows. Each wrist is tastefully trimmed with a drooping frill of embroidered edging. A striking feature of the dress are the double bretelles, which outline the pointed yoke; the bretelles fall in square tabs over the shoulders and with revers effect at the front and back, and their free edges are outlined with narrow embroidered edging. The front ends of the bretelles meet at the bust under a rosette-bow of silk.

6961

View without Bretelles and Crush Collar.



6961

Front View.



6961

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 57.)

The dainty dress is here pictured made of white hemstitched embroidered flouncing, with a rosette and narrow embroidered edging

cents, is in eight sizes for girls from three to ten years of age, and may be seen in four views on page 59 of this DELINEATOR.

FIGURE No. 250 K.—GIRLS' REEFER JACKET.

(For Illustration see Page 53.)

FIGURE No. 250 K.—This illustrates a Girls' jacket. The pattern, which is No. 6958 and costs 10d. or 20 cents, is in eight sizes for girls from three to ten years of age, and may be seen in four views on page 59 of this DELINEATOR.



The jacket, which is fashionably known as the reefer jacket, is here pictured made of dark-blue serge, and is particularly desirable for travelling, sea-side and mountain wear. The fronts lap and close in double-breasted style with button-holes and large white pearl buttons, and are reversed at the top in sharply pointed lapels by a rolling collar, with which the lapels form notches. The back and sides extend only to the waist-line and are fitted by side-back gores and a curving center seam; they are lengthened to be of uniform depth with the fronts by double circular skirts, which are fashioned to be without fulness at the top and to fall in undulating curves below. Curved pocket-openings are made in the fronts, and their edges are finished in tailor style with a single row of machine-stitching. Full puffs extending to the elbows are disposed over the smooth, coat-shaped sleeves, which are trimmed at the wrists with three encircling rows of narrow white braid. Passing under the rolling collar and lapels is a deep, removable ripple-collar. The collar stands out broadly over the shoulders and ripples prettily at the back and is all-over decorated with cross-rows of white braid. The free edges of the jacket, excepting those of the ripple collar and sleeves, are finished with a single row of machine-stitching. The upper circular skirt-section may be omitted if not desired.

Jaunty little jackets may be made up by the mode in cloth, serge, camel's-hair, whipcord, flannel or light-weight cloaking, and Hercules or soutache braid, gimp, cord or narrow passementerie will usually be selected for decoration.

The Tam O'Shanter hat is banded with ribbon and has short streamers at the back.

**GIRLS' DRESS.** (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES, OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH A GUMPE.)

(For Illustrations see Page 54.)

No. 6984.—Figured challis and needlework are the materials represented in this dress at figure No. 248 K in this magazine, with ribbon for decoration.

The soft, full frills decorating the dress are eminently becoming. Nile-green and white striped gingham was here selected for the dress, and white embroidery decorates it tastefully. The full skirt is deeply hemmed at the bottom and is gathered at the top, where it is joined to the simple waist, which has a smooth

front and is gracefully fitted by under-arm and side-back gores. The

closing is made invisibly down the center of the back. The upper part of the waist is covered with two deep, gathered frills, the upper frill being included in the joining of the standing collar and the other disposed in the rounding outline of a Bertha. The lower edges of the frills are decorated with embroidered edging, and a row of edging covers the standing collar: The coat-shaped sleeves are fitted by inside and outside seams and have slight fulness at the top, and the wrists are completed with a row of embroidered edging. Two deep frills that are gathered at the top cover the sleeve to the elbow, the upper frill passing into the arm's-eye. These frills are also decorated at their lower edges with embroidered edging. The dress can be simplified by omitting the waist frills and the lower sleeve-frills; or, if desired,

it may be made with a low neck and short sleeves for wear with a guimpe, as shown in the small engravings.

There is scarcely any material in vogue to which the mode is not adapted, but it is especially pretty developed in batiste, dimity, organ-dy, lawn or challis. Mull, Surah, and novelty or China silk will also look very pretty made up in this way, and lace edging or embroidery may form the frills. A very pretty idea is to have the frills of ac-

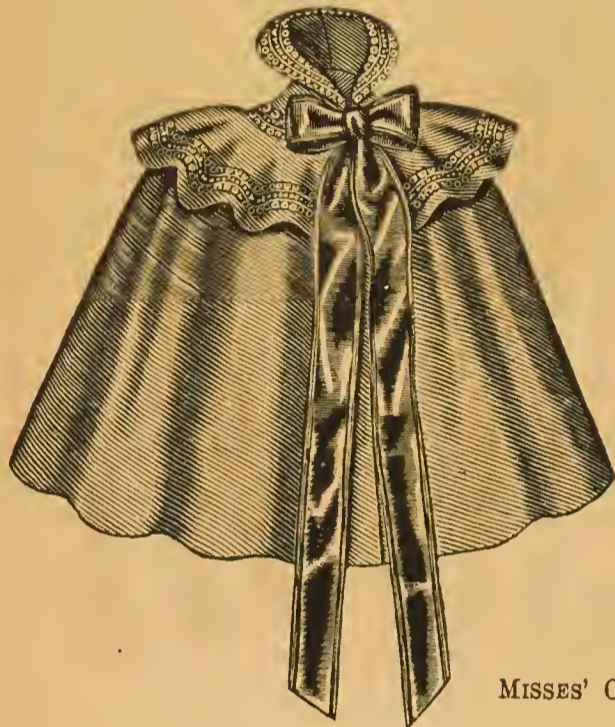
cordion-plaited silk or chiffon when the dress is desired for party wear or ceremonious occasions. When a guimpe is worn it may be of silk, cambric or Swiss.

We have pattern No. 6984 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress requires six yards and five-eighths twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



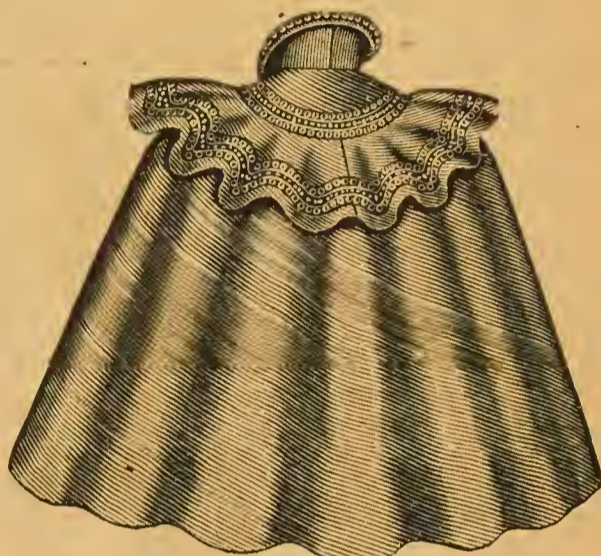
6993

View without Bertha.



6993

Front View.



6993

Back View.

MISSES' CAPE. (COPYRIGHT.)

(For Description see Page 53.)



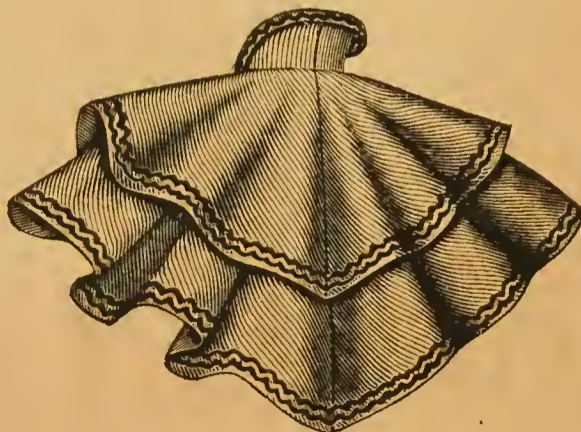
6970

View with only One Cape.



6970

Front View.



6970

Back View.

MISSES' CIRCULAR DOUBLE CAPE. (COPYRIGHT.)

(For Description see Page 53.)

**GIRLS' DRESS.** (TO BE WORN WITH A GUMPE.)

(For Illustrations see Page 54.)

No. 6987.—Fancy striped silk is represented in this dress at figure No. 247 K in this DELINEATOR, where it is worn over a silk guimpe.

The dress is especially pretty and very simply fashioned and can be made of woollen, silk or cotton goods. It is here represented made of blue-and-white striped gingham and trimmed with embroidery. The plain round waist is smoothly adjusted by under-arm and side-back gores and closed invisibly down the center of the

back. The low neck is round at the back and pointed in front, and the graceful Bertha which outlines it is gathered at the top and



shaped with a center seam and falls in a deep point at the center of the front, the point being tacked to the waist. The lower edge of the Bertha is trimmed with embroidered edging. The sleeves are gathered at the top and droop in pretty ripples about the arm, being deepest over the shoulder and of moderate depth under the arms; their lower edges are tastefully completed with embroidery. The full, round skirt is deeply hemmed at the bottom and gathered at the top to fall in soft, graceful folds from the waist. The omission of the Bertha will render the mode very simple, as shown in the small engraving.

Effective dresses will be fashioned in this manner from dimity, batiste, organdy or mull or from figured or plain silk of fine, soft quality. Gingham, nainsook, challis and numerous inexpensive washable fabrics will also make up prettily in this way.

We have pattern No. 6987 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and a fourth of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' WRAPPER OR HOUSE-DRESS. (WITH FITTED LINING.)

(For Illustrations see Page 55.)

No. 6969.—Another illustration of this wrapper, showing it made of plain challis and lace and trimmed with ribbon, is given at figure No. 239 K.

A dainty wrapper or house-dress is essential to a young girl's wardrobe, as it may be worn when she is slightly indisposed or when resting after a game of tennis or other Summer sports. The one here shown made of pale-blue spotted dress goods is provided with a short body-lining that is fitted by single bust darts, side-back gores, a well curved center seam, and under-arm darts taken up with corresponding darts in the fronts. The closing is made invisibly at the center of the front. The full back and full fronts are joined in side and shoulder seams, and the fulness in the back is drawn to the center and collected at the top in three short rows of shirrings, which are placed some distance apart, the fulness falling with the effect of a Watteau—a style which is graceful alike for ladies and young girls. The fulness in the fronts is drawn by short rows of shirrings at the top at each side of the closing to correspond with the back, and at the neck is a close-fitting standing collar of moderate height. The full puff sleeves are gathered at the top and bottom and mounted on coat-shaped linings, which are revealed at the wrists with deep cuff effect, the exposed portions of the linings being faced with the material. All appearance of plainness is removed from the garment

by gathered bretelles of the material, which start from each side of the fulness at the back, pass over the shoulders and extend to the fulness at the front. The bretelles are headed by a feather-stitched band, and ribbon ties are inserted in the under-arm darts at the waist-line and brought to the center of the front, where they are tied in a bow having moderately long ends. When a less fanciful wrapper is desired, the bretelles and ribbon strings may be omitted, as illustrated.

Dainty wrappers may be made up in this way of cashmere, camel's-hair, challis, crepon, vailing, linen lawn, chambray, gingham, batiste and nainsook, and they may be rendered decidedly ornamental by garnitures of lace, embroidered edging, insertion, ribbon, gimp, galloon and passementerie. A pretty gown of pink India silk has the bretelles omitted and a deep frill of fine white lace falling from the lower edge of the collar.

We have pattern No. 6969 in nine sizes for misses from eight to sixteen years of age. Of one material for a miss of twelve years, the wrapper requires eight yards and a fourth twenty-two inches wide, or six yards and three-eighths thirty inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

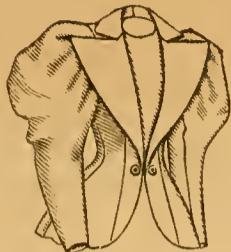
GIRLS' DRESS.

(For Illustrations see Page 55.)

No. 6961.—Hem-stitched embroidered flouncing is illustrated in this pretty dress at figure No. 249 K, with edging and a rosette for garniture.

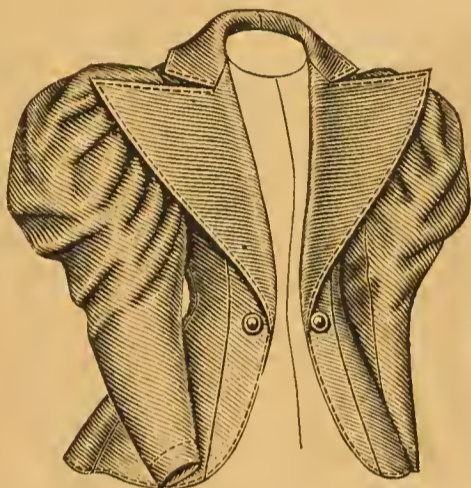
The simple frock is given a dressy appearance by the introduction of becoming, fanciful bretelles, and is here pictured made of dotted dark material and plain white goods. It is shaped by shoulder seams and deeply hemmed at the bottom; it is gathered at the top, the fulness being drawn to the center of the front and to the closing, which is made at the center of the back to a desirable depth, the edges being joined in a seam below. The dress is joined to a pointed yoke that is shaped by shoulder seams and mounted on a short body-lining fitted by under-arm and shoulder seams. Double fanciful bretelles outline the yoke; they are shaped in broad tabs that droop gracefully over the shoulders and their ends meet at the center of the front and back. The decoration of each bretelle with a single row of braid forming a coquettish little bow at the separation of each tab is effective and youthful. The leg-o'-mutton sleeves are mounted on coat-shaped linings and fit the arm closely below the elbow, the fulness above being sufficient to produce the fashionable broad-shouldered effect. At the neck is a crush collar of the white goods. The bretelles may be omitted.

Becoming dresses will be made by this mode, and as a contrast is suggested, light and dark goods may be selected in such colors as



6997

View Showing Fronts Closed.



6997

Front View.

MISSES' JACKET. (FOR WEAR WITH BLOUSES, SHIRT-WAISTS, ETC.) (COPYRIGHT.)

(For Description see Page 58.)



6997

Back View.



6956

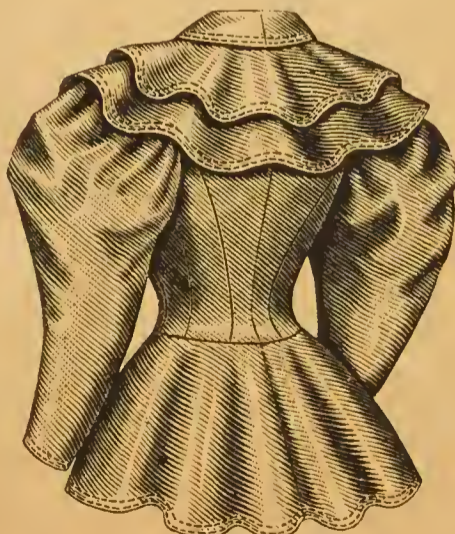


6956

Front View.

MISSES' JACKET, WITH REMOVABLE DOUBLE RIPPLE COLLAR. (KNOWN AS THE REEFER JACKET.) (COPYRIGHT.)

(For Description see Page 59.)



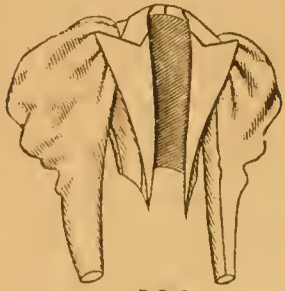
6956

Side-Back View.



are known to be suited to the complexion of the youthful wearer. Crépon, cashmere, serge, challis, silk and numerous cotton goods, such as dimity, lawn, gingham, etc., will be satisfactory; and braid, embroidery or bands of narrow insertion will be serviceable and effective garnitures. The mode will also develop prettily in light shades of soft China or Liberty silk, crêpe de Chine, érèpon and mull for party or school reception wear.

We have pattern No. 6961 in eight sizes for girls from two to nine years of age. For a girl of eight years, the dress requires three yards and three-eighths of dotted and three-fourths of a yard of plain dress goods each forty inches wide. Of one material, it needs



6967

View Showing Fronts  
Rolled to the Edge.



6967

Front View.



6967

Back View.

MISSES' ETON JACKET. (COPYRIGHT.)

(For Description see Page 59.)

six yards and three-eighths twenty-two inches wide, or five yards and a fourth thirty inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

#### MISSES' CAPE.

(For Illustrations see Page 56.)

No. 6993.—Plaid suiting and moiré silk are united in this cape at figure No. 238 K in this DELINEATOR, with a ribbon bow for decoration.

The jaunty cape is here represented made of dove-colored faced cloth and trimmed with bands of lace insertion and a bow of ribbon. It is of stylish length, reaching below the waist-line. The cape portion is smoothly joined to a shallow, round, seamless yoke and falls in the graceful undulating curves that characterize prevailing modes. Included in the seam joining the cape portion to the yoke is a Bertha presenting a seam at the center of the back; its shaping causes it to fall in ripples, though it is without fullness at the top. At the neck is a Medici collar fitted by a center seam; it stands high at the back and rolls softly at its upper edge, its ends flaring broadly in front. A bow of ribbon having flowing ends is tacked at the throat, and the yoke is closed at the center of the front. The lower edges of the Bertha and yoke are decorated with a band of insertion, and similar insertion trims the outer edge of the collar.

Stylish capes will be made in this manner to match street costumes or contrast with them. Cloth, cheviot, tweed, velvet, silk, camel's-hair, serge and numerous all-wool or silk-and-wool novelty mixtures will be selected, and bands of insertion, braid, passementerie, ribbon, gimp or galloon will be appropriate garnitures. A very airy effect may be obtained by cutting the material away from under the insertion. A lining of plain satin, figured *peau de cygne* or of some pretty striped or shaded taffeta silk will prove a stylish addition.

We have pattern No. 6993 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the cape needs three yards and five-eighths twenty-two inches

wide, or a yard and five-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

#### MISSES' CIRCULAR DOUBLE CAPE.

(For Illustrations see Page 56.)

No. 6970.—By referring to figure No. 237 K in this magazine, this cape may be seen made of lady's-cloth and trimmed with ribbon.

The short circular double cape is quite as much worn by misses as by ladies. The cape here pictured is in this popular style and is made of mode cloth of fine quality, with narrow black fancy braid for decoration. The two cape portions present a pointed lower outline at the center of the front and back and are quite shallow at the sides; they are each shaped in circular style with a seam at the center of the back, and fall in graceful flute-like folds all round. The free edges of the cape are outlined with two rows of narrow fancy braid, and at the neck is a Medici collar having rounding ends. The collar rolls softly at the back and flares broadly at the throat, and its rolled edges are tastefully adorned with two rows of braid. If preferred, the cape may be made up single instead of double, as illustrated in the small view.

Capes of this description are particularly adapted for the cool days of Summer and for young girls are made up in cloth, serge, cheviot or whipcord in the fashionable shades of navy, Russian-blue, fawn, olive, biscuit, gray and the various shades of tan. They are usually lined with fancy silk, shaded taffeta, or satin in a shade that contrasts widely with the material of which the cape is made, and its free edges may be followed with soutache, Hercules or fancy braid, satin or grosgrain ribbon gimp, galloon or narrow passementerie. A large bow of moiré ribbon may be set at the throat and one at the back of the collar, with good results.

We have pattern No. 6970 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the cape calls for two yards and three-fourths of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

#### MISSES' JACKET. (FOR WEAR WITH BLOUSES, SHIRT-WAISTS, ETC.)

(For Illustrations see Page 57.)

No. 6997.—At figure No. 240 K in this DELINEATOR this jacket is represented made of écru cloth and finished with a single row of machine-stitching.

The jacket is an attractive top-garment,



6954

View Showing  
Fronts Open.



6954

Front View.



6954

Back View.

MISSES' OXFORD JACKET. (COPYRIGHT.)

(For Description see Page 60.)

and may stylishly accompany a full or gored skirt and a shirt-waist, blouse or vest, to complete a comfortable Summer toilette. It is here shown developed in a seasonable variety of cloth. It extends



to the admired depth—a little below the hips, and displays regulation *godet* folds at the back. The stylish adjustment is accomplished by single bust darts, under-arm and side-back gores and a curving center seam, the shaping of the back and side-backs producing the fashionable *godet* or funnel folds that spread gracefully over the skirt. The fronts may be open all the way down or closed at the waist-line with a hook and loop; they are reversed above in enormous lapels that meet the rolling collar in notches. The fronts, which round gracefully below the waist-line, are decorated at each side with a large button, and their front edges, as well as all the other free edges of the jacket, are finished with a single row of machine-stitching. The shaping of the huge *gigot* sleeves is accomplished by seams along the inside of the arm. The sleeves are comfortably close-fitting below the elbow and spread above into voluminous folds and wrinkles, the fulness at the top being collected in forward and backward turning plaits to produce the sloping effect in vogue. The wrists are decorated a little above the lower edges with a single row of machine-stitching.

When designed to form part of an outing or *négligé* toilette, the jacket will usually be of the same material as the skirt it accompanies, while the vest or shirt-waist will be of washable goods. The jacket will make up attractively in all sorts of stylish coatings, covert suiting, cheviot, serge, hopsacking and numerous other fabrics of seasonable texture. Galatea, linen duck, holland and other stylish cottons are also adaptable to the mode, and a severe finish of machine-stitching will be in best taste.

We have pattern No. 6997 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires four yards and three-eighths of material twenty-two inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' JACKET, WITH REMOVABLE DOUBLE RIPPLE COLLAR.  
(KNOWN AS THE REEFER JACKET.)  
(For Illustrations see Page 57.)

No. 6956.—At figure No. 236 K in this magazine this jacket may be observed made of light cloth and bound with braid.



6958

Front View without Ripple Collar.



6958

Back View without Ripple Collar and Small Circular Skirt-Portion.

The jacket possesses very stylish features, and is here represented made of cloth and finished with machine-stitching. The loose fronts lap and close in double-breasted fashion with buttons and button-holes, and are reversed at



6958

Front View.



6958

Back View.

GIRLS' JACKET, WITH REMOVABLE RIPPLE COLLAR. (KNOWN AS THE REEFER JACKET.) (COPYRIGHT.)

(For Description see Page 60.)

the top to form sharply pointed lapels. The jacket is made close-fitting at the sides and back by under-arm and side-back gores and a curving center seam. The gores and backs reach only to the waist-

line and are lengthened by a circular skirt that ripples stylishly and is formed by extensions of the fronts, the bias back edges of the extensions meeting in a seam at the center of the back. The one-seam leg-o'-mutton sleeves are mounted on linings that are similarly shaped and gathered at the top; and the fulness at the top of the sleeve is arranged in two box-plaits between forward and backward turning side-plaits. At the neck is a rolling collar having a seam at the center of the back and square corners. A double ripple collar gives a dressy appearance to the jacket and may be permanently secured underneath the rolling collar or attached with hooks and



6968

Front View.



6968

Back View.

MISSES' RUSSIAN SAILOR BLOUSE. (WITH FITTED BODY-LINING.) (COPYRIGHT.)  
(For Description see Page 60.)

loops so that it can be removed at pleasure. Side pockets are inserted in curved openings in the fronts, and two rows of machine-stitching are made in fanciful outline about the openings. A double row of machine-stitching finishes all the free edges of the jacket.

The jacket will look well made of cloth in such shades as blue, tan, black or gray, or of serge, cheviot or tweed; and there are some woollen suitings that will be appropriate for its development. Machine-stitching is the most fashionable and the neatest finish for a jacket of this kind.

We have pattern No. 6956 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the jacket calls for five yards and a fourth of material twenty-two inches wide, or three yards forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' ETON JACKET.

(For Illustrations see Page 58.)

No. 6967.—A pretty combination of dark and light serge is shown in this jacket at figure No. 244 K in this magazine, white pearl buttons providing the decoration.

This comfortable jacket will appeal strongly to the young miss, as it is among the jauntiest of the Eton styles. French faille was here chosen for the garment. The fronts are fitted by single bust darts and are separated from the seamless back by side-back gores; they are reversed to the bust to form lapels, the points of which extend a trifle beyond the rolling collar, but, if desired, they may be reversed the length of the fronts, as shown in the small engraving. The stylish leg-o'-mutton sleeves are fitted by inside and outside seams, and the fulness is collected at the top in a triple box-plait between two other box-plaits that are double at their inner folds and single at their outer folds.

For seaside, mountain or general outing or promenade wear this mode is eminently appropriate; indeed, there are but few occasions when a miss may not suitably wear a jacket of this kind. Serge, basket weaves, whipeord, *erépon* and numerous washable materials, such as Galatea, linen or cotton duck, piqué, gingham, etc., can be made up in this manner, with gimp, ribbon or braid for decoration.

We have pattern No. 6967 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires three yards and a fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



## MISSES' OXFORD JACKET.

(For Illustrations see Page 58.)

No. 6954.—Cheviot and moiré are combined in this jacket at figure No. 245 K in this DELINEATOR.

Prussian-blue serge was here selected for the development of the jacket. The fronts are snugly fitted by single bust darts and lap and close in double-breasted style below the bust with button-holes and buttons; they are reversed at the top by a deep shawl-collar, which presents a rounding lower outline and has a seam at the center of the back. The collar and the reversed part of the fronts are covered with a facing of the material, which is continued down the front edges of the fronts to form underfacings. Under-arm gores and a well curved center seam secure a close adjustment at the sides and back, and below the waist-line the jacket spreads in graceful ripples. The

leg-o'-mutton sleeves are shaped by inside and outside seams and are mounted on fitted linings; the fulness at the top is laid in five box-plaits which produce pretty folds and wrinkles to the elbow, below which the sleeve is comfortably close-fitting. Each wrist is finished with two rows of machine-stitching, and a similar finish is seen at the remaining free edges of the jacket. The garment extends but a trifle below the waist-line and presents a uniform lower outline. If desired, the fronts may be reversed all the way down, as shown in the small illustration.

Very smart jackets are made of broadcloth, melton, rough-surfaced camel's-hair, cheviot, tweed, homespun and fancy rough-surfaced suitings, and they may be decorated with plain or fancy braid, gimp, galloon, passementerie, etc. The collar will frequently be made of satin, Bengaline or fancy silk, and when such is the case deep cuff-facings of a similar fabric may be added.

We have pattern No. 6954 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket requires four yards twenty-two inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

## MISSES' RUSSIAN SAILOR BLOUSE.

(WITH FITTED BODY-LINING.)

(For Illustrations see Page 59.)

No. 6968.—A pretty combination of light and dark serge is represented in this blouse at figure No. 241 K in this magazine, with white braid for decoration.

The blouse is in Russian sailor style and is rendered remarkably picturesque by the introduction of the shield, fanciful sailor-collar and gathered peplum. It is here pictured made of blue and white cashmere and plainly completed. It is provided with a lining fitted by single bust darts, under-arm and side-back gores and a well curved center seam and is closed invisibly at the center of the front. The surplice fronts are smooth fitting at the top and lap below the bust in regulation fashion, the fulness at the lower edge being collected in two short rows of shirring back of the front edges. Re-

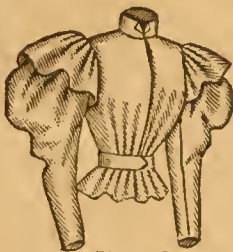
vealed between the flaring front edges of the fronts is a pointed shield of white cashmere, which is tacked to the right lining-front and secured with hooks and loops to the left lining-front. The full, seamless back is smooth-fitting at the top, and has fulness at the waist-line drawn well to the center by two short rows of shirring. The mutton-leg sleeves are shaped by inside seams only and are close-fitting on the forearm, while above the elbow they are fashionably full, the fulness being collected in gathers at the top. The sailor collar of white cashmere falls deep and square across the back and has broad hollowing ends which are joined to the front

edges of the fronts and produce a broad effect across the shoulders. At the neck is a standing collar of white cashmere which is closed at the left side. The blouse is lengthened by a deep, gathered peplum which extends well down over the hips; and the waist is encircled by a belt of white cashmere, which is closed at the left side under a fancy buckle.



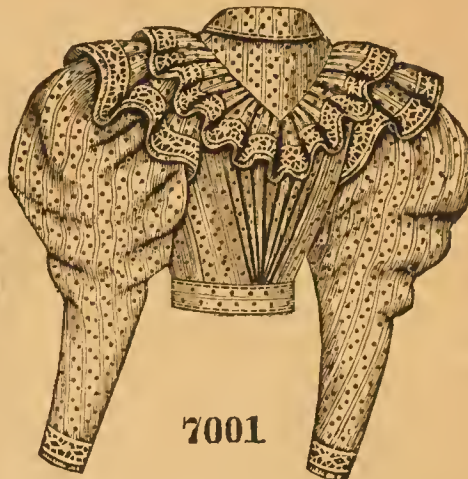
7001

Front View.



7001

View with Standing Collar and without Bretelle.



7001

Back View.

MISSES' BLOUSE SHIRT-WAIST. (TO BE MADE WITH A ROLLING OR A STANDING COLLAR.) (COPYRIGHT.)

(For Description see Page 61.)

A blouse of this description may accompany any of the fashionable, skirts and may be made of serge, camel's-hair, tweed, challis, crépon, vailing, percale, batiste, nainsook, chambray and gingham, and may be trimmed with embroidered edging or ribbon.

We have pattern No. 6968 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse requires two yards and a half of dark and seven-eighths of a yard of light cashmere forty inches wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or four yards thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

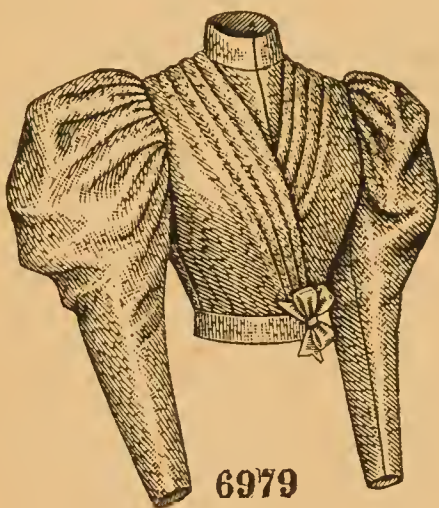
## GIRLS' JACKET WITH REMOVABLE RIPPLE COLLAR. (KNOWN AS THE REEFER JACKET.)

(For Illustrations see Page 59.)

No. 6958.—At figure No. 250 K in this magazine this jacket is

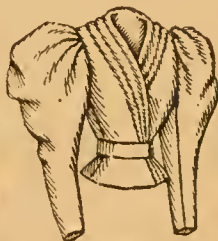
pictured made of dark-blue serge and trimmed with white braid.

The jacket is quaint and picturesque, and is here portrayed developed in cloth and finished with machine-stitching. Its loose reefer fronts extend to a stylish depth, and the back and sides, which are shaped by side-back gores and a curving center seam, extend only to the waist-line and are lengthened

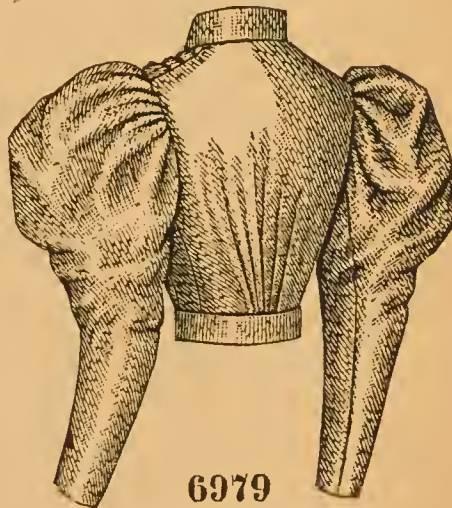


6979

Front View.



6979



6979

Back View.

MISSES' SURPLICE WAIST WITH FITTED LINING (PERFORATED FOR V NECK IN FRONT). (COPYRIGHT.)

(For Description see Page 61.)

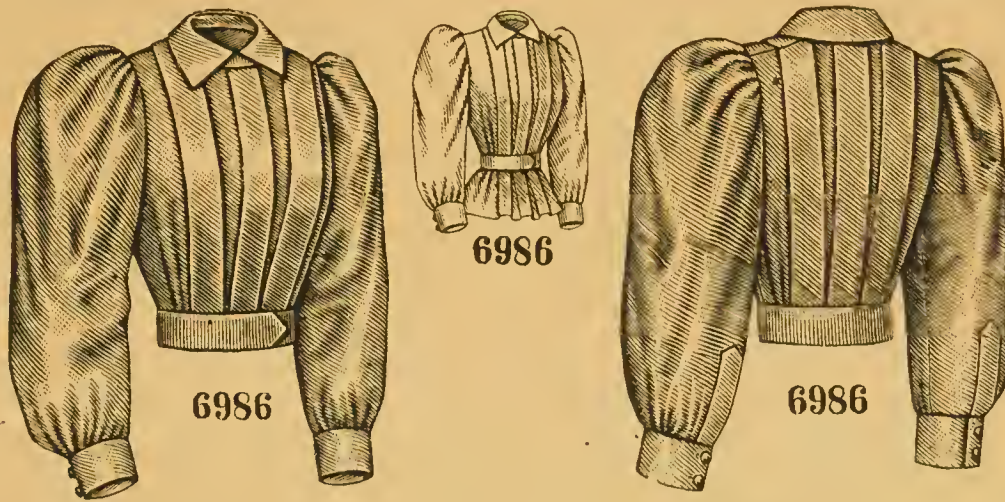
to be of uniform depth with the fronts by a double circular skirt that is smooth at the top and falls in pretty, rippling folds or flutes. The fronts are reversed at the top in broad lapels that meet the rolling collar in notches, and the closing is made in double-breasted fashion with button-holes and buttons. The sleeves are comfortably wide and are shaped by the usual seams along the outside and inside of the arm. They are made fanciful by circular puffs, which extend to the elbow and are quite smooth at the top, the fulness below spreading with pronounced bell effect. The jacket may be made up with or without a deep, circular collar, as shown in the illustrations. This



collar falls in decided ripples at the back and is smooth over the shoulders; its ends are overlapped by the lapels, and its upper edge, which is finished with a binding, may be attached to the jacket underneath the rolling collar and lapels with hooks and loops or tackings. The edges of the circular collar and all the free edges of the jacket are finished in regulation tailor style with two rows of machine-stitching. Side pockets are inserted in the fronts, and about the openings two rows of machine-stitching are made in fanciful outline. The effect of the jacket made up without the small, circular skirt-portion is shown in one of the small illustrations.

The jacket will make up handsomely in cloth, serge, homespun, tweed, cheviot, hopsacking or any of the fashionable light-weight cloakings in the various shades of tan, mode, blue, biscuit, green, etc. The edges may be trimmed with braid, if the plainer finish of machine-stitching be deemed undesirable.

We have pattern No. 6958 in eight sizes for girls from three to ten years of age. Of one material for a girl of eight years, the jacket requires four yards and seven-eighths twenty-two inches wide, or two yards and a half forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



Front View.

Back View.

MISSES' BOX-PLAILED SHIRT-WAIST. (COPYRIGHT.)

(For Description see Page 62.)

The adaptability of the waist to gingham, cambric, nainsook, Swiss, batiste, Surah, organdy, percale, lawn and many of the fancy silks make it a desirable mode by which to make up these cool and effective Summer materials. Bands of lace, ribbon, insertion or embroidery will form suitable garniture, but the mode is dressy enough to be made without garniture.

We have pattern No. 7001 in seven sizes for misses from ten to sixteen years of age. Of one fabric for a miss of twelve years, the waist requires five yards and an eighth twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SURPLICE WAIST, WITH FITTED LINING (PERFORATED FOR V NECK IN FRONT).

(For Illustrations see Page 60.)

No. 6979. — All-over embroidery and plain nainsook are combined in this waist at figure No. 243 K in this magazine, ribbon providing the decoration.

The surplice waist is still a popular garment for misses, as it

is easy to make and quite dressy enough for ordinary occasions. It is here portrayed made of shot dress goods of fine quality. The surplice fronts are hemmed at their front edges, and back of each hem are laid three forward-turning plaits which flare from the lower edge to the shoulders, the plaits being tacked to position at and a little above the waist-line; they are separated from the full, seamless back by under-arm gores. The back presents a smooth effect across the shoulders, and the fulness at the waist-line is laid in three tiny backward-turning plaits at each side of the center, the

plaits flaring becomingly upwards. To ensure a smooth adjustment the waist is provided with a lining fitted by single bust darts, under-arm and side-back gores and a curving center seam, the closing being made with hooks and loops at the center of the front. The lining is exposed above the surplice fronts with chemisette effect, and at the neck is a close-fitting standing collar of moderate height. The two-seam leg-o'-mutton sleeves are gathered at the top and mounted on smooth linings; they droop gracefully from the shoulders to the elbows and are close-fitting on the forearm. The waist is encircled by a belt, which is closed at the left side under a bow. If desired, the front linings may be cut out at the top, displaying the neck between the surplice fronts, as shown in the small illustration.

MISSES' BLOUSE SHIRT-WAIST. (TO BE MADE WITH A ROLLING OR A STANDING COLLAR.)

(For Illustrations see Page 60.)

No. 7001.—Other views of this waist are given at figures Nos. 240 K and 246 K in this magazine.

This comfortable waist has a dressy appearance and is here represented made of striped gingham and trimmed with lace insertion and machine-stitching. The fronts and back are joined in shoulder and under-arm seams, and the closing is made in a fly with buttons and button-holes at the center of the front. The seamless back fits smoothly across the shoulders and has fulness at the waist-line collected in three overlapping plaits at each side of the center. A dressy effect is given by the Bertha, which is applied in pointed yoke outline and gathered at the top to produce pretty ripples, the ends being sewed plainly along the front edges of the fronts. The one-seam leg-o'-mutton sleeves are gathered at the top to give the full broad-shouldered effect, and a close adjustment is maintained below the elbow. Drooping over the sleeves are gathered caps that are deep over the shoulders and narrow under the arms. The waist is encircled by a belt. The neck may be finished with a rolling collar having square corners that flare stylishly, or with a close-fitting standing collar having its ends bent in Piccadilly fashion, as preferred. The Bertha, sleeve-caps and wrists are decorated with a row of lace insertion, and the edges of the collar and belt are finished with a row of machine-stitching. The Bertha may be omitted, as shown in the small engraving.



6959

Front View.

6959

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 62.)

The surplice waist is one of the essentials of the Summer wardrobe and may be developed in soft wool goods, challis, vailing, crépon, cashmere, mull, India or China silk, gingham, chambray, batiste, nainsook and fine lawn. Embroidered edging, lace and Irish point embroidery are the trimmings usually selected, and the standing collar and exposed portions of the lining may be covered with velvet, silk or all-over embroidery.

We have pattern No. 6979 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires three yards and three-fourths of material twenty-two inches wide,



or two yards and three-eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

#### MISSES' BOX-PLAILED SHIRT-WAIST.

(For Illustrations see Page 61.)

No. 6986.—Light cheviot is portrayed in this shirt-waist at figure No. 242 K in this DELINEATOR, with machine-stitching for a finish.

The box-plaited shirt-waist still holds its own even in these days of fancy bodices, but the new ones introduce all the latest fancies. The waist here shown is made of old-blue gingham, and may be worn outside or underneath the skirt, as illustrated. Three box-plaits are laid in the seamless back, and in the front plaits are similarly arranged, the plaits being stitched along their under folds to below the waist-line. The center plait at the front is made in the right front and conceals the closing. A casing is formed across the back at the waist-line nearly to the under-arm seams, for tapes that are drawn out through openings made at the ends, carried around the waist and tied in front. At the neck is a rolling collar mounted on a shaped band, the ends of the collar flaring broadly at the throat. The sleeves are in regular shirt-sleeve style, and are gathered at the top and bottom; they are finished with cuffs that have square corners and close with buttons and button-holes below openings made in the sleeves, the openings being finished with overlaps that are pointed at the top. The waist is encircled by a belt having a pointed, overlapping end.

Shirt-waists of this style are made up in all varieties of wash silk, and also in Surah, India or China silk, plain and figured linens, sateen, percale, cambric, etc., and the finish is usually plain or is provided by a single row of machine-stitching. The belt provided for by the pattern may be omitted in favor of a crush belt of silk or a fancy belt of leather, metal or ribbon.

We have pattern No. 6986 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist requires four yards and an eighth of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### GIRLS' APRON.

(For Illustrations see Page 61.)

No. 6959.—This pretty apron, with its yoke back and shirred front, is protective yet dressy, and can be made without much trouble or expense. It is represented made of white nainsook and trimmed with embroidered edging. The apron is shaped in low, round outline at the top and is deeply hemmed at the bottom and narrowly at the back edges. The full front is joined to the back by under-arm seams and to the yoke back by short shoulder seams, the fulness in the front being drawn toward the center at the top and disposed in three closely drawn rows of shirring which are tacked to a stay. The backs are gathered at the top and joined to the lower edges of the smooth yoke-portions, and the apron is closed with buttons and button-holes. The neck and arm's-eye edges are neatly trimmed with embroidered edging.

Although simplicity of detail is a marked feature of the mode, the improved appearance imparted to the average girl who wears it will repay the trifling expenditure of time and money required for its construction. For school or home wear such materials as nain-

sook, plain or cross-barred muslin, cambric, dimity or lawn are desirable materials, and lace or embroidered edging, insertion, fancy-stitched bands, washable braids and gimp, etc., will be the most satisfactory garniture. For various materials colored embroideries are favored, and they may be headed by fancy-stitched colored bands.

We have pattern No. 6959 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the apron calls for two yards and seven-eighths of material twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

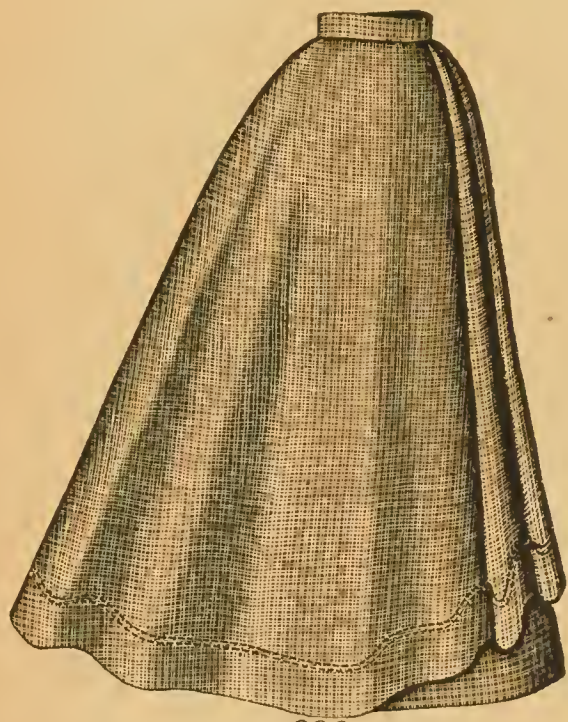
#### MISSES' FOUR-GORED SKIRT, WITH CIRCULAR OVER-SKIRT DRAPERY. (KNOWN AS THE MARGUERITE SKIRT.)

(For Illustrations see this Page.)

No. 6991.—This skirt is again represented at figure No. 240 K in this magazine, where it is made of écreu cloth and light-brown silk and finished with machine-stitching.

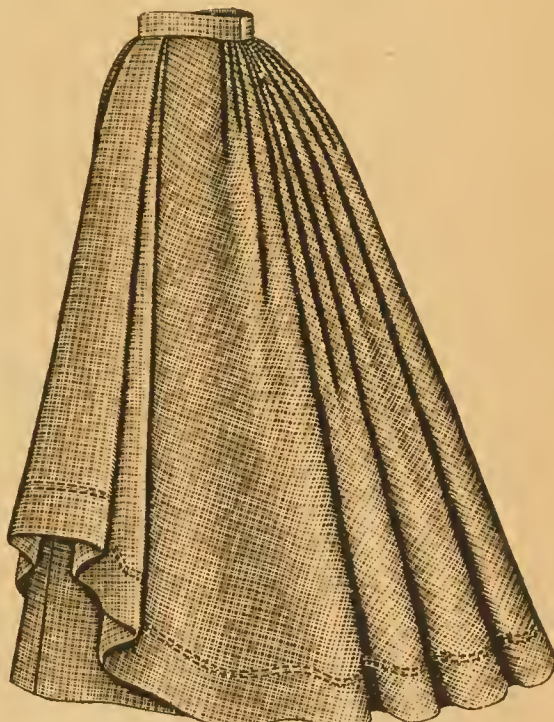
The skirt, which is known as the Marguerite skirt, is admirably adapted to challis, crépon and the numerous other pretty woollens devoted to Summer gowns. In the present instance it is pictured developed in checked cheviot. The skirt is fashioned in the new four-gored style and displays fulness at the back only, the smooth effect obtained at the front and sides resulting from the shaping of the gores without the aid of darts. The back is gathered up closely at the top and spreads in full, rolling folds to the lower edge, where

the skirt measures two yards and three-quarters in the middle sizes. The skirt is overhung by an over-skirt drapery, which is fashioned in circular style, with bias back edges joined in a center seam. The drapery completely covers the skirt at the front and back and at the right side, while it is shaped at the left side to reveal the skirt effectively below it. The back of the drapery is closely gathered at the top to fall in graceful *godets* that flare in regulation



6991

Right Side-Front View.



6991

Left Side-Back View.

MISSES' FOUR-GORED SKIRT, WITH CIRCULAR OVER-SKIRT DRAPERY. (KNOWN AS THE MARGUERITE SKIRT.) (COPYRIGHT.)

(For Description see this Page.)

style to the bottom, and at the left side is arranged a double box-plait that widens gradually all the way down and is held in place by a short strap tacked underneath about midway to the lower edge. The very slight fulness at the top of the front and right side is collected in gathers, and the drapery is finished a little above its lower edge with two rows of machine-stitching. An underfacing of canvas or crinoline may be added to the skirt to make the distended appearance more pronounced. A placket is finished above the center seam of the drapery and at the center of the skirt, and the top of the skirt is finished with a belt. If preferred, the drapery may be arranged at the left instead of at the right side.

The skirt is one of the most graceful of the new modes and is perfectly adapted to the numerous fancy silks, plain and figured challies, silk gingham, chambrays, percales and, in fact, all seasonable varieties of dress goods of either silken, woollen or cotton texture. The drapery may be trimmed with one or more rows of fancy or serpentine braid, or ribbon, gimp or galloon may provide the garniture. The exposed part of the skirt may be of contrasting material overlaid with rows of narrow braid.

We have pattern No. 6991 in seven sizes for misses from ten to sixteen years of age. Of one fabric for a miss of twelve years, the skirt will call for six yards and an eighth twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



## Styles for Little Folks.

FIGURES NOS. 251 K AND 252 K.—LITTLE GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE No. 251 K.—This illustrates a Little Girls' dress. The pattern, which is No. 6980 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen in three views on page 65 of this *DELINEATOR*.

A picturesque gown for wee women is here represented made of figured, striped organdy and embroidered edging, with narrow embroidered edging for decoration. The circular skirt, which has bias back edges, presents a smooth effect at the front and sides and rolling folds at the back, and is joined to the short fanciful waist, which is shaped in Pompadour outline at the top both front and back and adjusted by under-arm and short shoulder seams. The full front and full backs have their fulness becomingly disposed at the center of the front and at each side of the closing, which is made with hooks and loops at the center of the back. The short puff sleeves are finished with very wide bands, which are tastefully trimmed at the bottom with frills of embroidered edging. Gathered bretelles of embroidered edging having tapering ends cross the shoulders and are carried down the front and back at each side of the fulness, the ends passing into the seam joining the waist to the skirt. The upper edges of the front and backs between the bretelles are

decorated with standing frills of embroidered edging set on under feather-stitched bands. The bretelles may be omitted if a plainer dress is desired, and a guimpe of dotted Swiss, Surah, mull or India silk could be worn.

Dainty little dresses may be fashioned in this way from figured organdy, batiste, percale, nainsook, cashmere, satin-striped challis, veiling, erépon or any fashionable silken fabric suitable for little folks' wear. Lace, insertion, embroidered bands, feather-stitching and ribbon are the approved trimmings for such gowns and they are usually of a fine quality and are but sparingly applied, a profusion of ornamentation being decidedly out of place on children's owns.

FIGURE No. 252 K.—This illustrates a Little Girls' dress. The pattern, which is No. 6982 and costs 10d. or 20 cents, is in eight

sizes for little girls from two to nine years of age, and is differently portrayed on page 64 of this publication.

White hemstitched flouncing and ruffling were here effectively used for the attractive little dress, which has a very full skirt that falls in pretty, rolling folds from the fanciful waist. The waist is a trifle longer than usual and has a round, shallow yoke shaped by seams on the shoulders. To the yoke are joined a full front and full backs that meet in under-arm and short shoulder seams, the front drooping in blouse fashion; and in the seam joining the yoke to the front and backs is included a gathered Bertha-frill which is topped by two gathered frills, the upper frill drooping from the lower edge

of the collar, and the lower one being applied midway between the collar and the Bertha-frill. The standing collar is concealed by a wrinkled section of ribbon, and a rosette-bow of ribbon is jauntily set on it at the left side of the front. The smooth, coat-shaped sleeve is rendered fanciful by three gathered frills, the lowest of which extends almost to the elbow. Each wrist is decorated with a band of ribbon bowed at the outside of the arm, and the waist is encircled by a twist of ribbon that meets at the left side of the front under a rosette-bow having long, flowing ends. The closing is made at the center of the back. The dress may be made up with a low, round neck and short sleeves.

Plain and figured India silk, veiling, crépon, satin-striped

challis, dotted mull, organdy, batiste, nainsook and French gingham will make up attractively in this way, with lace or embroidered edging, insertion or ribbon for garniture.



FIGURE No. 251 K.

FIGURE No. 252 K.

FIGURE No. 251 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6980 (copyright), price 10d. or 20 cents. FIGURE No. 252 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6982 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE No. 253 K.—LITTLE GIRLS' GREENAWAY DRESS. ]

(For Illustration see Page 64.)

FIGURE No. 253 K.—This illustrates a Little Girls' dress. The pattern, which is No. 6964 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is shown differently developed on page 65 of this magazine.

The dress, which is fashioned with the old-time quaintness of the Greenaway modes, is here represented made of figured organdy. It is shaped in low, round outline at the top and is



arranged upon a short, low-necked body-lining adjusted by shoulder and under-arm seams and closed invisibly at the center of the back. The front and back are turned under at the top and shirred to form a pretty standing frill, and the fulness below falls unconfined to the deeply hemmed lower edge. The short puff sleeves droop softly on the shoulders and stand out in balloon fashion below; they are arranged upon smooth linings and are gathered at the top and turned under and shirred at the bottom to form a frill finish. A rosette-bow of ribbon trims each sleeve at the front of the arm. A band of ribbon decorates the dress just above the lower edge, and sections of ribbon are brought forward from beneath the arms and caught together at the center of the front beneath a large rosette-bow to produce the short-waisted effect which savors so strongly of the picturesque Empire styles.

The dress is extremely dainty and will make up exquisitely in pin-dotted Swiss, nainsook, organdy, mull, etc. Velvet or satin ribbon will provide most artistic decoration, and, if liked, lace or insertion may form a dainty foot-trimming for the skirt.

The hat is faced with the material and trimmed with lace.

**LITTLE GIRLS' DRESS.** (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES, OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH A GUMPE.)  
(For Illustrations see this Page.)

No. 6982.—Another illustration of this dress, showing it made of hem-stitched flouncing and ruffling, with ribbon for decoration, may be obtained by referring to figure No. 252 K in this magazine.

The little dress is very dainty and picturesque, and may be made with a high neck and long sleeves, or with a low, round neck and short sleeves for wear with a guimpe. It is here portrayed made of white dotted lawn trimmed with lace and ribbon; the full, round skirt is deeply hemmed at the bottom and gathered at the top to fall with pretty fulness from the waist, which has a full front and full backs shaped in low, round outline at the top and joined in under-arm and short shoulder seams. The front and backs are joined to a shallow, round yoke shaped by shoulder seams, and the fulness is collected in short rows of shirrings at the top and bottom at the center of the front and at each side of the closing, which is made at the center of the back, the front drooping softly with blouse effect. The smooth, coat-shaped sleeves are rendered fanciful by three frills of the material edged with lace, the upper frill being included in the arm's-eye seams and the lowest frill extending almost to the elbow. At the neck is a close-fitting

standing collar trimmed at the top with lace, and included in the seam joining the collar to the waist is a gathered frill; a Bertha frill is passed into the seam joining the yoke to the full portions, and a third frill is placed midway between these two. These frills are all edged with lace. The waist is encircled by a twisted satin ribbon that is bowed at the back, and a rosette bow of similar ribbon is set at the left side of the front.

Exquisite little gowns may be made up in this way of taffeta, India or China silk, challis, erépon, dimity, mull, lawn, chambray, figured batiste and similar fabrics, and lace, insertion, beading, feather-stitching and embroidered cotton bands will form attractive garnitures. A dainty gown is made of yellow dotted organdy sprigged with pink buds, the frills being trimmed just above the edge with bands of insertion, and the waist encircled by a twist of yellow ribbon having loops only at the back.

We have pattern No. 6982 in eight sizes for little girls from two to nine years of age. For a girl of five years, the dress requires six yards of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 253 K.—LITTLE GIRLS' GREENAWAY DRESS.—This illustrates Pattern No. 6964. (copyright), price 10d. or 20 cents.

(For Description see Page 63.)

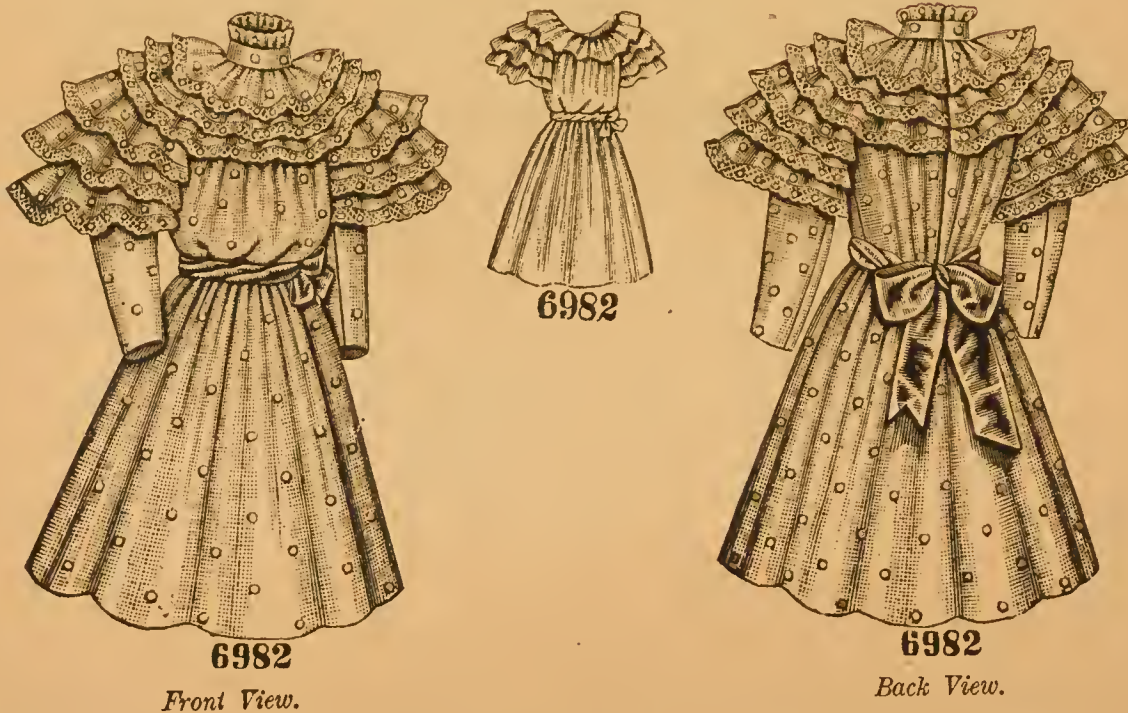
**LITTLE GIRLS' GREENAWAY DRESS.** (TO BE WORN WITH OR WITHOUT A GUMPE.)

(For Illustrations see Page 65.)

No. 6964.—At figure No. 253 K in this DELINEATOR this dress may be seen made of figured organdy and trimmed with ribbon.

The dress is fashioned in the quaint Greenaway style, and is here portrayed developed in shell-pink cashmere and trimmed with ribbon. It is shaped in low, round outline at the top, and may be worn with a guimpe, if desired. The front and back are joined in under-arm and very short shoulder seams, and arranged upon a very short body-

lining adjusted by shoulder and under-arm seams and closed at the center of the back. The back is slashed to a convenient depth at the center and closed invisibly, and the dress is turned under at the top and drawn by three rows of shirrings to form a standing frill, below which the fulness falls unconfined to the deeply hemmed lower edge. The full, short puff sleeves, which are arranged upon smooth linings, are turned under at the lower edges and shirred to form a frill finish, and



6982

Front View.

6982

6982

Back View.

**LITTLE GIRLS' DRESS.** (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES, OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH A GUMPE.) (COPYRIGHT.)

(For Description see this Page.)

the fulness at the top is gathered to spread in a pretty fashion on the shoulders. The dress is daintily decorated with sections of ribbon that are passed under the arms and caught to the center of the front and back at the shirrings under rosette-bows of similar ribbon.



Charming little dresses for wee women may be developed by the mode in crépon, eashmere, ehallis, vailing, India or China silk, Surah or any pretty variety of cotton goods. They may have foot trimmings of feather-stitching and may be worn with guimpes of mull, Swiss, China silk or nainsook.

We have pattern No. 6964 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the dress requires six yards and an eighth twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards forty-four inches wide.

Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS, WITH CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 6980.—Figured striped organdy and embroidered edging are associated in this dress at figure No. 251 K, edging and bands providing the decoration.

The little dress, with its short-waisted body, broad bretelles and circular skirt, is decidedly picturesque, yet very easy to make. It is here portrayed made of red-and-white striped cambric, with embroidered edging and beading threaded with black velvet bébé ribbon for garniture. The circular skirt has bias back edges and falls smoothly at the top at the front and sides; it has gathered fulness at the back, where it falls in softly undulating curves to the lower edge. It flares broadly at the bottom and is trimmed with two rows of embroidered edging each headed by a row of beading threaded with black velvet ribbon, the lower row being placed some distance from the bottom and the upper row midway between it and the top of the skirt. The skirt is joined in a seam to the short, square-necked waist, which is shaped by under-arm and short shoulder seams and closed at the center of the back. The fulness at the front and back is becomingly drawn to the cen-

ter by short rows of gathers at the top and bottom; the neck gathers are secured to short stays, and the lower edge of the waist is also strengthened by a stay. The short puff sleeves are finished with wide bands, which are decorated at their upper and lower edges with rows of embroidered edging headed with beading interlaced with ribbon. The gathered bretelles stand out broadly over the sleeves, and have tapering ends which pass into the seam joining the waist to the skirt. The outer edges of the bretelles are trimmed with embroidered edging headed with ribbon-threaded beading, and a row of ribbon-threaded beading overlies the sewed edges. The neck is tastefully adorned with embroidered edging, and short rows of beading interlaced with ribbon cross the front and back between the bretelles. The bretelles may be omitted, as shown in the small illustration.

The mode will make up exquisitely in taffeta or chéne silk, Surah, Japanese crépon, erépon, chambray, batiste, challis, linen, nainsook, cambric, lawn and gingham, and lace insertion, gimp, embroidery, beading and ribbon will form choice garniture. A dainty and inexpensive dress is made of white lawn striped with violets and displaying tiny leaves between the stripes; three *entre-deux* of white embroidery are set in the skirt, and the bretelles and bands are cut from embroidered edging. The waist is encircled by a loosely twisted section of green velvet in a delicate shade, which is formed in a soft

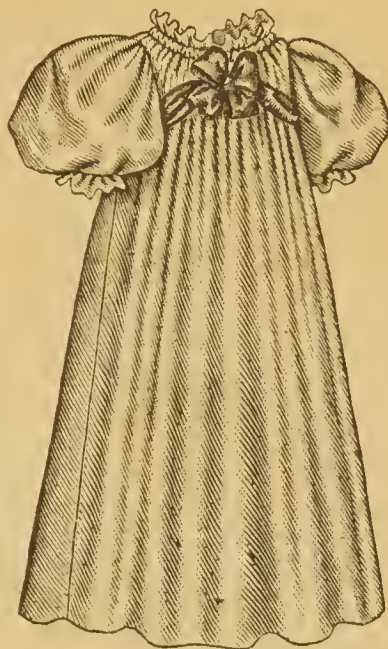


6964

Front View.



6964



6964

Back View.

LITTLE GIRLS' GREENAWAY DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 64.)



6980

Front View.



6980

View without Bretelles.



6980

Back View.

LITTLE GIRLS' DRESS, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see this Page.)

knot at the back and at each side of the center of the front.

We have pattern No. 6980 in eight sizes for little girls from two to nine years of age. Of one material for a girl of five years, the dress calls for four yards and a half twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

THE SMALL CATALOGUE OF FASHIONS FOR SUMMER, 1894.—This publication is now ready for delivery. It is a very handy book of reference for those who have Summer clothing of any kind to prepare, being a pamphlet of 32 pages, with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.



## Styles for Boys.

### FIGURES NOS. 254 K AND 255 K.—LITTLE BOYS' SUITS.

(For Illustrations see this Page.)

FIGURE No. 254 K.—This consists of a Little Boys' blouse, knee trousers and cap. The blouse pattern, which is No. 6974 and costs 7d. or 15 cents, is in seven sizes for little boys from two to eight years of age, and is again shown on page 68 of this DELINEATOR. The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years of age, and is differently portrayed on its label. The cap pattern, which is No. 3166 and costs 5d. or 10 cents, is in six sizes from six and a quarter to seven and a half, hat sizes, and is again illustrated on its label.

The blouse, which is here shown made of fine white lawn, is simply shaped by under-arm and shoulder seams and closed at the center of the front beneath a double jabot of embroidered edging. The lower edge is turned under to form a hem, in which an elastic or tape is passed to hold the fulness closely about the waist and cause it to droop gracefully in regulation fashion. The shirt sleeves are gathered at the top and bottom and are finished with wristbands and round cuffs that are rolled back over the sleeves and trimmed with frills of embroidered edging. At the neck is a sailor collar mounted on a shaped band that is closed at the throat with a button-hole and button; the collar falls square across the back, and its free edges are decorated with a frill of embroidered edging. A light-blue silk tie is passed beneath the collar and bowed prettily at the throat.

The trousers are made of dark-blue serge. The customary seams along the inside and outside of the leg and at the center of the front and back are employed in shaping them, and hip darts complete the adjustment at the top. The trousers reach a trifle below the knee and are closed with a fly. A pocket is inserted at each side, and the top is finished with a waistband.

The jaunty cap is made of serge, and is formed of six sections that are curved outward at their side edges and pointed at the top. The sections are seamed together at their curved edges, with the points meeting at the center beneath a button. A lining of silk is added, and a visor stiffened with an interlining of crinoline or canvas joins the cap across the front.

The blouse may be made of silk, percale, chambray, lawn, nainsook or batiste, and may be decorated with lace, embroidered

edging or feather-stitched bands. The trousers will develop well in cloth, serge, camel's-hair, tweed, cheviot, Galatea, duck or piqué, and may be finished with machine-stitching and trimmed along each outside leg-seam with three buttons set just above the lower edge. The cap may be made of tennis cloth, plain or striped flannel, serge or fancy cassimere, and it may match or contrast widely with the suit with which it is to be worn.

FIGURE No. 255 K.—This consists of a Little Boys' blouse, sailor trousers and cap. The blouse pattern, which is No. 6974 and costs 7d. or 15 cents, is in seven sizes for little boys from two to eight years of age, and may be seen in two views on page 68 of this DELINEATOR. The trousers pattern, which is No. 2281 and costs

10d. or 20 cents, is in twelve sizes for boys from four to fifteen years of age, and is otherwise depicted on its accompanying label. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, hat sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is again represented on its label.

The blouse, which is differently illustrated and fully described at figure No. 254 K, is here pictured made of white cambric, with frills of needlework embroidery decorating the sailor collar and the cuffs and forming a double jabot at the center of the front. A silk tie is worn.

The sailor trousers are made of white duck. They are shaped by the



FIGURE No. 254 K.

FIGURE No. 255 K.

FIGURE No. 254 K.—LITTLE BOYS' SUIT.—This consists of Boys' Blouse No. 6974 (copyright), price 7d. or 15 cents; Knee Trousers No. 3783, price 7d. or 15 cents; and Cap No. 3166 (copyright), price 5d. or 10 cents. FIGURE No. 255 K.—LITTLE BOYS' SUIT.—This consists of Little Boys' Blouse No. 6974 (copyright), price 7d. or 15 cents; Sailor Trousers No. 2281, price 10d. or 20 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Descriptions see this Page.)

customary seams and flare over the boot in true nautical style. The center seam of the back is discontinued a short distance from the top, and a puff or underlap is sewed to an extension which is cut on the back edge of each back above the seam, the back edges closing over the puff with a tape or ribbon laced through eyelets and tied at the top. A hip dart smoothly adjusts each side of the back, and a hip pocket is inserted in the right side of the back. A pocket is also inserted at each outside leg-seam, and under the front is arranged a section that is cut out above the outside leg-seam to form the pocket facing. Buttons are placed at the top to be passed through rings attached to the suspenders or through button-holes worked in the under-waist.

The sailor cap is also made of white duck. The sides are seamed together at the front and back and are joined to the circular crown which is stiffened with canvas; and the loose edge of the sides is



joined to a band that fits the head and is decorated with gold letters.

The blouse may be made of French flannel, outing cloth, Galatea, silk, Surah, percale, nainsook or batiste, and may be trimmed with lace, fancy braid, feather-stitched bands, etc. The trousers will develop well in piqué, holland, serge, cloth, flannel or tricot, and may match or contrast widely with the blouse which they accompany. The cap may be made of any substantial woollen or cotton fabric and may be decorated with ribbon or a band of velvet.

FIGURES NOS. 256 K AND 257 K.—LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

FIGURES NOS. 256 K AND 257 K.—These two figures illustrate the same pattern—a Little Boys' costume. The pattern, which is No. 6975 and costs 10d. or 20 cents, is in six sizes for little boys from two to seven years of age, and is differently shown on page 68 of this publication.

At figure No. 256 K the costume is pictured made of navy cheviot and polka-dotted cambric. The skirt is arranged in uniform kilt-plaits all round, is deeply hemmed at the bottom, and is finished at the top with a belt, in which button-holes are made to be passed over buttons on the shirt-waist. A wide belt of the cheviot with a pointed, overlapping end is also added.

The shirt-waist, which is made of the cambric, is shaped by the usual seams along the shoulders and under the arms and closed at the center of the front with button-holes and buttons through an overlap which gives the effect of a plait. The fulness at the waist-line is drawn to the figure by gathers at the center of the back and at each side of the closing, and the waist is provided with a belt upon which buttons are sewed. The shirt sleeves are slashed at the back of the arm, one side of each slash is finished with an overlap that is pointed at the top, and the sleeves are finished with cuffs closed with button-holes and buttons. The rolling collar is mounted on a shaped band, and between its rounding ends a silk Windsor scarf is prettily bowed.

The jacket fronts open all the way down and have square lower front corners, and they join the back in shoulder and under-arm seams. They are reversed at the top by the collar, which falls deeply in regulation sailor outline at the back; and the collar and the reversed portions of the fronts are covered with a facing of the material, which is continued for underfacings to the lower edge of the jacket. The coat sleeves are comfortably wide and are finished with round, rolling cuffs. The edges of the cuffs and all the other free edges of the jacket are decorated with a row of braid, and two rows of similar braid trim the skirt a little above the lower edge. The fronts of the jacket are connected just below the ends of the collar with fancy cord, which is passed underneath the collar and bowed at the center of the front.

The hat is a straw sailor.

At figure No. 257 K the jacket is omitted. The skirt is represented made of fancy black-and-white checked cheviot, and for the shirt-waist white nainsook was chosen. The collar and wrists are trimmed with a frill of white embroidery, and a silk scarf is worn.

The hat is a Tam-O'-Shanter of fine straw.

The costume will make up attractively in plain, mottled, striped, checked or fancy suiting of any kind, Galatea, duck, piqué, etc., with percale, chambray or nainsook for the blouse. The jacket may be trimmed with soutache braid, or a plain completion may be chosen.

LITTLE BOYS' COSTUME.

(For Illustrations see Page 68.)

No. 6975.—This costume is again represented at figures Nos. 256 K and 257 K in this magazine.

Marine-blue striped Galatea and white linen are here attractively combined in the development of this costume, and braid, cord and narrow embroidered edging provide the decoration. The skirt is hemmed at the bottom and laid in kilt-plaits all round. The placket is made beneath a plait at the left side of the front; and the top of the skirt is finished with a belt, which is concealed beneath a wide belt, that is tacked to the skirt at its lower edge and closed at the left side of the front, the overlapping end being pointed and all the edges tastefully bound with braid. The skirt is attached to the shirt-waist with buttons and button-holes.

The shirt-waist is worn beneath the skirt and has a full, seamless back and full fronts joined in under-arm and shoulder seams, the shoulder seams being strapped. It is smooth-fitting at the top and at the waist-line, and the fulness is collected in two rows of shirring at the center of the back and at each side of the closing, which is made at the center of the front. The shirrings are placed at belt depth apart and are concealed beneath a narrow belt which is securely sewed to position. The front edge of the left front is provided with an overlap, through

which the closing is made with button-holes and buttons. At the neck is a deep, rolling collar mounted on a shaped band which is closed at the throat with a button-hole and button; the ends of the collar are prettily rounded, and its free edges are decorated with a frill of embroidered edging. A tie of blue silk is passed beneath the collar and bowed prettily at the front. The shirt sleeves are gathered at the top and bottom and finished with straight cuffs, which are closed at the back of the arm with a button-hole and button; they are slashed at the back of the arm, and one edge of the slash is finished with a pointed overlap.

The jaunty little jacket has loose fronts and a broad, seamless back which are joined by seams under the arms and on the shoulders. The fronts open all the way and are reversed at the top by a deep sailor-collared, the collar and the reversed portions being covered with a facing of the material that is continued down the front edges of the fronts to form underfacings. The coat-shaped

sleeves are shaped by inside and outside seams, and the wrists are finished with deep, round cuffs, which are decorated with a binding of plain braid and two rows of serpentine braid. The free edges of the jacket are bound with braid, and the sailor collar is decorated with two rows of serpentine braid. A silk cord is passed beneath the sailor collar and is bowed at the front. The collar of the shirt-waist is worn outside the jacket.

The costume will make up attractively in serge, cheviot, camel's-hair, cloth, flannel, holland, piqué, sail cloth, gingham, chambray and percale, and fancy braid, machine-stitching, lace and embroidery will contribute appropriate garniture. Duck in white and dark and light blue is particularly adapted to the mode, the shirt-waist being usually of silk, cambric or nainsook.

We have pattern No. 6975 in six sizes for little boys from two to seven years of age. For a boy of five years, the jacket and skirt require four yards of material twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and three-eighths fifty-four inches wide. The shirt-waist calls for a yard and three-fourths of goods twenty-seven inches wide, or a yard and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 256 K.

FIGURE No. 257 K.

FIGURES NOS. 256 K AND 257 K.—LITTLE BOYS' COSTUME.—These two figures illustrate the same Pattern—Little Boys' Costume No. 6975 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)



## LITTLE BOYS' BLOUSE.

(For Illustrations see this Page.)

No. 6974.—Other views of this blouse may be obtained by referring to figures Nos. 254 K and 255 K in this magazine.

The blouse may accompany kilts or knee trousers and an Eton



6975

Front View.



6975

View without Jacket.



6975

Back View.

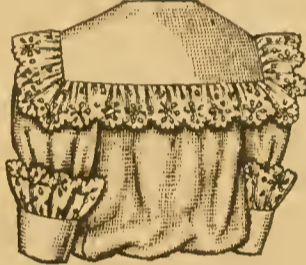
LITTLE BOYS' COSTUME. (COPYRIGHT.)

(For Description see Page 67.)



6974

Front View.



6974

Back View.

LITTLE BOYS' BLOUSE. (COPYRIGHT.)

(For Description see this Page.)

jacket, if desired, and is here represented made of fine white lawn. It is simply adjusted by shoulder and under-arm seams and closed at the center of the front beneath a double jabot frill formed of two rows of white embroidered edging, the gathered edges of which are joined at the center beneath a tiny band of the material. The lower edge of the blouse is turned under for a hem, in which a tape or elastic is inserted to draw the fulness about the waist; and the blouse droops in regulation fashion. The full shirt sleeves are gathered at the top and bottom and finished with narrow wristbands and round cuffs, which roll over the wristbands and are trimmed with frills of edging. The deep sailor-collar rolls over a narrow neck-band and is decorated to correspond with the cuffs.

This blouse will make up attractively in lawn, fine cambric, percale and other washable goods to accompany kilts or trousers of Galatea, percale, linen or other fabrics suitable for warm-weather wear. A blouse of this kind may be worn with a cheviot, flannel or serge suit, and its decoration may consist of frills of Irish point or Hamburg embroidery or feather-stitching.

We have pattern No. 6974 in seven sizes for little boys from two to eight years of age. Of one material for a boy of five years, the blouse requires two yards and seven-eighths twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 7d. or 15 cents.

## BOYS' COLLARS, COMPRISING A LARGE ROUND COLLAR, AND A SAILOR COLLAR WITH SHIELD.

(For Illustrations see this Page.)

No. 6998.—The engravings illustrate two styles of collars which just now are very fashionable for small boys. The sailor collar and shield are made of navy-blue linen and trimmed with white braid. The collar falls very deep and in the regulation square outline at the back, and its long ends, which taper to points, meet at the center of the front; it is finished with a band, in which button-holes are worked for its attachment to the jacket or blouse. The collar is lined with white linen and its edges are followed with three rows of white braid. The shield reaches to the waist and is

closed at the back with two button-holes and buttons; its neck edge is finished with a band stitched at the top and bottom; and it is trimmed at the top with three crosswise rows of braid, which appear effectively between the ends of the collar.

The round collar, which is made of white linen, may accompany a blouse or shirt-waist. It is of fashionable depth and rolls over a band which finishes its upper edge; and its ends may be square or round, as preferred, both styles being provided by the pattern. Its ends flare widely and its edges are finished with a single row of machine-stitching.

The sailor collar and shield may accompany a blouse or jacket, and may be made of goods to match the suit it accompanies or of jean, Galatea, linen, duck, piqué, percale or some other washable fabric, with or without braid for garniture. The round collar will usually be of linen, cambric, lawn or percale, and may be trimmed at the edge with a frill of embroidery, if desired.

We have pattern No. 6998 in six sizes for boys from two to twelve years of age. For a boy of six years, the sailor collar and shield require seven-eighths of a yard of material twenty-seven or more inches in width, and the round collar three-eighths of a yard twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.

## BOYS' DRAWERS (IN KNEE LENGTH AND FULL LENGTH).

(For Illustrations see this Page.)

No. 6976.—These drawers are given in full length and in knee length and are shown made of white jean. They are shaped to fit the figure closely by a center seam, inside leg-seams, and a dart at each side of the back. The center seam is discontinued a short distance from the top and stayed by a gusset, and each side of the drawers is finished at the top by a facing and waistband which are in one section. This section is applied so as to extend above the top of the drawers to form the waistband. Eyelets are worked along the loose back edges of the drawers and through them is laced a tape to regulate the size about the waist. The upper and lower edges of the facing and waistband are finished with a row of machine-stitching, and the closing is made at the front with button-holes and buttons. In the full-length drawers the leg seams are left open for some distance at the lower edge, and the lower and loose side edges are finished with a binding of white tape, which is left sufficiently long at the corners to form ties that adjust the garment as closely about the ankles as desired. The knee-length



6998

BOYS' COLLARS, COMPRISING A LARGE ROUND COLLAR, AND A SAILOR COLLAR WITH SHIELD. (COPYRIGHT.)

(For Description see this Page.)

drawers are also finished at the lower edges with a binding of narrow white tape.

Garments of this kind are usually made of drilling or jean, but bleached or unbleached Canton flannel and merino are sometimes used. They are so simply adjusted that they may be developed by an inexperienced needle-woman, and the finish is usually as represented.

We have pattern No. 6976 in fourteen sizes for boys from three to sixteen years of age. For a boy of eleven years, the knee-length drawers require a yard and three-eighths of material twenty-seven inches wide, or a yard and an eighth thirty-six inches wide. The full-length drawers need two yards twenty-seven inches wide, or a yard and a half thirty-six inches wide. Price of pattern, 7d. or 15 cents.



6976

BOYS' DRAWERS (IN KNEE LENGTH AND FULL LENGTH).

(For Description see this Page.)



# Illustrated Miscellany.

## SOME FASHIONABLE HATS.

(For Illustrations see Page 11.)

The Summer hats are as airy as they can be made by skilful fingers, assisted by light foundation materials, and diaphanous tissues and delicate-hued ribbons and posies for trimmings.

Rolling brims are gaining favor rapidly, but they by no means exclude large, flaring brims, and one may wear an Alpine or English walking hat or a Gainsborough, each at an appropriate time, with equal certainty of being beyond reproach.

A word about the crowns. They are, as a rule, low and flat, but the inevitable exception is present and towers conically to an imposing altitude, ending in a sharp point, or narrowing more gradually and being flat at the top.

Trimmings are usually disposed at the front or at one or both sides, seldom at the back, and are arranged so as to give the height that is absent from the crown.

FIGURE NO. 1.—LADIES' CARRIAGE HAT.—A striking combination is effected in the color scheme of this hat. The shape is a Gainsborough in white pressed chip, and around the crown is puffed a section of Loie Fuller silk in a light straw color, the silk being confined at intervals by jet rings. Two black Prince of Wales tips rise from the back and bend gracefully over the crown. A gray hat and feathers, with jet rings and violet or pink silk, would be quite as pretty and less pronounced in style.

FIGURE NO. 2.—LADIES' HAT.—A novel shape is shown at this figure, the hat being of gray fine straw, with an insertion of fancy straw near the edge of the brim, which is turned up and flares all round. The trimming is simple but effective, consisting of a high bow of olive-green ribbon arranged in several short loops and two long standing ones and a spray of fine flowers which droop over the brim at the back. As these flowers fall against the hair, it is wise to consider its color in selecting the blossoms. The delicate hue of the forget-me-not looks well with hair of almost any color, and there is a small dark-red flower that is particularly pretty against dark tresses.

FIGURE NO. 3.—YOUNG LADIES' HAT.—This engraving shows a very picturesque hat combining white chip and green fancy straw,

the latter being used for the crown. The flexible brim is bent artistically, and underneath, in a curve at the front, is a small bunch of Sweet William. A wreath of similar flowers encircles the crown, which is conical, and a handsome plume stands against and above the crown at the left side. The hat is effective and dressy and will be suitable for wear at lawn parties and similar occasions.

FIGURE NO. 4.—LADIES' TURBAN.—A hat for general use is shown at this figure in dark-brown fancy straw, the brim being turned up in regulation turban fashion and fluted just a trifle at the front in an agreeable variation of the conventional style. Violets are adjusted at the front of the crown, and at each side of them, slanting outward slightly, is a rosette of violet ribbon, from the center of which rises a single loop of dark-brown satin ribbon.

FIGURES NOS. 5, 6, 7 AND 8.—"LIGHT-AS-AIR" HATS.—These hats well deserve their title of "Light-as-Air." They are made of a single thickness of print, a cotton fabric, and are pressed into shape without any seaming. The edge is bound with the material and

wired, this mode of finish permitting the brim to be bent out of its flat sailor shape in any becoming way. The hat, untrimmed, weighs precisely one ounce, hence its name. These hats are unsurpassed for country and seaside wear, as, in addition to being cool and light, they are stylish and generally becoming. They look particularly well with gowns of piqué, Galatea, chambray and the like. The hats are products of the Kursheedt Manufacturing Company, from whom they may be obtained, trimmed or untrimmed, in

plain, striped or fancy effects.

Figure No. 5 depicts a hat of striped print. The crown is encircled by a fold of the material and the trimming consists of a large bow of the same at the left side.

The hat shown at figure No. 6 is of checked print and is tastefully trimmed with two fancy bows of flutina matching one of the colors in the check, one being arranged at each side of the front.

At figure No. 7 is represented a hat of fancy print which is stylishly trimmed with rosettes, a large one being placed at each side of the front and connected by a twist of the print; while two smaller ones are arranged at the back.

The hat represented at figure No. 8 is of plain goods and is bent up at the left side and down at the right. The crown is banded with ribbon, which is arranged in a flat bow at the left side.

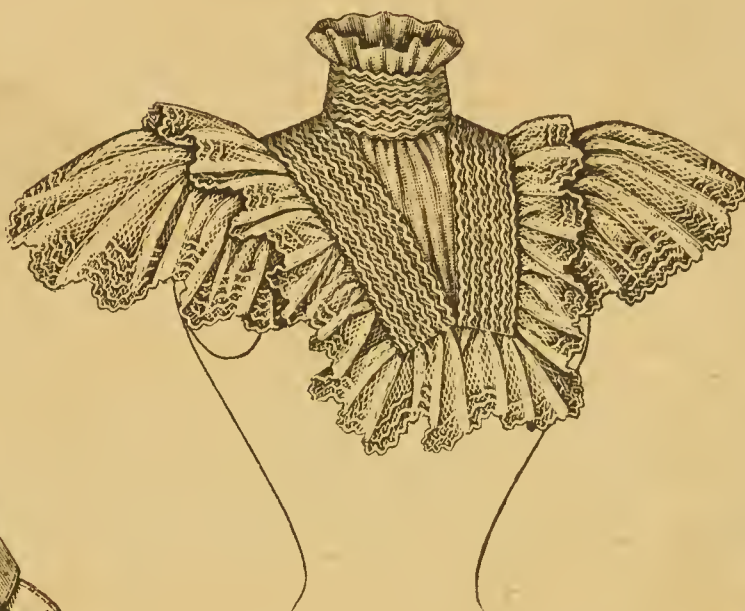


FIGURE NO. 15.—YOKE.

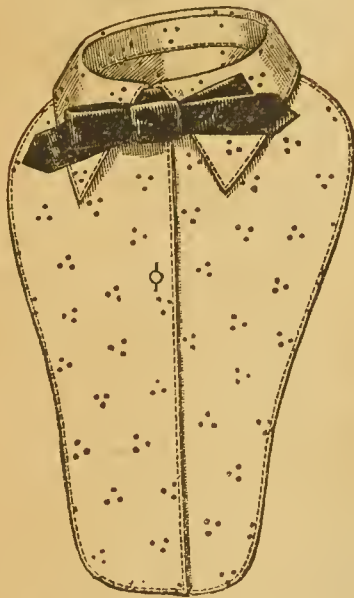


FIGURE NO. 13.—CHEMISETTE AND TIE.—(Chemisette cut by Pattern No. 6751; 3 sizes, small, medium and large; price 5d. or 10 cents.)

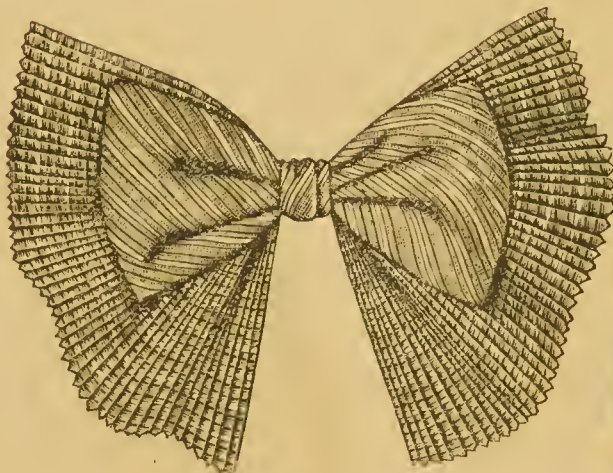


FIGURE NO. 16.—CRAVAT.



FIGURE NO. 18.—KNOT SCARF, WITH STOCK.



FIGURE NO. 14.—BOW.

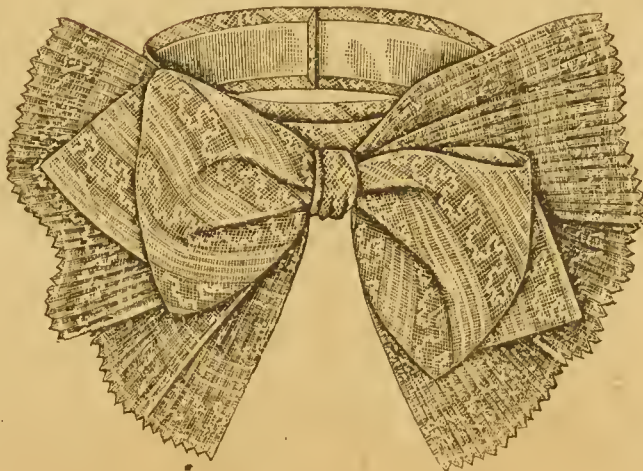


FIGURE NO. 17.—CRAVAT, WITH STOCK.



FIGURE NO. 19.—BOW.

(For Descriptions of Figures Nos. 13, 14, 15, 16, 17, 18 and 19, see "Stylish Lingerie," on Pages 73 and 74.)



FIGURE NO. 9.—LADIES' LACE HAT.—This dainty hat is made of black lace in which spangles are introduced at the edge. The lace is fulled over a silk wire frame, the edge of the lace forming a pretty ruche framing for the face. At the left side are adjusted three fans of lace, one of which stands erect, while the others spread in



FIGURE NO. 1.—DECORATION FOR A LADIES' COSTUME.— (Cut by Pattern No. 6988; 13 sizes; 28 to 46 inches bust measure; price 1s. 6d. or 35 cents.)

Alsation fashion. In front of the upright fan is a pretty cluster of blossoms, and another cluster is set on the edge at the front, where a slightly poked outline is observed.

FIGURE NO. 10.—YOUNG LADIES' HAT.—This shape is in white Leghorn, and has a small crown and a wide brim that is slightly bent at the front. At the back rise two white Prince's plumes, and the pure-white effect is relieved by large dark-red carnations and their foliage which are secured on the crown and droop naturally over the crown and brim at the front and sides. Mignonette could have been used instead of the carnations had more delicacy been desired.

FIGURE NO. 11.—LADIES' HAT.—This hat is of dark-blue fine straw and possesses characteristics that will be found very generally becoming. The broad brim is flat at the front and back and rolls prettily at the sides, and a narrow band of dark-blue velvet follows the brim underneath. Velvet of the same hue is folded about the low



FIGURE NO. 2.—LADIES' CIRCULAR SLEEVE-CAPS.— (Cut by Pattern No. 6996; 3 sizes, small, medium and large; price 5d. or 10 cents.)

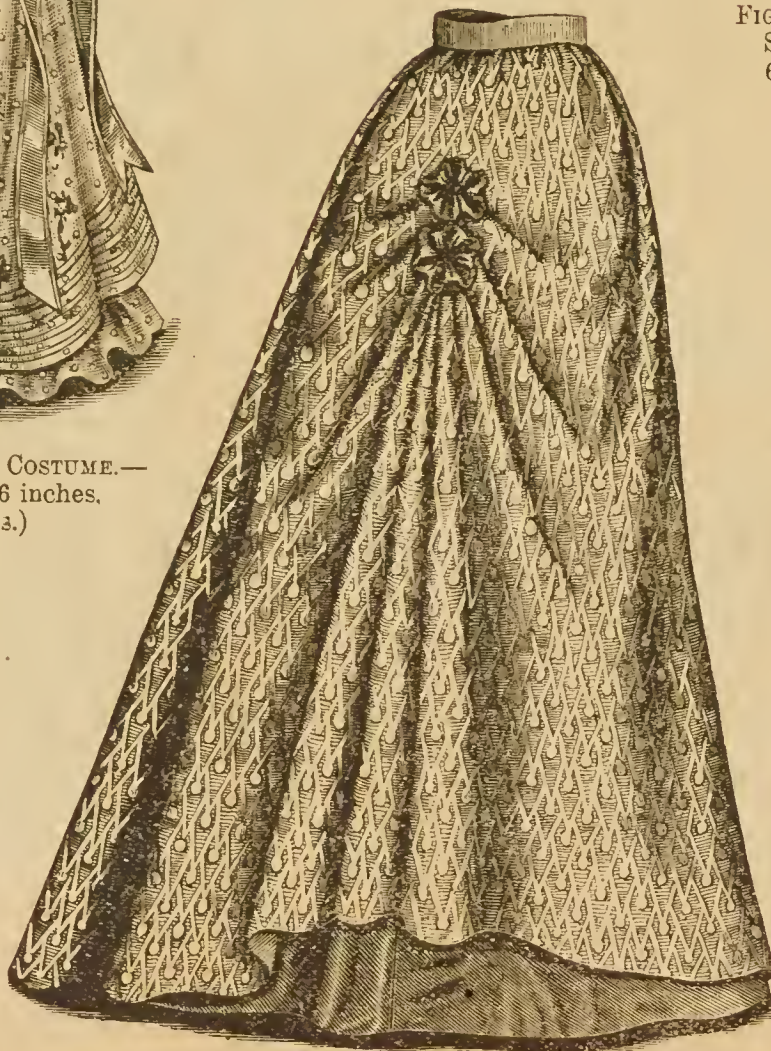


FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.— (Cut by Pattern No. 6957; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 74 and 75.)

crown and formed in a fancy bow in front, the bow being slipped through an oblong buckle. The floral decorations consist of a full-blown American beauty rose placed at the right side, and a spray of full-blown flowers, buds and leaves of that specie at the left side. Instead of the roses, clusters of field violets arranged to stand upright could be selected, and a band of narrow passementerie could edge the brim.

FIGURE NO. 12.—LADIES' SPANISH TURBAN.—A popular shape, fashionably known



FIGURE NO. 3.—LADIES' GATHERED SLEEVE-CAPS.— (Cut by Pattern No. 6981; 3 sizes, small, medium and large; price 5d. or 10 cents.)

as the "Princess Nicotine," is shown at this figure made of black lace straw and fine straw. The brim is abruptly reversed at the edge, the reversed portion being outlined with jet spangles. A large Alsation bow of wide ribbon is secured at the left side, being apparently held in place by a fancy jet pin around which are clustered field flowers. Above this trimming is a black aigrette which gives an attractive touch of jauntiness. The hat may be simply decorated with rosettes and fancy pins.

FIGURE NO. 13.—LADIES' HAT.—Réséda fancy straw was used for this hat, which is poke-shaped at the front and turned up slightly at each side near the back. Green silk and large poppies prettily mingled are disposed at each side of the front, and at each side of the back is a coq-feather aigrette. In its present colors the hat is most becoming to young faces, but more subdued tones would render it suitable for more mature women. Instead of silk, net may be used and clusters of mignonette could be substituted for the poppies. Narrow folds of velvet matching or contrasting with the straw or trimming may edge the brim underneath or several silk wires may be applied for an edge decoration, the wires, like the velvet, being arranged on the under side of the brim.



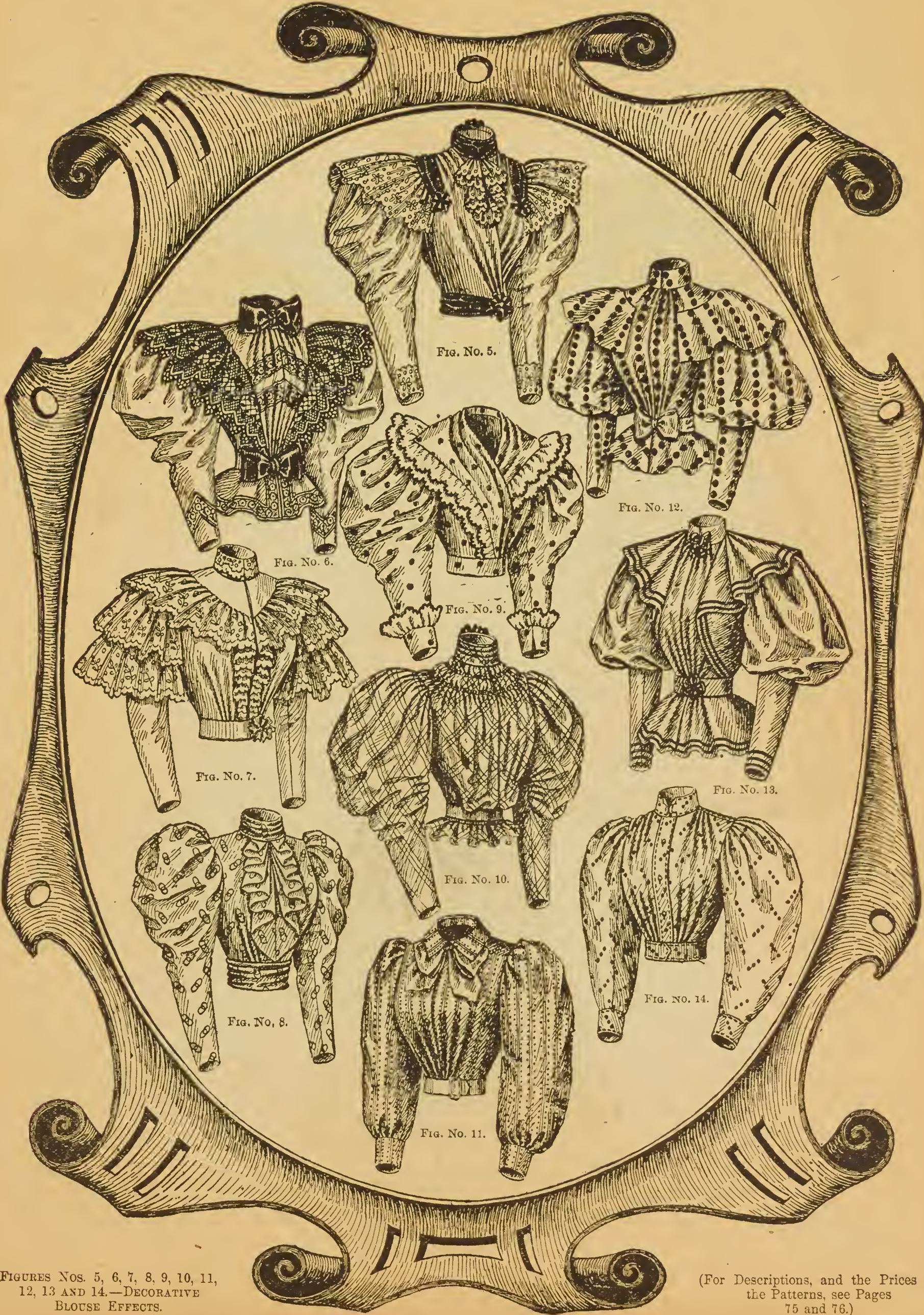


FIG. NO. 5.

FIG. NO. 12.

FIG. NO. 6.

FIG. NO. 9.

FIG. NO. 7.

FIG. NO. 13.

FIG. NO. 10.

FIG. NO. 14.

FIG. NO. 8.

FIG. NO. 11.

FIGURES NOS. 5, 6, 7, 8, 9, 10, 11, 12, 13 AND 14.—DECORATIVE BLOUSE EFFECTS.

(For Descriptions, and the Prices of the Patterns, see Pages 75 and 76.)



## STYLISH LINGERIE.

(For Illustrations see Pages 13 and 69.)

Nothing is so trim and jaunty for wear with the popular tailor-made gown as the linen chemisette, with its large assortment of scarfs, ties, bows and cravats. Among the latest novelties are the



FIGURE NO. 15.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6951; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

lawn, dimity and batiste cravats, which bid fair to meet with general favor.

For more dressy wear, when these rigid styles are laid aside and softer effects desired, the dainty yokes and plastrons of lace, ribbon, chiffon and soft silk are favored adjuncts of my lady's toilette.

FIGURES NOS. 1, 2, 3, 4, 5 AND 6.—FANCY PLASTRONS.—These picturesque accessories lend a dressy air to the plainest gown. They are usually made of delicately colored fabrics, pink, blue, corn, cream and bright-red being the favored hues.

Chiffon forms the full portion of the plastron shown at figure No. 2, which is topped with a standing collar overlaid with lace edging. In the joining of the plastron and collar is included a frill of narrow lace edging, which is continued around the back, as shown at figure

No. 1. Below this frill is a deeper one that follows the edges of the plastron, extends around the back and narrows near the waist-line.

The plastron shown at figure No. 4 is made of alternate rows of baby-blue satin ribbon and white lace insertion. It forms a square yoke at the back, as shown at figure No. 3, and at the front tapers to a point at the waist-line. A full, gathered frill of lace that is deepest on the shoulders falls from the lower edge of the plastron all round, and dainty bows of ribbon are tacked to the shoulders. A standing collar of insertion and ribbon is at the neck.

Light-pink Loie Fuller silk was employed for making the accessory depicted at figure No. 5. The full front extends to the waist-

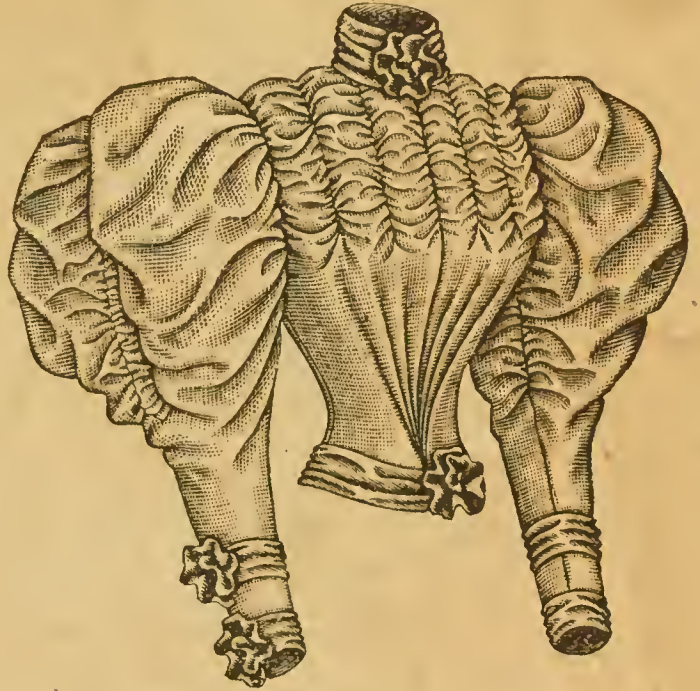


FIGURE NO. 17.—DECORATION FOR A LADIES' PUFFED WAIST.—(Cut by Pattern No. 6992; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 15, 16 and 17, see "Dressmaking at Home," on Pages 76 and 77.)

line, and the side edges are outlined with a graduated frill, which is continued across the back and there sewed to the standing collar, as shown at figure No. 6. A steel buckle through which a section of the silk is passed is placed at the waist and another at the neck, the ends of the silk at the neck being edged with frills of lace. These three styles of plastrons are included in pattern No. 744, which costs 10d. or 20 cents.

FIGURES NOS. 7, 8, 9, 10, 11 AND 12.—FANCY YOKES.—A perfectly plain costume will be rendered elaborate enough for theatre wear by the addition of either of these dainty yokes, and the colors selected for their development should depend entirely upon the color of the gown with which they are to be worn.

The yoke displayed at figure No. 8 is formed in a deep point at each side of the front and back, and the neck edge is finished with a becoming standing collar overlaid with lace edging above a flatly applied row of ribbon, the closing being made at the back under a bow of ribbon. The foundation of the yoke is black silk covered with white lace, and to the lower edge is gathered deep lace edging that is carried smoothly up the side edges of the points. Loosely twisted black ribbon follows the outline of the points over the joining of the yoke and frills, and a dainty bow is placed on each shoulder. The shape at the back is shown at figure No. 7.

Corn-colored crêpe de Chine and white lace form the attractive yoke seen at figure No. 9. The neck is finished with a crush collar of corn crêpe de Chine, to which is joined a yoke that is shield-shaped in front and round at the back. The shape of the back is seen at figure No. 10. The

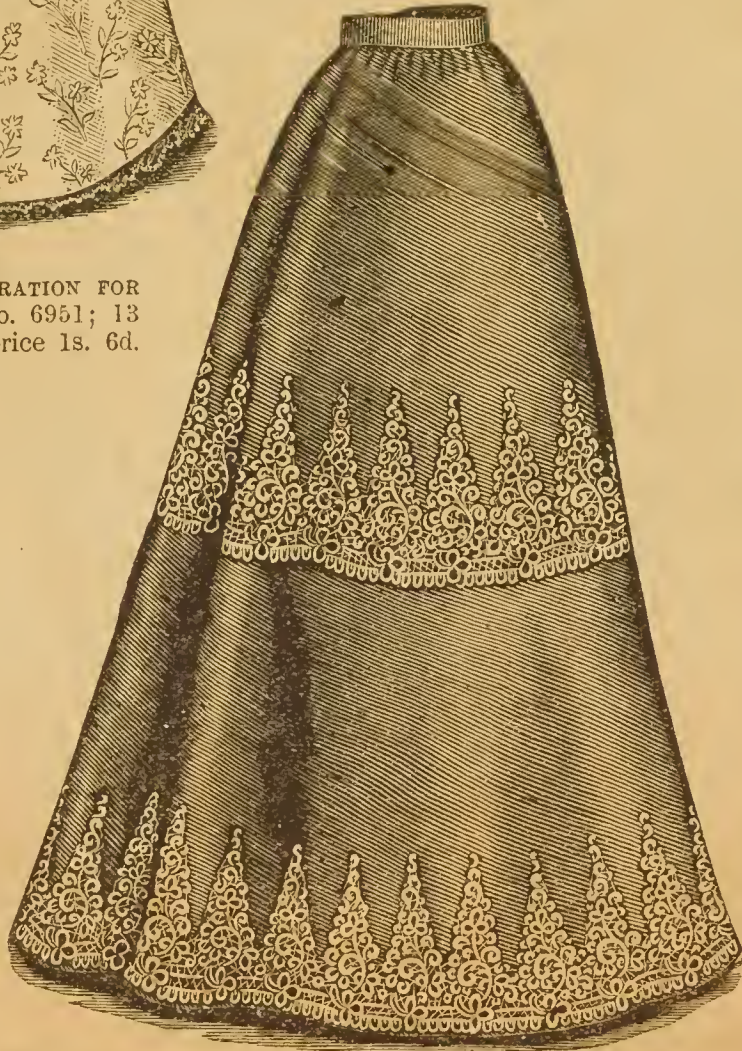


FIGURE NO. 16.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6983; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)



heavy part of the lace edging is visible at the front between two full sections of crêpe that pass over the shoulders and are plaited at the ends. A very full frill of lace follows the lower edge of the yoke and is caught up at the center of the front over a spreading bow of crêpe, below which it falls in jabot-folds.

At figure No. 11 is pictured a dainty creation made of scarlet Surah overlaid with upright rows of white lace insertion that almost meet at the neck edge and spread gradually below. A standing collar entirely covered with upright rows of insertion is at the neck and closes at the back in line with the closing of the yoke. The yoke is square at the back, as shown at figure 12, but is notched at each side of the front. A full frill of net-top point de Gène lace falls from the lower edge of the yoke, and coquettish bows of scarlet ribbon



that will harmonize with the colors in each may be introduced, if liked, or white may be used throughout, as in this instance. The foundation of the yoke is white silk. A row of insertion passes over each shoulder and meets at the bust, a full section of white chiffon being visible between its flaring edges. The outer edges of the insertion are finished with frills of lace edging, from beneath which full caps of similar lace droop over the shoulders. A standing collar overlaid with insertion and decorated at the top with a tiny frill of chiffon is at the neck. This yoke admits of many dainty color schemes.

FIGURE No. 16.—CRAVAT.—For wear with shirt-waists, tailor-made gowns, etc., this cravat will prove very effective. It is here shown developed in blue-and-white striped batiste and consists of two broad, spreading loops and broader ends that are finely plaited. At the back of the knot is secured a pin to adjust the cravat.

FIGURE No. 17.—CRAVAT, WITH STOCK.—A fine variety of helio-

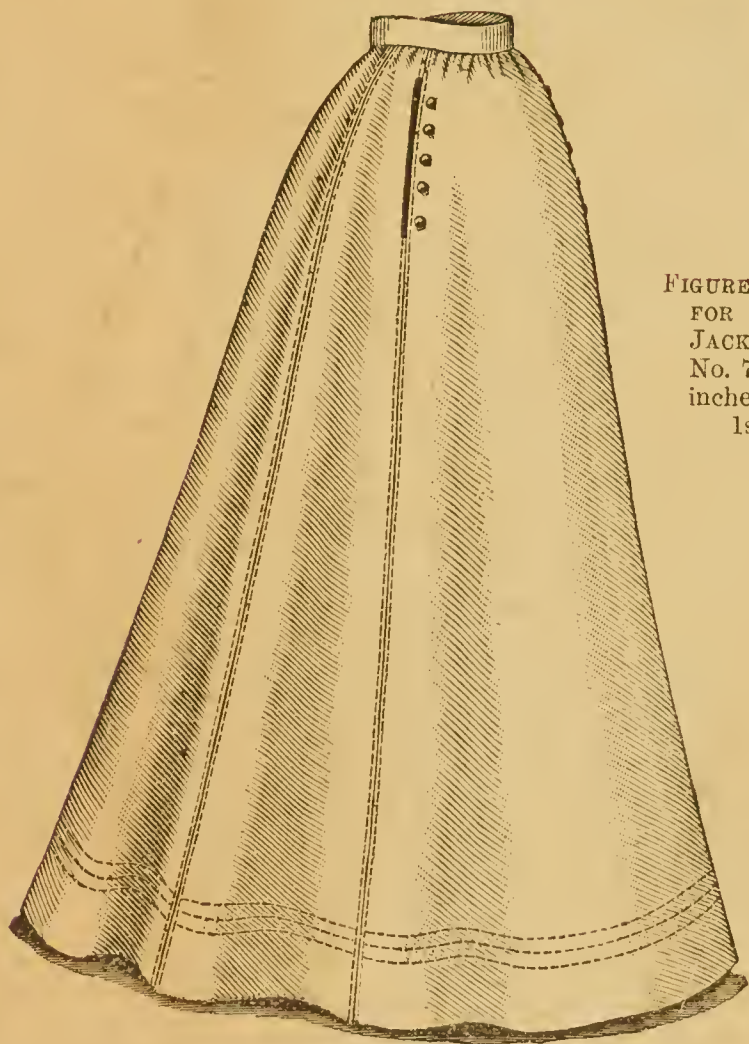


FIGURE No. 18.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6994; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

FIGURE No. 19.—COMBINATION FOR A LADIES' SLEEVELESS JACKET.—(Cut by Pattern No. 7000; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 20.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6966; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

are placed on the shoulders. These yokes are included in pattern No. 743, which costs 10d. or 20 cents, and are appropriate for wear with any plain basque.

FIGURE No. 13.—CHEMISSETTE AND TIE.—Since the severe styles have been so generally adopted, the chemisette has come into prominence. For warm-weather wear the turn-down collar is much to be preferred to the standing style.

The chemisette here depicted, which was cut by pattern No. 6751, price 5d. or 10 cents, is made of white percale spotted with red. The tie is of black satin and is mounted on a stock that is visible above the knot of the bow.

FIGURE No. 14.—Bow.—At this figure is portrayed a white lawn bow mounted on a stock that fastens at the back with an elastic strap.

FIGURE No. 15.—YOKE.—An accessory that is intended to be worn with several gowns is best developed in lace, and a neutral tint

(For Descriptions of Figures Nos. 18, 19 and 20, see "Dressmaking at Home," on Page 77.)



trope-and-white striped dimity was employed for making this jaunty adjunct. Two wide finely plaited ends of dimity form a background for a flat bow having pointed ends, and the bow is tacked to a stock which fastens at the back. These novelties are suitable for developing lawn, dimity and batiste, and lace may be introduced in their construction.

Both the cravats mentioned are obtainable in a variety of choice colors from the Kursheedt Manufacturing Company.

FIGURE No. 18.—KNOT SCARF, WITH STOCK.—Black satin was used for making the scarf here illustrated. A stock, which fastens at the back, encircles the neck, and the knot is tied so as to show the stock above it. The style is especially appropriate for wear with a turn-down collar.

FIGURE No. 19.—Bow.—The bow pictured at this figure is developed in black satin. It is mounted on a stock that is closed at the back with an elastic strap. The style is very jaunty and becoming and is adapted for wear with either a chemisette or shirt-waist.

Marguerite drapery, which is lifted in a Marguerite pouf above the knee; and beneath the pouf is placed a bow of ribbon having long, flowing ends. The lower edge is trimmed with several rows of narrow ribbon. The round waist is closed along the left shoulder and

under-arm seams and has a full front and full back that present a smooth effect at the top and plaited fulness at the lower edge. The lower edge of the waist is outlined by a twist of ribbon that is arranged in a knot and an upturned end at each side of the center. Each wrist is decorated with three encircling rows of narrow ribbon which are joined at the outside of the arm under rosette-bows. The shirred cape-collar is decorated with upright rows of ribbon, the ends of which disappear beneath rosette-bows. The lower edge of the collar is trimmed with a deep frill of lace.

FIGURE No. 2.—LADIES' CIRCULAR SLEEVE-CAPS.—These sleeve

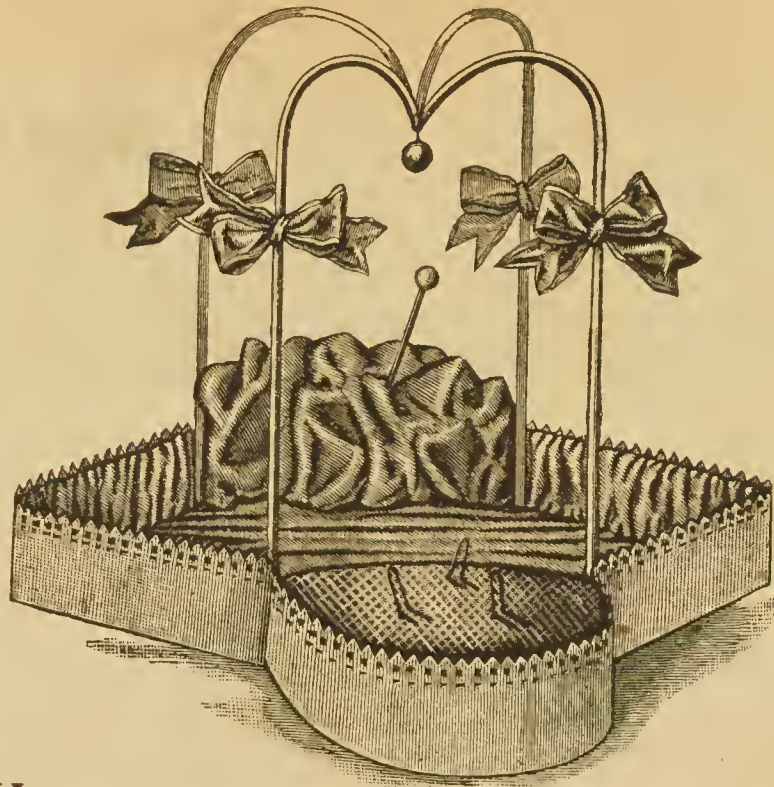


FIGURE No. 2.—FANCY BASKET.

## DRESSMAKING AT HOME.

(For Illustrations see Pages 70 to 73.)

There has never been a Summer when lace and embroidery have been more lavishly applied to feminine garments than at present. The Valenciennes, point de Paris and net-top laces are used for decorating gowns of lawn, organdy, Swiss, nainsook or soft silk; and the heavier kinds are chosen for challis, crépon, cashmere, taffeta and heavy weaves of silk, Venetian point being particularly fashionable.

Embroideries are now offered in fine bands with scalloped edges,

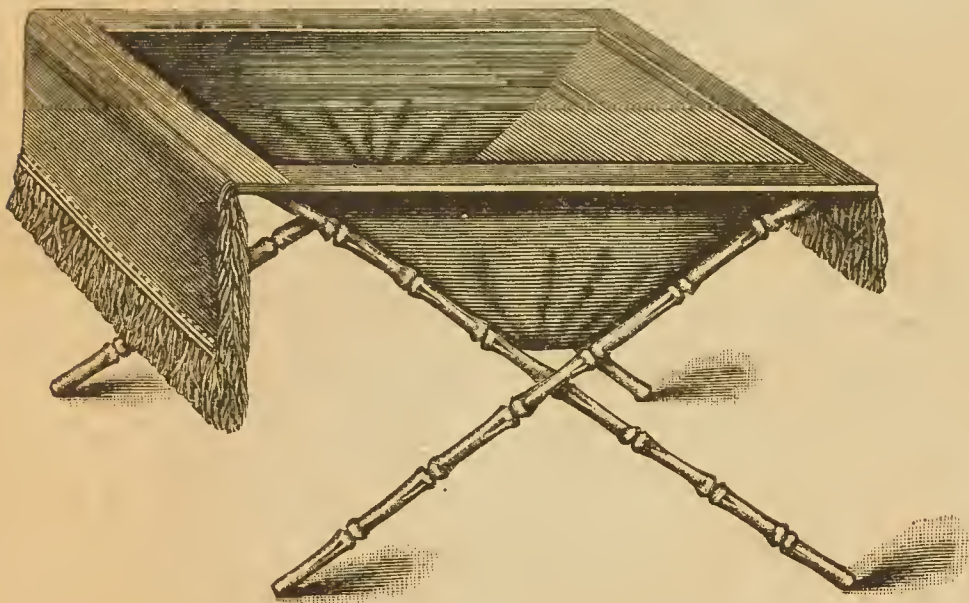


FIGURE No. 1.—PORTABLE BATH-TUB.

which are very reasonable in price and impart a decidedly *chic* air to an otherwise plain gown of gingham, chambray or batiste.

The draped skirts are accorded almost universal admiration, as they are becoming alike to short and to tall women, and admit of many charming combinations of colors and weaves.

Numerous artistic designs for sleeve caps or frills are shown this month, and they will be found of great assistance in renovating partially worn gowns. Adjuncts of this kind have the effect of apparently increasing the size of sleeves that are unfashionably small.

FIGURE No. 1.—DECORATION FOR A LADIES' COSTUME.—This costume is rendered ornate by the graceful Marguerite drapery and removable cape-collar. It was developed by pattern No. 6988, price 1s. 6d. or 35 cents, the material being figured organdy, with lace and ribbon for decoration. The five-gored skirt is trimmed at the bottom with a flounce of dotted organdy, and is overhung by a

caps are in circular shape and may be added to any style of basque or waist. The pointed cap is made of mode cloth and trimmed along its free edges with a band of black lace insertion. It falls upon the sleeve in a moderately deep point, and its ends form points at the front and back of the arm.

The hatchet style is made of dark-red serge, with an edge trimming of white braid. This cap is rounding over the sleeve, and its ends form a point at the front and back of the arm.

The round cap is of black moiré and ripples gracefully over the sleeve and is quite narrow under the arm. The caps were shaped by pattern No. 6996, price 5d. or 10 cents.

FIGURE No. 3.—LADIES' GATHERED SLEEVE-CAPS.—These caps were cut by pattern No. 6981, price

5d. or 10 cents. The cap illustrated made of black lace has a straight lower edge and falls deeply in full folds over the sleeve.

The cap shown made of white lace has a straight lower edge and falls in epaulette fashion from the shoulder.

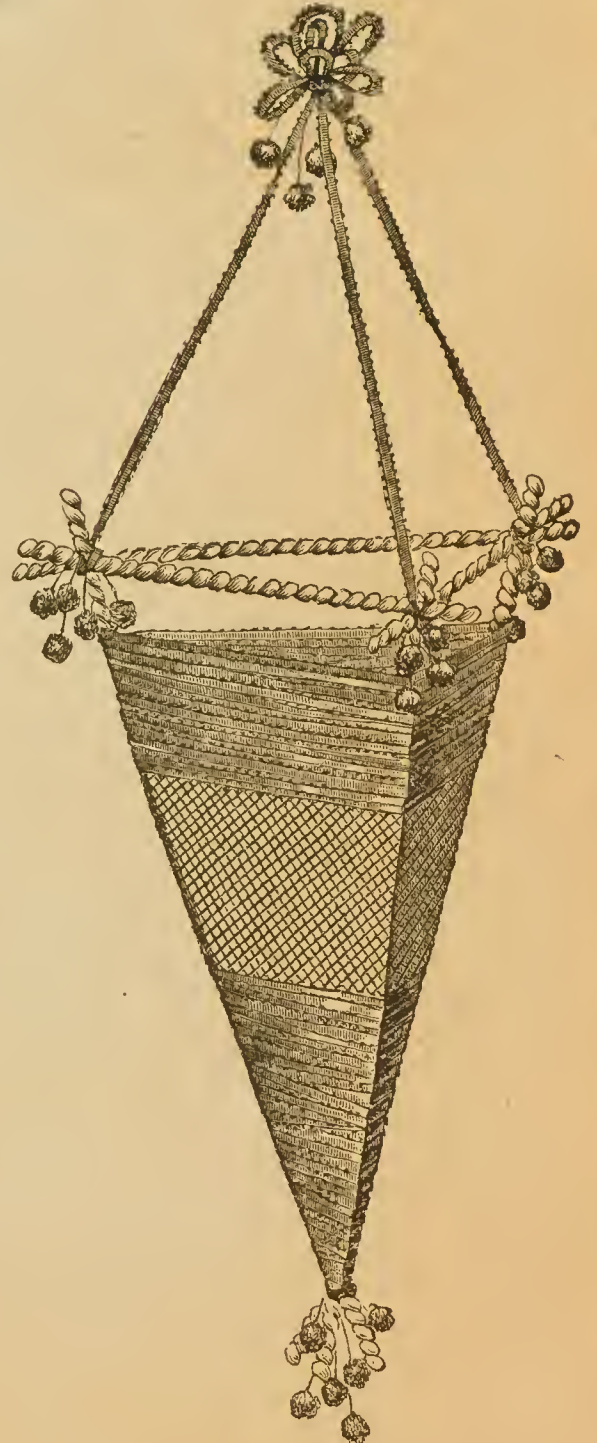


FIGURE No. 3.—CATCH-ALL.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 78.)



The cap pictured in green silk and trimmed just above the lower edge with two rows of jet-and-spangle garniture has a curved lower edge and falls in bell fashion over the sleeve.

FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—Figured challis and claret-colored silk are effectively associated in this stylish skirt, which is designed according to pattern No. 6957, price 1s. 3d. or 30 cents. The four-gored skirt is made of the silk and is overhung by a long, circular over-skirt of challis which is draped at one side. The right side is lifted just below the hip by three upturning plaits, which are caught up under rosette-

bows of silk, the fullness below the plaits being tacked to the skirt to fall in well defined *godets*.

FIGURE No. 5.—COMBINATION AND DECORATION FOR A LADIES' SURPLICE WAIST.—Changeable silk in a light shade of blue, butter-colored batiste lace and black corded silk are combined in this waist, which was cut by pattern No. 6870, price 1s. or 25 cents. The full fronts lap and close in surplice style and a jabot of the lace is fastened at the throat. The leg-o'-mutton sleeves extend broadly out from the arm at the top; their wrist edges



FIGURE No. 4.—TOILET BOTTLE.

are bordered with lace, and drooping gracefully over the tops are epaulette frills of batiste lace headed by wrinkled silk bands that have rosette-bows completing their front and back ends. A crush collar of silk is at the neck, and a wrinkled belt of silk encircles the waist, the ends of the belt being closed under a rosette. The fashionable checked, flowered, striped and figured silks will make up stylishly in this way, and decorations of Margot, Irish point or point de Gène lace will be effective.

FIGURE No. 6.—ATTRACTIVE COMBINATION AND DECORATION FOR A LADIES' BLOUSE-WAIST.—The shading of the taffeta silk chosen for this waist is very beautiful, golden tints prevailing; and the black point de Gène lace and insertion introduced produce a most artistic color harmony. The waist is lengthened by a circular peplum, which could, however, be omitted without detracting materially from its effectiveness. The deep lace bretelles that droop over the stylishly full sleeves taper to points at their ends, and ribbon bows decorate the belt and collar. A row of insertion is applied in pointed outline near the bottom of each sleeve, a row of similar insertion follows the free edges of the peplum, and two rows form upturning points on the full fronts and back. The pattern is No. 6990, price 1s. or 25 cents.

FIGURE No. 7.—COMBINATION FOR A LADIES' BLOUSE-WAIST.—White mull and fine white embroidery are shown in this stylish but simple blouse-waist, which was cut by pattern No. 6817, price 1s. or 25 cents. The Bertha frill of embroidery that is disposed on the waist in yoke outline is extremely effective, terminating as it does in double jabot style in front; while the double sleeve-caps of embroid-

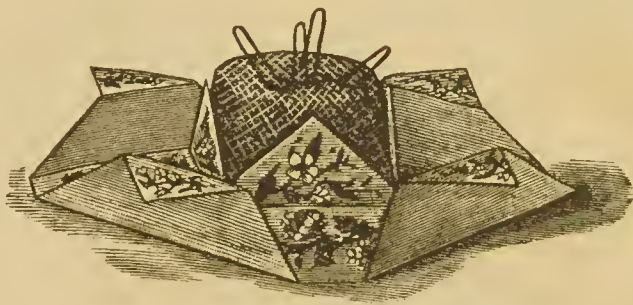


FIGURE No. 5.

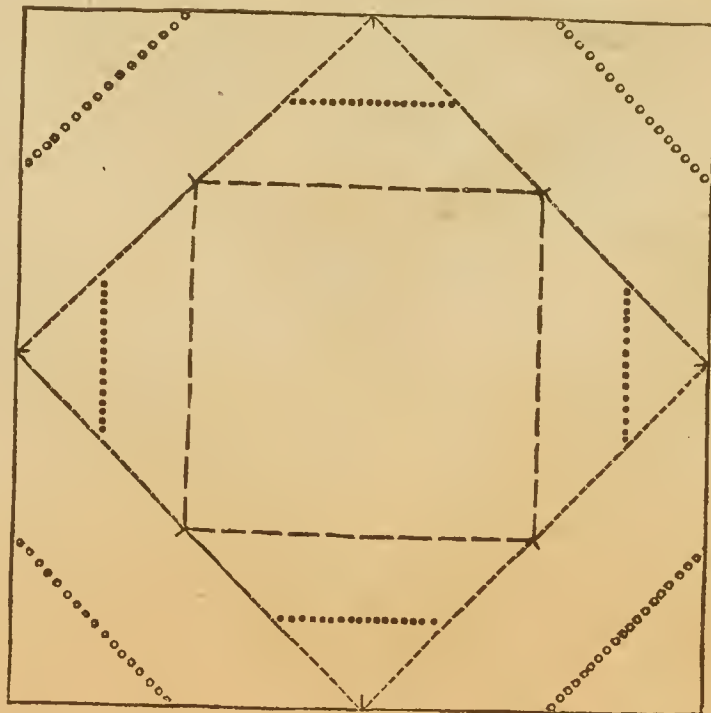


FIGURE No. 6.

FIGURES NOS. 5 AND 6.—HAIR-PIN HOLDER, AND DIAGRAM FOR SHAPING MAT.

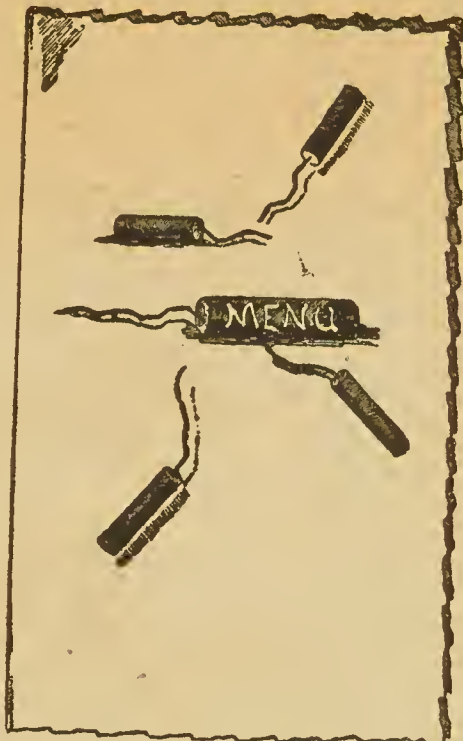


FIGURE No. 7.



FIGURE No. 9.



FIGURE No. 8.



FIGURE No. 10.

FIGURES NOS. 7, 8, 9 AND 10.—SUGGESTIONS FOR FOURTH OF JULY DINNER MENU AND CARDS.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8, 9 and 10, see "The Work-Table," on Pages 78 and 79.)

ery give an elaborate air. The collar is overlaid with embroidery, and a rosette of embroidery decorates the the belt at the left side in front.

FIGURE No. 8.—LADIES' BLOUSE.—Figured silk showing a pale-blue ground strewn with interlinked rings was selected to make this blouse, which was cut by pattern No. 6233, price 1s. 3d. or 30 cents. The simplicity and neatness of the style will attract the seeker after very practical modes that yet have the merit of becomingness. The double jabot of the material which decorates the front of the garment, and the crush collar and gracefully wrinkled belt are attractive features that will not be troublesome to reproduce.

FIGURE No. 9.—LADIES' SURPLICE BLOUSE-WAIST.—Very lovely is this pale-blue dotted Swiss waist, trimmed with Swiss embroidery. It has a double draped shawl-collar, and was cut by pattern No. 6965, price 1s. or 25 cents. The voluminous sleeves are finished with cuffs, and the cuffs and collar are edged with frills of embroidery. The waist will be most effective in the sheer mull or organdy or certain of the Summer silks that are now so fashionable. For Summer festivities the style will be a general favorite with youthful women.

FIGURE No. 10.—LADIES' BLOUSE-WAIST.—The pleasing blouse-waist here shown made of bias plaid silk was cut by pattern No. 6977, which costs 1s. or 25 cents. The waist is lengthened by a peplum, but as the latter may not suit all figures, it is made removable, its use being optional. The shirings that are





FIGURE NO. 1.—DESIGN FOR TABLE-COVER.

made in round-yoke outline, the high collar and the full sleeves are very stylish and will be generally becoming. Black-and-white, brown-and-white, blue-and-white, and lavender-and-white checked silk will look well made up in this way, and the mode is also suitable for all kinds of plain and figured silks and for many washable materials.

FIGURE NO. 11.—LADIES' SHIRT-WAIST.—Pink Oxford cheviot was selected to make this waist, which exemplifies pattern No. 6810, price 1s. or 25 cents. The fronts have becoming fulness, and the back is made with a pointed yoke, while the sleeves are stylishly full and are finished with cuffs. The mode is suited to percale, gingham, Madras and various washable fabrics, and also to novelty and washable silks.

FIGURE NO. 12.—LADIES' WAIST, WITH REMOVABLE PEPLUM.—Polka-dotted silk is the material shown in

this waist, which was cut by pattern No. 6936, price 1s. or 25 cents. The circular peplum which lengthens the waist can be omitted, if not desired. Drooping puffs render the coat-shaped sleeves very ornamental, and the circular bretelles will be retained as indispensable to the stylish effect. The belt ribbon is tied in a bow in front. Any seasonable variety of silk can be made up in this way, and so can many of the thin woollens and cottons, such as dimity, lawn, organdy or batiste.

FIGURE NO. 13.—LADIES' BLOUSE-WAIST.—Buff-colored chambray was selected to make this waist, the design for which is provided by pattern No. 6876, price 1s. or 25 cents. The jacket fronts are unique

and stylish features of the waist. They are reversed above the bust and extended at the back to form a frill collar. The decoration at the edges is contributed by narrow velvet ribbon, and rosettes of similar ribbon are fastened at the neck and belt. For the popular silks and numerous washable materials the mode will be found eminently satisfactory.

FIGURE NO. 14.—LADIES' SHIRT-WAIST.—This waist is shown made of dotted Madras and may have a standing or turn-down collar, both being provided by the pattern, which is No. 6844, price 1s. or 25 cents. The smooth back is overlaid at the top by a bias, pointed yoke, and the fulness at the shoulder seams and waistline in front insures comfort and becomingness. The sleeves may be finished with straight or reversed cuffs, as preferred. Any silk or washable material suitable for waists may be chosen for the development of this

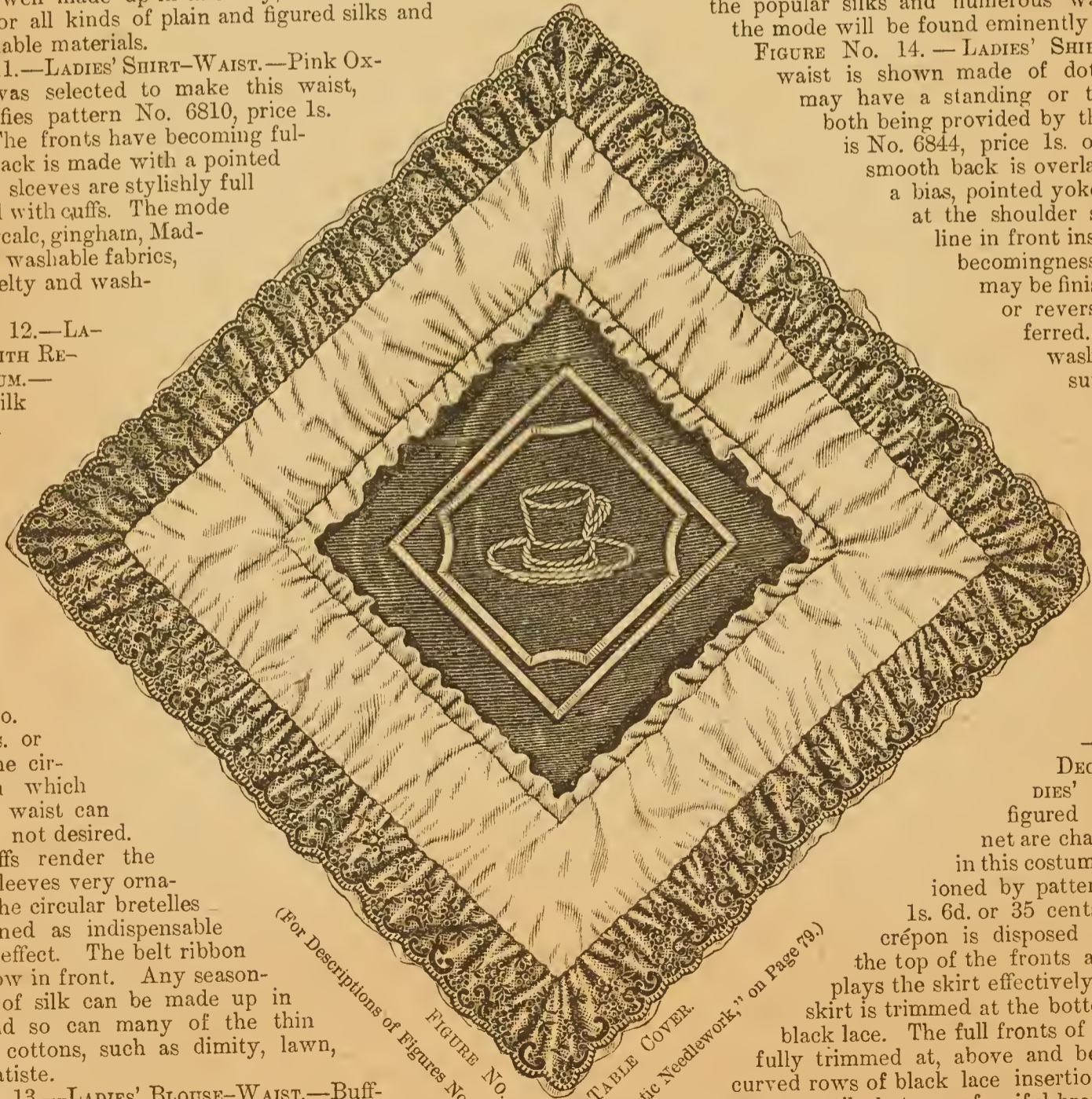


FIGURE NO. 2.—TEA-TABLE COVER.  
(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 79.)

charming style.

FIGURE NO. 15.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Light figured crépon and black net are charmingly associated in this costume, which was fashioned by pattern No. 6951, price 1s. 6d. or 35 cents. The drapery of crépon is disposed in pretty folds at the top of the fronts and sides and displays the skirt effectively at the sides. The skirt is trimmed at the bottom with a frill of black lace. The full fronts of the waist are tastefully trimmed at, above and below the bust with curved rows of black lace insertion, and the fulness appears prettily between fanciful bretelles overlaid with black lace net. The free edges of the bretelles are outlined with narrow black lace, and a similar finish is ap-



plied to the *gigot* sleeves at the wrists. At the neck is a close-fitting standing collar of becoming height.

FIGURE No. 16.—DECORATION FOR A LADIES' SKIRT.—An extremely stylish skirt is here shown made of black grenadine by pattern No. 6983, price 1s. or 25 cents. The skirt is in circular style and falls with a smooth effect at the front and sides and in *godets* at each

FIGURE No. 19.—COMBINATION AND DECORATION FOR A LADIES' SLEEVELESS JACKET.—This jacket is extremely elegant for theatre or reception wear, and is pictured made of rich white brocaded silk, black embroidered chiffon and black India silk. The jacket extends to three-quarter depth and is perfectly smooth-fitting. It is cut from brocaded silk, and the narrow standing collar is finished

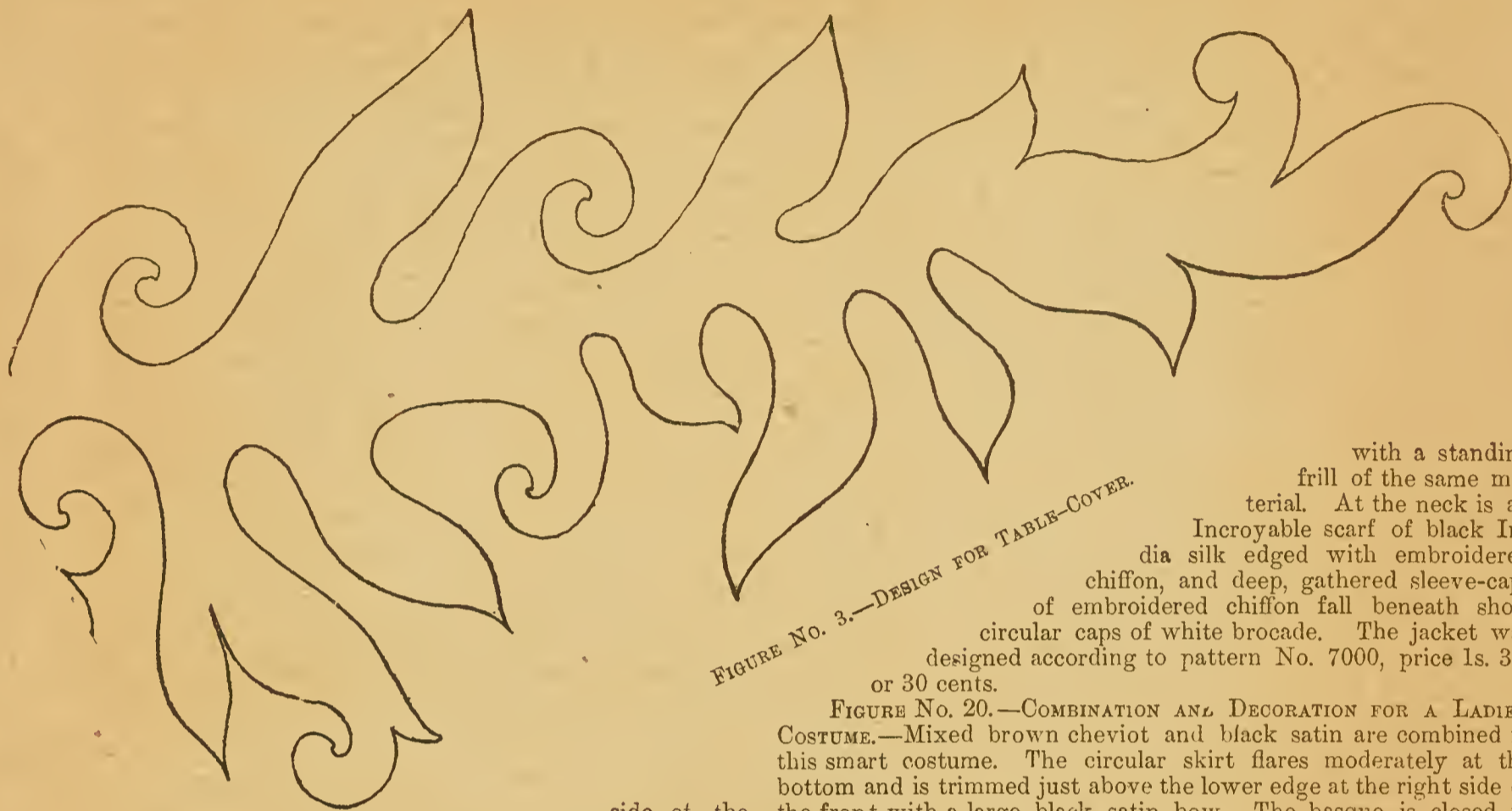


FIGURE No. 3.—DESIGN FOR TABLE-COVER.

with a standing frill of the same material. At the neck is an Incroyable scarf of black India silk edged with embroidered chiffon, and deep, gathered sleeve-caps of embroidered chiffon fall beneath short circular caps of white brocade. The jacket was designed according to pattern No. 7000, price 1s. 3d. or 30 cents.

FIGURE No. 20.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Mixed brown cheviot and black satin are combined in this smart costume. The circular skirt flares moderately at the bottom and is trimmed just above the lower edge at the right side of the front with a large black satin bow. The basque is closed in double-breasted style with button-holes and small black fancy buttons, and the peplum is lined throughout with black satin. The

side of the centerseam. The

effect of a double skirt is produced by two very wide rows of white Vandyke lace, of which the lower one is set at the bottom and the upper one just above the knee. The skirt could have been trimmed with graduated rows of braid, bands of insertion or frills of the material. For short women it is desirable to have the decoration set at the lower edge.

FIGURE No. 17.—DECORATION FOR A LADIES' PUFFED WAIST.—A waist of this description is charming for wear at lawn fêtes and garden parties. It is shown made of ciel-blue lawn and trimmed with cream-white ribbon. The full fronts are shirred from the top to the bust to form a series of lengthwise puffs, and the fullness at the lower edge is plaited to a point. The lower edge of the waist is outlined with a twist of ribbon closed under a large ribbon rosette at the left side of the center of the front. The wrist of each of the fanciful puffed sleeves is adorned with two wrinkled sections of ribbon having rosettes at the outside of the arm, and the high standing collar is concealed beneath a twist of ribbon having a rosette at the throat. The waist was cut by pattern No. 6992, which costs 1s. or 25 cents.

FIGURE No. 18.—DECORATION FOR A LADIES' SKIRT.—The skirt here portrayed is made of dark-gray tweed, and may form part of a tailor-made gown. It is fashioned in six-gored style and is finished with three rows of machine-stitching made at hem depth from the bottom. The seams are followed on both sides by single rows of stitching. A row of braid is applied along the upper part of each side-front seam, and buttons placed in front of the braid produce the effect of a pocket-lap. The pattern of the skirt is No. 6994, price 1s. or 25 cents.



FIGURE No. 4.—DESIGN FOR DOILY.

(For Descriptions of Figures Nos. 3 and 4, see "Artistic Needlework," on Page 79.)



two-seam *gigot* sleeve is of black satin and is plainly completed; and at the neck is a standing collar of cheviot. The sleeve is topped by double-pointed caps of cheviot. Pattern No. 6966, price 1s. 6d. or 35 cents, was used in the construction.

## THE WORK-TABLE.

(For Illustrations see Pages 74 and 75.)

FIGURE NO. 1.—PORTABLE BATH-TUB.—One of the indispensable requirements of the nursery is the bath-tub, which is now made to take up little space, and is planned to stand high enough to enable the mother or nurse to give the bath with comfort; while an equally commendable feature is the possibility of folding it up so that it can be carried in a trunk or placed compactly in a closet until required. Bamboo sticks form the foundation of the one here shown, and the rubber and sticks can be bought ready for use. The fringe decoration is a matter of fancy, being in this instance used as a finish on pieces of denim which neatly complete the ends.

FIGURE NO. 2.—FANCY BASKET.—Bristol-board was used for the foundation of this basket, which shows a crescent-shaped extension projecting from one corner of the square. The green satin lining of the basket is neatly arranged, and a cushion formed in the extension is covered with netting, which allows the convenient insertion of hair-pins. The satin cushion in the opposite corner is intended for hat-pins and brooches. Bamboo handles gracefully arched and decorated with ribbon give an odd appearance to this useful ornament, and a gilt bell hangs at the center.

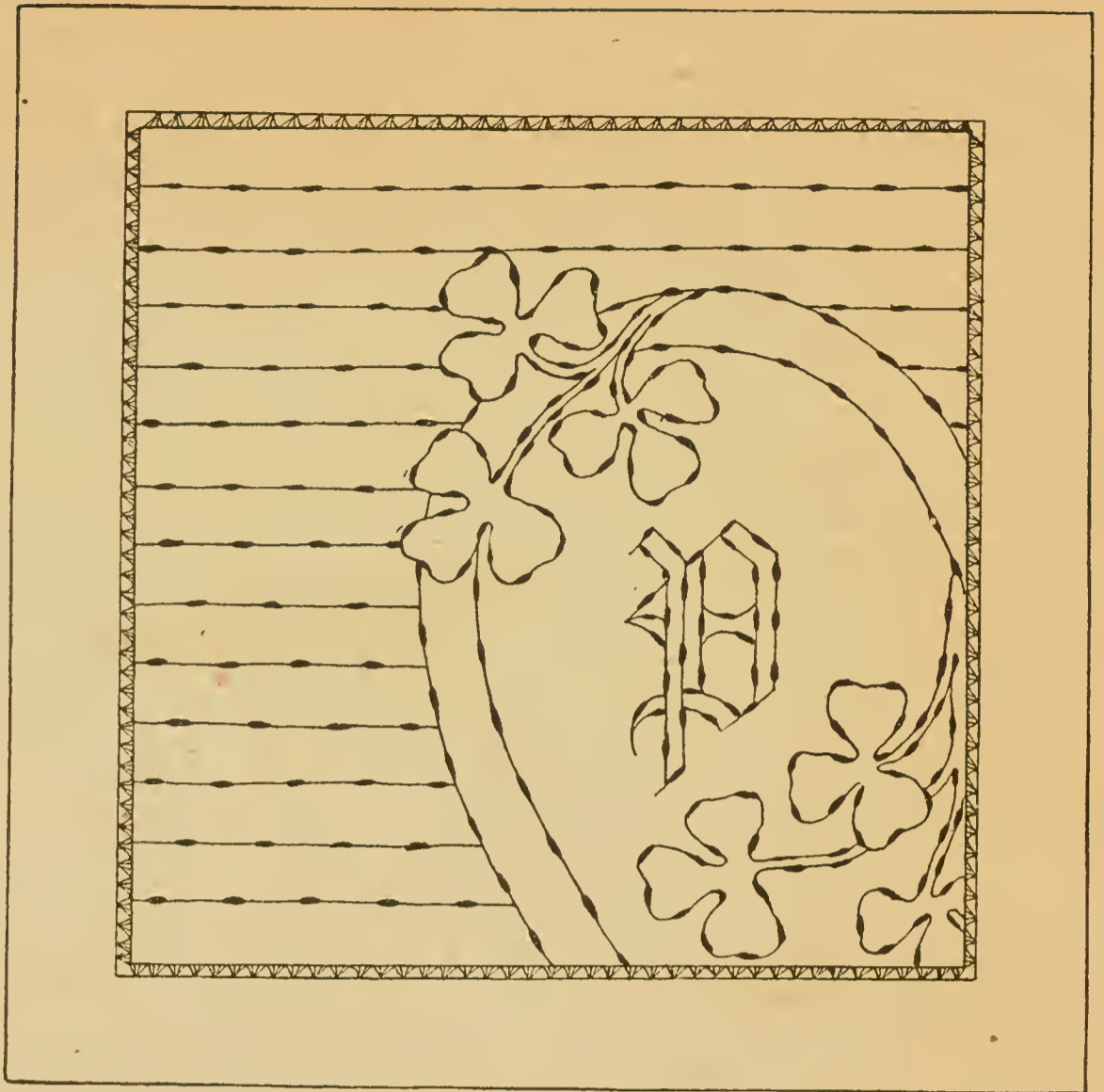


FIGURE NO. 6.—DESIGN FOR DOILY.

(For Descriptions of Figures Nos. 5 and 6 see "Artistic Needlework," on Page 79.)



FIGURE NO. 5.—DESIGN FOR DOILY.

FIGURE NO. 3.—CATCH-ALL.—This useful article can be easily made on a frame of wire fashioned in cornucopia style and attached to a frame-work of fanciful bamboo sticks. The wire frame is wound about with many encircling rows of pale-blue picot-edged ribbon above and below a broad band of netting. The artistic worker could make the effect more elaborate by embroidering the netting. The catch-all is suspended by pale-blue picot-edged ribbon, which is formed in a many-looped bow at the point of suspension; and pink silk tassels are placed below the bow at each upper corner and at the bottom.

FIGURE NO. 4.—TOILET BOTTLE.—The artistic woman will seize every opportunity for making beautiful the trifling but serviceable accessories of the toilet, and will perceive in the pansy decoration on this bottle and the dainty bow which further ornaments it a method of decorating the various bottles on her dressing-case. The work is simple yet effective, and quite within her grasp if she can handle the brush with even moderate skill.

FIGURES NOS. 5 AND 6.—HAIR-PIN HOLDER, AND DIAGRAM FOR SHAPING MAT.—A small Japanese basket is the foundation for this hair-pin holder. It is filled with crocheted wool and then covered with netting, through which the hair-pins are thrust. The cardboard is to be folded forward and backward according to the horizontal and diagonal lines in the diagram, and a floral decoration done in water-colors gives an artistic finish that will be much admired.



FIGURES NOS. 7, 8, 9 AND 10.—SUGGESTIONS FOR FOURTH OF JULY DINNER AND MENU CARDS.—The patriotic American mother is anxious to celebrate Independence Day in such a manner as will impress her children with a sense of the freedom and independence which are their birthright. It devolves upon her to stimulate and encourage the patriotism of the younger members of the family by bringing to their minds as impressively yet as gayly as possible the significance of the anniversary, and this she can do by an artistic decoration of the home with the national colors, and by a menu and table ornamentation that will be viewed with delight and remembered ever after with joy.

Boys are especially well pleased to enter with enthusiasm and happiness into the spirit of the occasion, and if they do not collect flowers that can be used in a decorative manner, such as sweet peas or the numerous wild flowers that can be found in red, white and blue, they can at least assist in draping the dining-room with the national colors. The large flag of silk or bunting will be in demand, and its possibilities for artistic draping will be made the most of.

The center-piece for the table could be a fortress made of fire-crackers surmounted by a small silk flag; or the red, white and blue could be grouped in a floral piece that would not at this season be too expensive.

At figure No. 7 is shown the menu, which is written on the inside of a folded sheet of water-color paper having ragged edges. On the outside are painted in water-colors four small firecrackers about a large one, the latter bearing the word "Menu" in gold.

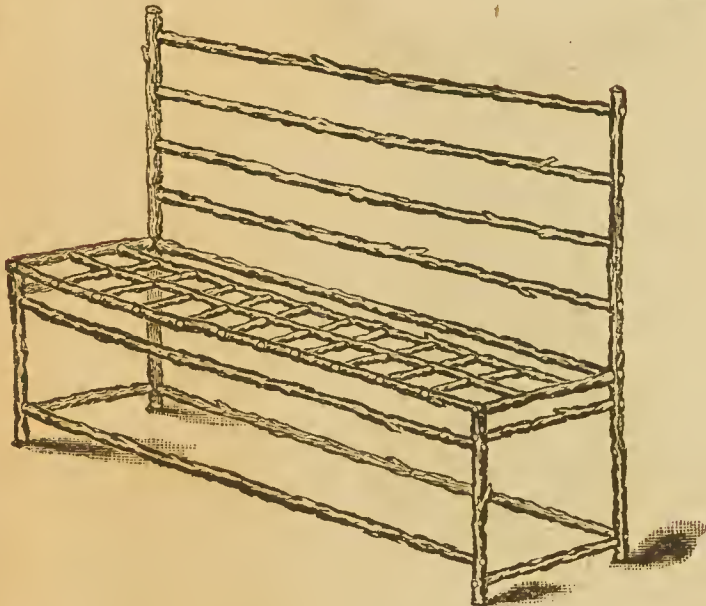


FIGURE NO. 2.—BENCH.

At figures Nos. 8, 9 and 10 are given suggestions for the dinner cards. "Uncle Sam" carrying a flag will be observed at figure No. 8; at figure No. 9 he is represented running away from a number of exploding firecrackers. Figure No. 10 is even more grotesque, and will greatly amuse the small members of the family. The dinner cards could be done in black and white, but would be most effective in colors. The flag would please the entire company assembled at table if it were in the national colors; and "Uncle Sam's" striped trousers could be red and white and his coat blue if some member of the family were sufficiently skilful with the brush.

At each plate should be laid a small bunch of flowers tied with red, white and blue ribbons, and bonbons in red, white and blue papers should be conspicuously displayed in a fanciful dish, while a very small and dainty bow or rosette of the colors should be worn by each of the diners.

### ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 76, 77 and 78.)

FIGURES NOS. 1 AND 3.—DESIGNS FOR TABLE-COVERS.—These artistic designs can be traced on linen or sail-cloth, and the decoration may be effectively done with coronation cord, a pretty linen cord that can be satisfactorily laundered and is to be couched on with

linen thread. The work can be easily executed and is artistic and durable. During the Summer days it is always well to have at home some needlework that is practical rather than elaborate, and these designs are less irksome than finer needlework and equally gratifying.

FIGURE NO. 2.—TEA-TABLE COVER.—The central square of this cover is of black satin, the cup and saucer which decorate the center of the square are worked with yellow embroidery silk, and plain yellow satin ribbon is used as pictured to outline the space occupied by the cup and saucer. A yellow satin flounce with a fringe heading is attached to the black satin square, and a black lace ruffle shows effectively in its disposal about the edge, where it droops gracefully, having sufficient fulness at its inner edge due to gathers that are evenly distributed.

FIGURES NOS. 4, 5 AND 6.—DESIGNS FOR DOILEYS.—The designs here shown may be easily traced on linen and are intended to be reproduced with coronation cord, which is a washable linen cord of moderate width. Any letter can be used instead of those illustrated; and the hems of the doileys should be made with hemstitching.



FIGURE NO. 1.—TABLE.



FIGURE NO. 3.—CHAIR.

### (CHILDREN'S CORNER.

(For Illustrations see Pages 79 and 80.)

It is raining so fast that your careful mamma will not hear of your going out of doors, and your faces say as plainly as

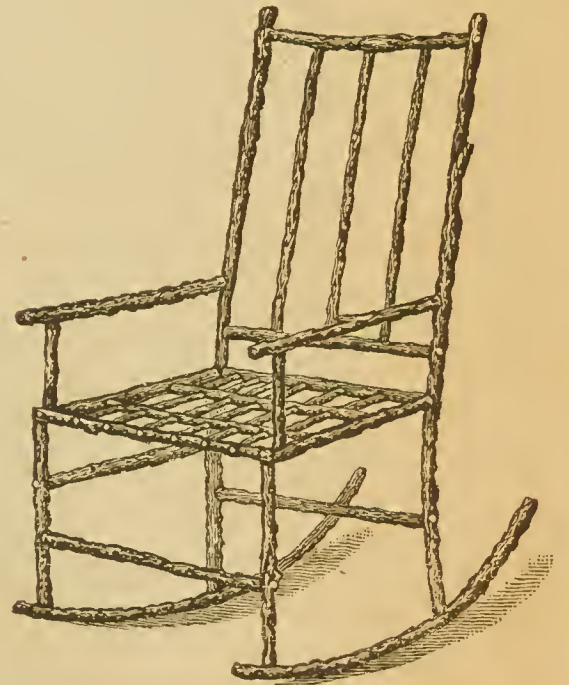


FIGURE NO. 4.—ROCKING CHAIR.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Pages 79 and 80.)

words could that you are sure you cannot pass a whole afternoon in the house, because you are tired of indoor games. But I think I can help chase away your frowns, my dears.

Do you remember the twigs you gathered in the early Spring when the trees were pruned? These twigs, which some of you thought were such rubbish, will provide a pastime that will amuse

you now and on many another "indoor" day. Use strong pins to fasten the twigs in position, and be careful not to prick your fingers. I am going to tell you how to make a complete set of dolls' furniture—a square and an oblong table, a rocking-chair, a bench (or, to be more elegant, a sofa) and a small chair. You will need three or four small chairs, according to the size of Dolly's house.

The square table shown at figure No. 1 is pretty and artistic. It has a support at the center besides the legs at the corners, and the connecting bars near the bottom run from the legs to the middle support. The top of this table is formed entirely of twigs. First a twig is fastened upon the legs at each end and another upon the middle support, and the other twigs are fastened to these by twigs pinned to them. This table is bordered like the oblong one.

The oblong table, which is so simple that I have not given you a picture of it, has four legs, one at each corner, which are connected by two long twigs at the sides and two short ones at each end. Pins are thrust through the legs into the connecting pieces, holding them securely. A thin piece of wood cut the required size



is laid upon the top and secured with pins to the legs, and the edges of the table are neatly bordered with twigs. The twigs are all cut the proper length, so that there are no unsightly joints visible.

paper over a candle or lamp flame, moving it quickly and constantly so it will not take fire, until it is covered with lamp-black. This done, all is ready to take the impressions.

As leaves are simpler than flowers, it would be wise to try a leaf first. Place the leaf upon the blackened paper, as illustrated at figure No. 5, put another paper over it, and rub that portion of the paper which covers the leaf; the black will adhere to the leaf readily. Remove the cover and leaf, place the latter, blackened side down, upon a fresh paper, and rub as before. When the leaf is removed, a perfect impression will be seen.

I have no doubt you will progress rapidly in this work and will soon be able to take impressions of flowers and plants as well as of leaves. The same piece of blackened paper can be used a number of times, as all the black does not come off on the first leaf that is placed upon it.



FIGURE NO. 5.—HOW TO TAKE IMPRESSIONS OF LEAVES.

(For Description see "Children's Corner," on this Page.)

The bench is pictured at figure No. 2 and is very large and comfortable, isn't it? and Dolly will no doubt enjoy many an afternoon nap upon it. The back is made of four long twigs secured to two tall, stout, upright ones. The short front uprights are each connected with the corresponding back one by two short twigs, and they are held apart by two long twigs. The seat has a frame of twigs, within which are two lengthwise twigs and numerous short crosswise ones arranged as illustrated.

Both the back and the seat of the small chair, shown at figure No. 3, are higher than those of the bench, and there are the same uprights and cross-pieces near the bottom that you see in large wooden chairs. The back is formed of two cross-pieces connected by three very slender twigs; and two crosswise twigs connected with each other and with the border twigs by very short pieces form the seat.

The back and seat of the rocker, shown at figure No. 4, are the same as those of the small chair, but the seat is a little lower, this comfortable arrangement being effected by shortening the front uprights; and the cross-pieces are further from the bottom, those at the sides being higher up than the front and back ones. The rockers are made of a stout twig split in half lengthwise. The pieces are bent in proper shape and then pinned, flat side down, to the lower ends of the legs. The arms, which are surely a very important detail, consist of twigs pinned to the back and supported at the front by shorter twigs.

Don't you think this pretty furniture will double the charm of "playing house," and don't you think Dolly will appreciate your efforts to make her comfortable? This work may be too laborious for some of you, although you will find it surprisingly easy to thrust the pins through the wood.

Now I will show you how to take impressions of leaves, flowers, etc., this being an employment which will delight those of you who love trees and flowers—and who of my little friends does not? The first thing necessary is some lamp-blackened paper, which is prepared in the following manner: Rub some lard or a little sweet oil upon fine, smooth paper, and let it stand until it is thoroughly saturated with the grease; then with another paper carefully remove any grease that may be standing upon the surface. Hold the greased

In neckwear a large number of novelties have been introduced this season. New makes in knot scarfs are known as Urica, Palma, Kenay, Concho, Kiska and Superlative. In ties the novelties are called Prince, Chapta, Campus, Park and Vivian; while the latest bows may be recognized

under the titles, York, Victor, Paris, Berlin and Leroy.

If one is in quest of an exquisite thing in puff scarfs, he need go no further than the shape known as the Lohus. It is made up chiefly in printed twills

## STYLES FOR GENTLEMEN.

(For Illustrations see Pages 80 and 81.)



FIGURE NO. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF, WITH STOCK.



FIGURE NO. 2.



FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—NOVELTY IN GENTLEMEN'S PUFF SCARFS, WITH STOCK.

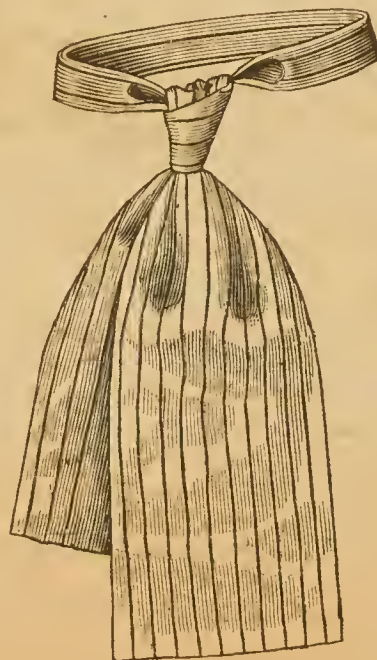


FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.



FIGURE NO. 5.—GENTLEMEN'S FOUR-IN-HAND SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Styles for Gentlemen," on Page 81.)

and white China silks and, being of zephyr weight, is sure to secure the approval of dressy young men who favor the use of scarf-pins. The most startling innovations of the season are represented



by the D'Orsay, a twice-around scarf of satin an inch and a quarter wide, and the Brummel, a twice-around, flowing-end four-in-hand.

The Rugby, or graduated four-in-hand, is very popular, and so also are the regulation four-in-hands two inches and a half wide with square ends, and those two inches and a quarter wide with pointed ends.

Of course, that great favorite with all classes, the Windsor, which can be tied in the flowing-end knot *à la Parisienne*, or in the *négligé* four-in-hand shape, is still fashionable, and so is the de Joinville, which is made up in all the new goods.

The admiration for flowing-end scarfs amounts to a perfect furor, and the supply to meet this demand is proportionately large. The shapes are numerous, and the amount of goods used in them is particularly liberal. The names of those most popular with the general public are Linden, Vendome and Alcazar. The flare of the ends varies considerably.

The illustrations this month include four scarfs—a four-in-hand, two views of a puff, a knot and a stock knot—a sweater and a barbers' and a serving jacket.

FIGURE NO. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF, WITH STOCK.—Black satin was used for making this scarf, the aprons of which flare in the approved manner. The stock is also of the satin.

FIGURES NOS. 2 AND 3.—NOVELTY IN GENTLEMEN'S PUFF SCARF, WITH STOCK.—At figure No. 2 the scarf is shown made of white lawn, while at figure No. 3 black satin is pictured. For dressy wear during the warm months this scarf bids fair to be very popular.

FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.—This scarf is shown made of light Summer foulard. The knot is small, and at the top it is crinkled to make the shape appear as if tied by the wearer.

FIGURE NO. 5.—GENTLEMEN'S FOUR-IN-HAND SCARF.—This scarf is called the Panama on account of its braided weave, and is most attractive and summery.

FIGURE NO. 6.—WAITERS' OR BARBERS' JACKET.—White cotton duck is the most inexpensive material that can be chosen for this practical garment.

We have the Pattern of this Jacket in thirteen sizes for men from thirty-two to forty-four inches, breast measure. It is No. 735, and costs 1s. 3d. or 30 cents.

FIGURE NO. 7.—SERVING COAT OR JACKET.—This coat, which is suitable for barkeepers, servants, etc., may be made of alpaca, serge or any other material of a similar nature.

We have the Pattern of this Jacket in thirteen sizes for men from thirty-two to forty-four inches, breast measure. It is No. 737, and costs 1s. 3d. or 30 cents.

while." Near by in the charming recess is a dainty round willow tea-table spread with a decorated linen cloth and a china tea service, for afternoon tea is enjoyable even in the heat of Summer, and it is a wise as well as a pretty custom to serve it out of doors.

Above the table hangs a Chinese umbrella that is as delightfully decorative as it is practical, its bright colors adding attractively to the general effect. From the center of the umbrella hangs a large, globe-shaped Chinese lantern, and from the ribs are suspended small lanterns of similar shape, which are intended for use when illumination is necessary.

A rocker and an easy chair, both of willow, are placed invitingly some distance from the tea-table. Near the rocker, at one side, is a small foot-rest and at the other side is an Indian bamboo stool. A blue-and-white striped canvas awning shades the verandah on all sides, rendering it a comfortable place, even in the heat of noon-tide. Vines are trained to climb at one side, and they add much to the charming effect. Japanese or Turkish rugs may be spread on the floor, if desired, and as many easy chairs as one likes may be set about, while a vari-colored Mexican grass hammock may swing from one corner to complete the picture of ease and beauty.

Figure No. 2 represents a pretty drapery for an ordinary window. The drapery is of flowered India silk designed especially for draping purposes. It hangs in folds from a pole, and is caught back at each side and arranged in a rosette a short distance from the bottom. A lambrequin to match falls over the drapery. It is thrown over the pole in festoons, being formed in knots at the right end and at the nearest point, while the third point is lifted and secured by a fancy nail some distance above the window. The left end is carelessly thrown over the pole, and both ends hang in cascades.

A simple drapery for a bedroom window is shown at figure No. 3. Over the holland shade fall sash-curtains of point d'esprit net edged and held back with fluted ruffles. From the pole is suspended a lambrequin of old-blue felt decorated with Rococo embroidery done over papier maché moulds. The method of doing this embroidery is fully illustrated and described in "Fancy Stitches and Embroideries" in the DELINEATOR for December, 1893.

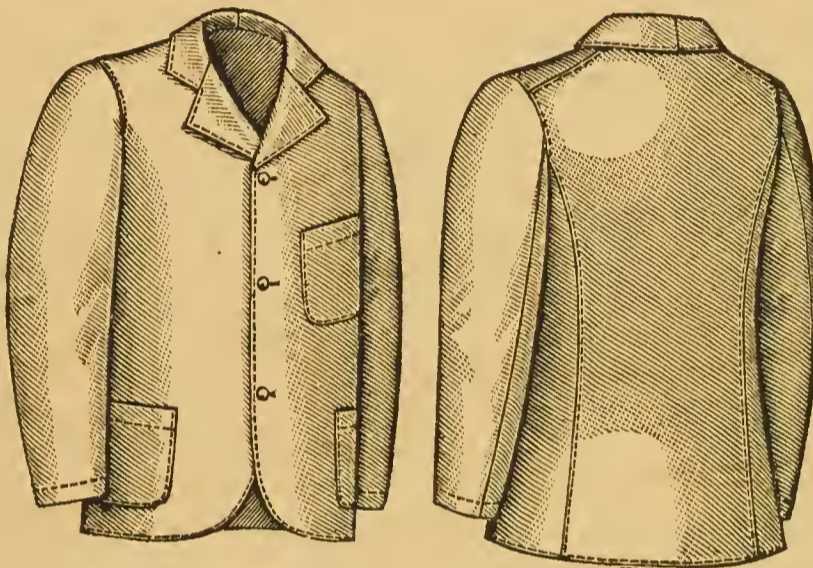
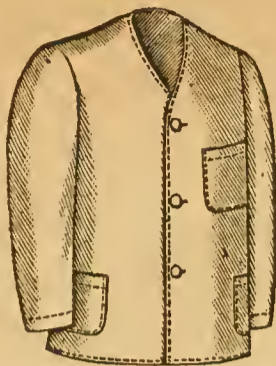


FIGURE NO. 6.—WAITERS' OR BARBERS' JACKET.—(Cut by Pattern No. 735; 13 sizes; 32 to 44 inches, breast measure; price 1s. 3d. or 30 cents.)

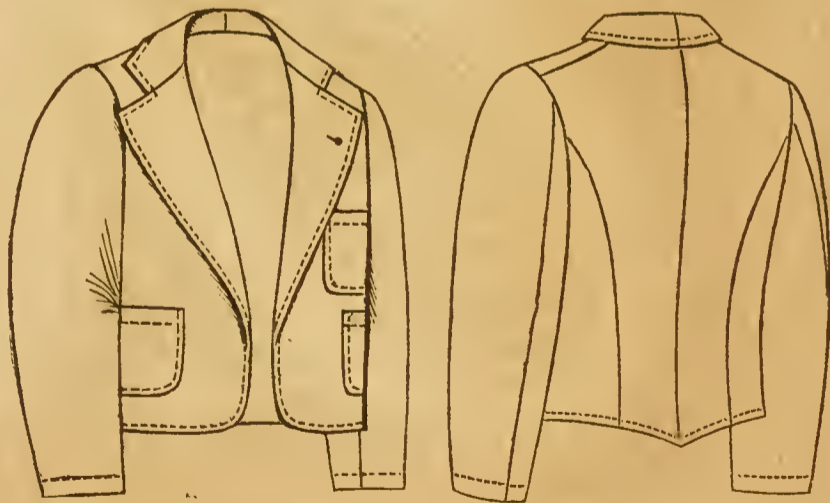


FIGURE NO. 7.—SERVING COAT OR JACKET.—(Cut by Pattern No. 737; 13 sizes; 32 to 44 inches, breast measure; price 1s. 3d. or 30 cents.) (For Descriptions of Figures Nos. 6 and 7, see "Styles for Gentlemen," on this Page.)

## ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 9.)

"For not to live at ease is not to live," some poet of long ago has told us, and while this Epicurean philosophy may not be wise for all times, it is very generally appreciated in the hot, sultry days of Summer. Real enjoyment in such oppressive weather lies in utter quiescence in some shady, breezy spot. To the fortunate occupants of suburban and country homes, this is an easy possibility, but it is rather more difficult of attainment to those who dwell in town.

Most out-of-town residences are built with spacious porches, upon which the greater part of the long Summer days and evenings may be spent; and because so much time is passed upon these cool verandahs, there is every reason for making them as attractive as any of the interior apartments.

The verandah pictured at figure No. 1 is an ideal warm-weather retreat. In construction it is entirely modern and very attractive. The ceiling and floor are of a polished yellow hard-wood, and the tall, fluted columns supporting the roof are white, as is also the oddly shaped railing. One end is built out in a bow, and in it is fitted a wooden seat, which invites the weary one to "rest for a

Figure No. 4 illustrates a tasteful drapery for long French windows. Sash curtains of point de'sprit lace fall over the windows, and near the bottom they are each caught back with a band of the material holding a fluted ruffle. Over the sash curtains are adjusted Irish-point lace curtains that fall perfectly straight from a pole at the top to the floor. Reversible drapery silk showing colored floriations on a cream ground is disposed gracefully over the pole. The drapery is raised at the center and formed in a soft knot and is then festooned over the pole, at each end of which it is again caught in a knot and allowed to fall below in a cascade.



## FANCY STITCHES AND EMBROIDERIES.—No. 31.

THE APPLICATION OF LACE, BRAID, ETC.

In answer to numerous requests we present this month a very fascinating style of lace and braid decoration, and although some of it is now devoted. For ornamenting portières, scarfs, lambrequins and other draperies, it is extremely effective and beautiful.

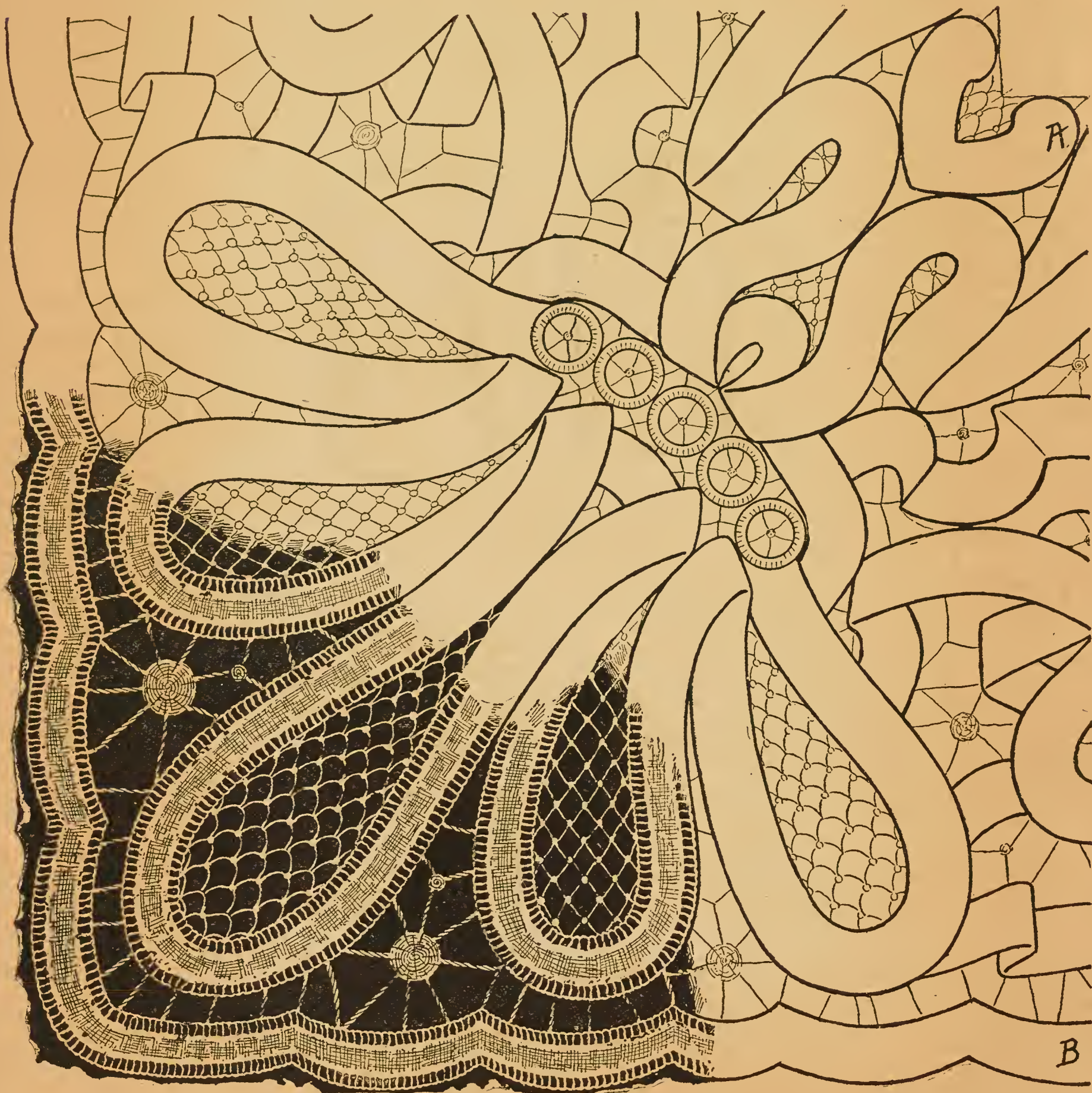


FIGURE NO. 1.—CORNER OF BORDER.

(IN FULL SIZE.)

our readers may be already familiar with it, it cannot by any means be considered passé because of the numerous novel uses to which

Scrim, satin, China or India silk, denim or any material used for such articles may be appropriately employed for the foundation, and



Battenburg lace braid in two widths, rings and the lace thread or silk for working out the design. All-white is especially dainty for the decoration, but if silk is used for the filling-in stitches, yellow, gold, pink, blue or any preferred color may be selected.

Lace-Making," published by us at 2s. or 50 cents, gives full instructions for doing the work.

Figure No. 3 shows a portière in a lovely shade of blue satin all ready hung and handsomely decorated with the border and insertion.

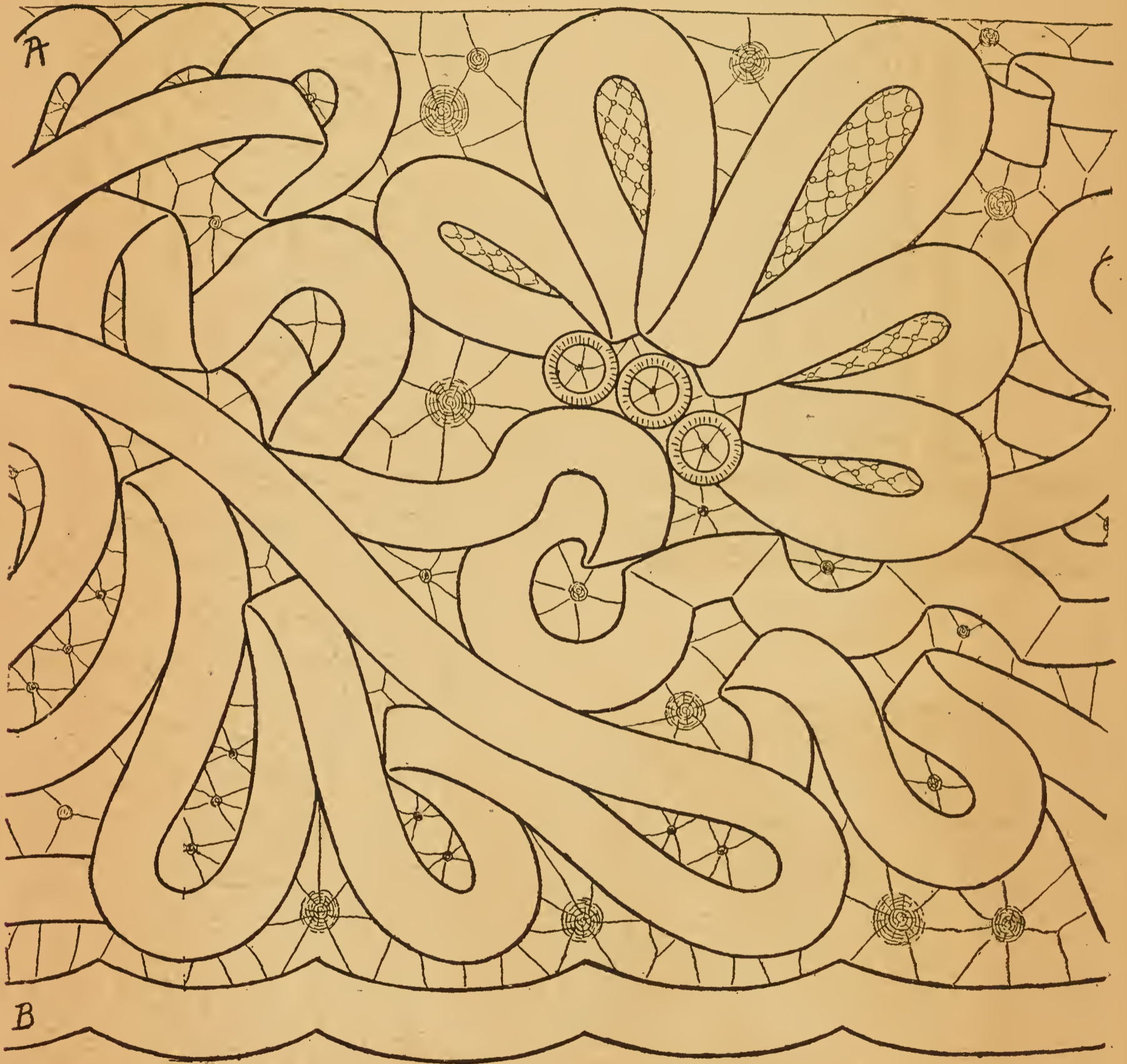


FIGURE NO. 2.—SECTION OF BORDER.  
(IN FULL SIZE.)

The design should first be carefully traced upon the article it is intended to decorate; the braid is then basted to position, care being taken to finish the ends neatly, and the filling in or lace stitches done according to the illustration. "The Art of Modern

At figure No. 1 is pictured a corner of the border in full size. A portion of this corner has the braid applied, and the lace stitches are very plainly and clearly shown, and any one who is at all familiar with this kind of fancy work will have little trouble in working



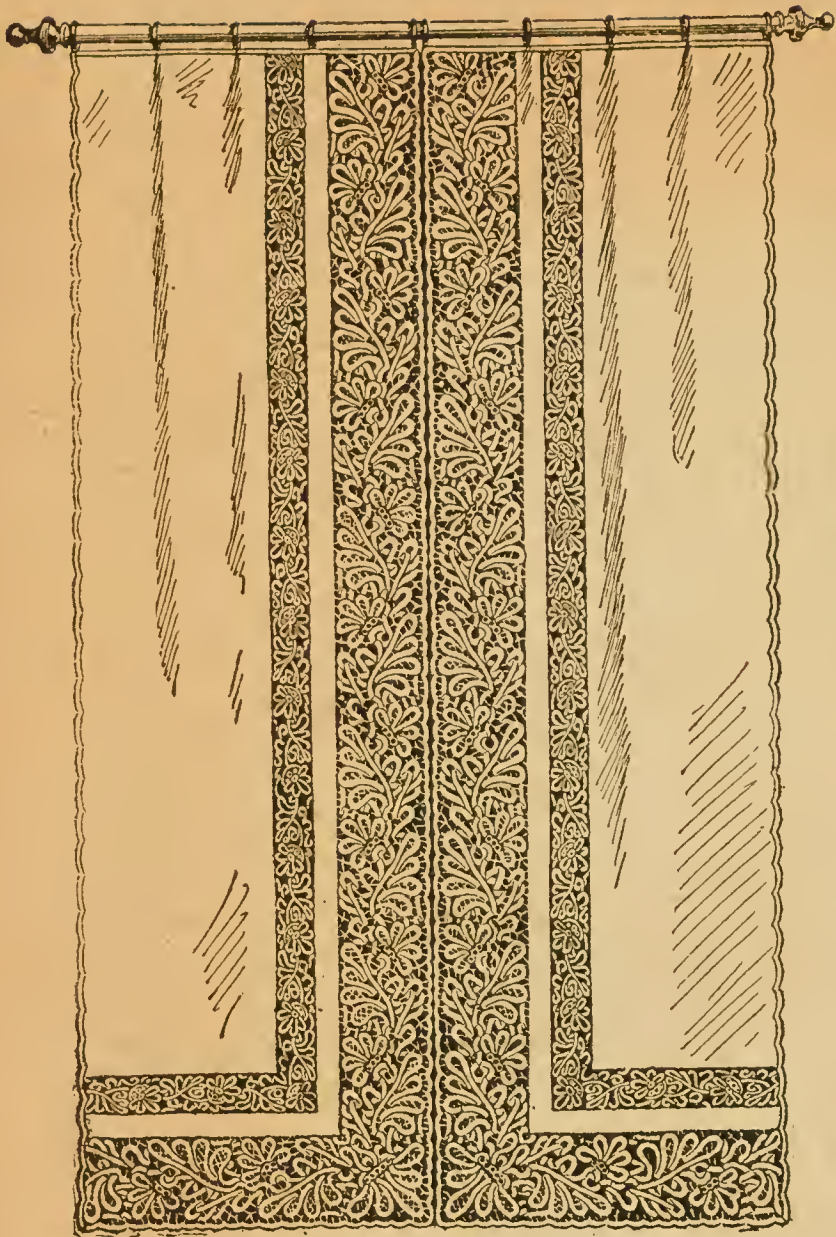


FIGURE NO. 3.—PORTIÈRE.

out the design provided the illustration is very carefully studied.

Figure No. 2 illustrates the remainder of the border design, also in full size. This portion is joined to the corner so that letters A and B meet exactly. The part indicated by figure No. 2 is repeated continuously until the pattern is the desired length, and this may be most successfully accomplished by reversing the scroll pattern and omitting the scalloped outer edge until the scroll has been entirely traced. The work may be easily executed if one possesses even a slight idea of modern lace-making; in any case, full instructions may be obtained by referring to our book on *Lace-Making*. As shown by the engraving, several different lace stitches are used in the pattern, all of which are illustrated and fully described in the work just mentioned. The rings cost but a trifle and they add greatly to the beauty of the design and can be purchased already covered.

At figures Nos. 4 and 5 are pictured a section and a corner of the insertion; they differ slightly from the border and are made of narrower braid, and the design is also varied a little, though it retains the same charming effect. In tracing the pattern the same method employed for the border must be followed—the letters A and A must meet and in repeating the pattern it must be reversed. For the opposite portière, the entire pattern must be reversed; and care is needed in tracing the patterns in order to get them perfectly correct. In the narrower design baby ribbon could be substituted for the braid, with pretty effect, and it would make a very dainty decoration for a baby's carriage-robe and also for table-covers, lambrequins, scarfs, etc.

The design when united with scrim or other thin material will be especially effective if the material underneath is cut away where the lace stitches appear and thus allow the pattern to show through. This decoration is also very beautiful when used upon table-covers and for bureau-scarfs, it is especially effective. Several rows of the insertion may be used instead of one, as in this instance. If a more brilliant effect should be desired, and the material used for the curtains was white or black, or some dark color, such as navy-blue or brown, a pretty contrasting color of silk the width of the border and insertion may be first applied to the strip and the

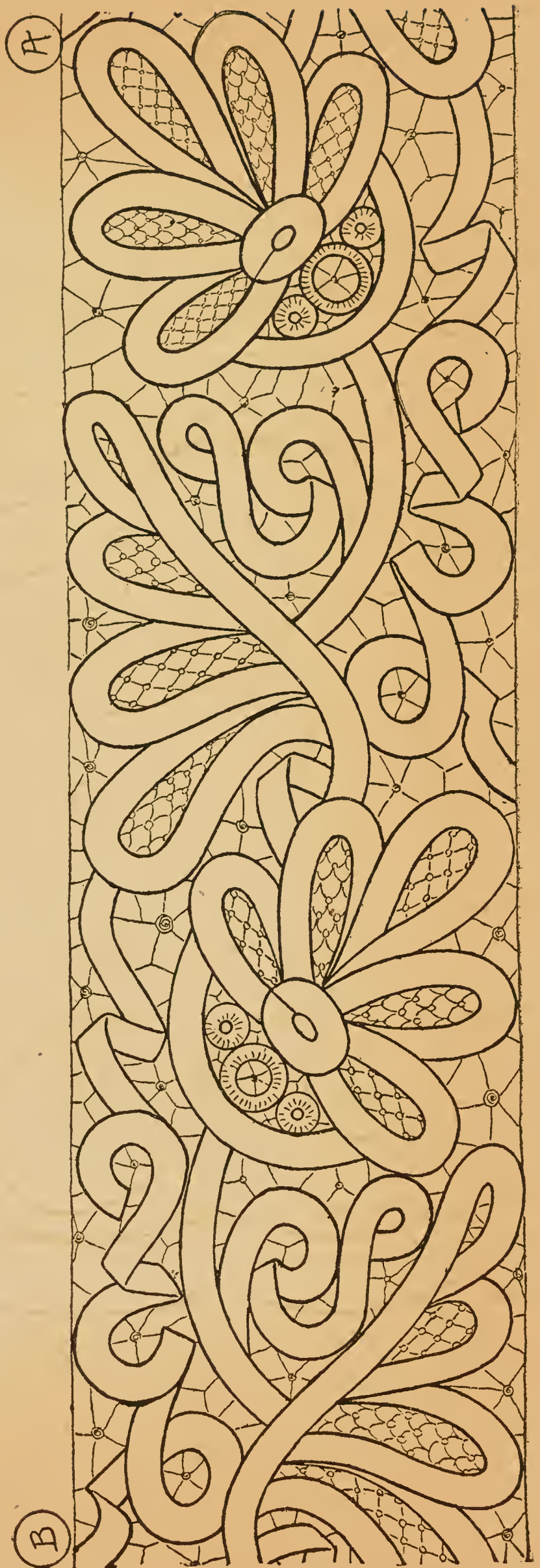


FIGURE NO. 4.—SECTION OF INSERTION.

(IN FULL SIZE.)



pattern wrought upon it. If this scheme should be adopted, the filling-in would look much prettier done in either white or gold, although other colors might be used and would add to the brilliant effect. The ingenious worker will think of many ways for using this idea and if desired the filling-in stitches may be varied to suit the taste of the owner.

The term lace-making is frequently thought to imply an extravagant or imprudent expenditure of time and money, but the materials and implements required are limited to lace braid, tracing cloth, linen thread, certain styles of needles, etc. For each kind of lace special braids in appropriate pat-



FIGURE NO. 5.—CORNER OF INSERTION.  
(IN FULL SIZE.)

terns can be bought, the result being lovely, gauze-like productions that will bear comparison with many antique designs.

The delight experienced by all women whose interest in the home is what it should be in decorations that give to it a touch of refinement and grace, is shared by every member of the home circle, as well as by guests and visitors. Table-covers, portieres, pillow-covers, lambrequins, etc., may be beautified by painstaking housekeepers eager for fascinating decorations, and there are also many practical rather than decorative modes in which lace-work is now employed such as for collars, cuffs, garnitures, etc.

## DRESS MATERIALS.

Of the almost countless fabrics that are devoted exclusively to Summer gowns many are dressier but few are dainter or cooler, either in appearance or in reality, than the various linen suitings, which are now so largely used in the development of costumes for daytime wear in the country and at fashionable watering-places. A suit of holland, duck or any other linen material is made up with as great precision and is designed to present as decided an air of smartness as the cloth tailor-finished gown, and it need scarcely be said that it is far more comfortable when the mercury fluctuates among the nineties.

The most prominent of the new heavy linen textiles are the dress linens, which suggest Irish poplin in weave, and the Donegal linens, which are of even more substantial weight and are woven on hand-looms. Both varieties are shown in many of the fashionable colors, and they are combined with other goods quite as often as they are made up alone.

The hollands are of course lighter-textured than either the dress or the Donegal linens, and are produced not only in the plain unbleached tints, but also in plaids, stripes and checks. Narrow white stripes in groups of two and three mark the light-brown surface of one very stylish specimen; another has a lighter ground bearing double, undulated corded white lines; in a third, also showing a very light surface, the stripes are alternately light-golden and white; and a dark-brown sample is crossed by stripes that are light-brown and white by turns. White and brown are associated in the checked hollands, various shades of the color being observed; and the plaid varieties also present combinations of white and several brown tones, barred with blue, red, brown and other bright tints, which agreeably enliven the neutral grounds and suggest the most suitable hues for vests or chemisettes. Small embroidered devices in old-rose, heliotrope or blue are seen on brown linens, which they render most artistic.

Linen batistes in the natural shades are very like hollands in appearance, but are much lighter in weight, as the name suggests. Silk-and-linen batistes are extremely dainty and are offered in stripes and checks that form rare color harmonies.

Linen duck is far more desirable than the cotton variety, as it launders better and is in every way a much more substantial fabric. *Mélange* effects and checks are as fashionable in this fabric as plain colors, the most popular of which are numerous shades of blue ranging from the darkest navy to the lightest China tints, and a variety of brown tones. White duck is, of course, much daintier than the colored weaves, and is also less serviceable.

An exceptionally stylish toilette designed for promenade wear at a fashionable seaside resort is made of a brown-and-yellow checked linen duck that closely resembles cheviot and turquoise-blue cloth. The skirt is of the five-gored variety and hangs in rounding folds only at the back, and single rows of machine-stitching are made on both sides of each seam in true tailor fashion. The vest is cut from the cloth, the color of which is just now very much admired and harmonizes most agreeably with the shades in the duck. The adjustment of the vest is close and smooth, the closing is made from the neck to the point at the center of the lower edge with small white pearl ball buttons, and a second row of buttons is ornamentally placed just back of the closing. At the neck is a standing collar; but if this mode of completion had not been admired, the vest could have been cut out to display a linen chemisette, and a band-bow of mull matching the cloth. The cutaway coat-basque has a masculine air that is in perfect accord with the fancy of the moment. It is faultless in fit and extends almost to three-quarter depth. Coat-plaits are formed below the side-back seams, and each is topped with a flat, white pearl button. The fronts are closed with a pearl button and are rolled back in lapels above the closing and jauntily cut away below. The rolling collar meets the lapels in notches,



and the *gigot* sleeves show plaited fulness at the top. Double rows of machinc-stitching finish all the edges of the basque and outline cuffs on the sleeves. If preferred, the fronts may be more deeply reversed and worn open. A high-crowned sailor-hat of rough brown straw banded with white ribbon, a white silk parasol, white chamois gloves and white canvas shoes complete a very comfortable and stylish Summer outfit. White canvas shoes are fashionably assumed with all sorts of dressy washable gowns.

The style just described and others of a kindred nature are well suited to the various linen fabrics, and also to Galatea cloth, cotton drill (which looks like Galatea) and marseilles. Dainty morning toilettes may be made of Scotch zephyr, Pampas cloth or Scotch lawn. The zephyr is either striped or checked and is displayed in various colors. Pampas cloth is finely woven and is softer than cambric, which it resembles in appearance; and it is marked with printed fancy stripes in blue, pink and other hues. Scotch lawn is less sheer than ordinary lawn and has a white ground bearing widely spaced lace-like stripes, between which are pink, blue, red or brown shaded tufts or embroidered dots. Simple modes are usually selected for making up these goods.

Linen grenadine is classed among washable fabrics, but it is as unfit for laundering as its more aristocratic cousins, silk and wool grenadines, being, like them, very sheer and filmy. A pretty linen grenadine has a tan ground relieved by green silk embroidered dots, and will make a dressy gown when developed over silk, which may match the ground or dots or contrast with both.

White dotted Swiss is an ideal fabric for the Midsummer dresses of youthful women and is greatly admired. In the most fashionable varieties the dots are either minute and closely arranged or of medium size and widely spaced, large dots being regarded with disfavor. Flowered, dotted and plain Swisses and organdies are still very much in vogue and are made up fancifully for wear at dances and semi-ceremonious functions.

Silks are extensively used for street costumes, taffetas being most in demand. Stripes and flowers and dots and flowers or indefinite figures are the devices seen on the majority of the taffetas, and the chené effect is invariably produced in the floriated and other designs. The vague, shadowy figures are formed by printing upon the warp and are much softer and more artistic than clearly defined patterns. Pale-pink, blue and yellow taffetas are pin-dotted in self, while all over their dainty surfaces are strewn isolated and grouped pink rose-buds; and vine designs are printed on darker grounds. Entire gowns, or fancy waists for wear with solid-hued silk or woollen skirts are made of these pretty silks.

A very dressy street dress was developed in *réséda* taffeta sprinkled with white pin-dots and patterned with small, shadowy black figures. The silk lends itself admirably to the requirements of the Marguerite drapery that overhangs the five-gored skirt. A box-plait is arranged at the left side, a tacking is made some distance below the plait to lift the drapery, and a long bow of black *moiré* ribbon falls from the tacking almost to the edge of the drapery. The short waist is made with plaited fulness at the back and front that spreads in fan fashion from the lower edge. Over the standing collar is a wrinkled stock with rather wide, shirred ends that stand out smartly at the back. Puffs fall over the sleeves to the elbows, where they flare quite widely. A quaint effect is produced

by the introduction of a cape collar that falls over the shoulders from the neck. The collar is formed in a series of puffs by lengthwise shirrings that spread toward the bottom; and over each shirring is applied a strip of narrow black ribbon that is disposed in a rosette at the lower end. A frill of cream Margot lace flows from the edge of the collar, and a twist of ribbon is passed about the waist and formed in a rosette at the left side. The hat is a white Leghorn trimmed with black violets and mignonette, the gloves are white glacés with black stitching, and the parasol matches the silk in the costume.

A novelty in Surah for street wear presents an old-rose glacé surface broken by sheer, grenadine-like discs and all-over figured with black and white elongated ovals of various sizes.

Liberty satin is also favored for the promenade and is a delightfully cool fabric. An attractive sample has a garnet-and-gray shaded ground thickly strewn with white dots and garnet satin polka spots, the color having been extracted to produce the white dots.

Still another pretty and seasonable silk for street wear is known as *moiré scintillante*. The grounds, which are solid *réséda*, blue, red or yellow, are relieved by tiny fancy black rings, and the watermark is so faintly defined that it can only be seen in certain lights.

Cool dresses for general use may be fashioned from the cheviot challies, upon which appear stripes and dots in contrasting tones or colors. A china-blue specimen has solid and spiral navy-blue stripes, and a mode surface is marked by similar stripes in seal-brown. The designing of the dotted varieties is fairly illustrated by a sample having a *réséda* ground upon which are scattered small dots in a shade that is almost invisible-blue; near the bottom is a border composed of two solid blue stripes and conventionalized green flowers, and below the border more dots are seen. Another serviceable challis shows golden-brown and china-blue checks, and still another has a navy-blue background thickly powdered with white pin-dots between printed white lace stripes. Light flowered challies, both plain and *crêpe*, are more dressy than those just described.

Covert suiting, serge and similar fabrics devoted to travelling wear have a strong rival in English mohair, a firmly woven textile in changeable colors, which in one instance are navy and china-blue, in another old-rose and black, in a third turquoise and light-brown, and in a fourth navy-blue and gold. This material repels dust very satisfactorily and does not crease or wrinkle readily. The solid mohair rock *crépons* are also available for travelling gowns.

Momie cloth is now used as a Summer dress material, being produced in all fashionable colors. It accommodates itself equally well to draped effects and to straight lines, and is well liked for church and visiting gowns.

Large checked silk-and-wool *crépons* are soft and crinkly, and their coloring is extremely pleasing. Old-rose, pale-blue and lemon-yellow, heliotrope, pale-yellow and the faintest shade of green, and electric-blue and light golden-yellow are some of the most attractive medleys of tints noted in these *crépons*.

Color combinations are effected in nearly all kinds of goods, but antagonistic tones are no longer placed in close contact. Only shades and hues that are natural affinities are now associated, and correct taste readily yields approval of such happy unions.

## FASHIONABLE GARNITURES.

Bows of colored ribbon are well nigh ubiquitous. They are seen on all sorts of costumes, save those fashioned in the rigid tailor style, and upon their presence depends the success of many a Summer gown. They are entirely adaptable under most circumstances, and the *modiste* often uses them as accessories, associating them with every variety of trimming. Lace and embroidery are, of course, their boon companions, and with *passementerie* and other novelty garnitures they are on very friendly terms.

As to the ribbons that are used for bows, the *moiré* and *moiré* antique varieties are accorded the largest share of favor, although velvet, satin and taffeta have also a considerable following. The shapes of the bows are simply legion. Indeed, in no other detail of the fashionable toilette is originality of design given so wide a license.

*Moiré* ribbon has more decided water-markings than the antique, in which the waves are large and varied. The latter ribbon is often adorned with serpentine rows of jet scale spangles that cross the surface at infrequent intervals, greatly enhancing its beauty. Of course, this decorated ribbon can only be appropriately used

upon grenadine, silk or fine wool gowns, the plain sorts being best adapted for challies and washable fabrics.

Velvet ribbons have satin backs, and look as well on washable goods as upon more elegant weaves. Satin ribbons are likewise available for all kinds of materials and are shown with both plain and crinkled edges. *Chené* taffeta ribbons are charming decorations for fine organdy, *crêpe* and Summer silk. Light-hued grounds are preferred, and upon them are seen flowers in Dresden-china colorings, the designs being misty and uncertain, as is the case with all warp printings. Any width from a fraction of an inch up to fifteen inches is obtainable in ribbons, the very broad widths being sash ribbons and the narrowest the popular baby ribbon, the uses of which are too numerous to mention.

A delightfully simple toilette of fine white lawn powdered with ruby-tinted dots shows a liberal decoration of satin ribbon in two-inch and baby widths, the ribbon matching the dots in color. The skirt is in bell shape, with gathers instead of darts at the belt. At the bottom are two spaced, self-headed ruffles of the goods, each of which is edged at the top with baby ribbon and trimmed at the



bottom with three rows of similar ribbon. Between the ruffles two rows of the ribbon are plainly applied to the skirt, and two more surmount the upper ruffles. The waist is made with fulness at the back and front, and is lengthened by a moderately deep peplum, which is trimmed at the bottom with three rows of the narrow ribbon. Pointed bretelles cross the shoulders, and each is adorned to correspond with the peplum. Between the bretelles rows of baby ribbon arranged in three groups of three cross the fulness both back and front; the standing collar is overlaid with the two-inch ribbon disposed in three short, outstanding loops in front and in a flat, spread bow at the back; and at the waist-line is a similar arrangement of wide ribbon. The *gigot* sleeves are each trimmed at the wrist with encircling rows of baby ribbon arranged in three groups. It is hardly necessary to say that this gown is not intended to be laundered.

Bows with or without floating ends may be tacked upon the shoulders, at the bust or waist-line, or somewhere in the folds of a skirt drapery; and a nest of tiny bows may be placed wherever one's taste directs. A series of butterfly bows may be perched upon the heading of a lace or embroidery flounce or upon the points of Vandykes, whether the latter are part of the material or are applied.

The popular ribbon stock is often made with an Alsatian bow at the back, and a flat or drooping loop at each side of a paste or silver buckle placed at the center of the front. Accordion-plaitings of chiffon or some equally filmy textile may be apparently held in place by straps of ribbon, and at the top and bottom of each strap may be formed a small bow. Straight or twisted ribbon may be passed about the waist and arranged in a bow at the front, side or back; and the ends of the bow may be cut only a trifle longer than the loops, or may be allowed to hang to the edge of the skirt.

Pointed draperies are frequently trimmed at the bottom in front with great bows, which are generally decidedly improving. Braces of ribbon with coquettish bows made upon the shoulders give the wearer a very youthful air. Ribbon may be chosen to either match or contrast strikingly with the dominant hue of the material upon which it is used, and whether it be the sole garniture or only an auxiliary, it is applied in generous quantities.

The homespun linen costume and the elegant silken one have one thing in common—lace ornamentation. Similar varieties of lace are applied upon both fabrics, but there is a difference in the quality. Vandykes of point de Gène, Renaissance or point Venise lace in *écru* or butter color have now attained to the same degree of popularity that they once enjoyed. They are shown in intricate patterns, with points at the top and bottom, and also in points that turn alternately in opposite directions.

One or two rows of Vandykes may be inserted at the bottom of a skirt or drapery, or just above or below the bust in a full waist, the material being invariably cut away beneath the points. Points of deep-*écru* point de Gène lace used thus in a gown of brown linen batiste will impart a truly distinguished air. Pure-white points are very effective upon a cream-yellow gown, the tones blending admirably.

Long, slender lace Vandykes applied vertically, points downward, upon fancy, full blouse-waists at intervals of three or four inches present the effect of insertions, and blouses of accordion-plaited chiffon are rendered particularly ornate by such an arrangement of trimming. Graduated points may be disposed in regular order and rather close together across the front of a skirt, the longest point being the full depth of the skirt, and the wide ends being placed at the lower edge. Russian lace Vandykes interwoven with gold threads are admired for trimming silks, grenadines and silk-warp *crêpons*, being especially effective upon black.

Deep, cape-like collars of Renaissance, Alençon, point Venise, Russian or point de Gène lace are considered essential adjuncts of the Summer wardrobe. They are rippled or plain and are shown in many designs, pointed effects being among the most prominent. These collars are worn with both high and low necked bodices, and they are invariably quaint and picturesque.

Batiste laces are more open in design than they were at first, and they are now shown in beige as well as in *écru* tints, and in insertions as well as in edgings.

A charming design is carried out in a gown of *réséda* taffeta showing small black chené figures, with a trimming of old-rose moiré ribbon, beige batiste lace edging in a pointed pattern, and insertion to match. Over the gored skirt is arranged a drapery, which falls in *godet* folds at the back and is laid in front in plaits that flare

in radiating folds from the belt. Hanging over the skirt from the drapery is a flounce of lace headed by a row of insertion. The short basque is made with fulness at the back and front framed by many-pointed bretelles, the unique shaping of which is emphasized by an outlining of insertion. The bretelles spread apart on the shoulders, where tufts of ribbon loops are effectively located. The standing collar is overlaid by a ribbon stock, which has two overlapping loops of unequal depth arranged at each side of the center in front and is finished at the back with a group of ribbon loops like those upon the shoulders. Ribbon is folded about the waist and arranged in several hanging loops at the back, and the *gigot* sleeves are each trimmed at the wrists with a row of insertion. With this seasonable costume is worn a stylishly shaped Leghorn hat trimmed with pink roses, and lace matching that upon the gown; and the parasol is of white silk, and the gloves white *Suèdes*.

Point de Gène insertions are extensively used on all sorts of goods and in every conceivable design. Swiss and organdy, both plain white and printed, are very dainty when profusely trimmed with fine cotton point d'esprit or oriental lace; and Valenciennes is also favored for sheer fabrics of this order. Among the loom Valenciennes laces are the German, Italian and Platte. The last-named variety is the finest imitation Valenciennes, although the points of difference among the three kinds mentioned are so slight as to be noticeable only to experts. A pretty idea in the use of Valenciennes lace is to head a flounce with insertion that is wide enough to arrange in a puff, through which is visible a band of colored ribbon that escapes through an opening at each side and is there formed in a bow.

The difference between batiste lace and batiste embroidery is very trifling; and the latter, like the former, is used upon silken fabrics. Irish-point edgings and insertions are almost as fine as lace. The patterns are open, but very decided in style, acorn and clover-leaf designs being favorites. These embroideries are made on batiste or nainsook.

Dotted Swiss edgings and insertions are dainty and are chiefly used for trimming gowns of dotted Swiss. The dots are very diminutive, and the edges are neatly scalloped. A charming variety of dotted Swiss embroidery shows a serpentine line of blue, black, red, pink or heliotrope at the bottom above a beading edge-finish. This trimming may be applied upon any white washable fabric, but looks best on colored goods.

A lace-like and inexpensive galloon garniture for challies and other light woollens consists of three rows of fine white cord arranged in an open design, alternating with two rows of satin baby ribbon in such colors as pale-blue, navy, cream, golden-brown, leaf-green, heliotrope or rose-pink; and another variety of the same trimming has navy-blue cords and white satin ribbon. The latter combination would be an admirable choice for decorating a navy-blue challis showing white figures. Silk blouses may be very acceptably adorned with these galloons.

Butterflies made wholly of jet or of jet and *écru* lace are provided in various sizes. The small ones are applied upon collars in front, or over the loopings of draperies; the medium sizes are disposed across bodices at the bust, and the large sizes are used to decorate skirts below their draperies. A series of these rich ornaments in graduated sizes could also simulate a panel at one side of a skirt. Only the handsome weaves favor such elaborate garnitures.

Silver or steel spangled black Brussels nets are further embroidered with silver or steel lined beads and are sparingly used upon silks and grenadines. Jet-spangled nets continue to receive marked attention, and their glitter is never amiss on either a simple or a fancy gown. Narrow and medium-width jet passementeries are shown in exquisite designs. The wider ones are applied in much the same manner as laces, and the narrower ones are chosen to beautify the numerous fanciful accessories that are included in prevailing fashions.

Boas of black, white or black-and-white ostrich feathers are worn in the carriage, and also on cool days or nights in the city or country. They vary in length from one-half to three yards, and are tied about the neck with ribbons provided for the purpose. This arrangement is preferable to knotting a boa, which is certain to injure the delicate flues.

Tailor-made gowns are more severely plain than ever, machine-stitching and buttons being now the only decorations called into requisition. Smoked and fancy pearl buttons, and painted miniature buttons set in scrolled gilt or silver frames are among the most popular for the purpose, and they are desirably enlivening upon the neutral-toned fabrics usually selected for such costumes.

CANNING AND PRESERVING, NEW EDITION.—The new and enlarged edition of "The Perfect Art of Canning and Preserving" is commended to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of housewifery of which it treats. In its special attention

has been paid to the canning of corn, beans, peas, asparagus and other vegetables, and also to pickling; and numerous new subjects are introduced, including fruit butters, brandied fruits, conserved fruits, syrups, spiced fruits, dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.





## MIDSUMMER MILLINERY.

AND now tulle has reappeared to grace my lady's hat and give it a touch of summery lightness and airiness. The gossamer-like textile is laid about the crown in twists or is fashioned in fluffy rosettes or spread bows, rosettes being, perhaps, most frequently observed. A ribbon rosette is rather rigid-looking, but the same disposal in tulle expresses exactly the opposite idea and, besides, seems as light as thistle-down. Both flowers and feathers take kindly to tulle and are frequently associated with it on the season's *chapeaux*.

Birds with outstretched wings and saucy-looking heads, and pert wings and quills are again seen on hats, and ostrich plumes and tips are considered the very acme of good style.

Purple violets predominate in the floral world, and great bunches of them are adjusted on a hat wherever the milliner perceives that they will be improving to the wearer. Roses and other blossoms are also fashionable, but are not used nearly so generally as the little violets, which are almost as much admired as their dainty prototypes of the garden and meadow.

Large Leghorn and chip Gainsboroughs are very properly classed as "picture hats," and are approved head-coverings for outdoor fêtes and for carriage wear. A handsome Leghorn of this type is trimmed with three great white ostrich plumes arranged at the left side, and two huge bows of white moiré antique ribbon placed one on each side of the crown. One of the plumes lies about the crown in front, another stands very nearly erect, and the third curls backward over the brim, which is tacked to the crown at the left side. Underneath is a black velvet *bandeau*, which keeps the hat in place and also gives it expression.

The crown of a pure-white chip Gainsborough is banded with black satin, and in front is an Alsatian bow of satin held in place by a steel buckle. Back of the bow rises a bunch of three white tips that are spread in lyre fashion, and a black satin *bandeau* completes a truly charming hat.

A quaint-looking shape that calls to mind the styles that prevailed early in the century is a Leghorn consisting of a very high crown and a drooping brim. Moss-green velvet encircles the crown, and a buckle of Rhinestones set in oxidized silver is caught through the velvet to the crown in front. On the very edge of the brim at the back and front are arranged purple violets, and at the left side three yellow tips overshadow the crown. The head-band is of green velvet and is finished with a buckle matching that on the outside.

A yellow-and-black decoration is exquisite upon a large Leghorn carriage hat. The crown is almost hidden beneath a mass of yellow tips, from the midst of which rises a full yellow aigrette. On the brim in front is a large rosette of black tulle, and the same airy fabric is twisted about the crown and falls at the back in a long scarf, which is to be worn about the throat. Scarfs are charming additions to dressy hats and are very fashionable.

Another Leghorn that includes a scarf among its decorations is adorned in front with a large bow of moss-green velvet edged with narrow Leghorn bands. Spreading above the bow are two yellow ostrich tips, and on the front of the brim are bunches of green and black violets. Green velvet bands the crown, and the brim is bent up at the back under green and black violets, from beneath which starts a scarf of yellow Japanese crêpe.

The high-crown shape described above is also shown in black Leghorn. On the front of one pretty specimen are placed a black satin rosette and a jet buckle, and over these decorations droop three cherry-colored ostrich tips of rare beauty. The brim is bent up against the crown at the back under a black rosette, and inside is a *bandeau* of cherry-colored velvet.

So airy a creation is one of the new tulle-trimmed hats that the lightest breeze would capture it but for its secure anchorage of pins. The shape is of open, lace-like white straw, and all round its moderately broad and rather flat brim are *poufs* formed alternately of yellow and black tulle, while at the left side is placed a very full and feathery black aigrette. At the extreme edge of the brim underneath is a narrow fold of black velvet, back of which is a facing of

black dotted tulle. Under the brim at each side of the back is a bunch of pink and scarlet carnations, the naturalness of which is enhanced by the addition of a dainty perfume that closely imitates that of the sweet clove pink. It is almost needless to say that this pretty notion had its origin in France.

No less exquisite is a sailor hat of white fancy straw having a crown and brim of moderate dimensions. On the brim are a series of white tulle rosettes, which are interrupted at the front and back by bunches of white violets, the flowers at the back straggling over the hair. On the crown in front rests a pure-white bird that seems about to take flight from its dainty nest.

The brim of another white sailor is trimmed with rosettes of light-yellow tulle, and on the crown is a large spread bow of cherry moiré ribbon. Still another white sailor of this kind is wreathed about the crown with pink roses, and upon the crown is placed a bow of pink tulle. Underneath the brim at the back is a *bandeau* of roses, which is long at the sides and is hollowed at the center to exactly fit the knot of hair. With such a hat the coiffure must be pinned below the crown of the head. A streamer of tulle could be effectively added to any of the sailor hats.

Red straw hats are favored for country and seaside wear. A French shape in fancy red straw has a broad brim, upon which, close to the crown, rest bunches of shaded purple hydrangeas veiled with purple tulle. The brim is bent up at the back under two black velvet bows, below which fall two light-purple tips that spread gracefully over the coiffure.

High-crowned and sailor hats are newer and more dressy for yachting than the fore-and-aft cap. A stylish high-crowned hat in fancy white straw is depressed at the center of the crown like an Alpine, and its rolled brim is indented at the back. White silk crêpe is laid softly about the crown, being arranged at the left side in two twists, in which three white wings are ingeniously disposed to stand upright. At the right side is a large bunch of purple velvet violets, among which are branched two red rosebuds, the stems of the flowers falling nearly to the hair. A white crêpe scarf could hang at the back, if desired.

The sailor hats that are used for yachting are smoothly covered with white duck. A smart-looking one that would be very effective with a toilette of white duck or piqué is banded about the crown with ribbon showing solid black and black-and-white checked stripes. The ribbon is formed in a rosette at each side of the front, and from the center of the rosette at the left side rises a bunch of jetted black quills. Inside the brim is a facing of white fancy straw.

Another white duck sailor hat, which could be worn with an Eton costume of blue-and-white Galatea, is banded about the crown with navy-blue ribbon edged with narrow white lace. As in the case of the hat just described, the ribbon is disposed in a rosette at each side, and at the center of the rosette at the right side stands a stiff white aigrette.

The pinnacle-crowned walking-hat suggests the witch's hat worn some seasons since. A typical example of this shape in white Milan straw has a tapering crown of unusual height. Black point de Gène lace covers the crown, and at the center is adjusted a band of yellow moiré ribbon, which is formed at the back in a rosette and at the front in a larger rosette that supports two black birds. The brim is faced with lace. A black veil would materially increase the becomingness of such a *chapeau*.

Both pretty and unique is a hat of black fancy straw having a low crown, and a straight brim that is somewhat broader in front than at the sides, and flares from the face to reveal the curious decoration underneath. At the edge is a very narrow frill of yellow Valenciennes lace, and from it start similar frills that extend the depth of the brim and form points at the inner edge. At the left side a bunch of violets rests upon the hair. On the outside of the brim in front is a large bow of broad white moiré ribbon, and a twist of the ribbon encircles the crown. The bow supports a bunch of red berries and their pretty foliage, the latter being more plentiful than the berries; and at the back is a machine-stitched bow of green *miroir* velvet that is wired to retain its pose. When piece velvet is used to make bows, the edges are, as a rule, finished with machine-stitching, and wire is usually added, the material being too pliable to stand out rigidly of its own accord.

Black birds and yellow roses provide a picturesque trimming for a low-crowned, flat-brimmed hat of fancy white straw. The roses are laid about the crown in wreath fashion. Two birds are perched among the flowers in front, and two more are set upon the crown at the back, the color contrast being artistic as well as stylish. Such a hat may accompany a black lace visiting toilette.



## MODERN LACE-MAKING.

## FASHIONABLE CAPES.

Lace has taken a new lease of life and is more popular than ever,

constantly are these skilful people called upon by their customers for designs and materials for making deep laces and capes, collar-ettes, yokes and all varieties of ornaments for dresses. We here give two designs in Battenburg and needle-point lace.

Figure No. 1 represents a star-pointed white cape of Battenburg lace. It falls in two points in front and one at the back, while the other points fall in front and back of the sleeves of the waist over which it is worn. It may be made up in butter color or écreu, but in white it is very dainty and pretty.

Figure No. 2 represents a front view of a round, butter-colored cape made up in Battenburg and needle-point. The tabs at the lower edge render the style especially distinctive. Points may be made instead of tabs, or a frill or a plain border could be added.

Each of the capes described falls to the waist-line at the front and back, and the round cape reaches nearly to the elbows on the sides. These are the fashionable lengths for the season. Designs for lace capes can be adapted to any of our patterns by competent lace makers.

For the information concerning these and other lace capes, thanks are due Miss Sara Hadley, designer and maker of Modern Laces, No. 923 Broadway, New York.



FIGURE NO. 1.—STAR-POINTED LACE CAPE.

and this fact accounts for the increased interest in lace-making. A majority of fashionable garments are trimmed with lace in the new butter color and of the heavy patterns that look so like embroidery, or with those that are more flat in effect and resemble lace made of braid.

Many beautiful specimens of hand-made lace are seen at the lace-makers; and



FIGURE NO. 2.—CIRCULAR LACE SCARF.



## THE ART OF KNITTING.—No. 37.

## ABBREVIATIONS USED IN KNITTING.

**k.**—Knit plain.  
**p.**—Purl, or as it is often called, seam.  
**pl.**—Plain knitting.  
**n.**—Narrow.  
**k 2 to.**—Knit 2 together. Same as n.  
**th o or o.**—Throw the thread over the needle.  
**Make one.**—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or pnt-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
**To Knit Crossed.**—Insert needle in the back of the stitch and knit as usual.

**sl.**—Slip a stitch from the left needle to the right needle without knitting it.  
**sl and b.**—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
**To Bind or Cast Off.**—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
**Row.**—Knitting once across the work when but two needles are used.  
**Round.**—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
**Repeat.**—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

## DESIGN FOR A KNITTED SKIRT.

FIGURE No. 1.—Cast on 252 stitches, which will make just one-half the skirt for a grown person. In knitting the second half cast on 126 stitches and knit a piece as deep as you wish the placket to be; then knit another piece exactly like it; now put all the stitches of both pieces onto one needle, and proceed the same as with the first half.

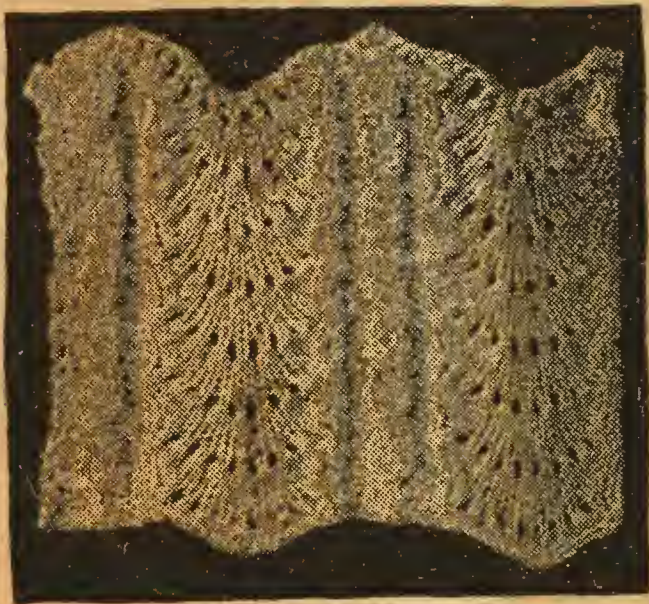


FIGURE No. 1.—DESIGN FOR A KNITTED SKIRT.

When you have knit the section to the desired length, bind off at the third row, and if you wish, crochet a narrow edge along the scallop.

*First row.*  
 —\* K 2, o, k 1, o, k 1, o, k 1, o, k 2, p 3, take off the next 2 stitches onto another needle, k 2, and put the 2 stitches back onto the first needle and knit them, p 3 and repeat from \*.

*Second row.*—\* Knit 3, p 4, k 3, p 19, and repeat from \*.

*Third row.*—\* K 1, sl and b, k 13, n, k 1, p 3, k 4, p 3, and repeat from \*.

*Fourth row.*—\* K 3, p 4, k 3, p 1, p 2 to., p 11, p 2 to., p 1, and repeat from \*.

*Fifth row.*—\* K 1, sl and b, k 9, n, k 1, p 3, k 4, p 3, and repeat from \*.

*Sixth row.*—\* K 3, p 4, k 3, p 1, p 2 to., p 7, p 2 to., p 1, and repeat from \*.

Repeat from first row for all the work.

## KNITTED LACE.

FIGURE No. 2.—Cast on 24 stitches.

*First row.*—Th o, p 2 to., k 2, o twice, p 2 to., \* o, p 2 to., and repeat 7 times more from \*; o, k 2.

*Second row.*—K 23, o twice, p 2 to.

*Third row.*—Th o, p 2 to., k 9, o twice, p 2 to., o, p 2 to., and repeat 4 times more from \*; o, k 2.

*Fourth row.*—Knit 24, o twice, p 2 to.

*Fifth row.*—Th o, p 2 to., k 10, o twice, p 2 to., \* o, p 2 to., and repeat 4 times more from \*; o, k 2.

*Sixth row.*—K 25, o twice, p 2 to.

*Seventh row.*—Th o, p 2 to., k 11, o twice, p 2 to., o, p 2 to., and repeat 4 times more from \*; o, k 2.

*Eighth row.*—K 26, th o twice, p 2 to.

*Ninth row.*—Th o, p 2 to., k 9, n, o twice, p 2 to., \* o, p 2 to., and repeat 4 times more from \*; o, k 1, n.

*Tenth row.*—K 25, o twice, p 2 to.

*Eleventh row.*—Th o, p 2 to., k 8, n, o twice, p 2 to., o, p 2 to., and repeat 4 times more from \*; o, k 1, n.

*Twelfth row.*—Knit 24, o twice, p 2 to.

*Thirteenth row.*—Th o, p 2 to., k 7, n, o twice, p 2 to., \* o, p 2 to., repeat 4 times more from \*; o, k 1, n.

*Fourteenth row.*—Knit 23, o twice, p 2 to.

*Fifteenth row.*—Th o, p 2 to., k 6, n, o twice, p 2 to., \* o, p 2 to., repeat 4 times more from \*; o, k 1, n.

*Sixteenth row.*—Knit 22, o twice, p 2 to. Repeat from first row.

## KNITTED NUMBERS.

In the following directions, **w** will stand for "white" and **d** for "dark." The directions given are for knitting in an initial when working round and round. If the article to be marked is knitted back and forth, then every other row must be purled instead of knitted, and the directions for the row must be read backwards or from the end of the row toward the beginning.

These initials may be knitted into stockings, socks, mittens or any article that is made with knitting-needles, and for which an initial is required as a mark of identification.

FIGURE No. 3.—1.—(10 stitches wide.)

*First and Second rounds.*—8 d, and 2 w.

*Third round.*—2 w, 4 d, 4 w; knit 7 more rounds like third.

*Eleventh and Twelfth rounds.*—2 w, 4 d, 2 w, 2 d.

*Thirteenth and Fourteenth rounds.*—2 w, 6 d, 2 w.

*Fifteenth and Sixteenth rounds.*—2 w, 4 d, 4 w.

FIGURE No. 4.—2.—(14 stitches wide.)

*First and Second rounds.*—2 w, 10 d, 2 w.

*Third and Fourth rounds.*—2 d, 2 w, 6 d, 4 w.

*Fifth and Sixth rounds.*—6 w, 2 d, 6 w.

*Seventh and Eighth rounds.*—4 w, 4 d, 6 w.

*Ninth and Tenth rounds.*—2 w, 4 d, 8 w.

*Eleventh, Twelfth, Thirteenth and Fourteenth rounds.*—2 w, 4 d, 4 w, 4 d.

*Fifteenth and Sixteenth rounds.*—4 w, 8 d, 2 w.

FIGURE No. 5.—3.

—(12 stitches wide.)

*First and Second rounds.*—2 w, 8 d, 2 w.

*Third and Fourth rounds.*—4 d, 4 w, 4 d.

*Fifth, Sixth and Seventh rounds.*—4 d, 8 w.

*Eighth and Ninth rounds.*—2 w, 6 d, 4 w.

*Tenth, Eleventh and Twelfth rounds.*—Like Fifth.

*Thirteenth and Fourteenth rounds.*—Like Third.

*Fifteenth and Sixteenth rounds.*—Make them like the first round.

FIGURE No. 6.—4.—(14 stitches wide.)

*First and Second rounds.*—8 d, 6 w.



FIGURE No. 2.—KNITTED LACE.



Third, Fourth, Fifth and Sixth rounds.—2 w, 4 d, 8 w.  
 Seventh and Eighth rounds.—14 d.  
 Ninth and Tenth rounds.—2 w, 4 d, 4 w, 2 d, 2 w.  
 Eleventh and Twelfth rounds.—2 w, 4 d, 2 w, 2 d, 4 w.  
 Thirteenth and Fourteenth rounds.—2 w, 2 d, 2 w, 2 d, 6 w.  
 Fifteenth and Sixteenth rounds.—2 w, 4 d, 8 w.  
 FIGURE No. 7.—5.—(12 stitches wide.)  
 First and Second rounds.—2 w, 8 d, 2 w.  
 Third and Fourth rounds.—4 d, 4 w, 4 d.  
 Fifth and Sixth rounds.—4 d, 8 w.

FIGURE No. 11.—9.—(12 stitches wide.)  
 First and Second rounds.—2 w, 8 d, 2 w.  
 Third and Fourth rounds.—2 w, 2 d, 4 w, 4 d.  
 Fifth and Sixth rounds.—4 d, 8 w.  
 Seventh and Eighth rounds.—10 d, 2 w.  
 Ninth, Tenth, Eleventh, Twelfth, Thirteenth and Fourteenth rounds.—4 d, 4 w, 4 d.  
 Fifteenth and Sixteenth rounds.—2 w, 8 d, 2 w.  
 FIGURE No. 12.—0.—(12 stitches wide.)  
 First and Second rounds.—4 w, 4 d, 4 w.



FIGURE No. 3.



FIGURE No. 4.



FIGURE No. 5.



FIGURE No. 6.



FIGURE No. 7.



FIGURE No. 8.



FIGURE No. 9.



FIGURE No. 10.

Seventh and Eighth rounds.—4 d, 4 w, 2 d, 2 w.  
 Ninth and Tenth rounds.—2 w, 8 d, 2 w.  
 Eleventh and Twelfth rounds.—8 w, 2 d, 2 w.  
 Thirteenth and Fourteenth rounds.—4 w, 6 d, 2 w.  
 Fifteenth and Sixteenth rounds.—2 w, 3 d, 3 w, 2 d, 2 w.  
 FIGURE No. 8.—6.—(12 stitches wide.)  
 First and Second rounds.—2 w, 8 d, 2 w.  
 Third, Fourth, Fifth, Sixth, Seventh and Eighth rounds.—4 d, 4 w, 4 d.  
 Ninth and Tenth rounds.—2 w, 10 d.  
 Eleventh and Twelfth rounds.—8 w, 4 d.  
 Thirteenth and Fourteenth rounds.—4 d, 4 l, 2 d, 2 l.  
 Fifteenth and Sixteenth rounds.—Like First.  
 FIGURE No. 9.—7.—(12 stitches wide.)  
 First and Second rounds.—4 w, 6 d, 2 w.  
 Third, Fourth, Fifth and Sixth rounds.—4 w, 4 d, 4 w.  
 Seventh, Eighth, Ninth and Tenth rounds.—2 w, 4 d, 6 w.  
 Eleventh and Twelfth rounds.—2 w, 2 d, 8 w.  
 Thirteenth and Fourteenth rounds.—2 w, 4 d, 2 w, 4 d.  
 Fifteenth and Sixteenth rounds.—10 d, 2 w.  
 FIGURE No. 10.—8.—(12 stitches wide.)  
 First and Second rounds.—2 w, 8 d, 2 w.  
 Third, Fourth, Fifth, Sixth and Seventh rounds.—4 d, 4 w, 4 d.  
 Eighth and Ninth rounds.—Like First.  
 Tenth, Eleventh, Twelfth, Thirteenth and Fourteenth rounds.—Like Third.  
 Fifteenth and Sixteenth rounds.—Like First.



FIGURE No. 11.



FIGURE No. 12.

FIGURES NOS. 3 TO 12.—KNITTED NUMBERS.

Third and Fourth rounds.—2 w, 2 d, 4 w, 2 d, 2 w.  
 Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh and Twelfth rounds.—All alike, thus:—4 d, 4 w, 4 d.  
 Thirteenth and Fourteenth rounds.—Like Third.  
 Fifteenth and Sixteenth rounds.—Like First.



## CROCHETING.—No. 40.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.  
 ch. st.—Chain stitch.  
 s. c.—Single crochet.  
 d. c.—Double crochet.

h. d. c.—Half-double crochet.  
 tr. c.—Treble crochet.  
 p.—Picot.  
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## SQUARE FOR CROCHETED COUNTERPANE.

FIGURE No. 1.—This design is very pretty and may be made of knitting cotton No. 16 or crochet cotton No. 25 or of linen thread

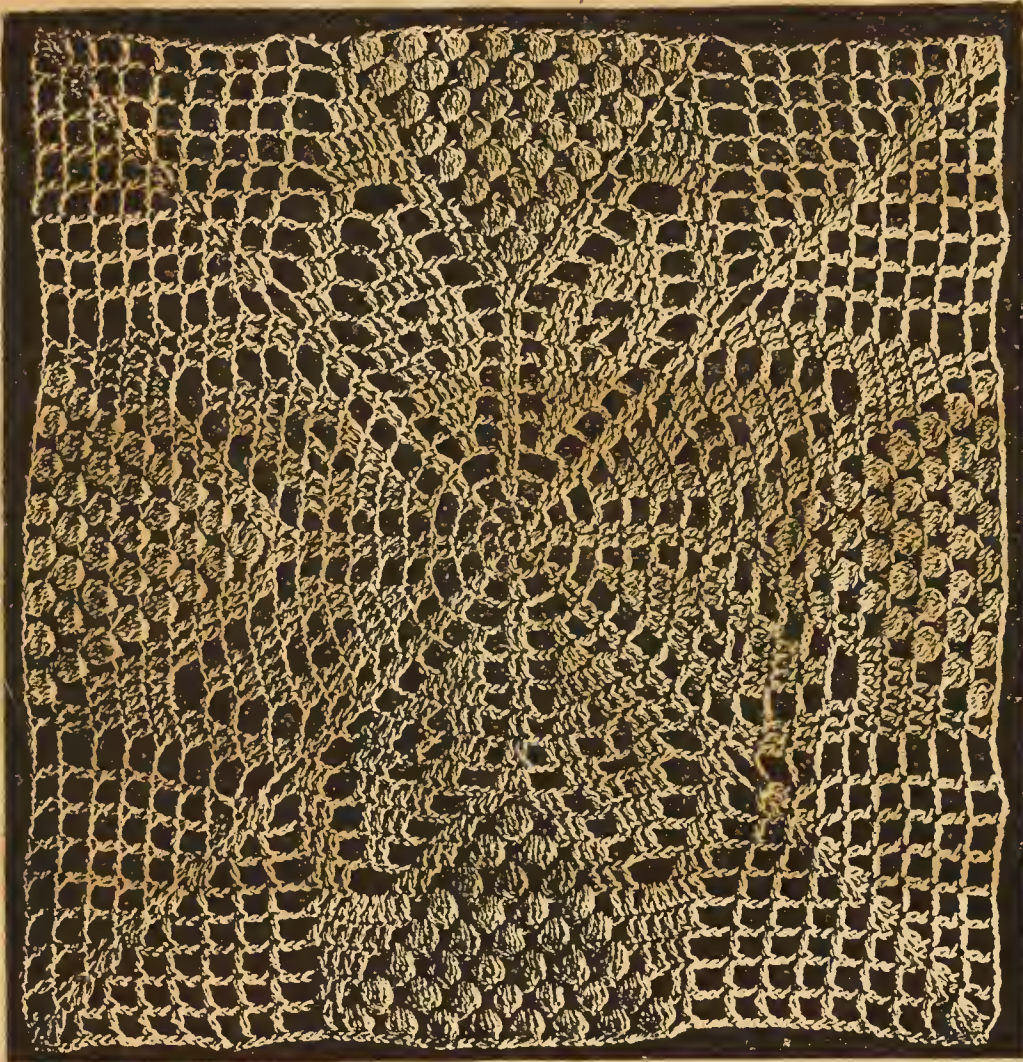


FIGURE No. 1.—SQUARE FOR CROCHETED COUNTERPANE.

*Ninth round.*—\* 2 d. c. on 2 d. c., ch. 3, 1 d. c. in each of 3 d. c., ch. 3, 1 d. c. in 2nd of 3-ch., ch. 3, 1 d. c. in each of 3 d. c., ch. 3; repeat from \* all round.

*Tenth round.*—3 d. c. on 1st 2 d. c., \* ch. 3, 1 d. c. each on 2nd and 3rd of 3 d. c., 1 d. c. under 3-ch., ch. 3, 1 d. c. under next 3-ch., 1 d. c. on each of next 2 d. c., ch. 3, 3 d. c. on 2nd d. c., and repeat from \* all round.

*Eleventh round.*—1 d. c. on 1 d. c., ch. 3, 1 d. c. in each of next 3 stitches, ch. 3, 1 d. c. in each of next 6 d. c. (see picture), ch. 3, \* 1 d. c. on last stitch of 3-ch. of previous row, 2 d. c. on 2 d. c., ch. 5, 1 d. c. in each of next 3 stitches, ch. 3, 6 d. c. as before, 3 ch., repeat from \*.

*Twelfth round.*—1 d. c. on d. c., ch. 3, a ball worked as follows: \* Thread over twice and insert it under the 5-ch. loop, catch the thread and draw through, then th o, draw through 2 loops, keep the loops on the hook, then repeat from \* 5 times, then thread over, draw through all the loops on hook, and make 1 ch., \* ch. 3, miss 1st d. c., 1 d. c. in each of next 3 stitches, ch. 3, 1 d. c. on each of 4 center d. c., ch. 3, 1 d. c. on last stitch of ch., 1 d. c. on each of 1st 2 d. c., ch. 3, 1 shell of 2 d. c., 1 ch., 2 d. c. all under 5-ch., ch. 3, 1 d. c. on 2nd d. c., d. c. on next d. c., 1 d. c. in ch., ch. 3, 4 d. c. as before, ch. 3, 1 d. c. in last stitch of ch., 1 d. c. on each of 2 d. c., ch. 3, a ball as before, and repeat from \* all round.

*Thirteenth round.*—1 d. c. on d. c., ch. 2, a ball under 3-ch., ch. 2, a ball under next 2-ch., ch. 2, miss 1 d. c., 1 d. c. on each of next 2 d. c., 1 d. c. in ch.-loop, ch. 3, 1 d. c. each on 2nd and 3rd of 4 d. c., ch. 3, miss 3, 1 d. c. in each of next 3 stitches, ch. 3, 1 d. c. on 1st d. c. of shell, ch. 2, 2 shell as before under 1-ch. that divides the previous shell, ch. 2, 1 d. c. on last d. c. of shell, ch. 3, miss 3, 1 d. c. in each of 3 stitches, ch. 2, miss 3, 2 d. c. on 2 d. c., ch. 2, miss 3, 2 d. c. on d. c.; repeat from beginning all round.

*Fourteenth round.*—1 d. c. on d. c., ch. 2, a

No. 30. The counterpane should be lined with colored silk or Silesia. Use a fine steel hook and make a chain of 4 stitches, and join into a ring.

*First round.*—Under the ring work 8 s. c.; join to 1st s. c.

*Second round.*—Ch. 5 for 1st d. c., 1 d. c. in next stitch, \* ch. 2, 1 d. c. in next stitch, and repeat from \* all round; then 8 d. c., each separated by 2 ch., join to 3rd stitch of 5-ch. In beginning each round 3 ch. will always count as first d. c.

*Third round.*—Ch. 3, d. c. on 1st d. c., \* ch. 3, 2 d. c. on next d. c.; repeat from \* all round.

*Fourth round.*—Ch. 3, d. c. on next 2 d. c., \* ch. 4, 2 d. c. on next 2 d. c.; repeat from \* all round and join to 1st d. c.

*Fifth round.*—Ch. 3, d. c. on 2nd d. c., \* ch. 3, 1 d. c. in each of 2nd and 3rd. of 4-ch., ch. 3, 2 d. c. on next 2 d. c.; repeat from \* all round, and join.

*Sixth round.*—Ch. 3, d. c. on d. c., \* ch. 3, miss 3 stitches, 2 d. c. on 1st of 2 d. c., 2 d. c. on next d. c., ch. 3, 2 d. c. on 2 d. c., and repeat from \* all round; join.

*Seventh round.*—2 d. c. on 2 d. c. (always remembering to work up 3 ch. for 1st d. c.), \* ch. 3, miss 2 stitches, 1 d. c. in each of next 6 stitches, ch. 3, 2 d. c. on 2 d. c., and repeat from \*.

*Eighth round.*—\* 2 d. c. on 2 d. c., ch. 3, 1 d. c. in each of 1st 3 d. c., ch. 3, 1 d. c. in each of next 3 d. c., ch. 3, and repeat from \*.

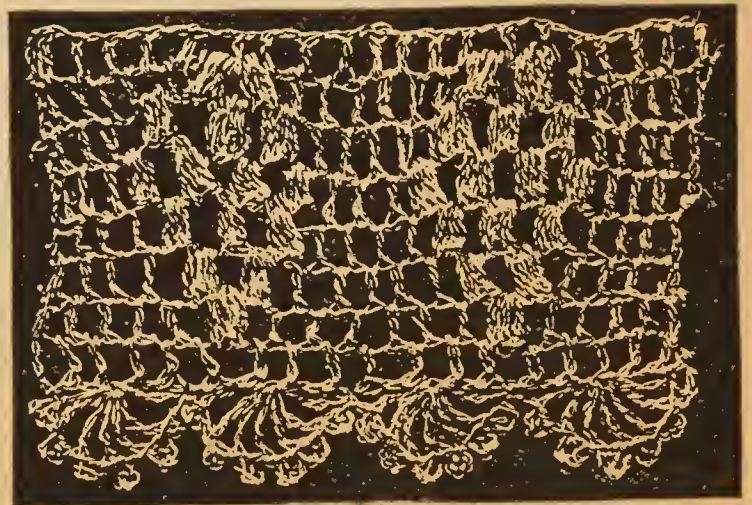


FIGURE No. 2.—TUFT STITCH BORDER FOR COUNTERPANE.

ball under 1st space of 2-ch., ch. 2, a ball under next 2-ch., ch. 2, a ball under next 2-ch., ch. 2, miss 1st d. c., 3 d. c. on 2 d. c. and



ch., ch. 3, miss 4, 3 d. c. on last ch. st. and first 2 d. c. underneath, ch. 3, 1 d. c. on d. c., ch. 2, 1 d. c. on 1st d. c. of shell, ch. 2, shell in shell, as before, ch. 2, 1 d. c. on last d. c. of shell, ch. 2, d. c. on d. c., ch. 3, miss 3 ch. and 1st d. c., 3 d. c. on 2 d. c. and 1st ch., ch. 3, miss 4, 1 d. c. on last ch. and 1st 2 d. c.; repeat from beginning.

*Fifteenth round.*—D. c. on d. c., ch. 2, a ball under 1st 2-ch., \* shell on shell, ch. 2, a ball under next 2-chain, repeat from \* twice, ch. 2, miss 2, 1 d. c. in each of 8 stitches, that is, 2 d. c. on 2 d. c., 4 d. c. under 3 ch.-loop, 2 d. c. on next 2 d. c.; ch. 3, skip 1 d. c., d. c. on next d. c., \* ch. 2, d. c. on next d. c., repeat from \* once; ch. 2, d. c. on last d. c. of shell, ch. 2, d. c. on d. c., ch. 2, d. c. on d. c., ch. 3, 1 d. c. in each of 8 stitches, same as before; repeat from beginning.

*Sixteenth round.*—1 d. c. on d. c., ch. 2, a ball under 1st 2-ch., \* ch. 2, a ball under next 2-ch.; repeat from \* 3 times, miss 1st d. c., 1 d. c. on each of 6 d. c., ch. 3, d. c. on d. c., \* ch. 2, d. c. on next d. c., repeat from \* twice; ch. 2, shell in shell, ch. 2, d. c. on last d. c. of shell, \* ch. 2, d. c. on d. c., repeat from \* twice, ch. 3, 1 d. c. on each of 6 d. c., repeat from beginning.

*Seventeenth round.*—1 d. c. on d. c., ch. 2, a ball under 1st 2-ch., \* ch. 2, a ball under next 2-ch., repeat from \* 4 times, ch. 2, 1 d. c. on each of 4 center d. c., ch. 3, skip 1 d. c., d. c. on next d. c., \* ch. 2, d. c. on next d. c.; repeat from \* 3 times, ch. 2, shell in shell, \* ch. 2, d. c. on last d. c. of shell; repeat from \* 4 times, ch. 3, 1 d. c. on each of 4 d. c., repeat from beginning.

*Eighteenth round.*—1 d. c. on d. c., ch. 2, a ball under 1st 2-ch., \* ch. 2, a ball under next 2-ch.; repeat from \* 5 times, ch. 2, 1 d. c. on each of 2 center d. c., ch. 3, skip 1 d. c., d. c. on next d. c., \* 2-ch., 1 d. c. on next d. c., and repeat from \* 4 times, ch. 2, shell in shell, \* ch. 2, d. c. on d. c.; repeat from \* 5 times to make 6 open holes, ch. 3, d. c. on d. c., and repeat.

*Nineteenth round.*—1 d. c. on d. c., ch. 2, a ball under 1st 2-ch., \* ch. 2, a ball under next 2-ch.; repeat from \* 6 times, ch. 2., 1 d. c. in center of 2 d. c., ch. 3, d. c. on d. c., ch. 2, d. c. on d. c., and repeat from \* 5 times, ch. 2, shell in shell, \* ch. 2, d. c. on d. c.; repeat from \* 6 times, ch. 3, repeat.

This finishes one square. After all are completed join them together with a s. c. on the wrong side of the work. The triangles of balls at the sides will form a diamond, the corners of 4 squares form another square, while the center of each square is a star, thus giving each large square the appearance of three distinct figures, the whole producing a very beautiful effect. A crochet edging may be used to border it, or fringe may be knotted in, as preferred.

TUFT STITCH BORDER FOR COUNTERPANE.

FIGURE No. 2.—This border, which is especially suited for counterpanes, is made of Dexter cotton. Make a chain as long as desired.

*First row.*—Make 1 d. c. in the fifth stitch from the hook, \* 1 ch., skip 1 stitch, 1 d. c. in the next stitch, and repeat from \* across the row ending with 1 d. c. Turn.

*Second row.*—Make 4 ch., 1 d. c. in the 1st space, \* 1 ch., 1 d. c. in the next space, and repeat twice more from \*; then \* 1 ch., 1 tuft in the next space made thus: Make 6 d. c. in the same space, take the hook from the work, pass it through the first of the 6 d. c. and draw the loop of the last d. c. through it; then, 2 ch., 1 tuft like the last one in the next space, 2 ch., 1 d. c. in the next space, then 1 d. c. with 1 ch. between in each of the next 5 spaces, and repeat from last \* across the row. At the end, turn, make 4 ch., then work d. c. with 1 ch. between in each space until you reach the space

before the tuft, and in this space make 1 tuft, 2 ch., 1 tuft in the space between the two tufts underneath, 2 ch., 1 tuft in the next space, 2 ch., and continue the d. c. with 1 ch. between until you reach the next group of tufts, when you make 3 more tufts, and so on across the row. In this and every other row the tufts must be turned after they are made, so as to have them all on the right side. Work the next row the same, except that you make 4 tufts over the 3, then work the next two rows the same as the second and third rows, and in the next row make only one tuft, then one row of d. c. with 1 ch. between in every space. Always make 4 ch. in turning, and make 2 ch. between the tufts and after the last one in each group in every row. After the last row is completed break the cotton and begin the scollop at the other end thus: Fasten the cotton in the third stitch of the 4-ch., skip 2 d. c., make 1 treble crochet in the 1-chain stitch between the doubles, 3 ch. caught in the top of the treble crochet to form a picot, then make 6 more trebles with picots between each, all in the same space or stitch, but make the first and last treble not quite so long as the others; skip 2 d. c., make 1 s. c. in the 1-ch., and repeat across the row. If the pattern is to be joined, only two d. c. should be made after the two tufts in the last group of tufts, in order to make the space between the group of tufts even after the trimming is sewed together. A little planning will accomplish this with much better success than following any directions that might be given for it.

If desired, this border could be used with a counterpane made of squares like the one shown; or a border in a pretty pattern would nicely finish such a counterpane.

BABY'S BONNET IN HAIR-PIN WORK.

FIGURE No. 3.—The bonnet illustrated is made of coarse linen with a 2-inch hair-pin.

To make the hair-pin stitch, make 1 stitch as in single work, then over the same thread make a half-double crochet, then pass the thread around the hair-pin and make the same 2 stitches over the next thread, and repeat for the entire strip. Make each strip 79 points or holes in length; and for the bonnet illustrated, 3 strips are required. To join the strips tie the thread in 2 loops; then make \* 3 chain, 1 s. c. through 2 loops of a second strip, 3 ch., 1 s. c. through 2 loops of the first strip, and repeat across the row from \*. Join the 3 strips in this way, then at the back, after

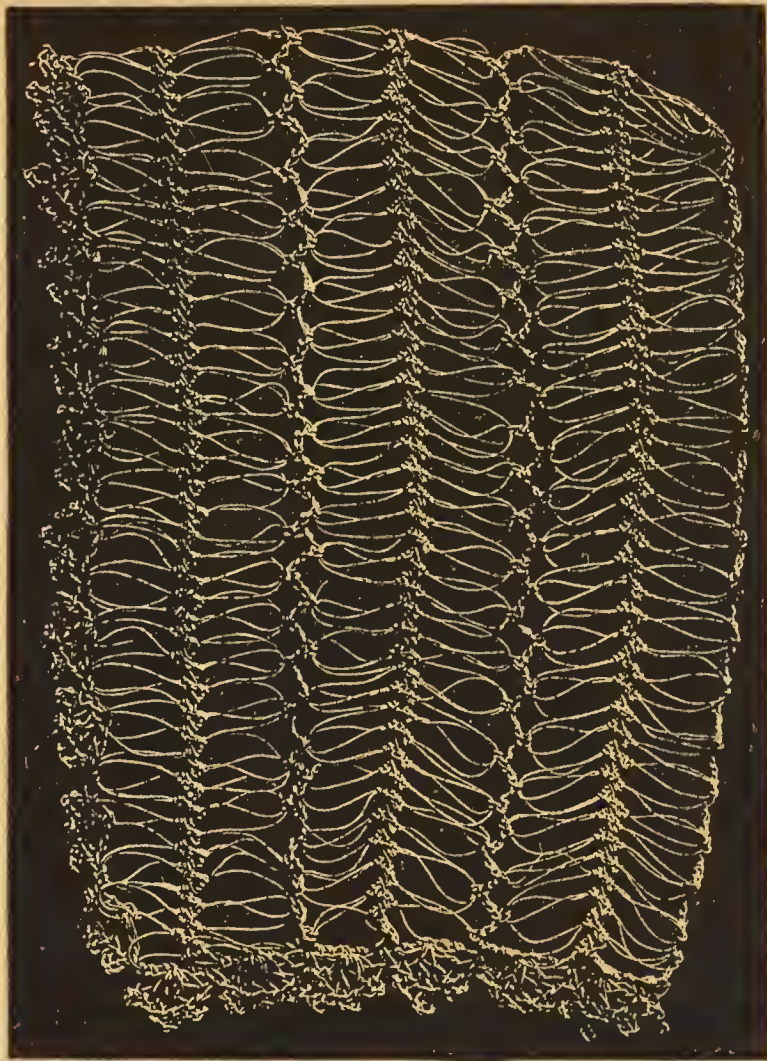


FIGURE NO. 3.—BABY'S BONNET IN HAIR-PIN WORK.

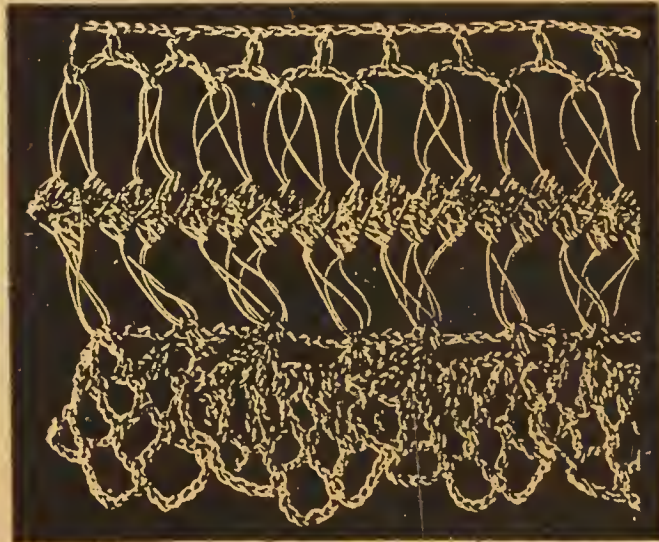


FIGURE NO. 4.—HAIR-PIN LACE.



folding it together; begin at the bottom and work in the same way up to within 15 or 16 loops of the center or top; then work through 3 loops on each edge for 3 times, then through 3 loops twice more, but do not make any chain between; then work through the remaining loops at once.

For the border, tie the thread in two loops at the first corner, make 3 chain for 1 d. c., then 1 d. c. through the first stitch of chain made, 5 ch. 1 s. c. in top of d. c. to form a picot, then 3 more d. c. with 1 p. between each through the same place; now make \* 1 s. c. through the next 2 loops, then 1 d. c. through the next 2 loops, 1 p. then 3 more d. c. with 1 picot between each through the stitch at the bottom of the first d. c. in the last two loops, and repeat from \* across the edge. Along the lower edge of the cap make s. c. over the long threads, making them close together; then make the scollops like those just described, only, put all the d. c. in each scollop through the same s. c. instead of through the bottom of the d. c. as you did across the front. This little bonnet may be made of silk, or, if preferred, Saxony yarn or Ice wool may be used and the strips woven together in hair-pin fashion instead of being crocheted. If worsted is used, more strips will be required, 6 being necessary for a bonnet of this size, then the last strip must be made about 20 points longer, and when woven together use 3 loops of the long strip to 2 of the other for several inches across the top, and in joining the last strip through the center of the back 7 or 8 loops are passed through the same number at the top, then 3 through 3 for 4 or 5 times, according to the shape. One must use her own judgment in that case.

## HAIR-PIN LACE.

FIGURE No. 4.—Use a large hair-pin and work thus: After passing the thread around the hair-pin, take up 2 threads as in double work, and make over it 1 s. c.; then over the same 2 threads make 2 d. c. Now pass the thread around the hair-pin and continue in the same way.

*For the heading.*—Catch the thread in 2 loops, then make \* 5 ch., 1 s. c. in the next 2 loops together, and repeat from \* across the strip.

*Next row.*—Make d. c. with 3 ch. between in the middle of each 5-ch. underneath.

*For the lower edge.*—Fasten the thread in 2 loops together, then make \* 5 ch. 1 s. c. through 3 loops at once, 5 ch., 1 s. c. through 2 loops and repeat from \*.

*Next row* make 8 ch., skip 5 stitches and make 1 s. c. in the next one, turn, 4 ch., 1 s. c. in the 2nd stitch of the 8-ch., \* 4 ch., skip 1 stitch, 1 s. c. in the next one, and repeat twice more from \*; turn, make 5 ch. then 1 s. c. in the middle of each 4-ch. underneath, with 5 ch. between, but catch the last 5 to the foundation ch. where the 8-ch. started from (see picture); turn again and work in the same way, but make 6 ch. between every s. c.; then crochet one row more and make 7 ch. between each s. c., except in the last one, which is only 3 ch.; then catch in the same foundation stitch at the end of the 1st 8-chain; make 3 chain, skip 3 stitches, 1 s. c. in the next stitch, and repeat from \* for all the scollops. The scollops overlap each other, as seen in the picture.

## EMPLOYMENTS FOR WOMEN.—No. 3.

## TELEGRAPHY.



SEVERAL years ago a prominent New York daily newspaper said, "A large field of labor is open to intelligent women as telegraphers." Evidently this hint had a wide reading, for since it appeared hundreds of women have entered the profession of telegraphy and have proved their eminent fitness by becoming successful operators.

Precisely the same qualifications that are necessary to make an efficient housekeeper are required by a telegrapher. Patience,

faithfulness, careful attention to numerous details, quick perception, strong nerves and a natural gift for "time," such as is needed in piano-playing, are the chief factors of success. The manipulation of the key is not necessarily overtaxing or burdensome to the hand and arm. The grand secret is self-mastery. In other words, after one has thoroughly learned the alphabet and can send well, and also receive twenty-five words a minute, the important object to attain is the ability to perform the work easily and naturally, as one would sew a seam or play the piano, using only the forearm and hand. It is necessary not only to *know* the profession, but also, as a Harvard professor once said to his class, to *know that one knows it*.

To illustrate, let us consider two typical operators receiving messages. One takes twenty or fifty messages, as the case may be, without once opening the key to question the sender; while the other "breaks" at the end of every message to ask, "Is that John Smith?" or "Is that 20 Wall Street?" In both cases the messages are received correctly, but the one operator doubts himself and, to make *sure*, wastes time and delays business. Carefulness is certainly to be commended, but the operator who uses as much time as is needed to receive a message in inquiry as to its details has mistaken his vocation.

Telegraphy is a business of seconds. For nine hours a day the

brain is under heavy strain, and it, therefore, requires change and rest. No one undertaking the calling should indulge in social recreations that would encroach upon the time needed for sleep. Not less than eight hours in every twenty-four should be scrupulously devoted to rest. Women are, as a rule, too conscientious to permit anything to interfere with the discharge of duties entrusted to them, but the exceptions render a word of caution necessary.

Women possessing the qualities referred to make the best operators, but there are few women of ordinary intelligence and any degree of mental culture who could not meet with a certain amount of success as telegraphers, the same as in any other profession or business.

WHAT WOMEN SHOULD KNOW TO ENTER THE PROFESSION.—For years after the inception of telegraphy no one was admitted to its ranks who did not possess a good education, and many operators, both men and women, were graduates from academies or schools of high grade. "Knowledge is power," and the more one knows, the greater is the probability of success.

There is no monotony in telegraphy. True, one uses the same alphabet each day to spell out the words, but no two days bring the same messages. A woman of sensibility cannot transmit the message, "Mother is dead," without feeling more or less of its sorrow; nor can she send or receive congratulations to a happy bride and groom without entering into their spirit. During the holidays, when the wires are laden with presents and joyful messages, the imaginative operator shares the general joy through intuitive sympathy. Strangers entering the large offices frequently remark, "What a noise! A perfect Babel! How can you stand it?" But to the initiated the air is vibrant with swift intelligence—joy, sorrow, gain, loss—all the gamut of human experience, with now and then a grand diapason of fraternity, heroism or patriotism that overwhelms the soul.

When the dignity of the profession and the quality of brain power expended by operators in handling the commerce of the world shall have dawned upon the minds of philanthropists, there will doubtless be telegraph "Chautauquas," comprising reading-rooms, free libraries, and lectures on electricity and other sciences. The improvement in the service that would certainly result from such environment for operators would enhance the confidence of the public, and the business would largely increase. When Franklin called down the lightnings and Morse attached them to the car of progress, did it occur to them that the grand utilities, the magnificent possibilities, which were to be the fruitage of their creative genius, would ever be entrusted to minds less cultured than those devoted to other noble professions?

While admitting that there are good operators who never received diplomas from any school, we insist that the greater average success



is obtained by those possessing at least a thorough public school education. Rapid, legible penmanship is absolutely necessary, and so is a gift for deciphering any scrawl that may be inflicted in the hurry and pressure of business. For outside offices, where one has to meet the public, the higher the culture and the more complete the self-poise, the surer the success with both employer and patron. The same is true to some extent of the larger, more sheltered offices, in which hundreds of operators are employed; but in mingling with the multitude, one must bear in mind that "only mediocrity is popular."

**HOW TO ENTER THE PROFESSION.**—There is a school of telegraphy in Cooper Union, New York City, where one can master the art and become fitted for a position; and a large number of operators graduated from this school have attained success. If one has a friend in the business who will give instruction and can provide facilities for practice, this method of learning sometimes proves less expensive than a regular school and is generally entirely satisfactory.

In some of the large telegraph offices the young boys and girls who serve as "pick up" and distributing clerks also "pick up" a knowledge of the art and, after attaining a certain degree of proficiency, are allowed time and means for practice. As soon as they reach an age when they should possess judgment and discretion, they are tested in the same manner as anyone applying for a position; and if they "pass," their names are entered on the roll of employes in the operating department. Some of the best operators have learned in this way, but the novice starts on a very small salary, and is obliged to work for a long time before receiving thirty-five or forty dollars per month. To girls who have good homes, this is endurable, but to those who are less fortunate it presents a difficult problem.

After two years experience, any lad or miss who can satisfactorily exchange one hundred and fifty messages per day should receive from thirty-five to forty dollars a month, according to the grade of work performed, with a further increase of five dollars per month each half year, until a maximum salary is reached. After such experience, all incapables should be weeded out to make room for those whose abilities fit them better for the work.

To a woman who is well adapted for it, there is no more congenial employment than telegraphy. As soon as she has acquired self-poise and the ability to use the necessary strength and mental power with ease, the bodily fatigue is not excessive; but after employing the perceptive faculties at lightning speed for several consecutive hours in reading and copying the dots and dashes as they come from the sounder, one's brain and nerves gladly welcome change and rest. The business is, as we have said, necessarily one of seconds, and all the busy wires require swift intelligence, nimble fingers and great executive ability.

An educated woman who is about to choose an employment should bear in mind that in many positions vacations are allowed with pay, while with telegraphers if vacations are desired they must invariably be taken at their own expense. There are, of course, exceptions to this rule. Some of the clerks in the audit and other departments have two weeks vacation and all the holidays during the year, with shorter daily hours of work. In offices where a large number of operators are employed every alternate national holiday or half a day on each is allowed, and the "Postal Company" gives its women employes Saturday afternoons.

The hundreds of women employed in brokers' and other private offices in large cities usually have shorter hours and better salaries, and in many cases a nice dinner is provided for them every day. None but the most expert operators, however, can fill such positions.

In the West many women are managers of railroad offices and perform their very important duties with entire satisfaction, while all through the country there are women in charge of small offices, living happy, contented lives in the successful control of interests entrusted to them.

Unlike most other employments, telegraphy has no retired, honorary list of veterans who have grown gray in the service and are provided for; but the "Western Union Company" is very considerate of its old servants, and so long as the list of officials bears the names of such men as President Thomas T. Eckert, Vice President John Van Horne and General Superintendents C. A. Tinker, James Merrihew, W. C. Humstone and W. J. Dealy, if any faithful old-time employe does not receive the consideration due him, it will be because of the failure of under officials to follow the spirit of their superiors' policy.

In the Central Office this company has been fortunate in its management. Mr. A. E. Sink, the present manager, while bound to meet the requirements of the executive board, seems to be afraid of nothing but a failure to fulfil to the uttermost every demand of his superiors and of the operators in his charge. His assistant manager, Mr. Thomas Brennan, who has long filled that position, is a just man, and has the respect and liking of all those with whom he is brought in contact. The night manager, Mr. E. F. Cummings, is deservedly popular, possessing in equal measure the power of discipline and that of inspiring the regard of employes.

Having served this company for many years in several positions of responsibility, the writer takes pleasure in giving this sincere tribute to its honored officials. Several other avenues were open to her when she was considering her future calling, but she deliberately chose telegraphy and devoted her life to it.

In 1875 Miss F. L. Dailey was appointed chief of the "City Line Department," where she now has a hundred and fifty women in charge. Miss K. Donovan holds the post of wire chief in this department, and no chief in any division has a better record. The salaries of the women in this department range from twenty-five to sixty dollars per month, the average being about thirty-five dollars.

In times of general business depression telegraphy, of course, suffers with the other commercial interests, but it is safe to say that first-class women telegraphers can always find employment. They are gradually increasing in number, and their reliability and conscientious devotion to duty have been fully demonstrated.

The utility and dignity of the profession have been revealed in the fulfilled prophecies since its inception. It has been one of the great factors in the rapid growth and vast prosperity of our country.

The earth is girdled with electric bands!  
Vast continents embrace, forgetting space.  
"Deep answers unto deep!" Old Ocean's pulse  
Throbs with the lightnings 'neath her trackless waste!  
The mountains echo with the powerful tread  
Of Nature's diapason. Swiftly o'er  
The valleys sweep the exultant harmonies,  
Whilst e'en the stars forsake their orbits—shoot  
Themselves through space, to vie with lightning's speed!  
The markets of the world have thus exchange  
Of values; arts of peace securely served  
By prompt interpretation.  
A dying friend across the seas may send  
Last words of blessing. Responsive thoughts of  
Hope and love may yield their benediction.

M. E. RANDOLPH.

## AROUND THE TEA-TABLE.

A novel and dainty addition to the châteline that my lady hangs at her belt is a miniature dictionary in a silver case. This tiny volume is only an inch broad and a little more than an inch long, and is prettily bound in red morocco, which is now so fashionable; and the case,

### ABOUT CHATELAINES

a silver box with a glass top, is attached to the châteline pin by a silver chain. The printing in the book is so very small that it is only legible under the glass in the case, which magnifies the letters ten-fold. The whole is a pretty trifle that finds favor with its fair owner for its oddity rather than for its utility.

The châteline still has a firm hold upon the feminine fancy, and its trinkets are more numerous than ever. In addition to the dictionary there is the glove buttoner, very practical and frequently

in demand; the lead-pencil, rather thick and heavily chased; the memorandum book, with its silver cover and ivory leaves; the acorn-shaped case for the gold thimble, the lid or cover of which snaps with so secure a clasp that there is no danger of losing the precious little implement; the pair of scissors, small, to be sure, and with the ends folding back upon the handles, but very sharp and capable of much practical service; and last, but not least, the small

### AND LOOKING-GLASSES.

mirror with its face covered with a silver slide. If you ask the owner regarding this little looking-glass, she will very likely tell you that it is not of the least utility, but she nevertheless takes many a sly peep into it to determine whether bang and veil are just as they should be. By the masculine woman it is fiercely set down as a vanity of van-



ities, but would not this same "strong-minded" soul be doing herself a kindness if she cultivated vanities a little more? She certainly would make herself more pleasing to the beholder, at all events.

A well-known aesthete recently advised women never to pass a mirror without looking into it; and observant persons perceive the wisdom of this injunction. When one is shopping, for instance, full-length mirrors are frequently encountered, and a passing glance is sufficient to reveal the disordered veil or hat, the strip of braid torn from the bottom of the gown, the bow or flounce awry or any other defect in the toilette; and it is then an easy matter to remedy the shortcoming, which, if neglected, would stamp one as careless and lacking in proper regard for tidiness. Therefore, the modern woman glances into every mirror as she hurries along, and also takes a furtive peep now and then into the jewelled glass suspended at her belt, caring not one whit if some of her friends deem it a vanity, as long as she is thus reassured of her neat and trim appearance.

### THE WEARING OF JEWELRY.

Women will probably never lose their love for fine gems, but she who uses good taste in her personal adornment is always careful to wear her jewelry in the right way and at the proper time. Finger rings are seldom removed, but they are the only jewels for which their owner finds a constant use. Diamonds should never be seen upon the street; indeed, none but the simplest articles of jewelry should be assumed with ordinary outdoor attire. It is one of the most encouraging signs of improvement in the taste of American women in matters of dress, that the glittering jewelled earrings, pins and even bracelets that formerly vied with the glory of the sun at noonday have been relegated to their proper place with ceremonious attire; so that, although some of the most valuable collections of gems in the world are owned in America, no one ever sees them save at balls, receptions, grand dinners and the opera.

Earrings are no longer strictly fashionable, and many women have had these barbarous pieces of jewelry made into lace or stick pins, to be used with veils or upon the corsage. Rich gems, like fine laces, are only suitable for matrons, being entirely too elaborate for maidens. Good taste forbids a young girl to wear even finger rings that are set with expensive jewelry; her hands should be reserved in the beauty of exquisite purity for the engagement ring, which is the accepted emblem of young love's coming fulfillment.

While pretty rings are improving to a well-kept hand, they only call attention to the defects of one that is not properly cared for. A ringless hand that is always in perfect order is immeasurably more attractive than richly jewelled fingers that are not given the attention needed to keep them immaculate; for the former is a sign of a refined woman, while the latter are too often an indication of a vulgar desire for display. We may be poor in this world's goods, my dears, but we can never find a reasonable excuse for the least lack of personal cleanliness. What can equal the charm of a perfectly neat and fastidious woman? No matter how numerous or exacting her duties may be, she always finds time and means to bathe with ample frequency; and in warm weather she follows a rigid rule of changing under-vest and hose daily, washing them herself as often as necessary if her means will not permit an abundant wardrobe or a large laundry list. She is equally thorough and constant in her care of her hair, teeth and nails, for she knows that absolute cleanliness can only be secured by means of ceaseless care and vigilance.

There are a great many different kinds of engagement rings now in vogue, some of them being very ornate and unique in design; but by far the greatest amount of favor is still shown for the single brilliant in a plain setting. The sapphire was very popular for the purpose a few years ago, being regarded as signifying that the girl who wore it was "true blue and innocent too"; and the gem is still a favorite with many women. Admiration for the opal has greatly increased of late, in spite of the ancient superstition that the stone is unlucky; but a woman must indeed have the courage of her convictions who will chose an opal for her engagement ring.

It is a pretty idea for a man to give his *fiancée* a ring set with the stone assigned by custom to the month in which she was born. The birth-stones for the year are as follows: January, garnet; February, amethyst; March, bloodstone; April, sapphire; May, emerald; June, agate; July, ruby; August, sardonyx; September, chrysolite; October, opal; November, topaz; December, turquoise. While any of the gems would make an appropriate betrothal gift, the choice should be made to accord with the means and position of the engaged pair. Many a girl glories in a handsome diamond that has cost her future husband weeks or months of pinching economy, never thinking that so expensive an ornament only makes her ridiculous. A young clerk or mechanic does not love his sweetheart any the less because he binds their betrothal with a plain band of gold, the cost of which is suited to his income; indeed, the girl, if she is practical, will accept this wise choice as a sign of

### ENGAGEMENT TOKENS.

his good judgment and common sense and will be more certain than ever that she may safely entrust herself to his care for life.

Another token of engagement that is now finding general acceptance in the fashionable world is the *fiancée* bracelet. This is usually a plain band of gold or a heavy gold wire, the ends of which are securely joined by a tiny padlock. The key of the lock is missing, but not lost, the giver wearing it as a charm upon his watch-chain.

### THE TOILET IN SUMMER.

Perhaps at no season of the year is it so difficult to keep one's gloves in order as when fervent heat provokes abundant perspiration. If the hands perspire freely when gloved, a lotion composed of ninety grains of eau de cologne and fifteen grains of bella donna may be used to advantage. After washing and drying the hands, apply the lotion, dry them again and then dust them with powdered alum.

There is no substance used in toilet preparations that is a truer friend to the general woman than benzoin. When the face is inclined to be oily from excessive warmth, a few drops of benzoin poured in the water used for washing will be found very helpful. Greasy unguents should never be chosen when the skin is naturally oily. This condition of the cuticle proclaims that there is a too abundant supply of oil in the pores, and it would obviously be a mistake to increase the amount by outward application. If the skin is irruptive, bathe the face in a weak solution of borax and warm water. This will heal and dry up the pimples and other small inflammations, while an oily substance, such as vaseline, lanolin or cold cream, would cause them to fester.

When the face is very dry, chapping easily in Winter and giving off thin scales of cuticle at all times, an oil is necessary, and one of the best preparations for the purpose is made by mixing with fresh lard all the flour of sulphur it will hold. This is a cheap and excellent face tonic, and it cleans the complexion most effectually, the sulphur counteracting the poison in the skin that causes pimples and their kin. Many specialists condemn the use of any oil upon the face, except in case of unusual dryness, as they claim that it produces a growth of fuzzy hair that is anything but desirable. The small holes that are frequently upon the skin of the nose are really enlarged pores and call for the use of some astringent, such as toilet vinegar, eau de cologne or a few drops of benzoin.

The custom of perfuming the bath grows apace, but it is not universally commended. An eminent authority on ailments of the throat asserts that a constant breathing of perfumed air affects the larynx and undoubtedly injures the voice. The odor of violets, the daintiest of all flowers, has been known to produce hoarseness in a vocalist, and nearly all the great songstresses have given up wearing or carrying flowers when singing. After all, there is no odor so delicious as no odor at all, and the wisest plan, perhaps, is to use cologne only for drying the skin when it is too oily.

The great popularity of velvet ribbon for trimming Summer gowns leads us to reflect upon the proper mode of caring for it and for velvet in general. This rich material is quickly injured if brushed with anything, save a soft, yielding surface; and as it readily catches dust and flying particles and holds them tenaciously, it is no easy matter to keep it perfectly clean without harming the nap. Many careful women now make whisk-brushes for use exclusively on their velvet trimmings. These whisks are simply tight rolls of some soft-textured cloth that has been frayed out to a depth of two or three inches, and they answer the purpose admirably.

Dresses, coats, etc., often receive more damage from brushing than from actual wear. The modern switch-brush is particularly destructive, but for want of something better it is universally used. For freeing street skirts of the dust that is sure to gather upon them even when they do not touch the ground, nothing is more satisfactory than the rattan racket, which is made of interlaced bands of rattan and is fashioned somewhat like a tennis racket. Beating a garment with this brings the dust to the surface, and it can then be easily removed with a soft brush. A hand switch-brush made of broom straw takes the nap from wool goods, but the rattan beater is harmless and even more efficacious.

Few women can resist coveting or recklessly purchasing at least one pair of the exquisite silk stockings that are now so temptingly displayed in the shops. The very newest black hose have Chantilly lace insertions up the front, and daintily embroidered cream-white ones show clock insertions of lace at the sides. Between these two extremes there is every variety of fantastic design interwoven in colors with black.

The latest addition to the list of pretty table conveniences is the orange cup. This has an artistically chased silver bowl exactly the proper size and shape to hold half an orange, which is secured by spikes at the bottom of the cup, thus making it possible to eat the fruit without soiling the hands. Half a dozen orange cups would make a very desirable wedding present.

### CARE OF CLOTHES, ETC.

E. S. W.



## DRAWN-WORK.

ARTICLE XXXII.

## DRAWN-WORK.

The designs shown upon this page are portions of a very elaborate bureau or buffet scarf, full page engravings of which, with instructions for the work, will be found in our book entitled The

threads; then other threads are added until there are twenty spokes for each rosette, and the latter is darned round and round by the *point d'Angleterre* lace stitch—a stitch illustrated and described in our book on Modern Lace-Making, which costs 2s. or 50 cents. The remaining band may easily be worked after an inspection of the engraving.

## SECTION OF BUREAU-SCARF END.

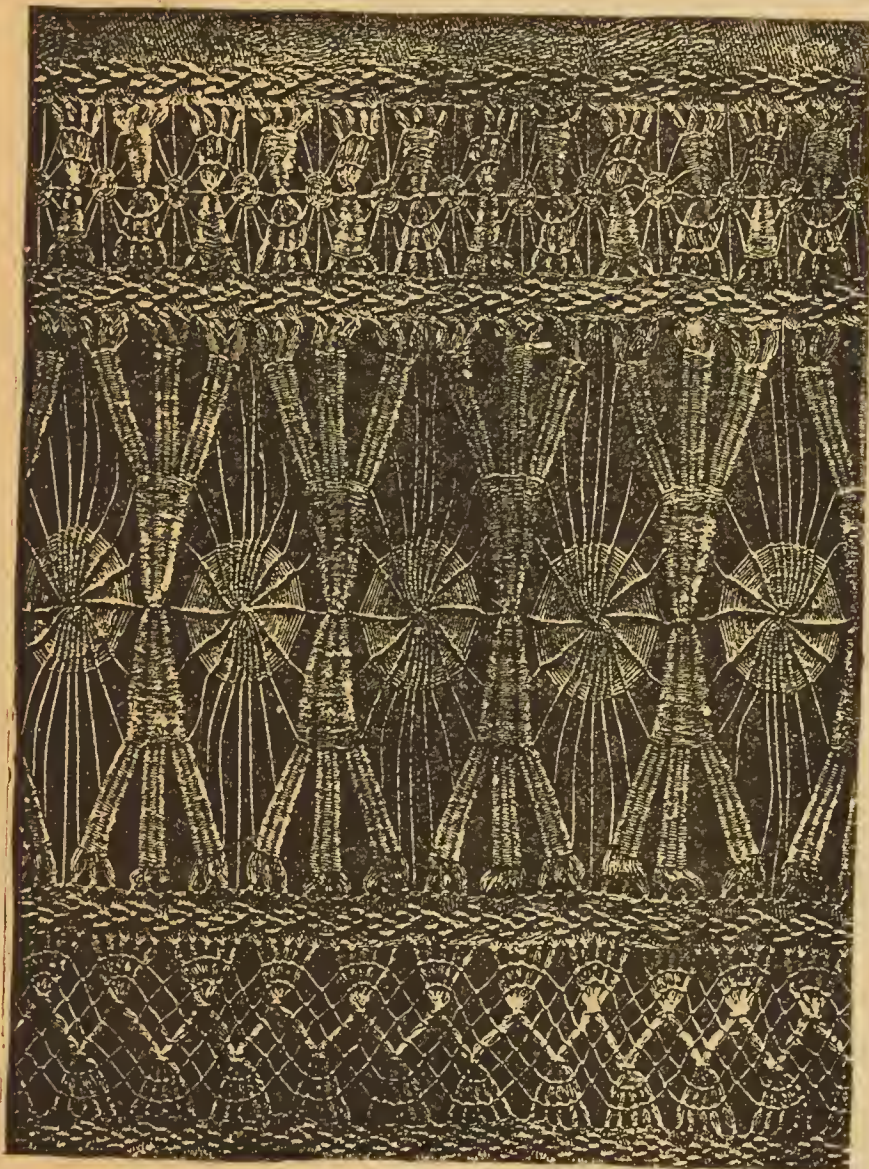


FIGURE NO. 1.—SECTION OF BUREAU-SCARF END.

Art of Drawn-Work, price 2s. or 50 cents. The drawn-work at each end of the scarf was nearly half a yard deep, and a deep fringe artistically knotted completed each end. Fine linen damask was used for the scarf, and its threads formed a very silky-looking fringe.

## SECTION OF BUREAU-SCARF END.

FIGURE No. 1.—It will be seen that three distinct patterns are represented in the section, either of which would form a pretty border for any article that may be decorated with drawn-work.

The upper border is knotted in a novel design, which, though showy, is very simply done. Fans of four strands each are knotted through their centers and then by two other knotting cottons, the last one of which is darned over and under the crossed cottons to form the rosette seen. After this the alternate upper and lower halves of the fans are darned as seen in the picture.

In the wide row below nine strands are first tied through the center for each fan, the knotting thread being continuous. Then two other threads at each side are knotted along the fans as in the upper row. When this is done the solid darning is made, and then each three strands above it are darned as seen in the picture, the ends of the outer darnings being brought down to the center of the crossed

FIGURE No. 2.—The scarf end from which this section was taken is decorated by the design illustrated to the depth of about half a yard, and is also finished with a handsomely knotted fringe. The entire scarf is from two and a half to three yards long, and is very elaborate in effect.

The main portion of the design is prepared in the usual manner by drawing threads to leave squares and spaces of equal dimensions. The intervening strands are knotted each way with fine cottons after the manner illustrated, after which vertical, horizontal and diagonal cottons cross the solid squares and open spaces, the last cotton of each direction named knotting all the other threads together at the centers of the spaces and blocks and being used to make the circular darnings. Other threads are added to the solid squares for the star-spokes, as will be seen by referring to the engraving, but they pass through the fabric only and do not cross the knottings. The stars on the solid squares and those in the circles, all of which have two or three extra knottings around them, are darned after the general method. The large rosettes are

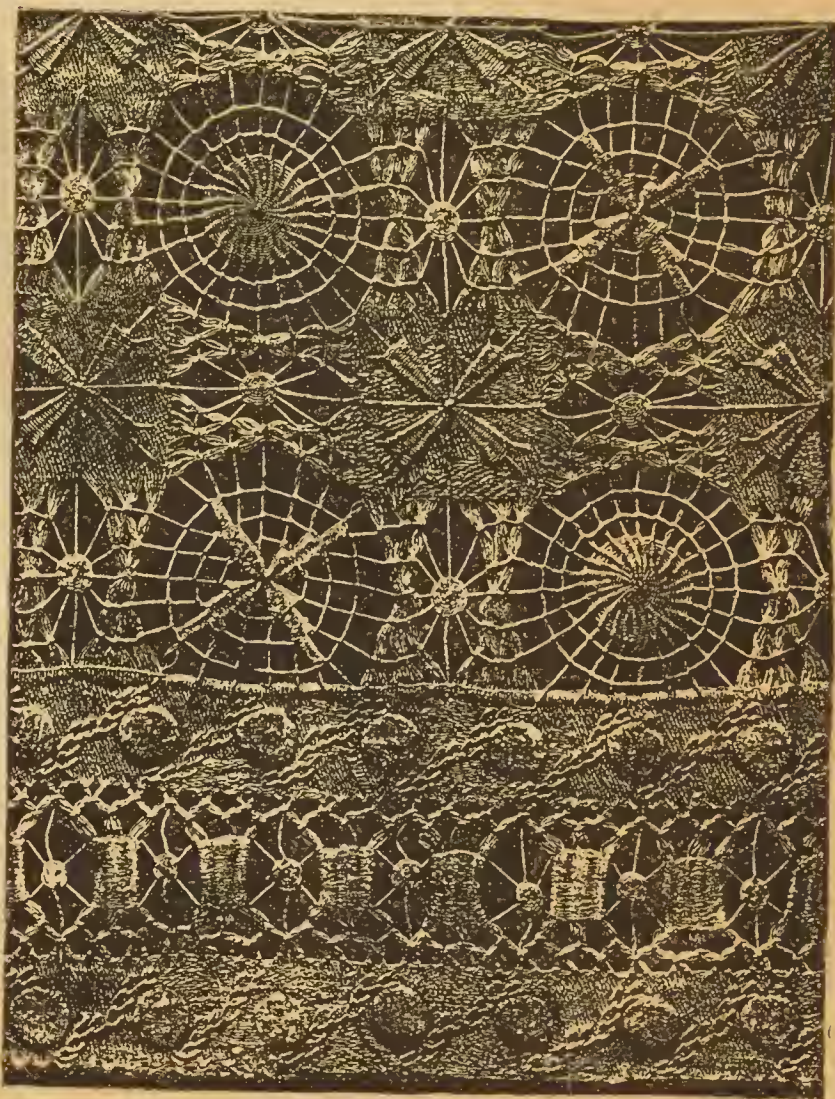
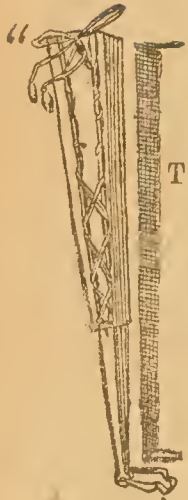


FIGURE NO. 2.—SECTION OF BUREAU-SCARF END.

made by the *point d'Angleterre* method, which carries the darning thread around each spoke before it passes on to the next one. This produces a ribbed effect which is very pretty. Like the other details, these may be applied to an infinite variety of articles for both household and personal wear.



A FAN TEA.



“It looks as if you were preparing for ‘98 deg. in the shade,’” commented Eloise from the depth of her hammock, as she watched Genie open a box filled with palmetto fans of varying ages and degrees of dustiness.

“What will you do with such a lot?” queried Rose, who was Summer guest number two.

“Something fan-ciful, to be sure!” replied the young hostess, skillfully catching a missile of disapprobation in the form of a great bunch of yellow daisies, aimed by her juvenile sister, Helen.

“I see the box is full of fans,” said Eloise, practically applying the pun, “but I cannot imagine how you are going to utilize such unpromising specimens.”

“Not only shall you see to what use these disreputable fans will be turned, but you shall also assist in their preparation,” announced Genie grandiloquently, at the same time wafting clouds of dust over her defenseless companions. “For know ye by these presents that I have planned an entertain-

ment eminently suitable for this sultry season—in short, compose yourselves to assist at a ‘Fan Tea!’”

“What a felicitous conception!” murmured Helen, laudably striving for lofty words befitting the momentous subject. Her remark, however, was misconstrued for sarcasm by Genie, and occasioned a return shot of the above-mentioned projectile; but the aim being feminine, the nosegay flew wide of the mark and fell off the shady porch on which the girls lounged, and the discussion was at once turned to the first consideration for the forthcoming entertainment—invitations.

“We might order a number of diminutive fans from a Japanese store and letter the invitations in gilt upon them,” suggested Helen.

“I intend buying and making all sorts of fans,” Genie replied briskly, “but they will be used for other purposes. We must content ourselves with plain white cards of invitation, characteristically sketched in India ink.”

“Work for you, the only artist in the crowd,” put in Helen laconically.

“Not at all,” declared Genie. “See, here are figures Nos. 1, 2, 3 and 4 in my sketch book; the veriest novice can easily transfer them with impression paper, and can then go over the lines with India ink.”

“The designs are simple enough to tempt even my unpractised

fingers—suppose we begin immediately?” spoke up Rose with alacrity.

“Yes, indeed,” Genie answered, “I will bring out my studio-box and the cards, at once; and then, before I call the children to help us dust and tint these fans, I will finish the first card as a model for you three girls to follow.”

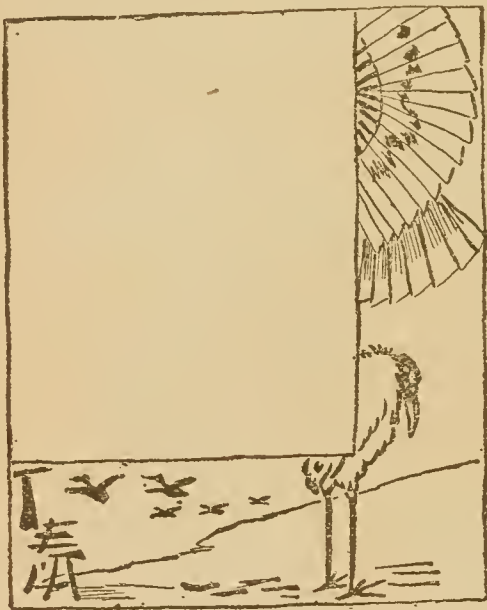
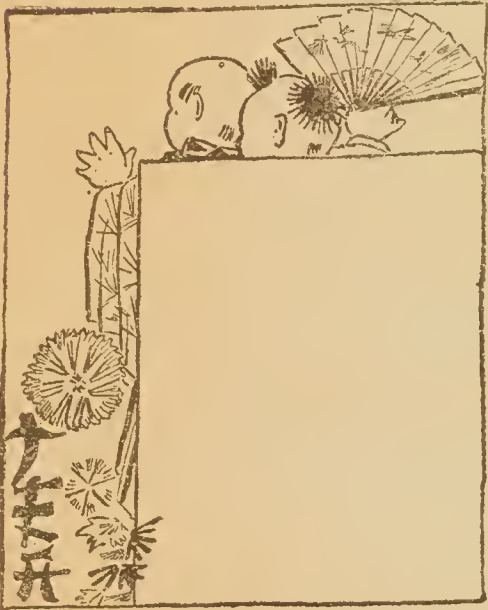
Shortly afterward Genie held out for the other girls’ admiration a large white card having a smaller card drawn upon it in such a position as to leave an L-shaped margin along two edges. This space showed a Japanese-like decoration, including the inevitable fan, while in one corner a queer conjunction of heavy pen-strokes was deciphered to read “TEA.” The simulated small card bore the stereotyped invitation.

In the decoration of the rooms for the occasion fans were used in many very novel ways, being placed overhead and on every side in most attractive groupings. The dingy specimens that had drawn forth the girls’ criticism were now hardly to be recognized in the hall frieze of gilded, silvered and bronzed palmetto fans tacked on with studied irregularity above a

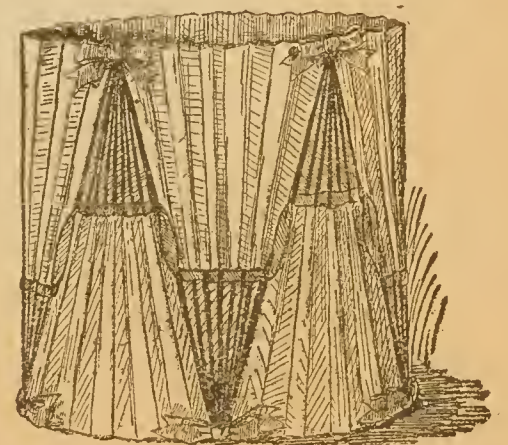
boundary of gilded rope, the entire arrangement being intended as a permanent embellishment.

A great fan hid the hall fireplace, smaller ones figured in the top border of a pretty screen, fans peeped from behind the picture frames, and a group of fans fixed over the parlor door looked like a cloud of gorgeous butterflies and delicately hinted of Summer time.

In the parlor fans galore continued the suggestion. Many were purely ornamental, as, for example, the fringe of tiny fans, hand-plaited from colored paper, that were festooned from the picture rod; while some of the arrangements were practical as well as decorative, the most noticeable of these being a ray-like disposal of long-handled



SUGGESTIONS FOR INVITATION CARDS.



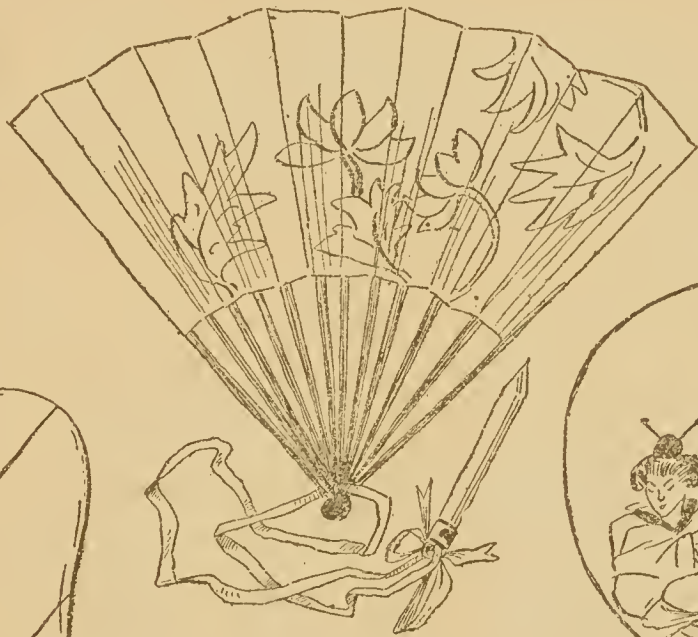
CATCH-ALL.



Japanese fans placed against the ceiling immediately over the chandelier, to conceal a darkened circle made by the gas-jets.

Utility and artistic beauty were also united in the coverings provided for the rough earthenware pots of a number of growing plants set at the windows; each pot was encircled by showy extension fans minus their brass fastenings, the shining black sticks being held down by a ribbon band. One or two fan forms upon which odorous blossoms were thickly sewed provided a most delightful fragrance, and tiny fans converted into hair ornaments completed the realistic Japanese costumes of the four girls.

One of these picturesquely attired damsels announced that, "fanfuls of fancies" would be offered the guests, whereupon another of the Japanese maidens brought in a unique receptacle



SUGGESTIONS FOR QUESTION CARDS.

almost entirely made of fans that had been especially designed for the present purpose, but was intended to be used afterward as a catch-all.

This pretty affair had for its foundation a circular wooden base, to which four upright staves were nailed as supports for an upper hoop; and the en-

tire structure was given a coat of black enamel. Next, long, partly extended fans, loosely held at the handles with ribbon bows instead of their brass loops, were tacked upon the frame, being turned alternately upward and downward; and as a finishing touch, the sticks were given a lacing of wide ribbon that ran zigzag and ended in a handsome bow.

Within this pretty basket were placed a great number of tiny fans in gay or sober tints, some being eccentric in shape, while others were of regulation pattern. These were all made of cardboard, and upon them were written sundry questions, to which the guests were to append answers, sign their names, and then return the fans to the basket. Later in the evening the hostess read aloud both questions and answers, suppressing the authorship of the latter; and she then requested a vote to decide which was the best of the replies, which, as will be seen from the examples below, were both wise and otherwise. Here are a few of the questions and answers.

"Is marriage a failure?" "No, provided the cage receives as much care as was given to the net."

"What is silence?" "An unknown quantity to most women."

"Do you believe in signs?" "No, but I'd rather have a good sign than a bad one."

"What is society?" "A mirror that reflects one's own expression."

"What is speech?" "A faculty given us with which to conceal our thoughts."

"Is woman unreasonable?" "She is never without a reason, having always in reserve her greatest reason—'Because'."

"When did fashion begin?" "As soon as there was one woman to look at another."

After awarding the prize, which, of course, was a fan, Genie rendered upon the piano several selections from the "Mikado," finally drifting into the once popular air, "Three

little maids from school." Then it seemed wholly appropriate that Helen, Rose and Eloise should trip forward, gracefully swaying, waving big fans, and brightly singing the familiar words of the song.

Next a brilliant march from "The Little Tycoon" was played, and everybody went out to the roomy side porch, where tea was served with the delightful accompaniments of flowers, vines and sunset breezes.

Though not a joy forever, the table was certainly a thing of beauty, for it looked like a great, snowy palmetto fan, with a stout, leafy handle and curving ribs of green vines set with ragged-robins. Yet no elaborate carpentering was required in making its frame-work, since two crescent-shaped additions to the oval dining-table, and a short handle set between at one end produced a very close approach to the fan shape. All unevenness resulting from the draping of the table-cloth was hidden by

the handle knot of foliage and flowers, which were seemingly held by floating blue ribbons. From this mass issued gradually narrowing green strands placed at equal distances apart, to represent fan ribs; and a border of blue flowers was secured about the table's edge, strongly suggesting the binding on an old-

fashioned dame's palm-leaf fan.

Throughout the tea served at this attractive table fan suggestions were continually presented. With the clear iced tea were offered delicate sandwiches cut in triangular shape, with one edge notched to further impress upon the unimaginative their resemblance to opened fans; and of similar outline were appetizing slices of jellied chicken that followed with crackers, stuffed eggs and delicious mango pickles.

Then came ice-cream accompanied by small iced cakes of the prevailing pattern; and lastly burnt almonds were served

in cunning three-cornered bonbonnières of celluloid covered with tiny fans tied on with ribbon like that which held the corners of the boxes in place. To reach the hidden candies, the guests shut the little fans instead of lifting them; and then it was seen that the celluloid sides of each box had been traced by a careful pen with some one of the following lines:

"Sweet as Summer."—"A box where sweets compacted lie."—"Welcome is the sweet."—"Feast of nectared sweets."—"Every sweet its sour!"—"Sweetest thing that ever grew."—"Sweets to the sweet."—"The last taste of sweets is sweetest."

These quotations from standard writers made admirable inscriptions for the bonbon boxes, which will long be treasured as souvenirs of a most enjoyable afternoon.

D. M. B.

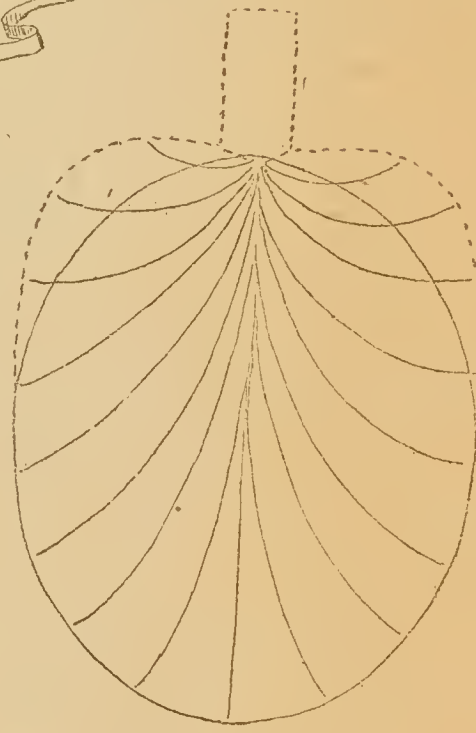
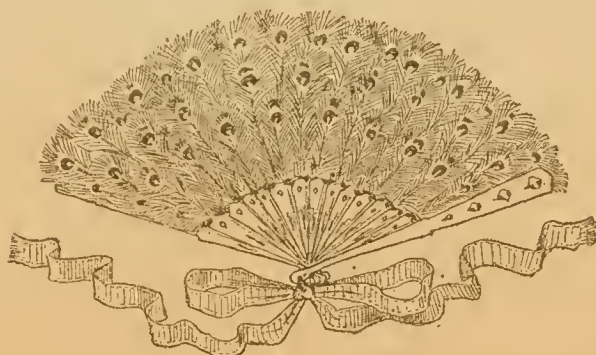


DIAGRAM OF TABLE.



# VENETIAN IRON WORK.

## PART I.

There are many pretty and useful articles for the home that can be easily made of very simple and inexpensive materials, but for lack of suggestion, most people never suspect the artistic and practical possibilities that lie in some of the commonest substances. Who would imagine, for instance, that a sheet of ordinary stove-pipe iron, which can be purchased from a tinsmith for a few cents, may, when cut into narrow strips, be readily transformed into such attractive objects as screens, match-boxes, photograph-frames, watch-cases, candlesticks, lamps, brackets and chandeliers?

Not a few mechanical processes that seem quite complicated and difficult to the uninitiated are in reality very simple and easy when one understands them; and this is especially the case with Venetian iron work. The majority of people who see the charming creations of bent iron in the shops never think for an instant that it can be an easy matter to make them, but take it for granted they are fashioned by experienced mechanics, whereas many of them are the work of women and children. This industry originated many years ago in Italy, where it was soon carried to great perfection, especially in Florence and Venice; and at the present time it furnishes employment to great numbers of men, women and children in various sections of that country. The men work out the heavier parts of objects, leaving the lighter portions to be completed by the women and children, who through long practice become very expert, working rapidly and with great dexterity.

It is only within the last few years that bent iron work has become popular in other lands. In the United States it has been received

with marked favor. Children have taken it up with great success, making countless pretty articles for the decoration of their rooms; and ladies are now becoming enthusiastic over the fascinating work, which is admirably adapted for handkerchief and glove boxes, hair-receivers, scrap-baskets, hanging screens and other dainty objects for the boudoir or sitting-room.

The tools required to fashion almost any article from light scrolls of iron are a pair of round and a pair of flat-nosed pliers or pincers, a pair of stout scissors or light tinman's shears, a small file and a pair of wire cutters. A small table-vise will also prove very convenient at times to secure a band of metal while one is bending a scroll, or to hold a frame-work of wire while scrolls are being bent and fastened to it; but this

is not a positive necessity.

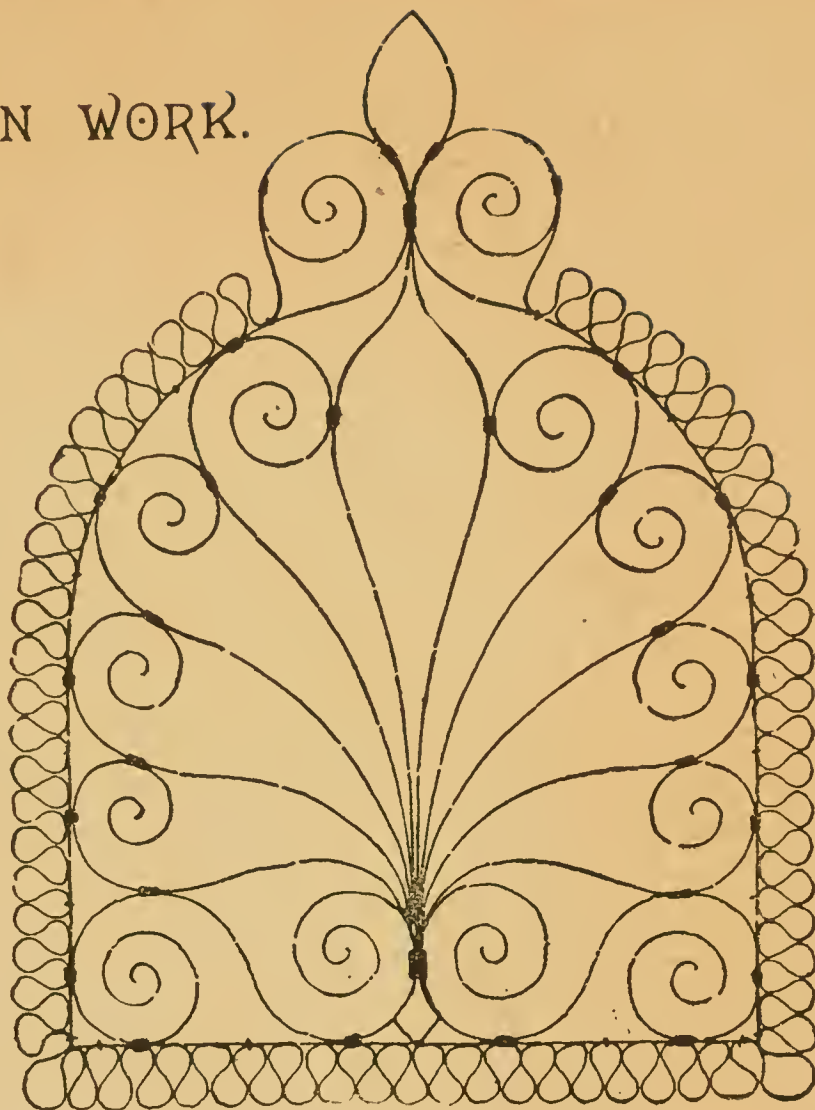
The materials needed in the work are a few sheets of thin stove-pipe iron (the best quality of scaled or cleaned iron is the only kind that gives entire satisfaction, as the poorer grades will crack and break when bent into scrolls or used for bands); a small quantity of iron wire in several of the finer sizes, with which to fasten certain of the scrolls together; and a few yards each of various sizes of wire ranging from the thickness of ordinary telegraph wire to that of a small lead-pencil. With the tools and materials mentioned it will be possible to produce an infinite variety of small or medium-sized objects.

The first step after all the requisites have been procured is to cut with the shears a number of sheets of the iron into strips about an

eighth of an inch wide. If this part of the work is too laborious for feminine hands, it may be left to the tinsmith from whom the iron is purchased, who will do the necessary cutting for a slight extra charge. The strips having been prepared, the worker may at once begin construction; and if she is wholly inexperienced, it will be better for her to commence with something simple.

The hanging screen shown at Design No. 1 is admirably adapted for an initial effort. Such a screen, when backed with pretty colored silk and hung with a wire or hook against a lamp shade, will be very convenient to protect one's eyes from the direct rays of a bright light when reading or writing; and it will be found easy to make.

First lay a piece of smooth brown paper on a table, and with a soft lead pencil mark upon it a diagram of the outside rib of the screen, making it six inches wide at the bottom, and six inches high, not including the scrolls. The half-circular top can be drawn



DESIGN NO. 1.



FIG. 1.



FIG. 2.



FIG. 4.

FIG. 3.

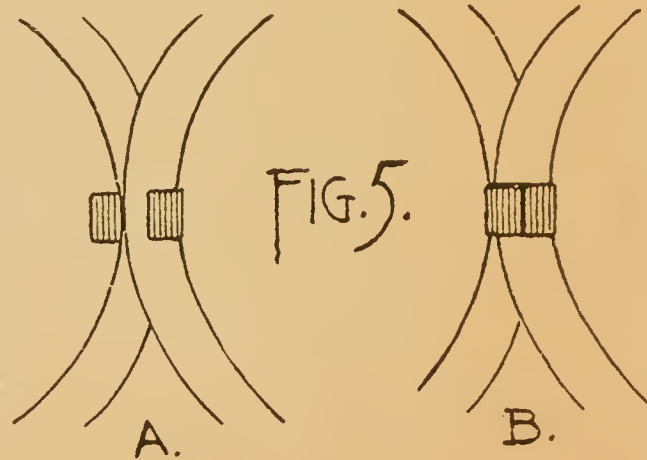


FIG. 5.

A.

B.

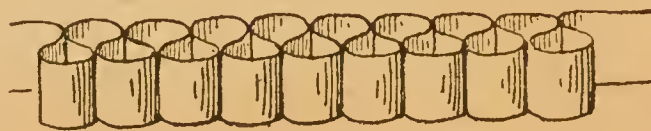
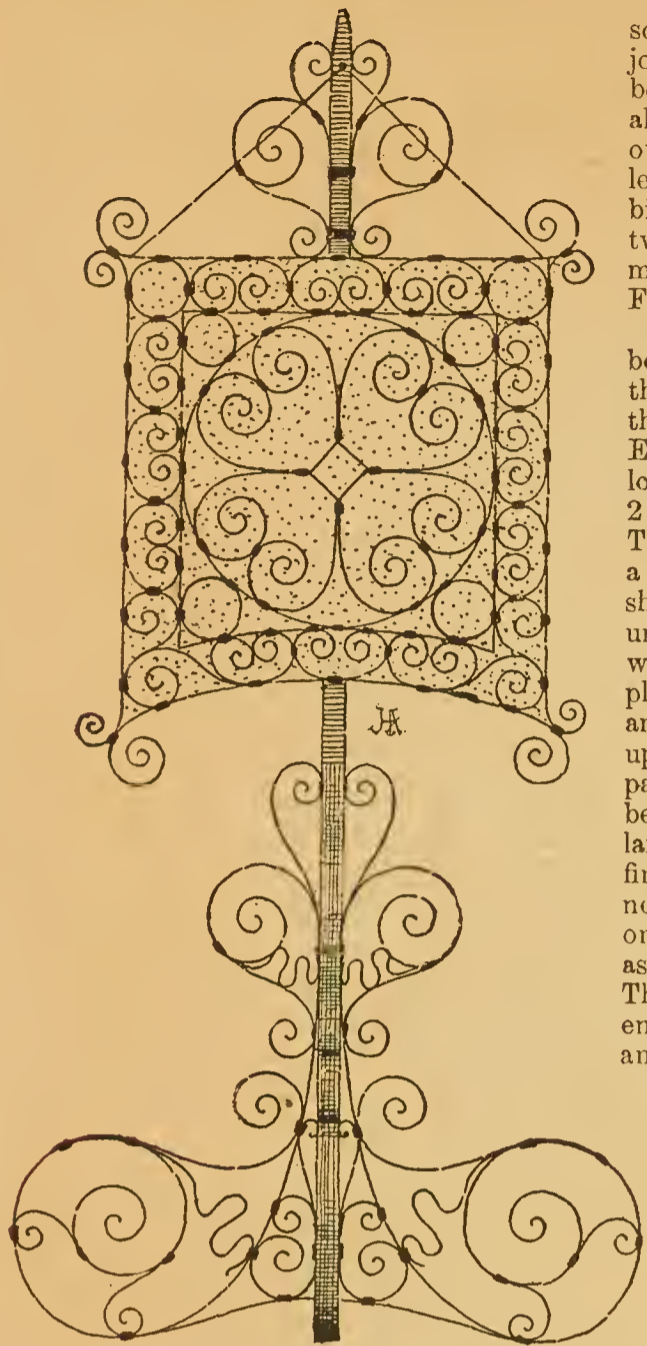


FIG. 6.

Begin by bending half the outside rib, starting with one of the top scrolls, and working down to the center of the bottom; and then with another strip of metal fashion the other side to correspond. Unite the





DESIGN No. 2.

scrolls at the top, and join the bands at the bottom in a lap joint, allowing one end to overlap the other at least an inch, and binding the ends with two little bands of metal, as shown at Figure No. 1.

Then bend the two bottom scrolls inside the frame on which the other scrolls rest. Each scroll should look like Figure No. 2 when completed. To form it, first bend a strip of iron in the shape shown at Figure No. 3, and then with the round-nosed pliers grasp one end and begin to roll it up. After the smaller part of the scroll has been curled, form the larger part with the fingers and the flat-nosed pincers until one end is finished, as at Figure No. 4. Then treat the other end in the same way, and the scroll will be



FIG. 11.

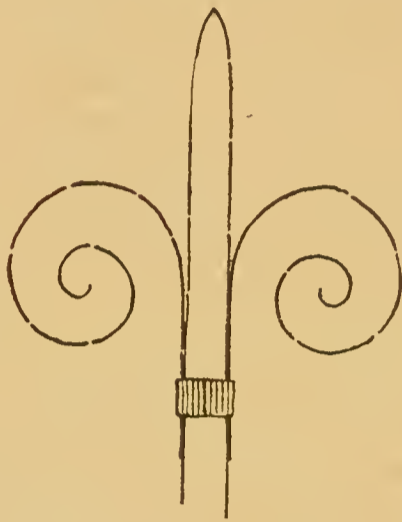


FIG. 12.

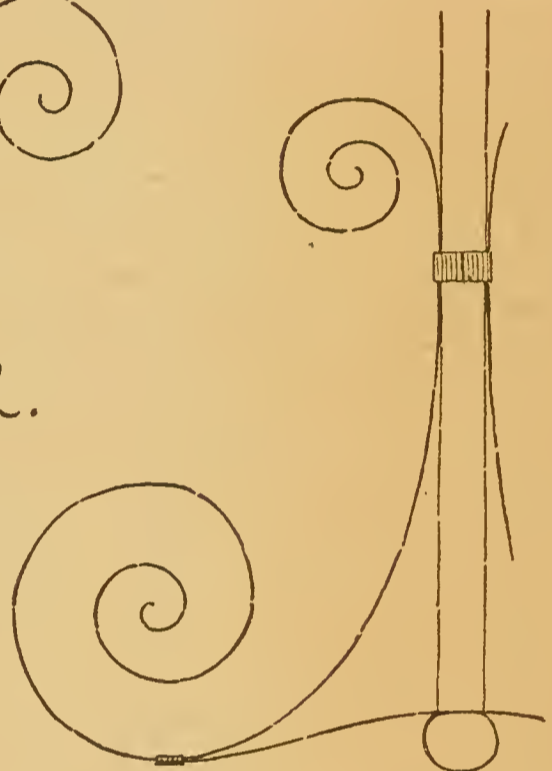


FIG. 13.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.

completed, as represented at Figure No. 2. It may seem somewhat difficult at first to bend these scrolls evenly, but a very little practice will bring the necessary skill and render the work quite easy.

Where two scrolls touch each other they must be bound together with a little band of metal, as pictured at Figure No. 5. Bring the two flat surfaces together, and bend a short strip of the iron around them to form a sort of clasp, squeezing this little binding tightly together with the flat-nosed pincers to insure a firm union. "A" shows the first stage of the binding and "B" the finished joint. If the iron will not bend nicely in this band, but cracks or breaks, use a piece of sheet brass or zinc of the same width and thickness. The difference in the metal will not be apparent after the article is painted. Where scrolls are to be fastened to wire frames, either bind them on with metal bands, or else wrap fine wire round and round and twist the ends together to secure them firmly.

After the two bottom scrolls are in position, bend and fit in place all the others, and fasten them securely to the frame-work and to one another at the points indicated by the black marks in the design of the screen. When this has been done the body part of the screen grille will have been completed.

Next with the round-nosed pliers bend a strip of iron to form a frill (see Figure No. 6), which is to be attached about the outside of the screen. This frill or ruffle must be carefully bent to be of uniform width and regular in its curves, and must be secured to the outside rib of the screen with metal bands or wire, the upper end at each side being extended up and attached to the outside of the top scroll, as shown in the illustration. This will complete the grille work for a very artistic lamp-screen.

As each object is made it should be coated with a dead-black paint, not only to give the metal a handsome appearance, but also

to keep it from rusting. There are several good preparations for iron, known as Berlin black, which dry on metal with a smooth, dead surface; but when one of these is not obtainable, an excellent black can easily be made at home with a small can of ivory-black ground in oil, which can be purchased at a paint or hardware store. This color is as thick as paste, and before it can be applied to the iron it must be thinned to the proper consistency with spirits of turpentine and Japan dryer, both of which can be obtained where the black is sold. Place in a bottle one

part of Japan dryer, add two parts of spirits of turpentine, and mix by shaking the bottle vigorously. This makes a good thinning solution for the black; and only as much paint as will be immediately needed should be mixed at one time, as the turpentine will evaporate very quickly if exposed to the air. Apply the paint in thin coats with a soft camel's-hair brush, such as may be bought for a trifle; and be sure to wash the brush with cold water and soap after each using, to keep it from becoming stiff and hard.

Having given the screen two or three coats of paint, let it dry thoroughly, and then back the grille with silk or some other good material in a desirable shade, catching the edge of the backing to the outside rib of the screen with black thread.

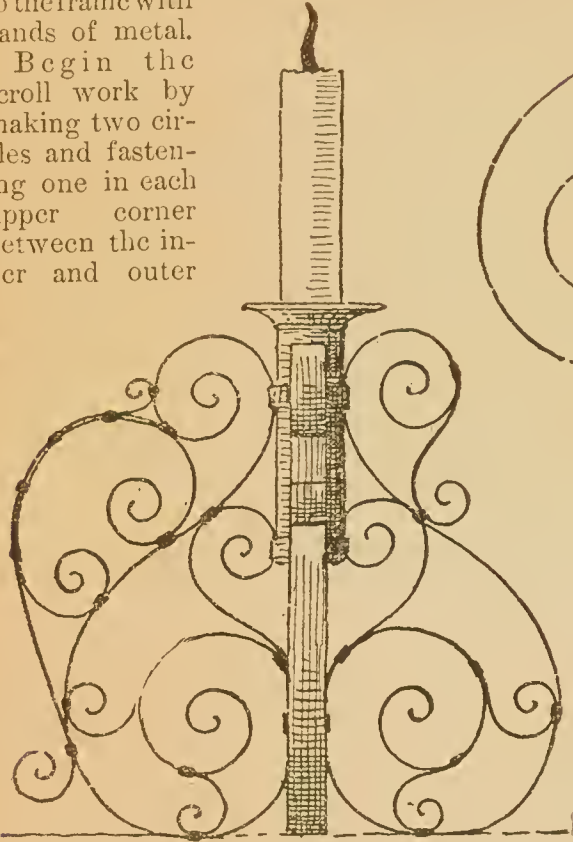
The standard grille screen shown at Design No. 2 is rather more elaborate than the one just described, but it is by no means difficult to make. The standard and screen are separate, the screen being suspended by a wire or silk cord from the top of the standard, like a banner is attached to its upright staff.

The screen should be six inches wide and six inches high at the center; and the sides will project about three-quarters of an inch below the center, as the bottom ribs are arched, thus making the length of each side nearly seven inches, not including the scrolls at the corners. Draw the design on smooth paper as described above, bend the ribs and scrolls over it to conform to the lines and fasten them together with little bands of metal. First make the outside frame of strips of iron about an eighth of



an inch wide, bending the scrolls at the ends as illustrated; and inside this form another frame of such a size that its sides will be three-quarters of an inch from the corresponding sides of the outer frame. Within the inner frame bend a large circle and make it fast to the frame with bands of metal.

Begin the scroll work by making two circles and fastening one in each upper corner between the inner and outer



DESIGN NO. 3.

one end inward, as shown at Figure No. 9, and continue curling it until one perfect side is formed to look like Figure No. 10. Treat the other end in the same way, and the result will be a well balanced scroll like Figure No. 7. Fasten the twelve scrolls to the frames and to one another with bands of metal, and then put in the scrolls as pictured at the lower corners.

Next make four circles, two rather larger than the others; and fasten one of the larger ones in each lower space between the inside frame and the circular rib, and one of the smaller ones in each corresponding upper space. Then bend and fasten together the scrolls that form the grille inside the large center circle. Each of these scrolls should look like Figure No. 11; and when they have been secured in position as indicated the screen will be complete.

The upright or standard must next be constructed, and should be eighteen inches high, measuring from the bottom to the extreme upper point. Procure a stick of pine or white wood seventeen inches and a half long and a quarter of an inch wide; see that the sides are perfectly smooth and regular, and shape the top with a pen-knife to form a round point, as shown in the illustration. Then cut from a sheet of the thin iron a number of strips a quarter of an inch wide, with which to form the legs and top scrolls of the standard.

Mark on a piece of paper a plan of the standard. First draw the upright stick a quarter of an inch wide and seventeen inches and a half high, and then draw one side of the bottom scrolls. Each scroll at the bottom should be four inches wide and eight inches high, thus making the total width of the standard at the bottom eight inches and a quarter. Two scrolls must be made for the top of the standard and fastened at the sides with metal bands, as shown. The first step in the construction of these scrolls is depicted at Figure No. 12.

Four scroll feet will be needed at the bottom, and one must be fastened at each side of the square upright. Figure No. 13 displays the commencement of one of these feet; and upon the main rib, which has a large scroll at the bottom and a smaller one at the top, the other scrolls are to be built. The large lower scroll in each foot must extend half an inch below the lower end of the upright, and the four scrolls must be connected by two bands of iron that cross each other under the center stick. A wooden ball half an inch in diameter and having a small hole drilled through its center must be placed under the upright piece and secured with a steel wire nail driven through the ball, through holes drilled or punched in the two iron strips, and

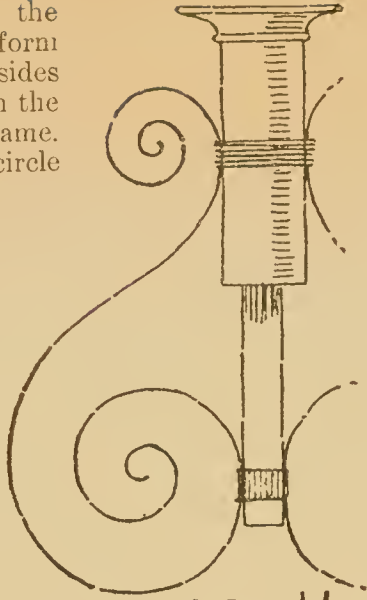


FIG. 14.

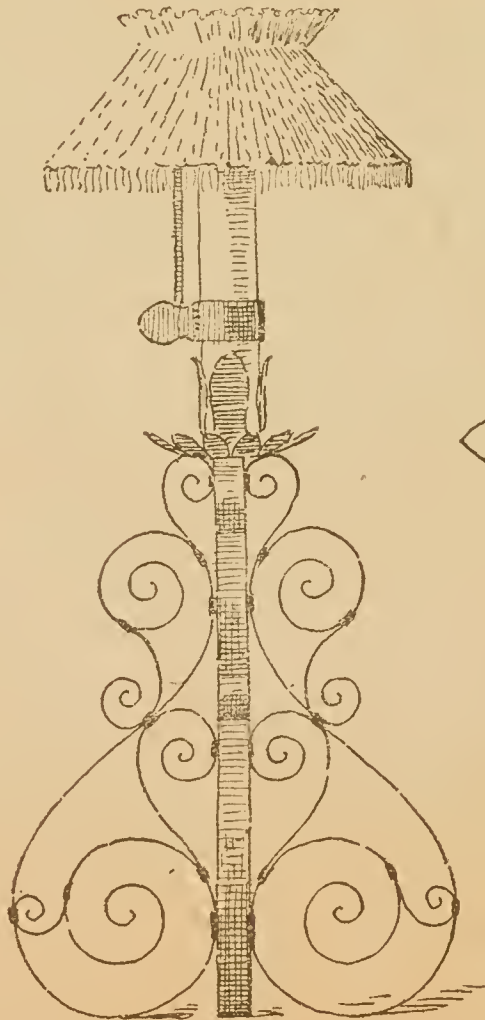
frames; and then put in twelve scrolls like Figure No. 7, three at the top, three at each side, and three at the bottom, as pictured. To form one of these scrolls, first bend a strip of metal with the fingers in the form of a U, as at Figure No. 8; then with the round-nosed pincers begin to curl

then into the bottom of the upright. When the standard is finished, give it and the screen grille several coats of black paint; and when the latter is quite dry, back the screen with a suitable material. Screens may be made in a great variety of shapes, and the two examples here given will doubtless afford suggestions that will enable the ingenious worker to create numerous original designs in the same or different styles.

Let us now turn our attention to candlesticks. Design No. 3 illustrates a very pleasing pattern that will be found quite easy to execute. To begin with, secure an old tin candlestick and rip the bottom off, leaving the stick or sconce, which is the part desired for the top of the new candlestick. If, when the bottom is removed, the sconce is left without a bottom, it will be necessary to have a tinsmith solder a new bottom in, making the height of the socket two inches and a half. Shape a piece of wood a quarter of an inch square and an inch and three-quarters long, bore a small hole at the center of one end and a similar hole at the center of the bottom of the sconce, and drive a slender steel wire nail through the sconce and into the stick, fastening the two together, as shown at Figure No. 14.

Figure No. 14 also displays one of the four main scrolls of the sides, to which the smaller scrolls are attached. The four main scrolls are fastened to the sconce with wire wrapped round and round and secured by twisting its ends together; and the inside edges of the lower portions of the scrolls are fastened to the square stick with a band of metal, as indicated at Figure No. 14. When the four sides have been completed to correspond with the illustration, a handle must be made of iron strips and secured to one of the scroll sides, as shown. The strips should be a quarter of an inch wide, and the candlestick should be four inches and a half high, and four inches wide at the broadest part. The entire design should be painted black, as directed for the screens.

Another decorative candlestick is shown at Design No. 4, and is quite as simple in construction as the one just described. Cut a stick of pine or white wood a quarter of an inch square and six inches long, and on each side fasten a scroll as shown in the drawing, making the width of the design at the broadest part (near the bottom) five inches. On top of the



DESIGN NO. 4.

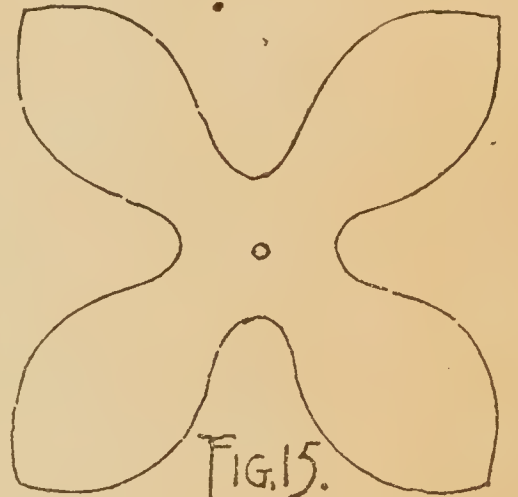


FIG. 15.



FIG. 16.

stick secure with a steel wire nail a fancy sconce with a cup under it, as represented in the engraving. Figure No. 15 shows the shape of the sconce, and Figure No. 16 that of the cup. Having cut the sconce from sheet iron, bend up the four leaves to form a socket that will exactly fit the candle, curving the leaves slightly outward at the ends. Each leaf of the cup, cut according to Figure No. 16,

must be bent upward a trifle to present a graceful appearance. After the candlestick has been painted black, the addition of a colored



candle and a pretty canopy shade will produce a handsome ornament. The shade may be made of almost any light material over a frame-work of wire or mica, which may be purchased at a lamp store. For a candle a mica shade is the safest, as the flame is liable to be blown about by draughts, and the shade is almost certain to take fire unless protected by a fire-proof under-shade. Over the

mica may be arranged a pretty canopy of silk, satin, paper or lace. Shade or canopy supporters are sold by most lamp dealers and are not at all expensive. They are provided with a spring clasp that grasps the handle firmly, and are usually made of brass, although they may be painted black to correspond with the candlestick.

J. HARRY ADAMS.

## A SILK AND LINEN WEDDING.

When Mrs. Jones returned from a shopping expedition one day, she found awaiting her Mr. and Mrs. Anderson's invitation to their silk and linen wedding. The envelope was made of Irish linen paper and contained two cards fastened together with two pieces of red silk ribbon. On the back of one card was a Chinese dragon and on the other a phoenix, these two fabulous creatures being regarded in the Flowery Kingdom as emblems of conjugal fidelity, while the pieces of red ribbon denoted that Fate had ordained the marriage of this couple from the time of their birth.

In one card were the names of the host and hostess and the date of the entertainment, and the other bore the husband's name, his wife's maiden name, the date of their marriage and, written in one corner, the words *Soie et Linge*, signifying that this was the silk and linen anniversary of their wedding.

On the afternoon named in the invitations Mrs. Jones and Mrs. Dawson, each having her husband safely in charge, set out for the scene of the festivities. They were both arrayed in dainty gowns of Summer silk, and the gentlemen were comfortable in white duck trousers and pongee silk vests and coats.

The Andersons lived in a charming suburban villa, surrounded by ample grounds which had been very attractively ornamented for the occasion.

The host and hostess received their guests under a large, square blue-and-white awning, which was stretched from the front porch out over the well kept lawn and was prettily and appropriately decorated with bright draperies of China silk, gilded hempen ropes and tassels, and large pompons of tow in different colors. Camp chairs and stools were placed about under the awning for those who wished to rest or have a social chat in its comfortable shade.

Mrs. Anderson was dressed in a costume of blue-and-white silk trimmed with Irish lace, and she wore a corsage bouquet of delicate, star-like flax blossoms, and carried a larger bunch of the same flowers in her hand. Her toilette was completed by a wide-brimmed white straw hat adorned with blue ribbon and an artistic disposal of pale-yellow silk cocoons. Mr. Anderson wore an immaculate white duck suit, and a white straw hat banded with blue ribbon.

The porch was decorated like the awning, with the addition of branches of mulberry leaves, and it was set with small tête-à-tête table, each covered with a square of linen drawn-work, in the center of which was placed an ornamental flower-pot containing a blooming flax plant.

Here the guests were served when they chose with a dainty luncheon, the menu of which was as follows: yellow tomato salad served on crisp lettuce leaves, sliced galantine of fowls garnished with yellow, sweetbread patties with a layer of mushrooms on each, beaten biscuit with lemon jelly centers, cheese straws, sardine sandwiches, iced tea, sherry punch, and pine-apple and raspberry sherbets.

Four pretty waitresses and two young men served the luncheon, each of whom had been selected by the hostess with a view to the particular character she wished him or her to assume. She, of course, provided the necessary costumes for these hired attendants, and she took care to have silks and linen play an important part in their making.

The maids were costumed to represent respectively Russian, German, Dutch and Irish peasant girls and served the first part of the menu; while the young men, one of whom was dressed as a Chinaman and the other as a Persian, passed the iced tea and sherbets.

Rustic seats and folding chairs were scattered about the grounds under the trees or beneath large Chinese paper parasols supported upon tall bamboo poles.

Upon a wide, level space was a large platform covered with an open tent of blue-and-white canvas, and here the young folks merrily danced to the music of an excellent string band.

Some distance from the platform, yet near enough for one to hear the sweet strains of the music softened by distance, was a second pavilion, three sides of which were so plentifully hung with the beautiful presents which the host and hostess had received that the interior looked like some Oriental bazaar.

There were silk portières, curtains and lambrequins; silk and em-

broidered linen scarfs, draperies, throws and tidies; silk handkerchiefs, ribbons, gloves, quilts, embroideries, bonbon boxes, umbrellas, parasols, fans, dress patterns, sachets, pin-cushions and cravats; linen table-cloths, napkins, doileys, crumb-cloths, towelling, handkerchiefs, sheeting, trimmings, laces and curtains; and numerous other useful, pretty and artistic articles made of silk or linen.

In an alcove formed of curtains and draperies at the back of this tent sat three veiled figures who impersonated the "Fates." They were clad in flowing silken robes, one black, another yellow and the third blue, symbolizing respectively the past, present and future; and each wore a veil to match her gown that completely concealed her head while permitting her to see clearly.

The first "Fate" held a mulberry branch, upon the twigs of which were fastened several silk cocoons; the second bore a distaff, from which numerous colored silken threads passed over a light frame-work somewhat as the strings are laid on an autoharp or zither; and this frame-work held in the lap of the third "Fate," who with a pair of tiny scissors clipped off the threads and silently handed them to such of the young people as desired to know what the future held in store for them. To the ends of the threads were attached cards that lay heaped in a large basket near by, and on each card was written a couplet or prose sentence that was supposed to raise the curtain of futurity.

A few of the prophecies were as follows:

Be this thy fate e'er—arching skies  
As bright as those in Paradise.

For thee great joy the future hath,  
And flowers shall blossom in thy path.

A—lass the Fates reserve for thee,  
A parrot, cat and cup of tea.

Already thou hast beauty, health;  
The fates will also give thee wealth.

Poor man, the Fates lay hard upon;  
For life shalt thou sew buttons on.

Fair maid, thy mission in this life—  
To be a widower's fifth wife.

Full oft shalt thou employ thy art,  
Yet never capture maiden's heart.

Alack-a-day! young man, take care,  
Thy fate is forty, fat and fair.

Neglected and withered, like leaf on the tree  
In late Autumn time, thy poor heart shall be.

Thou shalt captive hearts string like fish on a line,  
But woe unto thee when the angler strings thine!

Life is a lottery, and thou shalt draw only a blank.

Single, thou sighest for the wedded state; once wedded, thou wouldst gladly be single again.

Life hath given thee all things but a good husband, and the Fates are leading him to thee.

The silken cords were so arranged that the "Fate" who distributed them could tell which were suited to ladies and which to gentlemen; and the quantity of cord clipped off each time signified the length or brevity of the recipient's life.

For an hour these veiled seeresses furnished reliable prophecies to all who cared for them, and a very merry throng was continually gathered above the alcove; then the curtains were drawn, and the "Fates" were seen no more, although the late arrival of three of the prettiest and most popular young ladies of the place was strangely coincident with the disappearance.

Dainty boutonnières of flax blossoms tied with blue ribbon were pinned upon the gentlemen's coats, and badges of silk in the flax-blossom shade, bearing the date and the occasion of entertainment done in silver letters, were given to the ladies.

Mrs. Dawson laughingly remarked on the way home, "Such a beautiful entertainment almost reconciles me to the bondage of the wedded state."

H. C. W.



# SOME USES OF CRÊPE AND TISSUE PAPERS.—EIGHTH PAPER.

## SACHETS.



SACHET of crêpe paper is at once novel and effective, and with ordinary care it will be found quite as durable as one made of silk or satin. Most of the general directions for constructing sachet cases of ornamental fabrics can be easily adapted to suit the requirements of crêpe paper.

Let us first make the banana sachet shown at figure No. 114. Cut a piece of plain, light-weight wrapping paper or very thin note paper exactly the size and shape of figure No.

114. Turn down the edge at the solid line next to the dotted line *bb*, and glue the turned-down portion securely to the edge *aa*. This will

ends so as to cover them smoothly. At the stem end insert a gathering string, using a needle and straw-colored sewing silk. A neat finish may be easily arranged, for as the paper will not ravel or fray, it is possible to trim it quite close to the gathering. The completed stem end is shown at figure No. 116. The other end of the banana is finished by covering the casing with a very thin coating of glue or good paste (not mucilage), and shaping the crêpe paper smoothly over it. (See figure No. 117.) Both ends should be carefully trimmed with sharp scissors, that there may be no rough edges.

Color the edges with Vandyke-brown or sepia oil paint, applying it in quite lavish touches with either a palette knife or a small bristle brush, and using a banana as a model. The slight tinge of green on the sides along the little ridges or seams should also be done

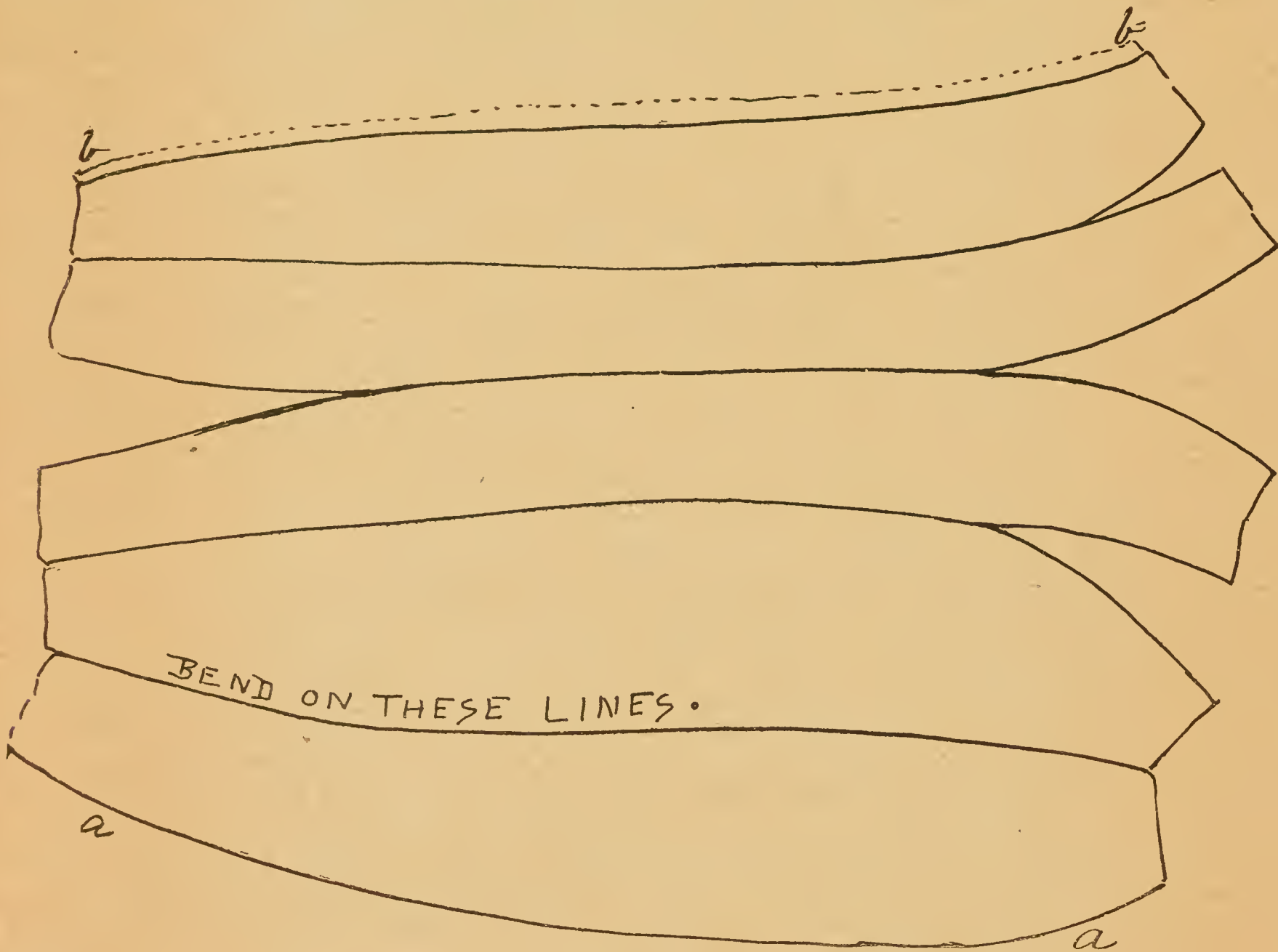


FIGURE No. 114.

form a casing for the filling, which should be of fine white cotton plentifully sprinkled with sachet powder. The perfumery will be more lasting if the cotton is first pulled into small pieces and the powder worked evenly through it. The top or stem end is open (see figure No. 115), and before putting in the filling, crease the paper on the solid lines to form the faces or sides noticed in the natural fruit. With the blunt end of a lead pencil push the perfumed cotton through the opening at the top, being careful not to pack it too tightly, as the object is to provide sufficient support to keep the case in shape, not to make a hard filling.

Cut a piece of gold crêpe paper exactly the length of the banana, and wide enough to go once around it without a lap; and hang the paper in the sunlight for a day or until it has faded to the shade of a yellow banana. Stretch it slightly through the center and to within an inch of each end, and arrange it about the form, shaping it at the

with oil paint, as water colors, owing to their very thin consistency, would be certain to run and make it impossible to obtain the clear, decisive lines seen on the real fruit. As a ripe banana generally has one or more bruised spots, it will heighten the effect to paint these upon the paper imitation with burnt sienna and sepia. Water colors will be found best for this purpose, but too much must not be taken upon the brush. If oil paints are more convenient, they may be applied quite satisfactorily with a bristle brush, the strokes being made with the crinkles. Do not take up too much paint on the brush, or the effect will be streaked instead of even and soft.

Of course, turpentine and oil paints have a more or less unpleasant odor, and the oil is apt to spread, for both of which reasons water colors are to be preferred for use on either French tissue or crêpe paper. Good results may be obtained by experimenting on a piece



of crêpe paper with water colors, using what is termed a "dry" brush—that is, a brush that has been thoroughly wet and then shaken until its point is sharp and shows less than half a drop of moisture. If too much water is shaken off, the hairs will separate, and there will not be enough liquid to dissolve the paint; but if there is a

piece of sewing cotton loosely around the covered form to keep the crêpe paper in place, as seen at figure No. 119. At the stem end the crêpe paper will extend three inches beyond the cotton form. Wind this part of the paper two or three times with white linen thread or coarse white sewing cotton, and tie the thread, but do not cut off the ends, as they will be needed to secure the green sheath or husk, or, as it is termed in the South, the "shuck."

Make the sheath of apple-green crêpe paper, fading the paper about half a shade in the sunlight. Judgment should be used in thus exposing paper to the strong light, and frequent comparisons should be made with a piece that is of the original shade, that there may not be too great a change. From this paper cut a section the shape of figure No. 120 to accord with the measurements given. Make three or four small plaits at *aa*, and shape the long leaf as at figure No. 121. The swell

should fit nicely over the rounded form of the sachet, or what will, when finished, be the ear proper; and two or three long green leaves should extend to the end of the ear. The others should be turned back in the manner illustrated at figure No. 122. After the green leaves have been fastened to the ear of corn wrap white linen thread or coarse cotton two or three times around the sheath close to the end of the ear proper, and then wrap in the same way an inch from the end. This will cause the paper between the wrappings to present a swelled or puffed appearance, such as is always to be seen in the stem of a natural ear of corn. This realistic arrangement is very clearly displayed at figure No. 123.

Color the white threads used in binding with water color in a shade of green as close as possible to that of the paper. Arrange the leaves as represented at figure No. 122, and then proceed to simulate the grains of corn on the ear by painting with water or oil colors. If water colors are chosen, the hints given above regarding their use must be borne in mind. In either case mix burnt sienna with a little orange-chrome or cadmium, and for oil paint lighten several shades with Cremnitz-white. With the soft shade thus produced indicate the grains of corn as they are displayed at figure No. 122, arranging them in

lengthwise rows until all the visible surface is covered.

The end of

the ear must now be finished with imitation corn silk, for which use about four inches of yellow silk fringe,

changing a portion of it to the burnt shade so often seen in corn silk, by dipping it in a little Vandyke-brown water-color well moistened with a brushful of water. This coloring must be very irregular, as shown at figure No. 124. Secure

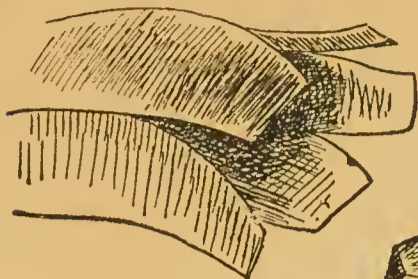


FIGURE NO. 115.



FIGURE NO. 118.

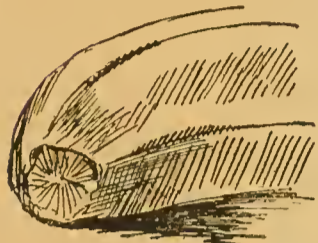


FIGURE NO. 116.

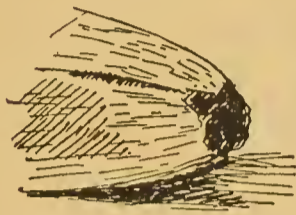


FIGURE NO. 117.

being rubbed over the cake of paint, and it will be easy to draw a clear line with it. With care and a little practice, water colors may be used much more effectively than oil paints in "touching up" the banana (shown complete at figure No. 118), except at the sharp end, which needs the rough finish already described.

The ear of corn pictured at figure No. 122 is made of apricot and apple-green crêpe paper, and will require more patience and care than the sachet just completed. The inner case may be made of thin Swiss muslin, fine tarlatan or any other very light material that will hold the cotton in shape and serve as a foundation upon which to sew the leaves or sheath. The ear proper is formed of a piece of muslin nine inches long and six inches wide. Join the long edges to form a case that is open at both ends, and fill it with raw cotton. This may be perfumed with sachet powder, as directed for the banana, or with the extract known as "New Mown Hay," which is very lasting and entirely appropriate. If the liquid perfume is used, pour it over the cotton, place the latter in a tin box or large-mouthed bottle, and keep the receptacle



FIGURE NO. 119.



FIGURE NO. 120.



FIGURE NO. 121.



FIGURE NO. 122.

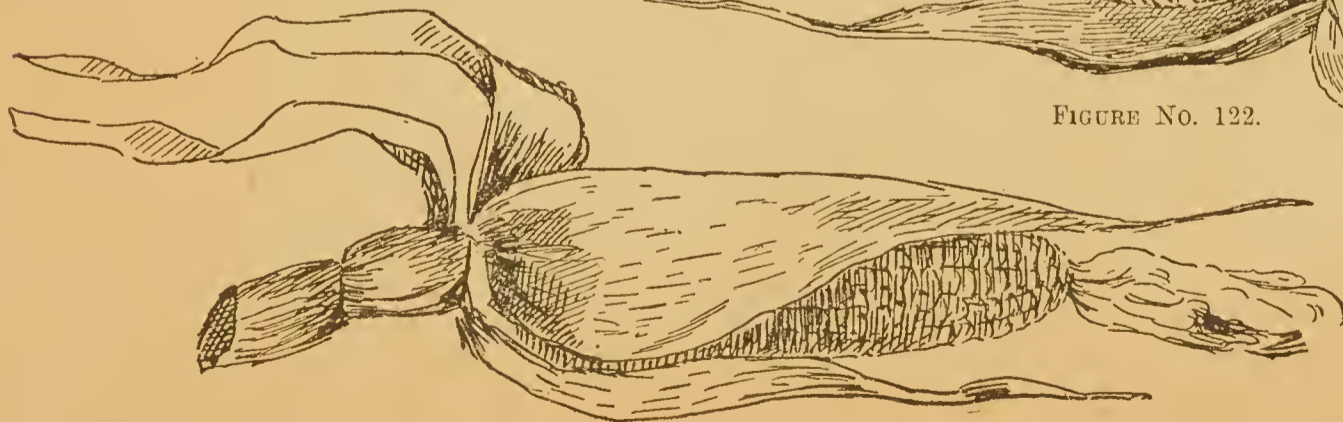


FIGURE NO. 123.



FIGURE NO. 124.

tightly closed to prevent evaporation until the cotton is dry. Having filled the muslin case, cover it with a strip of apricot crêpe paper twelve inches long; do not stretch the paper, and do not glue it to the form, but gather one end and leave the gathering string undrawn until the other end of the ear is finished, winding



the little tassel of silk at the unfinished end by drawing the gathering string and taking three or four well placed stitches.

The ornamental portion of the dainty pen-wiper shown at figure No. 132 is made of crêpe paper, while the circular sections which form the practical part are cut from chamois. With a good prepared dye in a pretty shade of violet color a piece of chamois a foot square or, if possible, a little larger. Be careful to follow the printed directions on the wrapper of the dye, and remember to stretch the skin on a board after it is dyed and leave it there until it is entirely dry. When the skin is ready, cut three circular sections, one measuring five inches, another four inches and a half and the third four inches in di-

Each violet is composed of three pieces of paper—one the size and shape of figure No. 126, cut from the colored paper, and the others like figures Nos. 126a and 126c, cut from white French tissue paper tinted as at figure No. 126b, the tips of the tiny petals being as seen at figure No. 126c. Dip one end of an inch and a half of binding wire in a little strong paste, and wrap a tiny piece of yellow paper about the tip, as pictured at figure No. 127. Thrust the wire thus prepared through the center of the piece cut like figure No. 126c, and crush the tiny petals gently together. Now put the piece next in size (figure No. 126a) upon the wire, and lastly the section like figure No. 126, which must be shaped a little as illustrated at figure No. 128.

If the stem is of paper, it is attached by twisting the remaining length of wire about its end. If rubber stemming is used, however, the best plan is to dip the wire in paste, wrap it with a little strip of paper so it will hold better, again dip it in paste, and then by slowly twisting or turning it, introduce it into the hollow rubber tube or stem. The latter arrangement presents a more natural appearance.

It may be well to mention that rubber stemming may be purchased by the dozen lengths at a greatly reduced price. The size should always be stated, as the stemming varies greatly. For violets the smallest size is most natural. Each piece is about two feet long, and the green stemming spotted with brown

is a pleasing variation from the bright-green variety usually found in the shops. The flowers may be made wholly of French tissue paper, but the addition of crêpe paper outer leaves is a great improvement.

To make a bud, first cut a circular piece of violet paper, fold it as shown at figure No. 129 and roll the folded edge until the effect pictured at figure No. 129a is obtained. Cut from green French tissue or crêpe paper a piece like figure No. 130, and then with the smallest possible amount of paste attach the bud to the stem of the bud (figure No. 131), and tie the violets

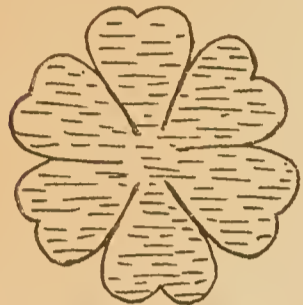


FIGURE NO. 126.



FIGURE NO. 126 A.



FIGURE NO. 126 B.



FIGURE NO. 126 C.



FIGURE NO. 125.

ameter. Either pink the edges with a pinking iron, or cut them in tiny points with very sharp scissors.

Cut four circles two inches and a half in diameter from crêpe paper the color of the violets, directions for which are given below. Place a quantity of violet sachet powder in the center of each paper section, and twist the paper about it as shown at figure No. 125, winding the twisted paper with violet silk.

These four little sachets are to be sewed to the top or smallest piece of pinked chamois, and the violets and buds are to be arranged over them to conceal their presence, only their dainty fragrance being required to enhance the attractiveness of the little pen-wiper.

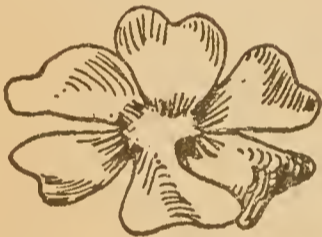


FIGURE NO. 128.

So small a quantity of violet paper will be needed to make the violets that it will be found advisable to tint white crêpe paper the proper shade with a

FIGURE NO. 127.

mixture of India-purple and Magenta-purple water colors. The latter color, by-the-by, is a new one and is not yet in any of the printed lists. Mix the paint with water, experimenting until the correct tint (that of the dyed chamois) is obtained. Apply the color with a large brush, and do not allow the paper to be touched until it is quite dry, or its elasticity will be impaired. A very good way to distribute the paint evenly is as follows: First cut the paper in pieces six inches square, two or three pieces of this size being needed for one bunch of flowers. Suspend each section by means of pins, with the crinkles running up and down; paint from the top downward, and allow the paper to hang for several hours, being careful that it is not exposed to a bright light.

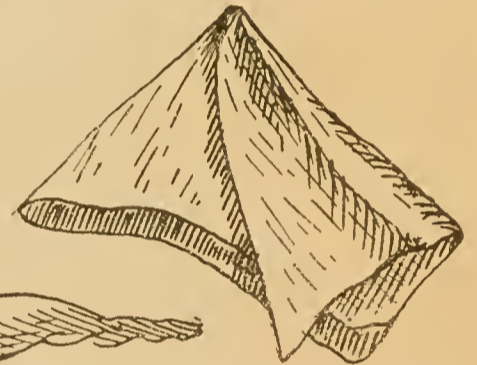


FIGURE NO. 129 A.

FIGURE NO. 129.



FIGURE NO. 131.



FIGURE NO. 130.

to the stem, as shown at figure No. 131, and roll the piece of green paper (figure No. 130) around the lower part proper and the end of the stem. in place over the little pads of sachet powder, arranging the buds and flowers so as to entirely conceal the pads. Use for this purpose a yard and a half of quarter-inch pale-blue satin ribbon, passing it through slits cut in the three pieces of chamois, which are thus fastened together; and arrange the ribbon in a many-looped bow, as shown by the illustration presented at figure No. 132 on this page. If desired, layers of flannel cut the same shape but a trifle smaller than those of chamois could be introduced between the latter, the flannel layers being used to wipe the pen upon. Chamois in the natural color could be used, if preferred to the dyed skin, but the effect would not be quite so dainty.



FIGURE NO. 132.

TILLIE ROOME LITTELL.

A MANUAL OF LAWN TENNIS.—This is the title of a pamphlet, lately issued by us at 6d. or 15 cents, which contains everything that either the amateur or the professional player needs to know regarding the game of lawn tennis. Full instructions for playing, written by Miss S. S. Whittelsey, the noted amateur, are presented, and include descriptions of the court, implements and

suitable dress, the rules of the game, directions for scoring and holding tournaments, and explanations of the development of play. The work also contains an interesting history of tennis, numerous hints regarding training and the best methods of team work, illustrated instructions for making a tennis net, and a chapter of suggestions for lawn-tennis parties.



## SOME HINTS ABOUT SERVING FRUIT.—No. 2.

## CHERRIES.

Cherries very properly rank among the most popular small fruits of the temperate zone. Their delicious flavor, their variety of brilliant coloring and their adaptability to decorative uses are good qualities not to be lightly regarded; and, like the flowers of Spring, they are doubly welcome because of their early arrival. Many attractive methods have been devised for serving them, and with a little artistic taste and ingenuity the housewife may obtain original and beautiful effects by their use upon her table.

At a recent delightful entertainment was seen a most unique and pleasing table ornament in which cherries played an important part. At the center of the table was placed a large jar filled with sand, which was covered with moss; and into the sand were thrust the stems of several large cherry branches that stretched out gracefully over the table and held a tempting array of fruit for the guests to pluck. Several different varieties of cherries were fastened upon the branches, and the color effect was exceedingly pretty and drew forth many compliments from the company.

Another attractive method of serving is to strew a number of small twigs with studied carelessness over the table, first tying clusters of cherries in several varieties to the twigs with fine black thread, which at night will not be noticeable.

Cherries may also be sent to table in a pretty dish of cracked ice, their green stems being allowed to protrude from between the crystal fragments. This treatment, which renders the cherries deliciously cold and refreshing, is also suitable for certain other small fruits, more especially plums, of which the most desirable are green gages and the purple and wild red varieties.

"Cherry plumes" are very ornamental and are not difficult to arrange. They are made by tying cherries thickly about long, slender twigs and permitting these brilliant "plumes" to bend from the midst of a mass of leaves that fill a large jar or vase placed at the center of the table. A somewhat similar idea may be expressed by tying cherries upon twigs about the length of hyacinth stalks, and placing these twigs, which will then resemble gorgeous hyacinth spikes, in the pretty glasses that are used for growing the flowers in the window. One of these cherry-laden stems may be placed between the plates of every two guests, thus making, not "two bites of a cherry," but two portions of a "plume."

A simple but very artistic way to serve cherries is to obtain some small and nearly flat wooden trays, such as grocers use, and arrange in each a few sprays of leaves, with two or three clusters of the bright-colored fruit laid carelessly among them.

A cone of cherries will make a handsome center-piece. To prepare it, first form a tall cone of cardboard and fasten the cherries thickly over it by stitching their stems to the board. Then set the cone in a round, flat dish or on a mirror, and arrange a string of smilax around the bottom. The cherries may be sewed on in pretty designs, the different varieties being used to produce dainty color effects. If preferred, the cone may be twined with smilax and the cherries may be hung here and there among the green sprays or may be sewed on in any admired pattern.

Another charming center-piece is a low wicker basket, either white or gilded, heaped with cherries and their dark, glossy leaves.

One ingenious hostess utilized a large oblong block of clear ice to make a receptacle for cherries and at the same time provide an elegant ornament for the table. A hollow of suitable size was formed in the ice by placing a square pan of hot water upon it and changing the water as fast as it cooled, until the required depth was obtained. The pan was then removed and a bed of moss arranged about the block, which was laid over a concealed pan large enough to receive the drippings from the melting ice; and the square depression was heaped with luscious, brilliant cherries.

Another tasteful entertainer made a suitable number of baskets out of orange rinds, placed green leaves about their edges, and filled the dainty receptacles with cherries. The contrast of the green leaves, crimson fruit and yellow rind was extremely pleasing. If orange rinds are not conveniently obtainable, boxes made of white cardboard and tied at the corners with cherry-colored ribbons may be used instead.

One of the most pleasing ornaments noted at a breakfast lately given by a well-known artist was a wide-brimmed straw hat with a low crown that had been crushed and bent, while the brim had been ripped in several places to give the hat an aged and battered appearance. The crown was banded with blue ribbon, and one side of it was so much indented that the hat was slightly tilted, and its contents—beautiful cherries and their leaves—were spilled over the brim and out upon the table.

An entertainment that will long be remembered by those who attended was called a "Cherry Tea." The cards of invitation were made of thick white water-color paper and were decorated with tiny bows of cherry-colored ribbon.

In the center of the tea-table was a glass bowl placed on a round mirror. The bowl was filled but not crowded with cherry twigs of different varieties, from the crimson "Murillo" to the luscious "Blackheart" and splendid "Gov. Wood"; and a band of leaves and cherries edged the mirror.

Cherries also figured largely in the menu. There were delicious cherry preserves, pickled cherries, and cherry sherbet, a most palatable beverage made from the juice of the fruit; and crystallized cherries came last.

On the menu cards were dainty little Japanese sketches of cherry branches and blossoms, and the translation of a quotation from some Japanese poet regarding the cherry blossom, which is regarded with great favor in Japan. The doileys and napkins were ornamented with graceful sprays of cherry blossoms and leaves etched upon them with colored threads; and even the vocal and instrumental selections with which the guests were entertained during the evening were chosen to be in keeping with the occasion or, at least, with the season. Among them were "Oh! That We Two Were Maying," "May is Here," "May Day," "Merry May" "Bright May Reverie" and "Cherry Ripe."

Cherry branches showing both fruit and leaves were used in decorating the house, and lovelier ornaments could not well be found. Small limbs heavily laden with fruit were fastened over the pictures, mirrors, mantels and doorways and allowed to droop from the chandeliers. The vases held great sprays of cherries instead of flowers, and garlands of leaves and crimson fruit adorned the curtains and portières.

At a pretty dinner a bunch of twigs bearing a plentiful cluster of brilliant cherries and tied with cherry-colored satin ribbon was laid at each guest's plate; and at another dinner the company received small bouquets of variously colored cherries and their leaves, arranged in white paper bouquet-holders with lace-like edges.

A delicious dessert may be made by moulding crystallized cherries in ice-cream or by decorating moulded cream with them. The latter method is especially desirable for pistache cream. Orange sherbet may be beautified and rendered more palatable by freezing cherry preserves or bits of crystallized cherries with it.

At a June wedding breakfast a bell formed of cherries was suspended over the table by a rope of smilax, and the bride's cake was distributed to the guests in dainty cardboard boxes tied with cherry ribbons.

The table decorations for a tea consisted of four ropes of smilax twined with cherries. These ropes reached from the corners of the table to the ceiling above the center, and a large ball of cherries swung from the point of meeting.

A pretty and palatable dish may be prepared by moulding cherry preserves or dried cherries in lemon gelatine or sea-moss farina; and cake can be made after the same plan.

A square or oblong table may be charmingly adorned by arranging two scarfs of cherry satin ribbon from corner to corner, bordering them with leaves, and placing at the center, where the ribbons cross, a handsome cut-glass or china bowl filled with crimson cherries and clusters of their dark-green leaves.

At a pretty entertainment given to several young military cadets the center-piece was the American flag upon a bed of leaves. The stripes were made of white and red cherries and the field and stars of blue and yellow flowers. The United States shield could be imitated in the same way, and would be a more effective design.

A quaint center-piece for a tea-table was arranged with a small Japanese temple made of bamboo. Cherries were hung about the edges by their stems, to present the appearance of colored lanterns; and at each side of the temple was placed a jar containing an artificial dwarf cherry tree in full bloom. The temple and trees were procured at a Japanese shop.

The tea service on this occasion was of exquisite Japanese ware decorated with cherry trees and blossoms; and each young lady present wore her hair disposed in Japanese fashion and adorned with tiny fans and artificial cherry-blossoms.

There is really no end to the methods of serving and utilizing this beautiful and delicious fruit, and the ingenious hostess has at her command during the cherry season an unfailing source of decoration for her table, whether for breakfast, luncheon or tea.

H. C. Wood.



## TATTING.—No. 26.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

## TATTED CIRCLE.

FIGURE No. 1.—The circle here illustrated was part of an exquisite tatted shawl made by nuns in a convent in Ireland. The thread used was quite fine, and the rings in the center rows are very tiny, each having five long picots which produce a soft, feathery effect. As made, the rows are all formed separately and are then tied together through the picots and working threads. An expert tating maker would be able to connect the rows as she works, and would thus increase the beauty and finish of the circle, which can be used for covers to dainty pin-cushions or under any of the costly appointments of the bureau in a lady's boudoir.



FIGURE No. 1.—TATTED CIRCLE.

## TATTED ZIG-ZAG EDGING.

FIGURE No. 2.—Make a long strip of rings, each ring made thus: Make 3 d. s., then 8 picots each separated by 3 d. s.; draw up, break the thread and tie neatly. Now make another ring like the last, except that you join it to the one just made where the 4th picot would come, and so continue until the strip is long enough. For the wheels make a ring of 7 d. s., then 3 picots each separated by 7 d. s., then 7 d. s. and close; make 5 more rings close together like the last one, but join to the side picot after making the first 7 d. s., and in making the last ring, also join where the 3rd picot would come, to the side picot in first ring; then tie together neatly as seen in the picture. Now take the two threads and tie to the middle picot of a ring; then make a chain of 7 d. s., then 5 picots, each separated by 2 d. s.; 7

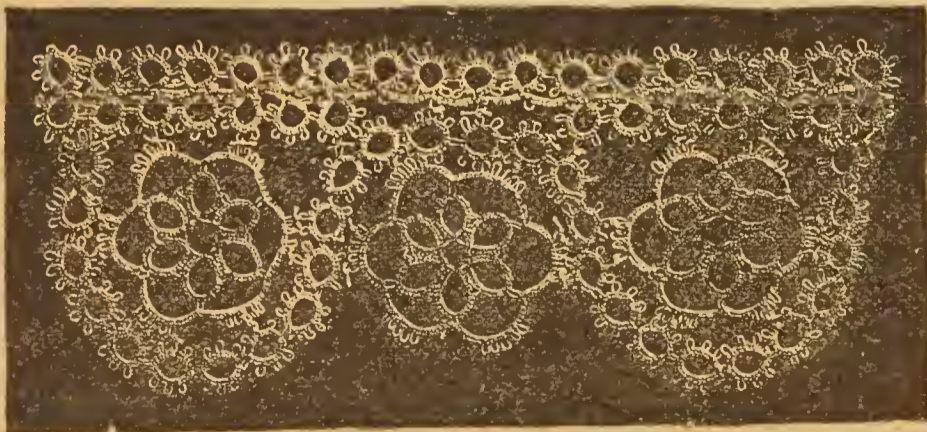


FIGURE No. 2.—TATTED ZIG-ZAG EDGING.

d. s., and join to the next ring; repeat in each of the remaining rings and tie neatly.

For the Heading.—Make \* 3 d. s., then 7 picots each separated by

3 d. s., then 3 d. s. and close; turn the work and make another similar ring close to it; then take the 2 threads and make a chain of 8 d. s., and repeat from \* until there are 7 rings. Now make the chain, then make four rings without turning the work, but in making the chains between each ring, make 1 picot in each chain after making the 8th d. s., and just before making the next ring, and repeat from first \* for all the heading. Now, to form the design, lay the strip of rings around the wheels as seen in the picture, leaving two of the chains free, and tying the rings to the other four chains as illustrated. Tie the heading to the scollops so that the space having 4 rings and chains between will come over the wheel which has the beading across its top.

## TATTED EDGING.

FIGURE No. 3.—In making this edging the picots around the rings are made fully double the ordinary length.

First ring.—5 d. s., then 5 picots with 5 d. s. between each, 5 d. s., close. Work at the bottom of ring, using double thread,



FIGURE No. 3.—TATTED EDGING.

5 d. s., 2 long picots with 5 d. s. between each, then 5 d. s. The second ring, attached to 1st picot of large ring, consists of 5 d. s. made four times, and separated each time by 3 picots; then draw up. With double thread, work 5 d. s., then 2 picots with 5 d. s. between each, then 5 d. s. Repeat from 1st ring.

For the Edge, working with double thread from 1st picot in large ring.—\* 1 d. s., then four picots with 2 d. s. between each, then 1 d. s., join to middle picot of large ring, 1 d. s., 4 picots with 2 d. s. between each, then 1 d. s., join to 3rd picot of large ring, 5 d. s., join to picot of small ring, 5 d. s., join to 1st picot of large ring. Repeat from \*.

The object of the long picots is to produce that feathery effect which so enhances the beauty of tating, especially where the latter is made of fine thread. The fineness of the thread selected for tating or any trimming must depend upon the article to be trimmed, and upon the taste of the maker.





## THE WOMEN'S COLLEGES OF THE UNITED STATES.—No. 3.

A GIRL'S LIFE AND WORK AT WELLESLEY.

THE peace and quiet which reign in the little New England village of Wellesley during the

### THE ARRIVAL.

months of Summer are abruptly broken in the early days of Autumn, for on September 20th life begins again with a whirl as every train that stops at the attractive brown stone station brings its scores of maidens eager for college work. Among the earliest arrivals borne by the lumbering barges through the elm-shaded street are the sophomores, who are to act as special hostesses to the freshman class. It is their duty to welcome the new-comers, introduce them to the novel surroundings and instruct them duly in those ways and traditions which are left unexplained in the most explicit of calendars, and which yet make up so large a part of college life.

But the greater number of arrivals on this first day are expectant freshmen, whose eager glances take in every detail as they approach the college grounds. Entering the stone gateway, they pass between wooded hills and grassy meadows and are soon within sight of the group of college buildings, each located upon rising ground and surrounded by trees, beyond which gleam the waters of Lake Waban lying placidly beneath the clear Autumn sky; and equally attractive is the first glimpse caught of the interior as the barges draw up under the stone archway of College Hall and the future student sees through the open door the throng of bright-faced sophomores ranged against a background of tall palms and ferns that fill the center of the building. When the freshman has been taken to the office and duly registered, and has received her key and been guided to her room, college life may be said to have really begun for her; and the flowers which she finds on her table give her warm assurance that although a stranger she is among friends.

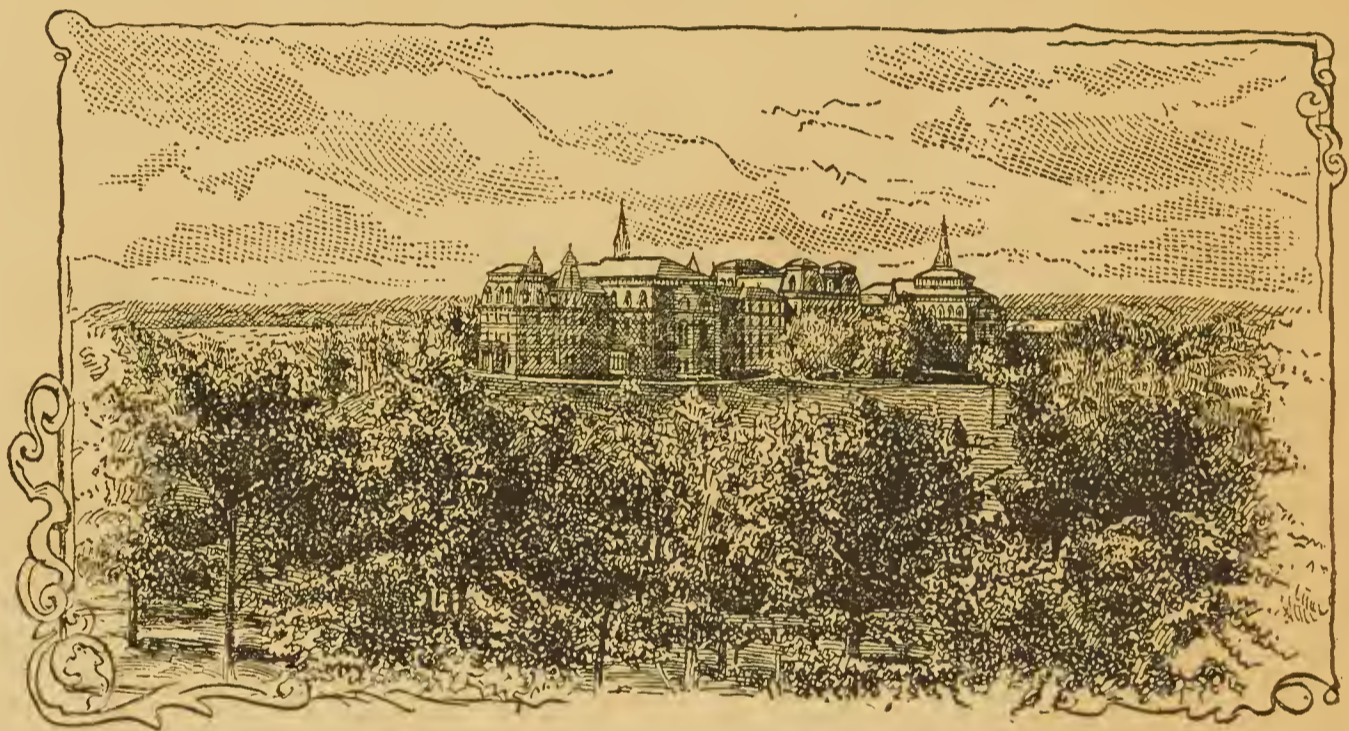
Her first desire is naturally to become acquainted with her new surroundings, and College Hall, in which the administrative offices are located, first claims her attention. This building stands in the midst of a broad lawn that slopes abruptly at the back to the waters of the lake and at the side to the level space where lie the tennis courts. The form of the building is that of a double Latin cross, and within its walls are the chapel and gymnasium, the library of more than forty thousand volumes, the recitation rooms of the various departments, the well equipped laboratories of chemistry, physics, zoology and physiology, and rooms for the accommodation of three hundred students. The long corridors meet in open centers, the walls of which are relieved by fine paintings and engravings. The rooms are so arranged that two students occupy together a bedroom and parlor; and those situated on the south side of the building overlooking the water make especially pleasant abodes. The beautiful reception room, known as the "Browning room," and the faculty parlor are among the most attractive apartments on the first floor of this building.

Passing out at the east end of College Hall, the explorer descends a flight of steps that lead to the level below. Here the path winds through a pretty grove, and then, after passing in front of Music Hall, which stands in a green field, it ascends another slope to reach Stone Hall, the second large dormitory. The students here, as well as those in the smaller cottages, room alone, and the arrangement of small dining-rooms ensures to the hundred occupants quiet and restful meals. This hall also contains the valuable collection of models, the herbarium and the laboratories belonging to the botanical department.

### AND OTHER BUILDINGS.

Between Stone Hall and the lake stretches a green lawn which in the early days of Spring is changed into a veritable cloth of gold by the buttercups that grow among its grass. Crossing the driveway, we come to Simpson Cottage, almost hidden from view by trees; and returning through a broad field until nearly opposite College Hall, we reach a low hill on which are grouped the three new cottages, Norumbega, Wood and Freeman. Here also is situated the beautiful Farnsworth Art Building, whose white walls of Cleveland sandstone gleam picturesquely through the dark foliage with which it is surrounded.

Beyond and behind these buildings stretch beautiful meadows broken by other slopes; and a rather lengthy detour brings us to the lake-side, along which winds a shaded pathway that leads past the new boat-house and landings to Point Tupelo, the most beautiful spot in the grounds. From this point one looks across the water to the famous Hunnewell gardens lying upon the shore of the lake,



GENERAL VIEW OF COLLEGE.

and in the opposite direction an excellent view of the various college buildings is obtained.

The first few days are full of interest and excitement. There are new acquaintances to be made and old friends to be greeted; the rooms, which are supplied by the college with all necessary and sternly practical furniture, must be

### FIRST DAYS.

given those feminine touches which will make them home-like and beautiful; and, most important of all, arrangements must be made for the studies to be pursued.

Those unfortunates whose certificates of preparation are faulty, or whose examinations have been unsatisfactory, must first go through the ordeal of consulting with the heads of the departments and taking additional examinations; and for every student the vital questions of arranging the schedule of hours and choosing the elective studies for the coming half-year must be carefully decided. This involves not only solemn discussions among the new classmates, seasoned with the wisdom of older students, but also official consultations with the member of the faculty appointed to act as freshman adviser; for while many students enter college with a tolerably well defined idea of the course they wish to pursue, many also come with nothing more definite in view than a college training, and are somewhat at a loss to choose among the possibilities open to them.

A certain number of required hours are laid out by the faculty for every year of the course except the senior, but from the beginning part of the work is wholly at the option of the student. Studies involving fourteen or fifteen hours a week in the class-room are necessary for full standing, and any student who is especially well equipped mentally and physically may take seventeen. In the freshman year

### THE COLLEGE COURSE.



six of these hours are definitely prescribed, as follows: English, one; Bible, one; and mathematics, four. It is also required that four more hours shall be given to either language or science, but this regulation allows to each student the rather wide choice among Greek, Latin, French, German, chemistry, botany and zoology. The remaining hours are open to free election, and courses are also offered in history, literature and Old English.

The required work in the sophomore year consists of Bible, English, elocution and physiology.

In the junior year philosophy, Bible and English are prescribed, and it is also demanded that before graduation each student shall take six hours of natural science and three of language.

The electives during the last three years cover the wide range of subjects included in language, science and mathematics, history and political economy, literature and English, philology, philosophy and psychology, pedagogics, and the history of art. In most of these departments the subjects are so arranged that students may elect courses covering four or five years of consecutive work, and in addition good opportunity is given for post-graduate study. The schools of music and art are well placed in separate buildings and offer the best of instruction, and the various laboratories are supplied with all the modern appliances needed for scientific study and investigation. The most progressive methods are followed in every department, and wherever it is possible, the students are urged and assisted to do a certain amount of original work, this being deemed the most effective mode of training all the faculties.

The tuition demanded as a return for the liberal facilities for study thus offered to each girl is one hundred and fifty dollars a year. For those who take music or art there is an additional expense varying from fifteen to one hundred dollars, according to the amount of instruction received; but these are the only departments in which special fees are required.

For board and lodging in the excellently arranged rooms within the college buildings the charge is only two hundred dollars a year. Each girl is still expected to do a very small amount of work in the care of the various buildings,

#### EXPENSES.

but every year narrows the range of these duties, and at present quite a large proportion of the so-called domestic work consists in arranging the laboratories and otherwise assisting the teachers in the several departments. The students delegated to such tasks gain a training and information which often prove most valuable when they undertake the direction of similar courses in other places.

The class organizations, about which clusters much of the fun of college life, impose on each member a small yearly tax, but the societies require neither initiation fee nor regular dues. The minor expenses of living which are to be added to the inevitable basis of board and tuition depend largely upon the judgment and care of the individual. Books and stationery are sold at the college book-store at cost price, and the outlay for dress can be reduced to a minimum in the democratic society of college life. With the closest economy a girl may keep her general expenses for the year as low as from seventy-five to a hundred dollars, although this is a rather difficult thing to do. The average student will find that from two to three hundred dollars will allow a fair margin for comfort and pleasure, while here as elsewhere there are no bounds to the sums which it is possible for those with large means to spend.

The college day begins with chapel prayers at twenty minutes past eight, and immediately thereafter the students distribute themselves in every direction for work. From this time until five in the afternoon each girl spends three or four hours in class work of different kinds, and employs the rest of the time in study, exercise and recreation, as may seem to her most wise. Half-past five is the hour for dinner, and then follows the time for general recreation. Dancing in the gymnasium during the Winter, and outdoor sports in warmer weather are favorite forms of relaxation. This routine leaves two hours for study during the evening, before the ten-o'clock bell sounds the call for rest.

#### THE COLLEGE DAY.

#### RULES.

There is a steady effort on the part of the faculty to make the students responsible for their own conduct. The rules of the college have been reduced to a minimum, and the observance of those still retained is left largely in the hands of the individual girls. A good illustration of this method is to be noted in the manner of enforcing the regulation that lights must be out at ten o'clock. If a student wishes to work past that hour, she is at liberty to do so, provided she informs the superintendent of the house how long she intends to continue studying. It is understood that the student will only prolong the period of study for good reason and will consider it a point of honor not to overstep the bounds which she has herself placed; and the liberty thus accorded has not been abused up to the present time. A similar system is followed in regard to absences from chapel and other

exercises. Slips are provided, upon which the reason for absence is written above the signature of the student. These excuses are not called in question, however trivial their nature; but a teacher may at any time demand an extra examination of a student whose absences have been so numerous as to effect the character of her work.

During the first two years a girl is expected to obtain permission from one of the college officials before leaving the town for a day or over Sunday. A junior or senior, however, who wishes to absent herself simply writes her name and address in a book provided for the purpose and appends the date of her return. In order to lessen the temptation to abuse this liberty by leaving a day or two before the end of the term, excuses at that time must be countersigned by the superintendent of the house or by the doctor. Moreover, to discourage the equally tempting custom of returning late to college at the end of vacation, the plan has recently been introduced of fining those who do not register before ten o'clock on the first day of the term. The fine is at present hardly more than nominal, but it can easily be increased if the suggestion is not heeded.

If students desire to present any matter to the faculty, they may request a conference with a committee appointed for the purpose. In this way an opportunity is given the undergraduates to take a part in the government under which they live, and the system has proved an excellent one.

Systematic gymnasium work begins early in the year. Every freshman is carefully measured and tested, and is given work adapted to her condition. The small size of the gymnasium makes it impossible to extend this privilege to the

#### ATHLETICS.

older classes, but the opportunities for vigorous outdoor exercise afforded by the situation of the college are unusually varied. In the Winter Lake Waban is in perfect condition for skating, and the hills within the grounds were plainly intended for bobbing and tobogganing. In the Spring and Autumn rowing is a popular pastime, and those who find the limits of the lake too narrow have only to take a short ride by rail to reach the Charles River, where good boats are always to be found. Tennis, golf and basket ball are played on the college fields, and the roads for miles around are well adapted for bicycling. Instruction in all these forms of exercise is given by the director of the gymnasium, and the playstead to be laid out this year under her supervision will add immensely to the pleasure of the students, besides improving their physical condition. A number of students have their own boats and bicycles, but the great majority who cannot afford such luxuries can rent bicycles at the college, and boats are at the disposal of all who choose to register their names for a given time.

While solid work goes steadily on and absorbs the greater part of both time and energy, there is still plenty of chance for the recreation and fun without which life would be but a dull and dreary waste. The low tea-table, with its circle of dainty cups and spoons, is to be found in every room, and provides an excuse for indefinite forms of social relaxation among the girls. If, however, the college atmosphere grows monotonous and the students long to see men and women from the outer world, they may serve tea to their friends on Saturday afternoon and evening or on Monday afternoon in the parlors of the various buildings.

#### RELAXATION.

Throughout the year Monday is free from all college appointments and wholly at the disposal of the students; and with Boston and Cambridge within easy reach, no one need feel cut off from the general interest of life, save by her own inclination or by a lack of energy to grasp what is really close at hand. Arrangements are made to allow students to attend the Friday afternoon rehearsals of the Symphony Orchestra in Boston, as well as the Saturday evening concerts; and every effort is put forth to bring the interests of the larger world into the college life.

Full use is also made of the literary and musical opportunities of Boston, and every Monday evening is occupied by a fine lecture or concert in the college chapel. The guests at these affairs include not a few students from Harvard and the "Tech"; and one could hardly wish to look upon a pleasanter sight than that presented on Monday evenings by the spacious center of College Hall, with its array of tall palms and groups of daintily attired maidens.

The Christian Association not only looks after the religious welfare of the students, but also, in conjunction with the College Settlement Association, keeps them in touch with the best spiritual and philanthropic movements of the day.

#### SOCIETIES.

The Sunday service is conducted by men who stand foremost among the workers in their several denominations, and who bring to the students the vital thought of the time.

The various societies play a large part in the less serious life of the students, and those who are chosen to their select and limited membership are accounted fortunate in the college world. The



Greek-letter literary societies, "Phi Sigma" and "Zeta Alpha," share a daintily furnished assembly room on the upper floor of College Hall. The social meetings of each society are held once a week, while once a month programme meetings occur, with various forms of literary entertainment.

The "Agora" is the suggestive name of the debating society, which appropriately holds its meetings in Elocution Hall, a place of sternly simple surroundings. At the weekly debate a subject chosen from the current topics of the day is announced after the meeting has begun, and the debaters are then selected by lot. Once a month, also, a carefully prepared debate is given.

The "Beethoven Society" study part songs and chorus singing, and usually give two concerts during the year; and the Glee and Banjo Clubs take no small part in the musical festivities. The "Art Society" and the "Classical Society" hold regular and very interesting meetings.

The oldest of all the organizations is the "Shakspeare Society," which holds its meetings once a month throughout the Winter, and during the warm days of early June presents one of Shakspeare's plays amid surroundings which Nature seems to have especially prepared for this purpose. In the flecking shade of tall trees the audience is seated on gently rising ground, while upon a similar slope on the opposite side of a miniature valley are seen the actors. A green thicket provides an effective background, and a screen built of boughs forms the retiring room. With such environment the forest of Arden seems indeed ideal, and "Midsummer Night's Dream" a fairy creation. The young actors feel the spell of time and place, and the well known play takes on a new freshness, the charm of which is felt by the most austere critic.

Two special festal days occur in the Spring term, "Float Day" and "Tree Day." The former is dedicated to the class crews, and the shores of the lake are thronged with guests as the slender boats glide out into the open, bearing the

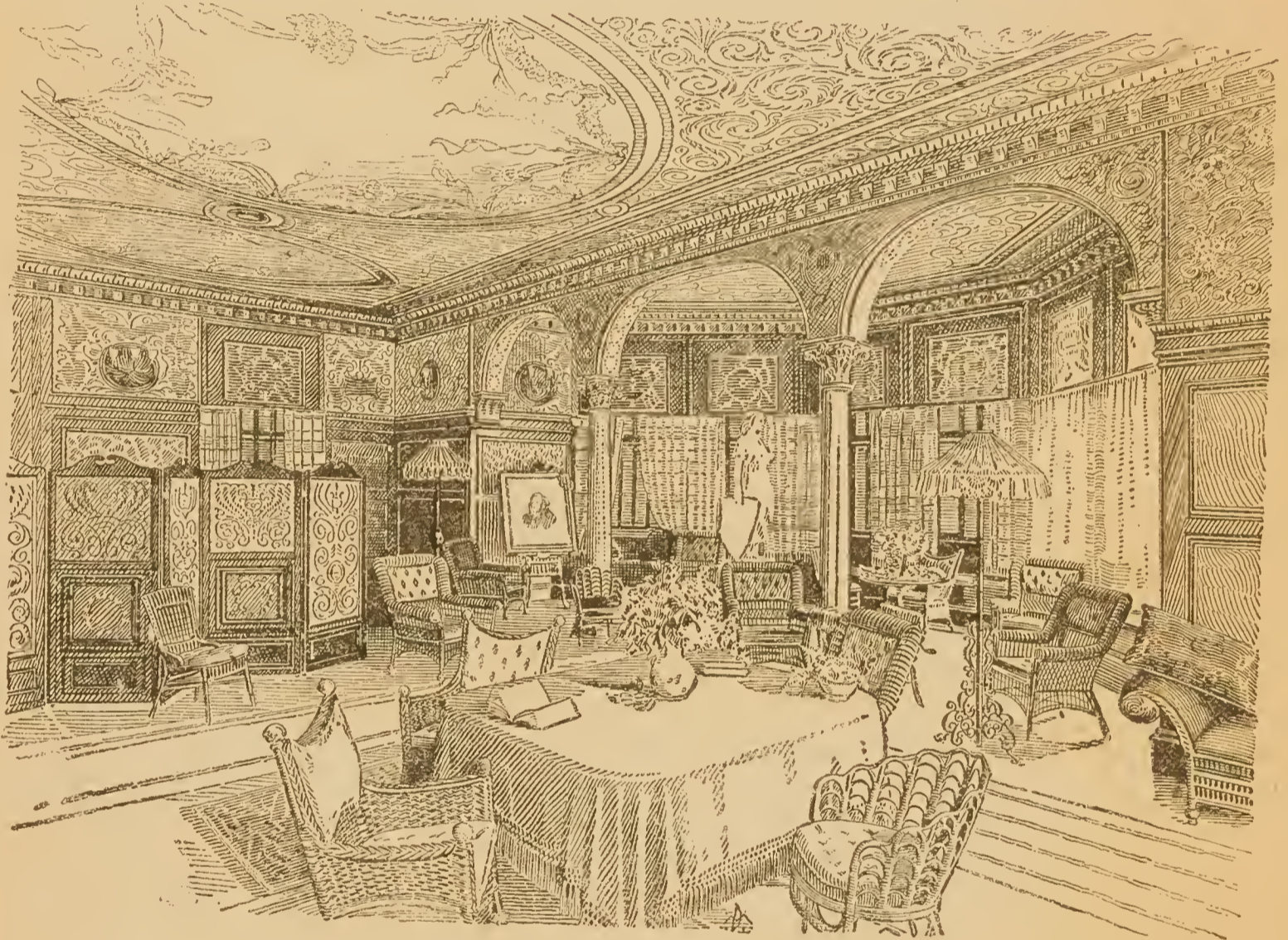
class colors in the costumes of the rowers. As the mellow twilight fades into darkness, the boats come together, and the songs of the different classes float sweetly over the water. After the boats have returned to the shore the evening is given up to an informal reception.

"Tree Day," on the other hand, is kept exclusively for the college classes, although in many ways it is a more attractive festival than the other. Early in the afternoon the classes file out upon the green lawn, the members of each being dressed in some fantastic or picturesque costume and decorated with their class colors. The "Special" students lead the way, followed by the sophomores, juniors and freshmen, and last of all by the seniors clad in their sober black caps and gowns. Each class takes some part in the exercises. The seniors bid a sad farewell to the tree planted three years before; the sophomores present the spade to the freshmen, with much good advice as to digging and planting; the freshmen plant their tree with lofty prophecy as to the way in which it will grow; and the juniors plant ivy about the buildings. The brightest girls are chosen for the parts, and songs written for the occasion are sung by the different classes.

During the Spring term the new board of editors chosen from the junior class begin the work of conducting the *Wellesley Magazine*; and the senior class makes its last contribution to undergraduate interests in *The Legenda*, a publication brought out in June. In June, also, come the examinations, which for the seniors are indeed final. The last class social of the course is held in some hotel in one of the neighboring towns, and the final preparations for commencement week are carefully made.

With the inevitable regrets which are sure to be felt as the four years of work and pleasure come to an end, there are also the keen anticipations and hopes for the future of those who feel that they are going forth well equipped for the larger life of the world. There is stimulus in the very variety of plans that are being formed during these last few weeks. Some of the girls are to be teachers,

#### AFTER FOUR YEARS.



THE FACULTY PARLOR.

and many will find in their own homes ample opportunity for the use of every well trained faculty. Some will go for a Summer of practical study at Wood's Holl before beginning the work of teaching science, and there may be one who can make use of the opportunity offered by the college, and who will spend a year in study at the American School in Athens. A few plan to study medicine, a few more intend to enter the field of journalism, and here and there is one who means to study law. One or two are to spend the coming year in one of the College Settlements or in home missionary work of various kinds, and perhaps there are some who will go directly to the foreign missionary field. A great variety of aims, truly; but every graduate is sure to form a part of the best forces at work in the world to-day.

With commencement week arrive the many friends who are to witness or take part in the final festivities. The president's reception, Baccalaureate Sunday, the commencement concert, the commencement exercises, and the dinner and reception follow one another in quick succession, and all too soon college life is ended. As the senior of yesterday sits down for her first alumnae dinner, she already begins to see the interests and pleasures of college life, its possibilities and its limitations, in the changed perspective of the past; but she knows that the best part of what a college can give will go with her through life and will grow more valuable to her with every passing year.

MARY B. DAMON, '86.



## THE VOICE.—FIRST PAPER.

BY ELEANOR GEORGEN, AUTHOR OF "THE DELSARTE SYSTEM OF PHYSICAL CULTURE."

We now approach a subject which should be deeply interesting to every intelligent human being—namely, the development and cultivation of the voice for speech. Numerous books, scientific and otherwise, have been written upon this theme by distinguished authors, and almost as many different methods of training the organs of speech have been devised. Some of these systems are very theoretical and complicated in ideas, others are plain and sensible, being based upon practical principles, while a few, if strictly and diligently followed, are certain to be decidedly injurious in effect, because they are founded entirely upon theory and do not give a clear understanding of the fundamental laws governing the production of tone.

With care and cultivation the voice may be made really beautiful and attractive, and this result is certainly worth all the pains that may be required to produce it, since charm of speech, whether possessed by man or woman, is a power in social intercourse, in business, and more especially in any form of public life, where the voice is so important a factor in creating and maintaining our influence over mankind. We are involuntarily attracted toward a speaker who has a low, mellow voice and a clear and distinct enunciation, which means a correct use of the vocal organs, a proper utilization of the breath and an accurate utterance of the vowels and consonants as they occur in a word, the result being beautiful, cultivated speech.

Many persons hold the belief that the disagreeable quality so often noticed in the voices of Americans is due to climatic influence, but this is a mistake, as the writer, during a wide experience in teaching, has proved in a number of apparently doubtful cases. Unpleasant voices occur with us simply through carelessness and lack of training, through total disregard of the commonest principles regarding the use of the vocal organs, and through bad habits formed and manners acquired in early childhood. As was mentioned in the course on Physical Culture, many Americans, in their rush through life, do not pay sufficient attention to the physical development of their children, but allow them to assume ungraceful and angular attitudes and to speak in high-pitched, rasping tones without making adequate effort at correction. As a consequence, the voice suffers as well as the physique, since symmetrical bodily development is the only sure foundation for symmetry of voice.

Goethe says, "All art must be preceded by a certain mechanical expertness," and do we not find it so in every art we undertake, whether it be drawing, painting, music, singing or, indeed, anything that requires skill? We must have "mechanical expertness" in all our undertakings; and so in training the voice we must acquire mechanical expertness before we can make the tuneful chords respond to the touch of the will. The first thing to do, therefore, is to cultivate the physique; we must learn to hold the body properly before attempting any sort of vocal exercise. It is, in fact, very unsafe to try to cultivate the voice by using forcible tones, when the chest is not physically prepared for so doing. It may be accepted as a fact that ailments of the heart and lungs (and especially of the former) may and often do originate in injudicious attempts at self-training in speaking and breathing, or in the ignorant enforcement of improper exercises by teachers who do not understand the delicate construction of the human organism. Indeed, the writer fully recognizes the weight of her responsibility in thus presenting to the public her system of training the voice; but she is encouraged to do so by the benefits which have been derived by herself as well as by her pupils from a method that has been evolved from her study under some of the best masters in the art of voice culture, and from her own researches into a subject which has possessed a vital interest and importance because, to pursue her chosen career, it was necessary for her to build up volume of tone, rectify a defective mode of breathing and overcome some mannerisms of speech.

Those who have followed with active interest the lessons in Physical Culture should now be well prepared for the vocal exercises which are to follow, but a word or two of caution is due to those who have not had this preparatory training. Do not attempt voice development without first paying attention to certain forms of physical exercise that will free the chest, strengthen the muscles between the ribs and give the body such a poise that the chest will dominate all the rest of the person. Robust bodily health is necessary to produce a strong, resonant voice, and we must, therefore, begin by cultivating the physique. After the body has found its proper poise, the training of the voice affords an additional stimulus to the general health by regulating the digestive

organs, stimulating the liver to greater activity, increasing the capacity for breathing by giving greater expansion to the chest, and relieving the internal organs from unnatural pressure by keeping the figure in the most desirable attitudes.

We must then consider the correct location of tone, which is a matter of vital importance. The voice comes, either naturally or unnaturally, from one or two of four distinct sources in the human system. It may be produced by direct upward action of the abdominal muscles against the diaphragm (as when we laugh, cough or sneeze), by the diaphragm in connection with the chest or the muscles of the throat, by an action of the chest alone, or by the muscles of the throat. The first of these four methods is the most correct and also the rarest, and will be fully treated farther on.

The voice most commonly used in speaking is formed by the upper chest assisted by the muscles of the throat, to which cause physicians attribute many lung, bronchial and throat troubles. Swollen and ulcerated tonsils are often occasioned by irritation of the vocal tissues, and catarrh is as frequently developed because the nasal cavity leading to the throat is not kept open, or because the soft palate and the muscles in the roof of the mouth are not exercised by a healthful action of the voice. In plain terms, these ailments often proceed wholly from an improper use of the speaking voice, which results first of all from lack of attention in training the body to healthful habits of poise from infancy. When we see a lovely babe, perfectly formed and possessing every attribute necessary to physical maturity, we may well ask why should it grow to angular, ungraceful deformity, as it is only too likely to do if proper attention is not paid to its food, clothing and physical, mental and vocal development.

We are slowly and surely progressing to a period when people will recognize the importance of that physical training which will render men and women strong, graceful, polished and healthy, and this portion of education will be as diligently enforced as that which relates to the improvement of the mental faculties. Does not our present system of education seem about as reasonable as would be the idea of training a child to become a good pianist and then asking it to exhibit its skill on a worn-out instrument that is wholly out of tune? It is too often exactly thus in the development of the young. Every attention is paid to the cultivation of the mind, but the voice, the instrument that should perfectly convey to the world the acquired knowledge and the beauty of thought, is left out of tune and wholly unfitted for its office.

Having strengthened our bodies and located our tones, we must next learn how to breath deeply and correctly, a most important matter that needs very judicious treatment. This result must not be striven for with impatience, but must be brought about gradually and systematically. The lungs must be given time to develop to their fullest expansion, that the lowest air cells, which very likely have never been used to any extent, may be carefully stimulated to healthful action and not forced by violent exercise to possible injury; and certain muscles must be strengthened so that we shall have a full amount of power to control and economize the breath. In fact, the whole body must be taught to breathe, not simply one little, inadequate portion of the upper chest.

While we are gaining these three important points, we must also study the correction of mannerisms of speech—that is, disagreeable ones, which are usually many and various. They may result from a physically unruly tongue through lack of control at the root, from contraction of the muscles of the throat, usually caused by unconscious nervousness, from location of tone in the nasal cavity, from stiff jaws, or from objectionable actions of the lips, commonly called mouthing. Every consonant and vowel has its own practical vocal form, which we, in our uncultivated manner of using our voices, often totally disregard.

Up to this point we will have taken exercises in vocal sounds, physical action and breathing, which should produce in the voice a pure, clear, resonant quality of tone, with freedom from muscular restraint in the chest and throat. Next we will devote ourselves to practice which will give flexibility or elasticity to the tones, that the voice may be agreeable in sound and may retain its purity and resonance in any key or pitch, whether high, low or medium. While we are gaining perfect control of the voice we must also train the lips, teeth and tongue to produce perfect articulation and enunciation, and correct bad habits, such as lisping and stuttering, which, by-the-bye, will almost correct themselves if the voice is properly used and strain is removed from the throat.

Lastly we will learn to read dramatically—that is, in a perfectly natural manner, just as we talk, suiting the voice exactly to the



sentiment conveyed by the words. If we are to read as we talk, however, we must first learn to talk well, correcting all bad habits of speech; then we may endeavor to read in the same manner. Do not conceive the word *dramatically* to mean in this connection *theatrically* or *artificially*, but understand it to signify the manner of expressing sentiments or ideas correctly and with sincerity. When we talk, expressing our own thoughts, we do so *positively*, in a convincing and decisive manner; but when we read, we generally express the sentiments (which are not our own, but simply lie in front of us in the form of poetry or prose) in a negative manner, showing plainly that the thought does not originate with us; and consequently the voice lacks coloring of tone and true quality and naturalness of expression.

A public reader must do more than read ordinarily well, as we understand reading from an academic standpoint. To read well from a truly dramatic point of view, we must feel and act. We do so unconsciously when we talk, and so, if we wish to read as well as we talk, we must at once begin to analyze our speech and notice the coloring we give our words and sentences according to the mood or sentiment governing us. We must also study what actions of the body we employ to enforce or amplify our meaning, and we must compare them with those used by others. We will find them many and varied. Our reading becomes monotonous and uninteresting to ourselves and our listeners because we do not use the proper aids to lend expression and reality to the words with which we are trying to convey thoughts.

## MOTHER AND DAUGHTER.

### CHAPTER IV.—THE MOTHER'S RELATIONS TO HER DAUGHTER'S FRIENDS.

"Hope not to find  
A friend, but what has found a friend in thee;  
All like the purchase, few the price will pay;  
And this makes friends such miraeles below."

—Young's *Night Thoughts*.

With many people, so-called friendships are made and broken every day. Very trifling circumstances lead up to them, and too often things quite as trivial destroy them. Frank, open natures are so easily impressed that they are apt to consider everyone a friend with whom they have any acquaintance. Yet true friendships are very rare. Intimacies may continue for months, possibly for years; but they are not friendships, and they may be interrupted for very slight causes.

In choosing a friend it is well to look upward, that we may find one who will elevate us in thoughts and feelings. So unstable is human nature that a weak person will often draw down to his level a character really much stronger than his own. Powerful minds are frequently susceptible to flattery and servility, as was well exemplified in the case of Dr. Johnson and Boswell. The great man was willing to have his servile friend constantly at his side, although he knew that friend's weakness and must have held him in great contempt, because he would submit to any slight to be near his illustrious patron while gaining material for his great biography.

That book was only possible through the channel of this strange friendship. Macaulay wrote of it: "We are not sure that there is in the whole history of the human intellect so strange a phenomenon as this book. Many of the greatest men that ever lived have written biography. Boswell was one of the smallest men that ever lived, and he has beaten them all. He was, if we are to give any credit to his own account or to the unlimited testimony of all who knew him, a man of the meanest and feeblest intellect. Johnson described him as a fellow who had missed his only chance of immortality by not having been alive when the *Dunciad* was written. Beauclerk used his name as a proverbial expression for a bore. He was the laughing-stock of the whole of that brilliant society which has owed to him the greater part of his fame. He was always laying himself at the feet of some eminent man and begging to be spit upon and trampled upon."

Such was the person who was the friend and for a time the constant companion of one of the most celebrated men of his time. Occasionally, a lesser genius of our day has thought it would be a fine thing to play Johnson to some weaker friend's Boswell, but the combination has never proved a success. Either the friendship of the one was not sincere, or the servility of the other was not sufficiently great.

The wise mother makes herself her daughter's first and greatest friend, and then helps her to choose others. The numerous array of school acquaintances demand consideration. Many of them have been the girl's intimate associates for years, and although they may not be deemed desirable as friends after she has left school, they should not be dropped unceremoniously. She will require considerable tact to terminate the close relationship without unpleasantness, and after she has ceased to regard them as intimates, she must treat them with courtesy whenever she is by chance brought in contact with them. There must be good cause, too, for making any discrimination between them and others. She must not be so unjust as to allow the worldly reasons of wealth and position to have any weight with her. Money never yet bought a friend, although it may procure loyal and faithful service.

The daughter must choose as her feminine friends girls who are

near her own age and can understand her thoughts and feelings; who are honorable, truthful and above petty meanness; who are not given to gossip or malicious speaking; who regard a promise as a sacred obligation; who do not willingly misconstrue the sayings and actions of others, and who are as staunch to a friend in her absence as in her presence. In short, she must make friends of those who are really worthy of her friendship. There are many such noble natures, and if the girl is true to herself, she will easily draw them around her.

These associates will inspire her to make her ideals even higher than they were before, and will assist her to attain them. She will see many things as her friends do and will profit by their experience. She will naturally absorb much of the force and energy of their characters, and the weak places in her own will be strengthened. Association with lofty natures generally produces good results, because the influence of such people is diffusive. The Orient, which has so many wise proverbs and quaint sayings, has given us this sentence from a fable, supposed to have been spoken by some aromatic earth: "I was common clay till roses were planted in me."

But the girl's associates will not all be of her own sex. Young men will not permit this sweet flower to "blush unseen." So charming a girl will attract them, and they will vie with one another in their attentions to her. Even more care, if possible, must be exercised in her choice of masculine friends, and she will need the wise and prudent counsel which the mother's experience fits her to give. The woman is able to look below the surface, while the girl is likely to be governed wholly by outward appearances. The ripeness of wisdom of years is not to be dazzled or deceived by brilliance of speech and suavity of manner, but searches out and examines the deeper feelings of the heart.

The mother's anxiety for her daughter's welfare makes her vision clear and her sensibilities very acute, but she is too just to feel the slightest resentment because suitors are trying to gain her darling's affections. She recalls her own girlhood and remembers how the man who is now her husband won her from the other contestants for her hand. She smiles as she recollects it all, and the memories make her more tender with her daughter and more lenient towards the young men who are attracted to her drawing-room.

So much of the girl's happiness depends upon the mother's relations to her friends. She expects her mother to be kind to them and considerate of their feelings for her sake; and her pride would resent any lack of courtesy to them, even though they might not in every way be entirely pleasing to the mother, who has always been so near to her daughter in all things. And the mother respects this feeling. If there is an objectionable person among the chosen friends, she gently and privately mentions the fact to the girl and urges her to think the matter over carefully. Left to herself, the daughter is likely to see in its true light every objection that her mother has presented, and her own good sense will help her out of the difficulty. If she were forced to give up the companionship, however, there would always be resentment in her heart, and the feeling would soon assume such proportions that she would come to consider herself a martyr and the objectionable friend a much-abused person. The objections would only increase her ardor, until at last her rebellious heart would even whisper of injustice on the part of the mother.

The mother who is experienced in the ways of the world understands the natural course of such matters, and by tact she avoids complications. If she wishes to gain in the highest degree the love and admiration of her daughter and her friends, she enters into their amusements and occupations as far as possible and with a zeal



equal to their own, and she listens to their little confidences with the sympathy of a girl and the wisdom of a woman capable of advising. She does not raise her hands in horror at their youthful escapades; but if they have been imprudent, she calmly and gently tells them so and pleasantly but emphatically gives them a rule of conduct for the future.

American girls have always been so independent and, withal, so honest, that it is only within the last few years, since there has been more extensive travel abroad and foreign ways and ideas have been introduced into our country, that American mothers have awakened to the necessity of chaperons for their youthful daughters. No higher compliment can be paid to the young men and maidens of a nation, than the freedom with which our young folks are permitted to associate; and the best of it is that they have, with comparatively few exceptions, shown themselves worthy of this freedom.

Among many other things, some good and some bad, returning tourists have brought back the idea of chaperonage; and in some cases it has been followed in a manner to excite only ridicule. One woman living in a large American city lately came home from a trip abroad with her daughter, who had been in society for at least five seasons. She gave a grand party, at which the daughter made what was claimed to be her *début*; and afterward the mother only allowed her to receive attentions from gentlemen in the presence of a chaperon.

The pros and cons of the chaperon question are far too numerous to be gone over here; but while there are many points in favor of such a supervision, a proud-spirited, honorable girl who has always enjoyed the fullest personal liberty rather resents the idea of being constantly watched as if she were not to be trusted. It does seem that a girl brought up under the watchful eye of a wise mother should be capable of fully regulating her own conduct; but the point is one which the two must settle between themselves, and the decision arrived at will largely depend upon the indepen-

dence of the mother or her more or less abject desire to follow fashions set by other people. The innovation, like a great many others, will be tested by a certain proportion of mothers, some of whom will accept it, while others will reject it; but it will very likely be left untried by the great majority of women.

The mother will discuss this and many other questions in her talks with her daughter and her friends, and she will draw out the opinions of these fresh, vigorous minds on every subject introduced. The young folks will, perhaps, read many books together and criticize them. They will probably take sides in the arguments, which will often be keen and eager; but the wise mother will let them all express their opinions before she gives hers, and she will try to strengthen their weak points with her riper wisdom and understanding of the world. The association of youth and age will bring permanent benefit to both, for each will draw something from the reserve force of the other.

It is not to be expected that the mother will give all her time to her daughters and her friends, for her duty to her husband and her home preclude such a course; but this line of thought is for her guidance when she does devote attention to the young people from a sense of duty if not of pleasure. A German philosopher once said, "The two most beautiful things in the universe are the starry heavens and the sentiment of duty in the human soul." The true mother, who has given many years of her life to her daughter, will never shirk any duty where the latter is concerned. She has long ago learned to suppress her feelings when they interfere with the girl's happiness; but while doing this, she does not make a slave of herself, being wise enough to know that unless children are taught to make little sacrifices for their mother's comfort and pleasure, they will hardly yield her that deep love and cheerful respect which alone can repay her for all that she has borne for their sakes. Friends they may have by the score, but she must be their Lady Paramount.

MAUDE C. MURRAY.

## HOW TO BE WELL AND LIVE LONG.

FIFTH PAPER.—BATHING.

With due deference to the opinions of those who think differently, be it declared and insisted upon that the purification of the body is the most important object of bathing. Unfortunately absolute cleanliness is not the principal aim of a large proportion of those who give themselves a daily cold tubbing or showering, and certainly they do not thus attain to that condition. They hope in this way to stir their circulation into vigor and to enlarge their muscles; but if they were acquainted with the real needs of their bodies, or, knowing them, would treat that knowledge as of vital importance, as it really is, they would attend first to removing impurities from the pores of their skin, which can, of course, only be done by using warm, soft water and good soap, although the rubbing and natural perspiration which usually succeed a cold bath are very beneficial. A perfect cleansing of the body, the covering of which is pierced by millions of minute orifices for the exudation of useless and impure matter, should, therefore, be the first and principal object of the bather, after which stirring the blood and strengthening the muscles may be more easily accomplished.

Delicate persons cannot safely indulge in cold baths, because they have not sufficient reactive vitality. Sharp and extreme lowerings of the body's temperature make a great demand upon the strength, although not a few people, with a mistaken faith in the ultimate benefits of cold showerings and douchings, are able to persist in them for a very long time before experiencing the physical collapse which is their inevitable consequence. A distinguished authority on hygienic matters says: "Business men, eager to get on, work too early and too late and continue for years in vigorous health; but such habits are sure to bring a premature break-down. Precisely the same thing happens when one persists in a daily morning cold bath. The number of months or years that any person can continue this practice depends upon his constitutional vigor and amount of vital force in reserve."

After the body has been thoroughly washed with warm water and pure soap and has been vigorously rubbed with the unsoaped palms of the hands until no more exudations from the skin are removable, a quick application of cold water by means of a sponge or a shower bath will be a tonic if the room is properly warm. This cold touch (and it should be only a touch) will bring the blood to the surface and thus be distinctly beneficial. Placing the lower limbs in heated water and at the same time wetting all the rest of the body prevents a strain upon the heart, which is sometimes un-

comfortably felt by persons who are fully immersed in warm water.

The famous German physician who has so often rescued Prince Bismarck from deadly perils, and who, if his great patron were not so disobedient, would be able to keep him in equable good health, orders his patients to take a hot leg bath to the tops of the knees one morning, and a hot arm bath to the shoulders the next, alternating thus daily; and he also advises them to quickly and thoroughly wash the remainder of the person every morning, and then to take pleasant exercise and eat a light breakfast of foods that are suited to the individual's digestive aptitudes. The limbs should be vigorously rubbed after these partial immersions, preferably by the bather himself, because the necessary activity is of decided advantage. This process opens and purifies the pores, and at the same time produces invaluable results in the system that can otherwise only be attained by labor in the open air, which is denied to persons whose occupations keep them physically inactive. Anyone who has taken a Turkish bath, or who has remained in hot water for from ten to twenty minutes and then rubbed the flesh briskly with the hands, knows what is meant by this advice. The effete matter which may thus be removed from a person of average size weighs from one pound to two pounds and a half, as may be proved by weighing the body before and after the bath. In this way may the perfection of cleanliness be attained.

Cold hands and feet may usually be made comfortable by a morning bath in warm water, immediately followed by a quick douche of cold water and a rapid and thorough drying of the body. The warm bath greatly increases the heat of the body, and the surface chill is sure to produce prompt action of the skin, while a cold morning bath would diminish the natural warmth, which is already too low, and would thus make the extremities colder than they were before. Red hands may be concealed by gloves, but a red nose is always in evidence and is very often one of the results of an imperfect circulation. When due to this cause, the inflamed appearance may be more readily overcome by the mode of bathing here recommended than by any other process now in use.

Of course, persons who follow active occupations that induce almost constant perspiration only need a quick wash and a vigorous rubbing with a rough towel to properly cleanse their flesh and set all the functions that depend upon the skin and its system of pores in healthful operation. If it is impossible, for some constitutional reason, to indulge in a cold douche after a warm bath, the latter



should be taken just before going to bed; but when the douche is found to be beneficial or, at least, not injurious, the warm bath may always occur in the morning. Warm baths have been advised for insomnia by excellent medical authorities, but this recommendation, like a great many others, should only be followed after personal experience has proved it to be judicious.

If cold water produces a chilly sensation and causes a purplish hue to appear about the lips, avoid it, because these are danger signals, and may be the heralds of illness or even of death if not regarded. There is danger of a congestive chill when the lips turn blue in a cold bath, or else there is a weakness of the heart that is emphasized by the needless lowering of the temperature. Cold baths have lately been found of great remedial value in cases of typhoid and other fevers, and logically; but they should only be given for such purposes under intelligent medical supervision.

Very warm baths are weakening when habitually indulged in; but an occasional one may be beneficial to ward off an approaching cold or for some other rational purpose, and should be followed by a "rub-down" with alcohol or by a period of sleep under ample covering.

It is the safest plan to medicate the bath, because all unfiltered water is liable to contain impurities that are injurious to the health, and many physicians assert that impure water is more easily deleterious when applied to the outer surface of the body than it is when subjected to the digestive processes of the stomach. If it is necessary to bathe in suspected or unknown water, add a little sal soda or borax or, better still, a little ammonia to the bath. For water of ordinary quality two table-spoonfuls of ammonia, one of borax or a tea-spoonful of sal soda will be sufficient to neutralize all injurious properties. Every bathroom should be kept supplied with one or all of these preparations, and it is well to use them regularly.

There are very many excellent soaps, but that variety which is most approved in a particular community is usually the best for that locality, because those who habitually use it have discovered its adaptability to the hardness or softness of the water. A person whose skin is delicate and easily irritated should use a soap that contains very little alkali in proportion to the quantity of oil. It is safe to say that soaps made of vegetable grease, such as cocoanut, cotton-seed, palm or olive oil, are on the whole safer than those that contain animal fat.

Many people avoid all scented soaps in the belief or suspicion that unpleasant qualities are concealed by the addition of the perfumes; and others reject them because they consider purity more desirable than the most exquisite of artificial odors, for which reason they also regard with disfavor the use of scents in the bath or upon the skin. White or green Castile soap is always reliable when genuine. The latter, which is the only colored soap that can be safely recommended, receives its peculiar tint from the natural hue of the oil that is used in its manufacture.

Elderly persons should take shorter baths than more youthful ones, and each individual should be careful to bathe in the manner that is most in harmony with his desires, his habitual activities and his general or temporary circumstances; for any process that is at variance with one's condition lessens the vitality, and when the latter, owing to the advancing years, is on the wane, everything should be avoided that will tend to hasten its depletion. Plunge and shower baths should not be taken in cold weather unless the room is properly heated. Everyone who has felt the benefits of hot fomentation with water during pain, inflammation or congestion, knows or can imagine the injury possible and even probable to those who bathe themselves with warm water in a chilled atmosphere.

Water was intended as a good friend, an efficacious restorative, a quick remedy, and a tranquillizer and comforter of disordered nerves, but if it is to fulfil all these missions, its condition and the methods of applying it must be intelligently considered. Even dumb animals know the virtues of water, being taught by that unerring instinct which so often guides them better than man's reason does him, in spite of his egotism. Beasts that are suffering traumatic fever—that is, fever caused by wounds—treat themselves systematically and regularly to cold-water plunges whenever they are able to do so, and they recover more quickly than human beings under similar conditions. A dog that has been bitten by a viper at once seeks water, and if he can find it and is allowed free use of it, he

takes several plunges a day until the poison is entirely eliminated.

Sea-bathing is a delight and refreshment to many and a real benefit to some, but it is a pleasure that is by no means to be universally enjoyed. No one to whom a salt atmosphere is unfamiliar should at once indulge in a sea-bath. After the salt air has been taken into the lungs for several days, a brief bath may be essayed, and should be followed by a speedy drying. If a sense of warmth comes quickly after the plunge, there can be little doubt that it is beneficial; but a feeling of chilliness and the appearance of a blue tinge upon the lips should warn the bather to leave the brine at once as an element that is unfriendly to his constitution or to his temporary condition, no matter how invigorating it may be to his companions. Beyond this a law of general application cannot be laid down for sea-bathing, any more than for eating, sleeping or the practice of athletics. Every individual must test himself and abide by his own discoveries.

Nature has given at least one command to every civilized man, and neither in safety nor in decency can he disobey or evade it. That command is, "Be clean." Savages are able to survive without washing, but they have vitalizing air baths, and many other aids to health that pampered man has not. Sometimes water is not obtainable, and a dry rubbing is all one can achieve, but this effort at purification is by no means useless. A crash towel, moistened if possible, is capable of doing much to promote a perfect circulation of the blood and remove those exudations from the pores that would be mischievous and offensive if left upon the surface of the body. Flannel is better or, at least, more agreeable than crash, and is equally effective upon most cuticles.

An excellent substitute for sea-bathing may be secured by soaking a piece of flannel in water that has been abundantly infused with sea salt, drying it thoroughly, and using it for a vigorous and general daily rubbing. This dry bath following a warm one often suits those who are injured by the chill of sea water, and is an admirable remedy for general weakness. It is also a friend in places where water is scarce or of very inferior quality.

Baths of perfectly sweet olive oil, almond oil or, perhaps, cocoa butter, rubbed into the pores of the skin after the latter has been thoroughly cleansed, have saved many a life that was going out for lack of the power to assimilate food or during some exigency when nourishment could not be given in any other way. These are pathetic substitutes for wholesome and abundant baths of pure water, and they are never resorted to except in times of serious need; but at such critical moments they have not infrequently served as immeasurable blessings, and should be kept in mind as among those remedies for emaciation and weakness that need seldom be beyond the reach of willing hands. The two concluding words of the last sentence are important, because an oil bath can only be made effective by a vigorous use of the palms of the attendant's hands, the patient being too feeble to apply it himself.

Not a few cases of spinal distress, headache, irritability of the of the nerves, and inability to sleep have been mitigated and even cured by a very simple use of warm and cold water. First a gentle stream of water as hot as it can be borne is turned down the back, and then a sponge filled with cold water is immediately drawn slowly down over the same course. This is done at bed-time, and may be easily accomplished if the patient sits upon the edge of a bath-tub, with a garment thrown over the front of the body so that the only part exposed is the center of the back, which is over the tub. A quick rubbing and drying with a towel, hard or soft, according to taste or habit, completes this most beneficial application of water for sufferers from disturbed nervous systems.

Very oily skins require a more frequent and generous use of soap than dry ones, but in every case all soap should be rinsed off with care. It is well to rub a dry skin once a week with a little almond or other fine, sweet oil, as such softening keeps the porous surface in working order.

Always maintain absolute purity of the body, and do it by whatever method is in sympathy with the circulation of your blood and your own physical idiosyncrasies, for there are few of us who have not the latter by one manifestation or another. Take the habits of no other individual as an exact formula for yourself, unless they fit perfectly into your peculiar conditions and needs. It is the pace of another not like our own that kills. Follow your own methods, especially in bathing; but be sure to bathe.

A. B. L.

**TO HOUSEKEEPERS.**—Before beginning the season's canning, pickling and preserving be sure to obtain the new and enlarged edition of our pamphlet, "Canning and Preserving," which is the most complete work of the kind published. In the canning department special attention has been given to the canning of vegetables, including corn, peas, beans, asparagus, etc.; and the methods described are the latest and best known. All kinds of preserving are considered, and numerous new subjects have been introduced, such as fruit butters, brandied fruits, conserved fruits, syrups, spiced fruits,

dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.

**THE BUTTON-HOLE CUTTER.**—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. The new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.



## STYLISH WRAPS FOR SUMMER.



FIGURE NO. 1 WF.

present style was evolved; but whether these fronts appear or not, the flaring tendency and the flute-like folds are always in evidence.

As a matter of course, only very light-textured fabrics are favored for the development of these modish top-garments. Laces and lace nets are frequently selected, the former being usually made up over silks or satins, while the latter are used alone or over foundations, according to fancy. The Brussels, la Tosca and Russian varieties are in greatest demand among the nets. Figured Brussels net is exceptionally handsome, partaking of the nature of lace, although it is made without an edge finish. The bourdon weave is the most popular of the laces.

The numerous sorts of moiré are universally admired and are really



FIGURE NO. 2 WF.

Bengaline is often though not exclusively selected for mourning. the most sumptuous fabrics for warm-weather wraps. Moiré Français has watered stripes of various widths, and moiré façonné presents the regulation waves, and also woven figures, which may be spots, flowers, leaves or conventional devices. Moiré antique is marked with waves that are simple in some instances and fantastic in others. Thus, in one variety of this beautiful watered silk the waves convey an impression of ivy leaves, in another they form large arabesques (whence the name, arabesque moiré), and in a third they suggest the circles that form upon the surface of a placid pool after a pebble has been dropped into it. All moiré used for outside garments is thirty-two inches in width.

Bengaline is often though not exclusively selected for mourning.

An especially artistic garment is the Summer wrap. It is short enough to be jaunty and youthful, ample enough at the top to give the breadth across the shoulders which continues to receive Fashion's decided approval, and dressy enough to satisfy the most fastidious taste. The wrap, therefore, with its various artistic attributes, will be a general favorite throughout the season, for even at Midsummer there will be cool days and evenings when a little extra protection will be essential to comfort.

The most pronounced characteristics of the latest wraps are their brevity, and the undulations which result naturally from their shaping. Some are rendered picturesque by long, stole-like fronts that suggest the original wrap from which the



FIGURE NO. 3 WF.

the most sumptuous fabrics for warm-weather wraps. Moiré Français has watered stripes of various widths, and moiré façonné presents the regulation waves, and also woven figures, which may be spots, flowers, leaves or conventional devices. Moiré antique is marked with waves that are simple in some instances and fantastic in others. Thus, in one variety of this beautiful watered silk the waves convey an impression of ivy leaves, in another they form large arabesques (whence the name, arabesque moiré), and in a third they suggest the circles that form upon the surface of a placid pool after a pebble has been dropped into it. All moiré used for outside garments is thirty-two inches in width.

*Peau de soie*, satin *damas* (which is in reality brocaded satin) and *poult de soie* are well liked for the smart eapes, and satin is also seen, although it has a very meagre following.

Wool wraps are fashioned from lady's-eloth and serge, and also from *erépon*, which is new for the purpose, but has been very well received.

The only trimmings applied upon seasonable wraps are Margot, point de Gène, Renaissance and point de France laces in Vandyked and straight edgings and in insertions, platings of Brussels net and chiffon, spangled and beaded net ruffings, moiré and satin ribbons and spangle and bead passementeries; but these choicé decorations will be found ample to produce the most elaborate and artistic effects. Black is very generally preferred in both materials and garnitures, but cream or *éru* laces are still seen on black textiles. A number of charming styles for Summer wraps are herewith presented.

One of the dressiest top-garments introduced this season is pictured at figure No. 1 WF. Its design is of a dual nature, the body portion being a jacket, while the eaps that take the place of sleeves suggest a wrap. Moiré antique and Margot lace were associated in the making, which was accomplished by the aid of pattern No. 7000, price 1s. 3d. or 30 cents. The jacket is

adjusted as snugly as a bodice and flares in volutes below the line of the waist. The sleeve eaps are of lace, and are arranged to hang full to the elbows by gathers at the top. Over the lace eaps are disposed moiré shoulder-pieces that stand out above the soft folds of lace in waved folds. The shoulder pieces are lined with *réséda* silk, and the free edge of each is followed by a row of spangled galloon. Above the standing collar is disposed a ruching of narrow Margot lace that is very improving to the face, and over the closing from the neck falls a bow of very wide moiré ribbon trimmed at the ends with deep lace frills. The loops of the bow are short and well spread and the ends very long, to accord with the prevailing fancy. All-black figured taffeta, *poult de soie* or satin *damas* could be

united with bourdon lace or figured Brussels net in a wrap of this kind, with pleasing results. The toque is of white Neapolitan straw, with a trimming of black quills and ribbon and small yellow blossoms.

Black *poult de soie* is the material represented in the eape seen at figure No. 2 WF. The garment includes two circular cape-sections of unequal depth. The lower one is attached to a shallow yoke, which is concealed by the upper one; and both sections fall in gently undulating folds. Butter-colored point Venise lace is applied along all the free edges of the eape, and at the neck is a standing collar overlaid with a feather ruching, which may be omitted if not comfortable. Moiré in any of the fashionable varieties could be similarly made up, with a tasteful decoration of black lace. The eape was

cut by pattern No. 6746, price 10d. or 20 cents. The small hat is adorned with butter-colored lace and black feathers.

A stylish eape-wrap is illustrated at figure No. 3 WF made of black moiré Français. The mode includes a eape and peplum, the latter being a novel feature in garments of this character. The eape falls in volutes from a round yoke that is trimmed with three rows of *éru* lace insertion, and a shaped Bertha droops from the yoke in flutes and is effectively garnitured with two rows of insertion. The peplum extends a considerable distance below the hips and is joined to a belt, and its circular shaping causes it to hang in tubular folds.



FIGURE NO. 5 WF.



At the neck is a Medici collar that flares widely and is trimmed with lace, and at the bust is disposed a bow of satin ribbon. The pep- lum may be omitted, if not deemed becoming. Satin *damas* would develop the mode very stylishly, with jet spangle galloon for gar- niture. The wrap was shaped according to pattern No. 6919, which costs 1s. or 25 cents. The dark straw hat is trimmed with moiré ribbon and flowers.

The salient features of the cape and the wrap are incorporated in a very stylish cape, the design for which was furnished by pattern No. 6913, price 10d. or 20 cents. The materials combined in the making are black crépon and black moiré façonné. The cape has a round yoke at the back and vest fronts of moiré. Two circular crépon eape-sections of unequal depth fall in flute folds all round, the lower one extend- ing to within a short distance of the waist-line. The revers are of moiré, and each is cut in onc piece with a long, oddly shaped tab that is broadest at the bottom. The neck is finished with a Medici collar cut from moiré, and scale spangle outlining follows the edges of the collar, cape sections, revers and tabs,



with stylish effect. The entire cape could be cut from moiré or any silken wrap fabric, and spangle trimming could be elaborately applied to the yoke, vest and collar.

The jaunty double cape pictured at figure No. 4 W F was cut from black satin by pattern No. 6837, which costs 1s. or 25 cents. The eape sections are of unequal depth and are cut circular to fall in the rolling folds now so decidedly in vogue; they pre- sent points at the center of the front, and each is decorated at the lower edge with jet passementerie. A deep, pointed collar falls quaintly over the cape, its outline being accentuated by an insertion of é cru lace. A Medici collar with flaring ends finishes the neck, and between its ends is arranged a fall of é cru lace, which exerts a desirably softening influ- ence on the face. The collars could be made of moiré and the balance of the garment of crépon, and jet passementerie and ribbon could be used for trim- ming, with a bow of moiré at the throat. The hat is decorated with moiré ribbon and flowers.

Decidedly dressy is the wrap pictur- ed at figure No. 5 W F made of black point de Gène lace and black Si- cilienne. The fronts form long, narrow tabs, which end at the knee and join the back on the shoul- ders. Be- tween the fronts and back are gathered lace sides, each

of which is overhung by a lace cap. A yoke decoration of jet is applied to the upper parts of the fronts, and is edged with a fall of narrow lace that intensifies the yoke effect. At the neck is a Me- dici collar, which, like all the free edges of the fronts, is trimmed with bead outline gimp. If desired, a moiré bow could simply fall from the throat over the closing.

An exceedingly attractive combination is effected in the cape shown at figure No. 6 W F with black Sicilienne and é cru net-top point de Gène lace. The upper portion of the garment is a deep yoke, from which depends a cape portion that is arranged in a series of box-plaits, between which it is shaped in points. The fronts open over stole-like tabs, which are widest at the bottom and extend considerably below the knee. A Bertha of lace falls over the cape from the yoke and is caught up stylishly on the shoulders. Jet passementerie heads the lace and trims the cape above an edging of narrow lace applied near the edges. The tabs are trimmed at all their edges with passementerie, and from the ends fall frills of lace. A row of passementerie is arranged just below a fluffy fraise collar that completes the neck. The style could be developed with equal success in black moiré antique and black spangled net, the lat- ter being used for the Bertha frill; the yoke could be studded with spangles, and spangled net



FIGURE NO. 9 W F.

could fall from the tabs. The design is embodied in pattern No. 6897, which costs 1s. or 25 cents. The hat is a pretty rough straw trimmed with flowers, and an Alsa- tian bow of ribbon caught with a fancy buckle at the center.

Figure No. 7 W F portrays an excep- tionally charming cape made of black moiré and spangled lace demi-flouncing. The round yoke is of moiré, and is ex- tended in front to form long tabs that are cut to shape inverted V's at the bottom. A cape section of lace falls full from the yoke, from which also hangs a ripple ruffle that is headed by a narrow, fluted frill of spangled moiré. Spangle trimming fol- lows the lower edge of the frill and all the free edges of the ripple ruffle, and also of the tabs, which are further ornamented with fringe at the lower ends. Fringe also falls from the frill between the ends of the ruffle, and over the ends of the standing collar is arranged a cravate bow of moiré. The yoke and tabs could be made of *poult*

*de scie*, and the cape sec- tion of Rus- sian net trim- med with al- ternate rows of spangle galloon and narrow black moiré ribbon. Pattern No. 6950, price cents, was construction. hat is artisti- med with and flowers. 8 W F de- gant double may accom- plainest silk gown. The made up in de Gène lace taffeta. From



FIGURE NO. 7 W F.

10d. or 20 used in the The jaunty cally trim- lace, ribbon Figure No. eape that pany the or woollen cape is shown net-top point and black

a silk yoke depends a frill of lace that reaches but a trifle below the bust; and over the yoke and partially over the frill another lace ruffle falls from a standing collar. The collar is trimmed with a frill of satin, and its ends are closed beneath a bow of satin ribbon having short, spread loops, and ends that flutter below the eape. The same mode of development could be followed with plain, large-meshed Brussels



FIGURE NO. 6 W F.



FIGURE NO. 8 W F.

The fronts and back could be cut from *peau de soie* and the sides from Brussels net trimmed with rows of grosgrain ribbon or with alternate rows of very narrow straight and waved mohair braid, which is now very largely used for trimming wraps of net. Pat- tern No. 6892, price 1s. or 25 cents, was used in making the wrap. The crownless bonnet is trimmed with ribbon and flowers.



net, edged and decorated above the edges with narrow moiré or satin ribbon or spangle outline gimp. Pattern No. 6995, price 10d. or 20 cents, was used for the garment. The hat is a stylish shape in rough straw trimmed with black satin ribbon and violets.

At figure No. 9 W F is illustrated a dainty wrap developed in figured Brussels net over black satin, in conjunction with black Margot lace. A yoke that forms the upper part of the wrap is extended in a Medici collar, and both the collar and yoke are studded with spangles. From the yoke fall a short, pointed back, and long tab fronts that are shirred at the waist-line and tacked to narrow stays. Between the back and fronts are gathered lace bretelles which fall in cape fashion over the shoulders. A full Bertha-frill of narrow lace flows from the yoke, and along the side edges of the yoke narrow lace is disposed in cascades and is continued in a frill across the ends of the tabs. A ribbon belt starts from the back and is brought forward and tied over the tabs in a pretty bow at the left side. price 10d. or 20 cents, was used in the making.



FIGURE No. 10 WF.

Pattern No. 6792, lined with colored lining if it is pleasing to the taste. The small hat is still the most popular among the colored linings.

trimmed with ribbon, jet and an aigrette. Black satin and moiré are stylishly associated in the cape at figure No. 10 W F. The cape is circular and hangs all round in waved folds, being attached to a shallow, fitted yoke and extending considerably below the waist-line. Two moiré cape-collars of unequal depth conceal the yoke and display graceful undulating folds. At the neck is a Medici collar of moiré; it is stylishly high and has flaring ends, and its free edges and also those of the cape collars are followed by black feather trimming, while upturned Vandykes of Russian lace decorate the lower edge of the cape. The cape could be cut from arabesque moiré and the cape collars covered with bourdon lace, and the Medici collar could match the cape. The pattern is No. 6776, price 1s. or 25 cents. The small hat is turned up abruptly at the front and trimmed with feathers and ribbon.

Thin black silk lining is largely used for silk wraps, although there is no objection to a colored lining if it is pleasing to the taste. The glacé taffetas are still the most popular among the colored linings.

## LESSONS IN CUTTING FROM BORDERED GOODS.

TURNING CORNERS IN EMBROIDERY, ETC.

In cutting garments from bordered or embroidered goods, careful planning is often quite as necessary as in the other materials to secure effective and pleasing results. A popular method of cutting

are such that, by the exercise of judgment and good taste, a cutter will be enabled to apply the principle that is there explained in cutting out of any similar goods and obtain very satisfactory results

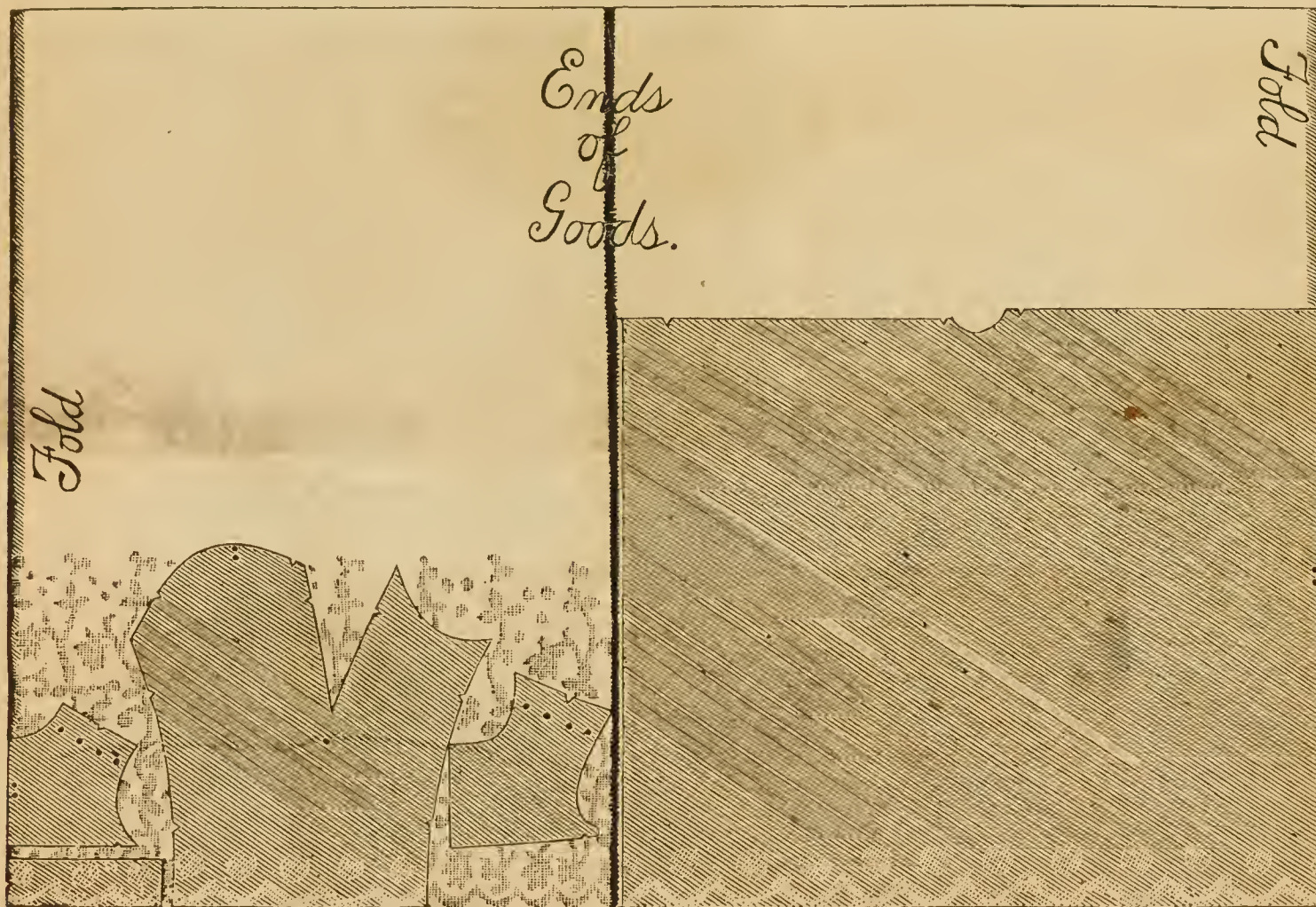


FIGURE No. 1.

such goods, the principle of which may be applied in most cases, is fully demonstrated by figure No. 1, which shows how to arrange patterns for a child's garment so that a finished edge will come at the bottom of the skirt, at the upper edge of the collar and at the wrists. No general rule can be given for cutting such goods. The planning must become an individual matter, governed to a great extent by personal taste; but the suggestions offered at figure No. 1

When embroidery—usually termed Hamburg edging or flouncing—is used in making or decorating a garment, it is often desirable to have the scalloped, pointed or finished edge of the embroidery extend along the ends of sections which are formed of the embroidery. It is also well to know just how to plan in order to have the pattern of the embroidery match nicely in the seams, and the points of the sections, whether sharp or the reverse, show a careful



adjustment of the design with a view to a good effect. The latter result may be clearly observed at figure No. 4, and also at figure No. 7.



FIGURE No. 2.

Where the strip of embroidery is narrow or has but little of its own fabric above the design it is better to

respond with the one having the dots shown at figure No. 2. Now measure it from one end of the embroidery, a trifle more than the width of the strip, to a point where two scollops join. Lay the paper strip on the embroidery, placing the point at the end of the fold at the point of the embroidery just decided upon, with the reversed end and straight edge of the strip running in exact line with the inner points of the scollops nearly to the end, and mark along the fold. This mark is the one shown at the left section of figure No. 3. Now turn the strip over, again placing the long, straight edge and reversed end even with the inner points of the scollops at the right, and the point at the end of the fold exactly at the same

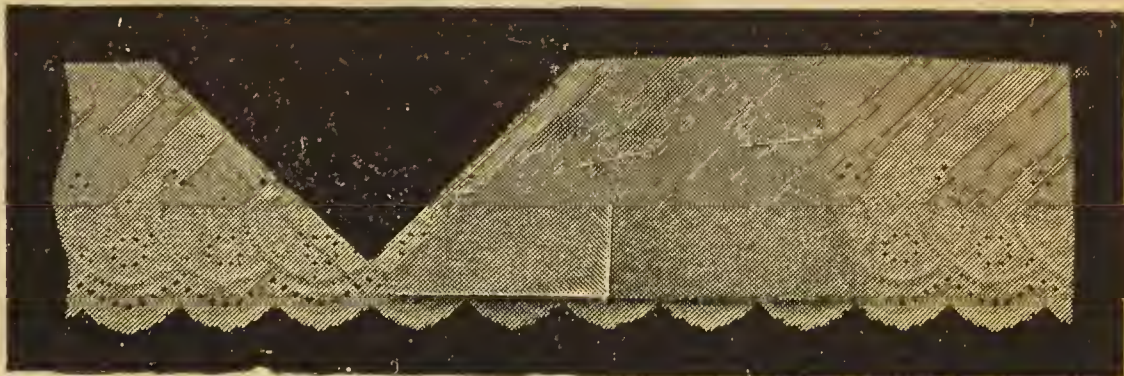


FIGURE No. 3.

have a corner seam extend entirely across or through both the embroidered and plain parts of the strip, as in figure No. 4. This seam is advisable where sections are to be bordered with a scantily gathered ruffle of the embroidery, and the gathering which ordinarily comes at corners is not desired. In wide edging or flouncing that is embroidered but a small portion of its width the corner seam should extend through the embroidery only, while the end seams, in short sections especially, should be so planned that they will run as closely as possible to the inner edge of the embroidery, as may also be seen at figure No. 7. In a long section, however, the end or corner seams may be carried through the embroidery and its plain fabric, the same as in figure No. 4.

place where it was first placed; and again mark along the fold. The position of this strip as just described is illustrated in the right section of figure No. 3. Now add one-fourth of an inch for seaming from the lines marked, as illustrated at figure No. 3. These lines indicate the exact lines for sewing, and the goods need not be cut away as illustrated, if the maker prefers to leave all the goods underneath, which, however, will very seldom be done.

To make a corner like the one shown at the left of figure No. 7. decide first just where the seam shall run which is to join the

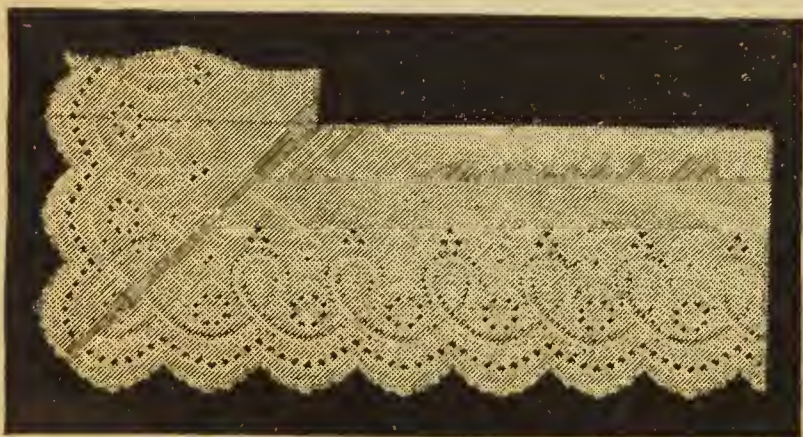


FIGURE No. 4.

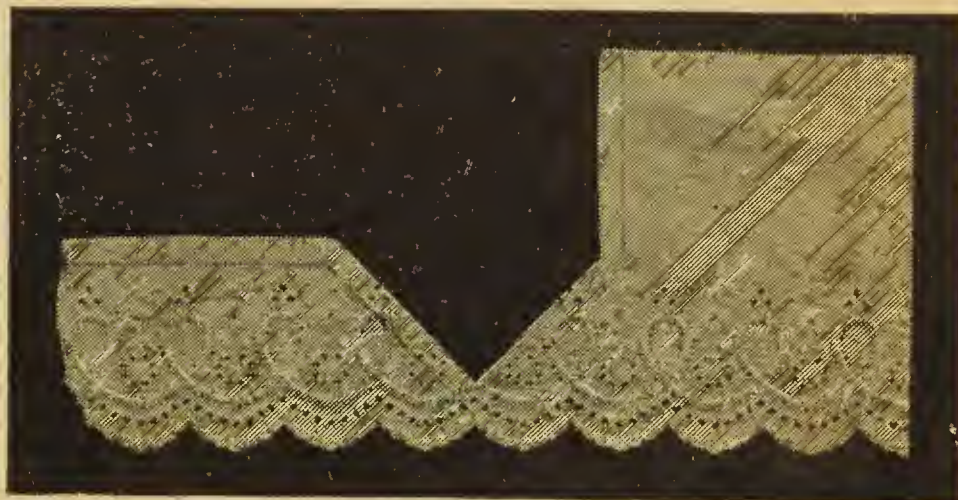


FIGURE No. 5.

broiery that will produce the best effect both at the corner or corners to be formed as well as in the seam or seams that must be made. This can be done by folding the embroidery in various portions of it until the point that seems the best suited to the requirements of the case is found.

Then proceed as follows: To make a corner as seen at figure No. 4 (a square-end corner), take a strip of paper straight at one edge and nearly as wide as the embroidery; square one end, which may be done by folding the strip crosswise, bringing the two parts of the straight edge together, cut the strip across at the fold and bring the end thus formed even with the straight edge, being careful that the fold runs exactly to the corner. This fold will corre-

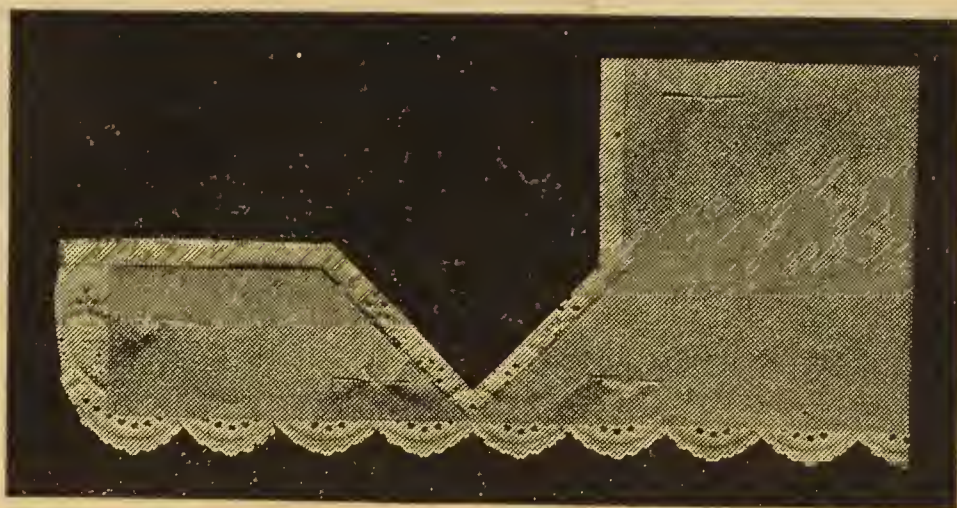


FIGURE No. 6.

embroidered portion to the end of the plain portion of the flouncing; then measure from the inner points of the scollops to the line for the seam. Square and fold the strip of paper as described just above, open out the strip and measure from the end the exact distance from the inner points of the scollops to the seam line. This line will be the same as shown by the crossed line at figure No. 2. Now fold the strip along this line and lay it on the flouncing to make sure that the width is just the

same as in the embroidery. Then cut the strip along this crossed line to the dotted line and along the dotted line to the corner. Place the smaller section on the flouncing, with the point at the selected inner point between two scollops and the edge which was



the end of the strip in exact line with the inner points of the scallops nearly to the end of the embroidery, as shown in the left section of figure No. 5, and mark along the edges made by cutting along the folds. Then place the larger section on the flouncing, with the point exactly meeting the point of the smaller section, and the edge in exact line with the inner points of the scallops, and mark along the edges formed by cutting along the folds; add one-fourth of an inch from these lines for seam allowance. The edges formed by cutting along the folds represent the exact sewing lines of the seam. Figure No. 6 represents this same section cut out and the pattern removed and ready for sewing. The right end of figure No. 7 shows this same embroidery finished at an acute angle. The method of shaping for an acute or obtuse angle is the same as for the right angle described, except that instead of squaring the end of the strip of paper the end is shaped at any angle desired. After the ends

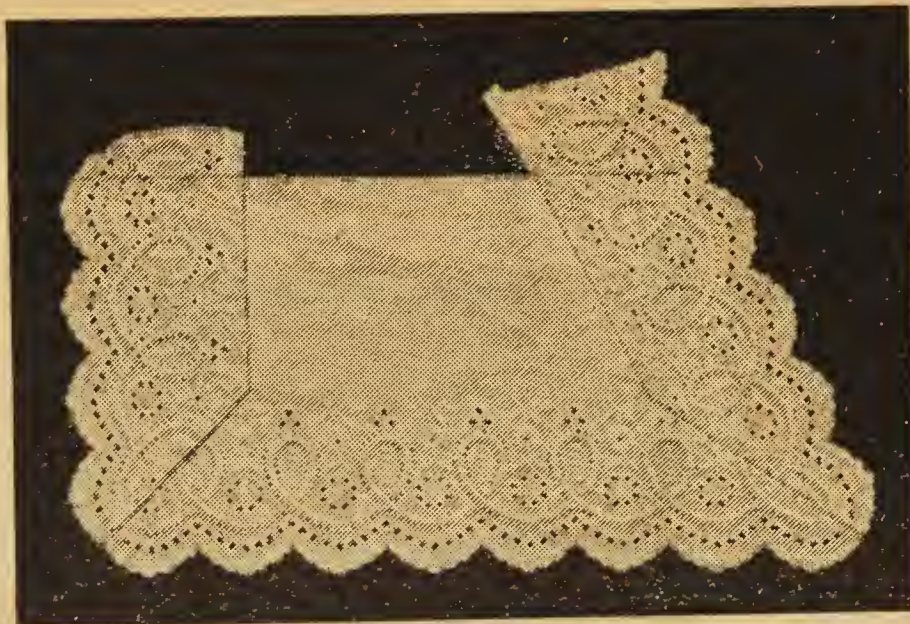


FIGURE NO. 7.

are joined the seams are usually opened and trimmed down as close to the sewing as is considered safe; the edges of the seams are then felled to position or overhanded, to prevent ravelling, felled to the thicker portions of the embroidery, and merely overhanded along the unembroidered portions of the goods.

Owing to the slight unevennesses in the patterns of embroidery, it is not, as a rule, desirable to cut the ends exactly where we believe they should come at the time we cut out the section, because in matching them they sometimes have to be "fulled" on a little or "stretched" a little or both; and no matter how carefully these ends might be cut, unsatisfactory results would sometimes follow if they were cut before the sewing is done.

At figures Nos. 4 and 7 we show the work done with a little extra length in the embroidery, the marks showing where they should be cut off after the sewing is done.

## AMONG THE NEWEST BOOKS.

Very many people will mentally ask when taking up *Marcella*, Mrs. Humphrey Ward's latest novel, "Is it not enough that the book was created by the one who made Robert Elsmere and David Grieve live and move for the reading world?" The answer to this question should be a decided negative. Neither of this author's former semi-romances would be able to stir us again, even if we had the time and inclination to give them a second perusal. Both of these works had the power to produce dissension, unrest, and even a permanent discontent that grew deeper as time passed; but they revealed no better elements of human growth than those that were already recognized, and these they made more turbid. It has been said of them that they compelled thought, roused dulled sensibilities and awakened and enlivened doubts that were more than half asleep. Perhaps every human being must be made wholly alive before he can reach his best—or his worst—and certainly Mrs. Ward's writings have set the flaming torch of spiritual rebellion in many a dark place, making its darkness more appalling. But then, it is asked, is it not better to be alive and know it than to be unconscious of a large part of our mental and spiritual possibilities?

*Marcella* follows a trail quite unlike and away from those paths along what seemed needlessly difficult heights and depths, which were offered in its two predecessors. On looking backward over the ways, we find that the author led us where those "little ones" whom we were warned not to offend were sadly hurt and won astray from a comforting faith; but stronger natures were, perhaps, prepared for *Marcella* by the same reading. If *Robert Elsmere* dealt with beliefs that were more disturbing than helpful and provided no healing for the souls it wounded, *Marcella* clearly shows us definite conditions of human misery which an aggregated justice is capable of eliminating or, at least, of assuaging; conditions caused by a criminal injustice which man may right as soon as he learns wherein he himself is wrong.

Mrs. Ward's undertaking is a perilous one, but that she does not quail in the face of difficulties or allow her readers to quail is evident before one has turned many pages in this romance of wrongs that are a blot upon the honor of our times—of the appalling cloud of misery and oppression that is not peculiar to one nation or latitude, but settles everywhere. Of course, it is the stirring, thrilling human action of the story that first touches the consciousness and holds it, but in addition there is the fine, high art of the writer, which, like a soft glow of light or a perfumed air, beautifies and makes more than tolerable ills which would otherwise be too pathetic to be patiently borne, even in a book.

*Marcella* has an untutored mind and lacks polish of manner and refinement of expression; and perhaps her crudeness, her lack of finish, is what makes her feel so closely akin to those whom injustice has almost if not quite cut off from the attainment of the finest civilization. She is in a way self-made. She had no model for her shaping, but circumstances, inherited pride of a not too lofty order, an excess of physical vitality, and a profound abhorrence of injustice tempered with a womanly compassion for the unjust, combined to produce a superb character. It required a perfect joining of strange forces to produce this result, but it was a cunning artist who created *Marcella*, a woman to stir others to activity who are now sleeping.

The book is dramatic, strong and fine. It even touches greatness. Growth and attainment pervade it from first to last, and its spirit is more wholesome and, in many ways, more natural than that of the other works from the same pen. In it is a hope by which to live above and beyond despair. Both its conception and its mode of development place Mrs. Humphrey Ward in the foremost rank of English novelists. [New York: Macmillan and Company.]

*On the Offensive*, by George I. Putnam, is a clearly, candidly, even conscientiously told story of manly men's lives, aspirations, disappointments, self-restraints and every-day heroisms in the army during the reign of peace, being an almost painful testimony to the truth of the Biblical assertion, "They also serve who stand and wait." Waiting is the hardest kind of military service when ambition is strong and youth is eager to realize aspirations and ideals. The action of the tale is subtly planned and wrought out—so subtly, indeed, that the reader scarcely perceives until the end is reached that one womanly girl unconsciously ruled the post by throwing higher lights upon lofty motives and showing by smiles or sympathetic glances her approval of half-formed resolutions to endure or to live and act for higher things. There is a rare moral value in the story, because it reveals men's motives to themselves, showing them the difference between egotism and self-respect, between noble ambition and self-seeking. The narrative, moreover, possesses a charming naturalness, and every youth who craves a military education and life should read and re-read it before he makes final choice of a career from which it will not be too honorable to retreat, since his training will be the free gift of his country. [New York: Charles Scribner's Sons.]

Those who desire to know the real value or uselessness of the titled European should read *Americans in Europe*, by "One of Them," lately reproduced in paper covers by J. Selwin Tait and Sons,



New York. This pungent little volume was written by an American who is highly indignant and, perhaps, a trifle soured by the efforts of many of his travelling country-people to lose all evidences of their nationality. If he is caustic, he may easily be forgiven, because he has "been on the spot" and has seen American women purchase titles which afterward proved too thin a gilding to hide servitude and base indignities. He forcefully writes, "The rank that can be bought is the lowest of all ranks, and the money that can buy it is the most debased of all currency." This is but a sample of a great number of equally bitter criticisms that are all the sharper because they are undoubtedly just; but there is also much that is diverting.

*Men, Women and Books* is the suggestive title of a series of literary essays by Augustine Birrell, whose *Obiter Dicta* holds a unique position among modern critical works. The subjects of the essays are a number of well known authors and their writings, besides several themes relating to the writing and making of books; and it is hardly necessary to state that they are handled with the exquisite grace and the pleasant humor, not unmixed with satire, that made the former works of this author so entertaining. The talks about Sterne, Swift and Dr. Johnson are especially readable, and they possess the greater merit of being both original and truthful, presenting in brief form to the ordinary reader a clearer and more just conception of these celebrated men than could be gained from a lifetime of desultory reading. One essay, entitled "Americanisms and Bricolages," is a somewhat sharp attack upon the work of the same name by Brander Matthews. It attributes to the latter a far deeper animus than that which actuated him in writing the little book; but Birrell also argues sensibly on the rights which all English-speaking people have in English literature, whether it was produced in England, America or Australia. [New York: Charles Scribner's Sons.]

One of the most readable and instructive of recent works on arctic exploration is *My Arctic Journal*, by Mrs. Josephine Debbitseh Peary, who is still with her husband in the far regions of eternal ice and snow. Throughout this charming narrative the author's modesty and unusual intelligence are pleasantly manifest. Not in a single instance is there a straining for effect or a posing as a heroine, though many of her experiences and achievements were heroic. She relates most lucidly the incidents of a year's sojourn in the inhospitable ice-fields among a half-civilized though thoroughly good-natured community of Esquimaux. Under the most adverse conditions she retained her courage and presence of mind, and her fortitude was admirable in the unhappy experience of nursing her husband through a long period of inactivity consequent upon a fracture of his leg. Her descriptions of the habits of the natives are full of details, both amusing and pathetic, and also present valuable ethnological facts; and no one can fail to be interested in the minute account of her household arrangements in the rudely built house at Redcliffe, the Winter encampment of the party. While this cultivated and plucky woman shared the labors of the men and endured personal inconvenience and even hardships in a most stoical manner, the gentler offices of refined womanhood were by no means neglected. She instructed benighted Esquimaux women in some of the simpler arts of civilization, and attempted, though it appears in vain, to give them some idea of personal cleanliness. Her greatest anxiety was experienced during her husband's absence of three months on a perilous inland ice journey to the northern coast of Greenland, an account of which, written by Lieutenant Peary himself, is appended. This book is an honor to womankind, and particularly to American womankind, and is throughout most fascinating reading. [New York: The Contemporary Publishing Company.]

*Love Affairs of a Worldly Man*, by Maibille Justice, is not a cheerful story, nor does it show the steady hand of one who is practised in the weaving of romances; but the latter fact suggests a hope that better novels may yet be produced by the same pen. It is evident that love between men and women is the one subject of interest to the writer, but she is refined and delicate in her thrills and ravings, although crude in her methods of developing love or, perhaps one should say, silly flirtations between persons who are almost if not quite unknown to each other. She describes two or three demonstrations of a fine naturalness in her worldly men and one rare episode of devotion in a woman, and these beauties almost redeem the story from a cheap commonplaceness. [Chicago: F. T. Neely.]

A rather surprising tale is *A Man of To-Day*, by Helen Mathers. If its hero is a correct portrayal of a living human being, it is to be regretted that he is a man of our own time. He is English in his exterior, and Russian in his heart and temperament, the motors of his real self. There are good men in the story, two of them being especially fine in character; but the women, when they are good, are capricious and underbred, or else are turbulent, untidy and personally unattractive. The morals of the story, if it has any, are not commended for general acceptance, but it is a clever, witty and fascinating production, though slangy and uneven. The chapters

are headed by texts that serve as their keynotes. Among these brief sentiments is the following: "Common souls pay with what they do; nobler ones with that which they are." The logical conclusion of this statement is that to be noble is to pay no debt, to practically wipe out no wrong. As a discouragement to agreeable courtesies the writer says: "The worse a woman is the more impeccable her manners invariably are"; and he gives his opinions of general morality thus: "Even the best of us love to be wicked vicariously." The Anglo-Russian quiets his conscience by giving money to those whom he has selfishly injured, and this is his only virtue. Commonplace people are without value anywhere in the volume, and big boys converse as if they were ripe classic scholars who had learned to be worldly-minded cynics before they were weaned. There is little that is either good or useful to be gained from this book, and yet it holds the attention with a grasp that is hard to explain, although the author's evident love of Nature does much to counterbalance its short-comings. [Philadelphia: J. B. Lippincott Company.]

Three more of "The Columbian Novels," published by Funk and Wagnalls, New York, have lately appeared and are entitled, *Independence*, *Humbled Pride* and *Union*. The first of these deals with our country and its conditions, political, moral, religious and social, from A. D. 1764 to A. D. 1782. This was a period that tried men's souls, but it established the independence of our nation. Like all other tales of the series, this book contains a web of romance and deep human interest quite apart from and yet intimately interwoven with the tragedies that made us a separate people and gave us a great and rich country. Except the especial hero and heroine of the tale, nearly if not quite all the personages who appear in the historic drama have their places in the records of the nation; and even these two could easily have been real, so graphically and truthfully are they portrayed. There is enough realism in the account of the Revolution to make us thankful that we live in a different time, and also to increase our gratitude to the steadfast, courageous men and women who patriotically gave themselves to their country's service in its darkest days. Boys and girls who read this historic tale will revere George Washington more, if possible, than they did before they began it.

*Humbled Pride*, a story of the Mexican War, includes in its preface the war of 1812, and does not spare us the humiliation of recording for the humane and high-minded youth of to-day the sad fact that this was a war of conquest. It did not add to our credit in any way, although soldierly pride was gratified by the questionable glory of overcoming opposition to invasion and triumphing by force of arms. The book touches upon the cruelty of slavery to the negro and its ill effects upon the white man, and it carries the nation on from about A. D. 1840, also looking back to 1812, 1818, 1826 and so on, as is necessary to clearly tell our political story up to the time when the mutterings of civil war began to be heard. The events are plainly stated and fairly commented upon, little or no prejudice or bias being injected into the narrative by the personal opinion of the author; and greater praise cannot be bestowed upon a historical work, whether it be merely a dry collection of facts or a romance presenting the same occurrences in pleasant disguise.

*Union* is a history of the Civil War, beginning with the death of John Brown and the election of Abraham Lincoln to the Presidency, and carrying the reader through the brilliant but bloody events which ultimately restored the dismembered union and brought us permanent peace. The story is highly romantic and stirs the pulses pleasantly. It tells of battles by sea and land, of imprisonments and unspeakable miseries, of adventures of spies and with spies, of courageous women and heroic men, of fierce fighting on the mountain tops and death by fever in the valleys, and last but not least, of the years of rapid recovery, during which forgetfulness like a balm healed the wounds of hate, leaving only slight conflicts of varying policies to stir for a time the ireful emotions of our people.

Young folks should not be deprived of this charming historical series because they have a distaste for history, since such books are certain to make them eager for more. If here and there the mode of expression or literary style of the tales is not all that could be desired, the faults are quickly forgotten in the wealth of facts presented and the heights of purpose shown by the author, John R. Musick.

*Right Living*, by Susan H. Wixon, is a good book—a book that only the good will read, and they, perhaps, do not need it. Worldly-minded folk are not likely to be allured by it, partly because they are not in sympathy with its doctrine, and partly because it has no literary enticements. It is full of aphorisms that are original neither in spirit nor in form. They are ancient acquaintances of every grown person who has been a general reader, and there are sixty chapters of them. The author has clearly been actuated by the best of intentions, but she has produced a very dull book, owing wholly to her method of presenting her ideas. [Chicago: Charles H. Kerr and Company.]



A very timely work is *The Anarchist*, by Richard Henry Savage, a story of that dark and dreadful force which now seems to be threatening monarchies and republics alike. Anarchism is one of the vital topics of the day, and it is bound to have its ebb and flow, with more or less fatalities. Many scientists class it among contagious diseases that affect the brain and produce at least temporary degeneration of its tissues. Mr. Savage has given us a tale of intrigue, crime and cruelty, with a few warm lights that assist us to endure the otherwise gloomy pictures. He assures us that anarchy can never triumph, but will be "stayed by the solid walls of the Anglo-Germanic element of the world." The book is very clever of its kind and is a distinct discouragement to idleness, unrest, and bitterness between rich and poor; but it is hardly up to the standard which the author set for himself in *My Official Wife*. [Chicago: F. T. Neely.]

*Skipped Stitches* is the name of a dainty volume of daintier verse written by Anna J. Granniss and published by Darling and Company, Keene, N. H. The writer is a worker in a knitting mill, where she has long been a cheerful toiler, compelling the music in her heart to keep time with the grinding wheels. Lucy Larcom, that dear, sweet soul just passed away from this world, was the same in spirit and did similar work in the mills to gain her bread. The present author has a more original method, and her songs are more melodious than are Lucy Larcom's; but both singers tell us of a joyous hope, of content for to-day and an assurance of sunshine for to-morrow. The true poet stands revealed in these exquisite verses, entitled "Two Rooms":

"A beautiful room with tinted walls,  
A bust where the colored sunlight falls,  
A lacc-hung bed with a satin fold,  
A lovely room all blue and gold—  
And weariness.

"A quaint old room with rafters bare,  
A low white bed, a rocking-chair,  
A book, a stalk where a flower had been,  
An open door, and all within  
Peace and content."

We have all wearied of verses written to Spring, to April and to May, and wished that we might never hear another; but this knitting poet has given a new touch to a picture of "April" and made her thought of it more than welcome. This is what she writes:

"April laughed and threw a kiss,  
Then afraid it seemed amiss,  
Quick she dropped a shining tear,  
And it straightway blossomed here;  
Seeing this, she then threw more,  
Crying harder than before.  
A tear for every kiss she threw;  
From every tear a blossom grew,  
Till she, laughing, ran away  
And left her flowers all to May."

Proud of the dignity of her labor, Miss Granniss has dedicated her little book thus: "To my mother I lovingly dedicate my Home Songs; and should this little volume find its way to any of my fellow toilers, will they please accept a few *Skipped Stitches* as specially dedicated to them?" With such as this woman dwells, as perfume in a rose jar, the sweetness and happiness of labor well done. If only the big, blundering world of workers knew its charm and its content, Arcadia would be ours.

The J. B. Lippincott Company, Philadelphia, publish *The Queen of Love*, by S. Baring-Gould. This title suggests sentimental and even frivolous reading, but the book deals with very serious aspects of character, both moral and religious. In fact, it is in a measure psychological, showing indirectly the influences of heredity modified by education and surroundings. A serious, dogmatic man whose religion is his creed, and whose creed is a hard, pitiless, inflexible one, establishes strength of character in a son who received soft qualities from his too tender mother; and the same forces destroy the best qualities in a lad who is of a hard nature by inheritance.

**BIRDS AND BIRD-KEEPING.**—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.

"The Queen of Love" is the only child of a showman who was a loving, just and gentle father, and the pretty creature rode in a scabbard chariot drawn by white palfreys in the circus. The effect upon her of the hard man's creed and conduct is well wrought out, affording thoughtful readers much food for reflection. When the hard man dies, well satisfied with his own pitiless inflexibility, it is said of him, "Jabez Grice has passed into the world of great surprises, where the first and greatest surprise that awaits man is the vision of himself, not as he supposed, believed himself to be, but as he really is." For genuine interest of a high order *The Queen of Love* is unsurpassed by any recent work of fiction.

The first of the "Columbian Knowledge Series," published by Roberts Brothers, Boston, is entitled *Total Eclipses of the Sun*. It was prepared by Mrs. Mabel Loomis Todd, who has treated the subject in a simple and intelligent manner that will be highly appreciated by the average reader. A history is given of total eclipses of the sun from A. D. 5 to the present time, with numerous illustrations that clear away all fogs from unimaginative minds, including that most direful of low-hanging mental clouds, superstitious fear. The account of the American Eclipse Expedition to Japan in 1887 is a thrilling story of disappointed science. Total darkness came upon a clear and burning sky, but an unexpected and inconvenient eruption of a near-by volcano sent dense columns of sulphurous smoke athwart the firmament from horizon to horizon, as if some sentient, malignant power had determined to deny Western sages the mystery of a midday sun's withdrawal of light, or even the slightest glance at its shadow. These men had travelled eight thousand miles by sea and land and had carried with them a ponderous and costly telescope and its necessary mountings, all to obtain a three-minute glimpse of the shadow upon the sun; and their keen disappointment when this glimpse was denied them is dismissed by the writer with this most philosophical remark, "When Nature is pitiless, philosophy thrives." The most thrilling poem cannot stir sensitive souls more deeply than does this story of total eclipses. The author says: "I doubt if the effect of witnessing a total eclipse ever quite passes away. The impression is singularly vivid and quieting for days, and can never be wholly lost. A startling nearness to the gigantic forces of Nature and their unconceivable operation seems to have been established. Personalities, and towns, and cities, and hates, and jealousies, and even mundane hopes grow very small and very far away." The dates of future total eclipses of the sun until A. D. 1973 are given in this compact volume.

*Athletics for Physical Culture*, by Theo. C. Knauff, is a generously illustrated volume that presents in attractive form instructions for numerous processes for bodily betterment, including all sorts of outdoor and some indoor sports. It claims to be a standard handbook for reference and arbitration regarding the methods, costumes and physical development that make success in games possible. Breathing, bathing, eating, fresh-air exposure and training generally are intelligently discussed and distinctly pictured, the engravings being of great value to those who cannot obtain verbal instruction. Riding, walking, cycling, swimming, rowing and running are gone into fully and thoroughly, and the proper poses of the head, body, legs and arms are definitely explained. There is a moderation about this book that is rather remarkable since it is evidently written by an enthusiast. The author is sufficiently reasonable (which few enthusiasts are) to insist that enough is enough, whether one is eating or exercising, because "what is moderation for one man may be excess for another" in most things hygienic. In walking, riding, swimming and all athletics one man will not follow another man's law if he is governed, as he should be, by common sense. This volume has a very large value to youth and to the directors of youth, and it is commended to the strong as well as to the weak—that the former may not be too energetic and that the latter may take only as much as is beneficial of exercise that is diverting and agreeably wearying. [New York: J. Selwin Tait and Sons.]

J. Selwin Tait and Sons, New York, publish in their "Idler Series" (paper) for Summer readers *The Doomsdwoman*, Gertrude Atherton's charming tale of life on the Pacific coast under the old Spanish régime, and also *The Soul of the Bishop*, one of the most charming novels lately from the pen of John Strange Winter. Both of these books have already been noticed in these columns.

**TO CORRESPONDENTS.**—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the *DELINEATOR* compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the August *DELINEATOR* should reach us before the fifth of June, Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.



## FLORAL WORK FOR JULY.

### SUB-TROPICAL EFFECTS IN GARDENING.

There is a decided tendency nowadays toward the picturesque in gardening and toward characterization of plants. Perhaps no feature of the home landscape strikes the observer more pleasantly than a bold mass of rich, graceful and varied foliage. A single plant of noble and artistic form will often excite more admiration and add more real beauty to the lawn or garden than the finest bed of small flowering growths.

Sub-tropical gardening should not be attempted by persons who have not extensive grounds, as the plants used are those with wide leaves and bold outlines, and such varieties cannot be brought to perfection unless they are given plenty of room. If large tropical plants are out of the question on account of their cost, the best plan in arranging a sub-tropical bed is to set out at first some hardy plants that are striking and distinct both in flowers and foliage. These can be supplemented during the Summer by a few tender tropical plants, that may be easily wintered in the cellar. In this way a very good display may be obtained at small expense; and as the hardy plants grow better every year if well planted at first, the beauty of the bed will constantly increase.

Plants that are vigorous growers are always gross feeders and should have deep and very rich soil. The bed should, therefore, be deeply dug and well fertilized before the grouping is begun, for the point that is most essential to success is to have the specimens well planted at the start.

Among the hardy plants used in arranging sub-tropical effects none is more desirable than the *Arundo donax*. This is a species of reed, and sends up canes from twelve to sixteen feet high, presenting a very unique and striking aspect. It should be planted in deep soil and should not afterward be disturbed. The *Arundo donax versicolor* is a variegated and smaller species of the same plant, and is also very fine.

The yuccas, sometimes called "Spanish daggers," are splendid decorative plants, being very curious and attractive, even when small. They have stiff and sharply pointed dark-green leaves, which form a perfectly symmetrical head on each plant. Yuccas are easy to rear, as they thrive in any sort of soil and, like certain kinds of cacti, will sustain no injury if left for weeks without water. They should always be planted in groups.

The sword fern is perfectly hardy, and when it is planted in damp, rich soil, the fronds will sometimes attain a length of six feet, thus producing a tropical effect.

Any plant that has unusually large leaves or flowers may be appropriately added to the sub-tropical garden. Sometimes native plants that are growing wild will be transplanted to the bed, and they are always satisfactory, as they are sure to be hardy.

During the Summer canna and caladium bulbs may be set among the hardy plants mentioned. To obtain the best results, the caladium should be planted where it will obtain plenty of water and should have an abundance of rich compost. When it has reached its full size it stands fully six feet high and bears immense leaves that suggest an elephant's ears, from which fact the plant is commonly known as "Elephant's Ear."

The agaves have long been used wherever a tropical effect is desired, as they are among the most picturesque of scenic plants, not only on account of the immense size of some varieties, but also on account of the striking colors and variegations of their leaves. Nearly all are valuable for their fibre. The *Agave Americana*, or "Century Plant," is hardy and grows to enormous proportions.

The Abyssinian banana, *Musa ensente*, is the plant most frequently used at present in arranging sub-tropical beds. When in good condition it is the most magnificent of all the large-leaved plants, and it grows very rapidly when abundantly supplied with manure and water. The splendid leaves are long and broad and are of a beautiful shade of green, with a wide crimson midrib. Just before frost the leaves should be cut off and the plant dug up and placed in the

cellar, with its roots in a box of dry earth. It will then winter as satisfactorily as a canna, and the next Spring its owner may plant it out with an assurance of seeing it bloom and bear fruit. If space can be spared for it indoors, the plant may be kept growing through the Winter. The *Musa ensente* prefers a clayey soil, and if the earth of the garden or lawn is not of that nature, provide suitable quarters for the plant by digging a large hole and filling it with clay and manure. The result will amply pay for this extra attention.

### NEW PLANTS.

"Vick's New White" branching aster has some valuable characteristics. It is a vigorous plant of branching habit, and both grows and blooms later in the season than any other variety, yielding an abundance of blossoms toward the end of Autumn, when flowers are scarce. The blossoms are pure-white and strongly suggest chrysanthemums. This aster should be of great practical value to the professional florist, as it anticipates the chrysanthemum season by a month.



### NOTES FOR THE MONTH.

When the warm days of July arrive the enthusiasm of many amateur florists, born of the delightful Spring weather and a desire to be in the open air, begins to wane perceptibly, and the plants that were set out with so much care in the balmy mornings of May are left in a measure to take care of themselves. With the true lover of flowers, however, this is not the case. She knows that a check in the growth of her pretty pets means serious impairment or total destruction of their beauty, and she sees to it that they do not have to contend with grass and weeds or a hard, dry soil. She frequently uses hoe and garden fork among them, but never when the ground contains too much moisture, because wet earth that is disturbed readily forms clods, which become almost as hard as stone when dry. The best time to hoe or rake the beds is when they are

neither very wet nor very dry. The earth will then pulverize perfectly, the cohesion of its particles being very slight.

The branches of bedding plants should have their ends frequently pinched off to induce a bushy growth, and all seed-pods should be removed as fast as they form to prolong the season of bloom.

The training of vines and staking of plants should be attended to in good season. It is almost impossible to train a neglected vine back to the design that was first aimed at, and a plant is apt to become permanently crooked or misshapen that is not given necessary support in time. Stakes may be most easily driven after a copious rain, when the ground is soft and spongy. The amateur must keep at hand a supply of soft twine or narrow strips of thin, strong cloth, to be used in tying refractory plants in position.

Outdoor plants are much benefited by mulching in hot, dry weather. This consists in covering the soil for some distance about the plants with a thick coat of some soft, loose material that will not pack down hard and solid like ordinary earth. This covering allows an abundance of air to penetrate to the roots, and at the same time it receives the first fierce heat of the sun, keeping the ground beneath cool and moist. A mulch should always be composed of some substance that is loose and porous, that water and air may pass through it freely; and it should be at least an inch thick to sufficiently protect the earth from the sun's rays. Litter, old, pulverized manure and grass clippings are excellent for the purpose.

The rose bug is considered by many florists the most difficult of all insects to exterminate, but it is in reality one of the easiest, owing to its extreme sensitiveness to heat. Water warmed to a temperature of 122 deg. will kill this annoying pest without in the least-injuring the foliage of the roses.

A. M. S.



## PICNIC-GIVING.

From the first arbutus party in the early Springtime until late in the Autumn, when the brown nuts have ceased to fall, the dweller in town escapes as often as possible from the sight of brick, stones and mortar and enjoys many a picnic near to Nature's heart. Those who live in the country also plan more or less frequent excursions, and nothing pleases the small members of the family so much as a day in the woods or by some shady lake.

There are many kinds of picnics that would never be recognized as such by the farmer who "hitches up" his best team, places his wife and children and a plentiful supply of refreshments in the big farm wagon and drives to the shore of the nearest lake or river or to the sea-side for a day's outing. There are the fashionable picnics at Newport, Lenox and Bar Harbor, which are simply elaborate entertainments given in the woods or on the beach, the edibles and their serving being looked after by a *chef* and waiters, the same as at an indoor feast, and the guests being arrayed in the most fashionable outing attire. But the picnic that really deserves the name is the kind to which everybody goes with the intention of "roughing it" a little, and for which the refreshments are prepared at home, as much as possible being packed the night before to insure an early start.

Not the least important item to be considered in planning one of these *al fresco* merry-makings is the place in which to give it. This should not be too difficult of access, for it must be remembered that the guests, and particularly the juvenile ones, are likely to be wearied by their day's outing and will not care to make a tiresome journey at nightfall. There must be plenty of shade, and the chosen spot should be on the bank of a river or lake, near the ocean, in a glen or on a mountain, whichever is most convenient. Of course, to be perfectly enjoyable, the day must be beyond suspicion. If pleasant weather is not vouchsafed, the outcome is obviously in doubt, but many a cloudy morning has changed to a glorious noon, and the experienced picnic-giver takes heart if the weather is at all passable, knowing that congenial company, a pretty picnic ground and a good luncheon will go far toward redeeming a threatening day.

The sensible woman who attends a picnic is sure to wear comfortable raiment that cannot be easily injured. The best gown for the purpose is the popular outing suit, which consists of a skirt and jacket of some serviceable woollen, like storm serge, and a silk or linen shirt-waist. The light-hued cottons are liable to be defaced by grass and other stains, and besides they would not be warm enough in case of a sudden fall in the temperature.

A large hat should never be worn at a picnic. If the day's sport includes a sail or a row on the river or lake, a broad-brimmed hat is a decided inconvenience, for it is difficult to retain in place if there is the slightest breeze, and the brim is likely to blow into the wearer's face at the least provocation. A close turban or sailor hat, with a parasol for shade, means a comfort, and a serenity of mind that the most picturesque large hat could never yield. A gauze veil is an excellent protection against sunburn and is not as warm as the more closely woven varieties.

By far the largest amount of attention is bestowed by the average picnicker upon the luncheon provided for the occasion, and it is well to know what edibles are best suited to the purpose, and how they should be prepared and packed. Pie of all kinds should be omitted, and any fruit that is likely to scent or flavor the other food should be packed by itself. Berries or sliced or cut-up oranges, pineapples or peaches may be safely carried in glass fruit-jars, provided the covers are tightly screwed down. Cake will remain in perfect condition if packed in a box by itself, with a generous supply of white tissue paper about the loaves.

The *pièce de résistance* of the picnic lunch is obviously the sandwich. There was a time when the only known form of sandwich was made by simply placing a slice of meat between two slices of bread, which was fresh or stale according to circumstances; but nowadays the advanced housekeeper scorns such a crude production and prepares instead sandwiches that are marvels of daintiness and goodness. Fresh biscuit, or bread that is just old enough to slice neatly should be used for sandwiches. Cut the bread in the thinnest possible slices, butter lightly and cut the slices square, removing all the crust; then cut them diagonally through the center, thus producing the fashionable three-cornered shape.

Very often the filling is not put in until the picnic ground is reached, but where there are many persons to prepare for, this plan is hardly practicable. If the sandwiches are made the night before and placed in the refrigerator, they will keep moist until needed. Whatever filling is used, it should be chopped very fine, seasoned

well, and then spread lightly upon the bread. Chicken, ham and tongue sandwiches are the kinds generally offered, and it is possible to purchase deviled ham and tongue in cans, all ready to spread upon the bread. Sardines that have been boned and cut into small bits make an excellent filling, and *pâté de foie gras* is liked by many, but is, of course, expensive.

Water-cress is generally procurable and produces most appetizing sandwiches. It should be chopped fine, mixed with a mayonnaise dressing (which may be home-made) and spread upon the bread. Chicken filling is prepared by chopping cold boiled chicken very thoroughly and adding salt to taste or a little melted butter. Sandwiches made with Gruyère cheese that has been minced fine and seasoned with a little made mustard are delightful. The different kinds of sandwiches should be wrapped in waxed paper, which will keep them moist and prevent their absorbing the odors of the other edibles in the basket.

Nothing is more enjoyable at a picnic than nicely fried or broiled chicken. This delicacy should not be at all greasy when it is to be eaten cold, and it must, therefore, be prepared in a special manner to avoid this difficulty. First clean the chicken carefully, cut off the neck close to the body, split the latter down the center of the back, and wipe the pieces with a damp towel. Water should never be allowed to touch chicken unless an accident occurs during the cleaning; for all impurities that water will remove in ordinary dressing can be just as satisfactorily wiped off with a damp cloth. Season the chicken inside and out with pepper and salt, dredge on all sides with flour, lay the halves, inside down, in a frying-pan, add a cupful of water, and cook slowly in the oven for an hour, basting every ten minutes after the first twenty minutes, and adding half a cupful more of water if the evaporation renders it necessary. Do not add butter or any other grease. Cut the chicken into small pieces when cold, and wrap them all together in paraffine paper. Saratoga potatoes will be found most satisfactory with chicken cooked in this way.

If something out of the ordinary is desired for the picnic luncheon, deviled eggs will be found just the thing. Boil the eggs until hard, remove the shells, halve the eggs, and take out the yolks. Mash the yolks fine with a silver spoon, and add enough mayonnaise dressing to make a smooth paste; fill the empty halves with the paste, place them carefully together, and skewer them with wooden tooth-picks. Wrap the eggs separately in white tissue paper, and keep them on ice until it is time to pack the hamper.

Plain hard-boiled eggs are always welcome, and they may be made very attractive by removing the shells, wrapping each egg in waxed paper, and then twisting and fringing the ends of the paper like those of German mottoes. Pepper and salt, either in little paper cornucopias or in small tin boxes, must not be forgotten.

Cold fried oysters that have been thoroughly drained of grease are regarded with especial favor by many people, and olives and pickles should have a place in every luncheon basket.

The question of drinkables is always a rather difficult one. Cold tea properly sweetened and flavored with lemon juice is a refreshing beverage, and lemonade is always popular and very easy to make. If the lemon juice is extracted at home and carried in a tightly corked bottle, the lemonade can be very quickly prepared when needed. A block of ice can be taken a considerable distance in the hottest weather if wrapped in an ice blanket, and it will be found to amply pay for the extra trouble required.

A table-cloth is spread upon the grass for serving the luncheon, and the good things are temptingly arranged upon it, the rattle of knives and forks forming a merry accompaniment to the delighted expressions of the small folks, who are usually keenly hungry by the time the food is displayed. Paper or wooden plates and paper napkins will be found very convenient and will take up little room in the hamper.

Although all picnickers should expect to endure many little inconveniences without complaint and should be willing sometimes to use their fingers in place of knives and forks, they should not be compelled to eat a luncheon composed of foods that have had their original flavors impaired or wholly changed by too close contact with one another. It is a small matter to see a harmless spider or a large black ant promenading across the table-cloth, but the spirit of a true philosopher is needed if one is to bear with equanimity the discovery that the sandwiches taste hopelessly of the bananas, and the fried chicken of the cake.

After you have prepared a charming luncheon, fair hostess, see to it that the viands are properly packed, and then the success of your picnic will be assured.

BLAIR.



## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

**FIFTEEN YEARS' SUBSCRIBER:**—We know of no method for preserving fish that may be followed at home, but we should think that smelts and herrings could be preserved in oil the same as sardines.

**ANXIOUS:**—The process of making genuine Castile soap is known only to the manufacturers. Numerous recipes for fine toilet soaps, including glycerine, almond and rose soaps, are given in "Beauty," published by us at 4s. or \$1.00. The following recipe makes an excellent bar soap:

6 pounds of washing soda.  
3 " " unslacked lime.  
6 gallons of water.  
6 pounds of clear fat.

Place the soda and lime together, pour over them four gallons of water, and stir well. Let the liquid stand until perfectly clear, and then drain it off, place it over the fire, add the fat, and boil until the mixture begins to harden (which will be in about two hours), stirring almost continuously. Meantime, after draining the four gallons of water from the lime and soda, add the remaining two gallons of water to the sediment, stir well, and when this liquid is clear, drain it off also. While the soap is boiling, thin it with the water, adding a little at a time as the soap puffs up as if to boil over. Try the thickness by cooling a little on a plate, and put in a handful of salt just before removing the soap from the fire. Wet a tub with cold water, to prevent the soap sticking, turn the latter in, and when it is solid cut it into bars and place on a board to dry.

**KNOWNOTHING:**—Obstinate coffee spots may be removed by moistening the stained portions of the material and holding them closely over a small piece of burning sulphur placed in an iron vessel. The sulphurous fumes being acid, the stained parts must be at once carefully washed with water containing a little soda or ammonia, to prevent injury to the fabric. If a small spot is to be treated, it may be moistened and held over the fumes of one or more sulphur matches, after which the fabric must be immediately and thoroughly rinsed.

**MRS. F. B. B.:**—Bleach muslin thus: For thirty yards of material dissolve one pound of chloride of lime in two quarts of rain-water; let the muslin soak in warm rain-water over night or long enough to become thoroughly wet, wring it out, and put it in a tub of warm rain-water to which the chloride-of-lime solution has been added. Let it remain for about twenty minutes, lifting it to air every few minutes; and then rinse in clear rain-water. This process will not injure the cloth and is not at all troublesome. To bleach on grass, scald the muslin in suds and spread it on a clean lawn all night; or if this cannot be done, bring it in before dark, place it in a tub of clean, soft water, and in the morning scald again, and spread on the grass as before. It will take from one to two weeks to bleach the material white.

**SUBSCRIBER:**—If you wish your white woollen material dry-cleaned, we would advise sending it to a scourer. Washing it with soap-bark will, however, produce very satisfactory results. Over five cents' worth of the bark pour a quart of boiling water, and when the latter is cool, strain it into a basin and wash the material in it, being careful to rub all stained portions thoroughly between the hands. Then rinse in cold water, and let the fabric dry quickly.

**PRESERVED ORANGES.**—Can any of our readers supply us with directions for preserving green and ripe oranges?

**SUBSCRIBER:**—The recipe for orange pudding given below is taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00. This pudding is to be served cold without sauce, and the quantities mentioned make enough for six persons.

3 oranges.  
 $\frac{1}{2}$  a lemon (juice).  
1 pint of milk.  
1 table-spoonful of corn-starch.  
1 eupful of sugar.  
2 eggs.  
 $\frac{1}{4}$  tea-spoonful of salt.

Peel the oranges, removing all the tough white skin; and cut them into pieces half the size of a nutmeg, taking out the tough portions in the center. Place the pieces in a pudding dish, squeeze the lemon juice over them, add half a cupful of the sugar, stir and set aside while the rest of the pudding is being prepared. Beat the yolks of the eggs, stir in two tea-spoonfuls of milk, add the same quantity of milk to the corn-starch, and beat the two mixtures

together. Heat the rest of the milk in a milk boiler, and when it is boiling add the egg and corn-starch mixture. Cook for five minutes, add the salt and the rest of the sugar, remove from the fire, and lay the preparation, a spoonful at a time, upon the oranges in the dish. Beat the whites of the eggs stiff, add a table-spoonful of sugar, spread the icing on top of the pudding, and brown it delicately in the oven. This pudding should not be made over night, as the oranges would then give off too much of their juice before serving them.

**RUTH:**—To wash woollen articles, proceed as follows: Prepare the suds by boiling some good white soap in soft water, but do not put the woollens in while the suds are too hot for the hands to endure with comfort. The fabrics should not be rubbed with soap, nor should they be rubbed as in washing linen, because rubbing would knot the fibres together and thus thicken and shrink the goods. Slice the articles up and down in plenty of suds, and then squeeze (not wring) them as dry as possible. A clothes-wringer may be used to advantage, as it will not injure the goods and will squeeze out the water so thoroughly that the articles will dry in considerably less time than they would after the most thorough hand-wringing. Next rinse carefully, squeeze out the water, and dry in the open air, if the weather is such that the articles will dry quickly; if not, dry them in a warm room, but take care not to hang them too close to a fire. All dust or mud should be beaten out or brushed off prior to washing. Regarding the use of soap-bark, see answer to "Subscriber" elsewhere in these columns.

**FRENCH COOK:**—Mayonnaise may be colored green in the following manner: Boil a double handful of spinach until tender, drain it, let it cool, and squeeze dry. Mash it thoroughly by pounding, adding a spoonful of the mayonnaise; pass the whole through a fine sieve, and mix with the dressing. A lighter shade may be obtained by boiling and mashing green peas and using them in the same way. To produce a red tint for a lobster or fish salad, pound the coral of a lobster, pass it through a fine sieve, and add it to the dressing. Condensed milk may be used in making salad dressings that require cream, but the latter is, of course, to be preferred.

**MARGUERITE:**—To curl feathers, heat them slightly before the fire, and curl each fibre separately with a blunt knife.

**ZEALOT:**—The recipe given below for mutton croquettes was taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00.

1 pint of chopped mutton.  
1 eupful of milk or cream.  
2 eggs.  
1 table-spoonful of lemon juice.  
 $\frac{1}{2}$  " " " salt.  
2 " " " butter.  
2 " " " flour.  
 $\frac{1}{2}$  tea-spoonful of pepper.

Chop the meat rather fine, and add the salt, lemon juice and pepper. Put the milk in a small frying-pan. Stir the butter and flour to a cream, and when the milk boils stir in the mixture slowly. Cook for a minute, stirring all the time; then add the chopped meat, and let all boil together for three minutes. Beat the eggs, add them, stirring thoroughly, remove from the fire at once, and turn out the whole upon a platter to cool. Sprinkle a board lightly with crumbs; and when the mixture is cool, take a spoonful in the hands, shape it to a cylindrical form, and roll it lightly upon the board. Continue thus until all the croquettes have been formed, being careful to roll each one in the crumbs. Then dip each croquette in beaten egg and again in crumbs, and fry until brown in a frying-basket or frying-pan. The croquettes will brown in about two minutes in the basket. The fat should be very hot.

**R. E. T.:**—Sugar cakes are made according to the following recipe:

2 eupfuls of sugar.  
2 eggs.  
 $\frac{1}{2}$  tea-eupful of sour cream.  
 $\frac{1}{2}$  " " " lard or butter.  
 $\frac{1}{2}$  tea-spoonful of soda.  
2 table-spoonfuls of boiling water.  
Flour.  
Seasoning as preferred.

Dissolve the soda in the water, and mix the dough, using enough flour to permit of rolling out nicely. Shape the cakes in any fancy form, and bake in a quick oven.



## PUBLISHERS' DEPARTMENT.

**CANNING AND PRESERVING, NEW EDITION.**—We have prepared a new and greatly enlarged edition of "The Perfect Art of Canning and Preserving," which we commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being at once the simplest and most satisfactory of their kind. The price of the pamphlet has not been increased, being still 6d. or 15 cents.

**PROTECTING COTTOLENE.**—The N. K. Fairbank Company, Chicago, originators and manufacturers of "Cottolene," the new substitute for lard, composed of refined cotton-seed oil and a small proportion of beef suet, have brought suit for \$5,000 in the United States Court against W. L. Henry, of Macon, Ga., for infringement of their copyright on the word "Cottolene." They set forth that in order to indicate the source and genuineness of their new food product, they coined and used this word as their trade mark, under which the preparation, owing to its wholesomeness and other advantages over lard, became at once very popular and is now largely sold throughout the country. "Cottolene" was known everywhere as the product of the N. K. Fairbank Company, and the trade mark, which is described as a "trade mark for Oleaginous Food Substances, etc., consisting of a head or neck of a steer or other bovine partially enclosed by sprigs and branches of the cotton plant," became familiar to merchants and housekeepers generally. The manufacturers charge that W. L. Henry has been and is endeavoring unlawfully to avail himself of the benefits of the name "Cottolene" and its popularity; that he has been and is selling a product similar in kind, but inferior in quality, under the name of "Cottolene," to the injury of the original and genuine "Cottolene," and to the loss and injury of its manufacturers, the N. K. Fairbank Company. The infringements upon the trade mark of "Cottolene" have become so frequent, and so many dealers are selling an inferior article and claiming it to be "Cottolene," that the N. K. Fairbank Company are determined to protect their customers and propose to sue every retail dealer who is thus imposing upon the public and infringing upon their trade mark.

In the QUARTERLY CATALOGUE FOR SUMMER, 1894, appear illustrations of all the current and new fashions to date, the representations being in reduced size, making the pamphlet a convenient one for household reference. Should you not be able to obtain the catalogue through the nearest agency for the sale of our Patterns, we shall be pleased to forward it to your address on receipt of a two-cent stamp to prepay postage.

**A TEXT-BOOK OF DRAWING AND PAINTING.**—"Drawing and Painting" is the title of a book, recently published by us, that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

**SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED NET DESIGNS.**—A new and enlarged edition of this popular pamphlet has just been issued. It is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for

embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

**LAWN TENNIS.**—Everyone interested in this fashionable game should read our new pamphlet, "A Manual of Lawn Tennis," which is adapted to the requirements of both experts and beginners. It is fully and attractively illustrated, and contains an interesting history of tennis, the complete rules of the game, a clear explanation of the development of play, directions for laying out the court and for scoring, descriptions of the necessary implements and suitable attire, a chapter on tournaments and how to conduct them, illustrated instructions for constructing a tennis net, and numerous suggestions for giving lawn-tennis parties. The technical portions of the work are thoroughly reliable, being from the pen of the well known authority, Miss S. S. Whittelsey. Price, 6d. or 15 cents.

**OUR NEW WEDDING PAMPHLET.**—"Weddings and Wedding Anniversaries" is the title of a pamphlet, just published by us, that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds; and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding, to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. or 15 cents.

**A WOMAN'S PAMPHLET.**—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

**OF INTEREST TO YOUNG MOTHERS.**—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

**DELSARTE PHYSICAL CULTURE.**—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work lately issued by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in THE DELINEATOR received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the most comprehensive, instructive and practical ever issued.

**PATTERNS BY MAIL.**—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the *number* and *size* of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the *number*, *size* and *age* should be given in each instance.



ANSWERS TO CORRESPONDENTS

**INQUIRIES:**—Read answer to "A Tourist" elsewhere in these columns regarding proper gowning for travelling at night by train. It is bad form to wear a wrapper in a public dining-room. The wedding ring is usually placed on the third finger of the left hand.

**MISS GERTRUDE D.:**—According to the Greek mythology, Pan was the god of fertility and the special patron of shepherds and huntsmen. He presided over all rustic occupations and was the chief of the Satyrs and of all rural divinities. If your maiden name is "Blank" and you wish to retain it after marriage, it would be perfectly proper to sign yourself "Mary Blank Smith." We fail to find the poem you mention in Mrs. Heman's works.

**M. R. P.:**—We cannot answer questions of a personal nature through these columns.

**LAWN TENNIS:**—Everyone interested in this fashionable game should read our new pamphlet, "A Manual of Lawn Tennis," which is adapted to the requirements of both experts and beginners. It is fully and attractively illustrated, and contains an interesting history of tennis, the complete rules of the game, a clear explanation of the development of play, directions for laying out the court and for scoring, descriptions of the necessary implements and suitable attire, a chapter on tournaments and how to conduct them, illustrated instructions for constructing a tennis net, and numerous suggestions for giving lawn-tennis parties. The technical portions of the work are thoroughly reliable, being from the pen of the well known authority, Miss S. S. Whittelsey. Price, 6d. or 15 cents.

**SUBSCRIBER:**—Cut your black-and-white striped gingham by dress pattern No. 6858, which costs 1s. 6d. or 35 cents, and is illustrated in the May DELINEATOR. Trim with black-and-white embroidery.

**SUBSCRIBER:**—For stamping patterns, write to J. F. Ingalls, Box D, Lynn, Mass., mentioning the DELINEATOR.

**MARIE L.:**—Bashfulness is the result of self-consciousness, and the best advice we can give you is to strive to forget yourself when in company.

**TWILIGHT:**—Use black satin in combination with your Gobelin-blue silk.

**SCHOOL GIRL:**—A harmless remedy for the removal of freckles is given "Katie La R. and others" in "Answers to Correspondents" in the June DELINEATOR.

**NELLIE:**—Write to the Commissioner of Education, Montpelier, Vermont, regarding Vermont Normal College.

**LAURA E. P.:**—You did not give your post-office address, so we are unable to answer by mail. Puffs on sleeves are unlined. We sell only our patterns and publications and a few special articles mentioned in our advertising pages; therefore, we cannot supply you with samples, but you can obtain them by sending to any large dry-goods store.

**MISS S. J. K.:**—You can make a pretty skirt by combining your plain and brocaded silk; and if the material is insufficient, purchase more of the plain, which is easily matched. An over-skirt drapery will look very well on your new black silk.

**HESTER:**—An over-skirt of lace will look well over your black silk dress. A pretty gown of fawn crêpon trimmed with rose-and-fawn shot silk would be more suitable than one of lace for a young lady.

**A. MEA:**—Regarding the treatment of freckles, see answer to "Katie La R. and Others" in "Answers to Correspondents" in the June DELINEATOR. An English recipe for whitening the hands and arms is given "Sweet Briar" in this issue.

**M. C.:**—Bowling is now a favored pastime for both men and women.

**GOOD TASTE!!!**

Should be exercised in the selection of what one wears, whether the fabric be costly or inexpensive. We study to provide goods that are right as to quality and value as well as style. You can judge of this very easily, by sending to us for samples; you only need to enclose two cents to prepay postage; mention the DELINEATOR and we will promptly send you samples of any of the goods mentioned hereafter that can be sampled readily.

**Summer Dress Fabrics and Trimmings.**

**ÉPINGLINES.**—For adaptation see Figure No. 222 K, Page 20.

**SILK-FINISHED FOULARD.**—For adaptation see Figure No. 223 K, Page 21.

**PRINTED DOTTED SWISS.**—For adaptation see Figure No. 225 K, Page 23.

**BATISTES.**—For adaptation see Figure No. 214 K, Page 14.

**WHITE GOODS and EMBROIDERED SWISS FLOUNCINGS.**—For adaptation see Figures No. 426 G and No. 442 G, Pages 450 and 488, May DELINEATOR.

**LACES.**—For adaptation see Figure No. 214 K, Page 14.

**TRIMMINGS.**—For adaptation see Figure No. 225 K, Page 23.

**BRAIDS.**—For adaptation see Figure No. 241 K, Page 50.

**DRAPERIES** for Artistic Decorations, in China Silks, Silkolines, Calcutta and Bombay Cloths.

**ACCORDION PLAITING.**—For adaptation and description see Page 1, Spring and Summer number of Kursheedt's Standard Fashionable Specialties.

We have the latest and most improved machinery and experienced hands for making Accordion Plaiting, now so much in vogue; so that Ladies sending their own materials to us may be assured of their orders having prompt and careful attention.

**CAUTION!!!** We have no canvassers and no agents other than our regular salesmen, who visit only dealers in the larger towns and cities. Pay no money to any one claiming to represent us, and send all communications direct to our main office at the address given below.

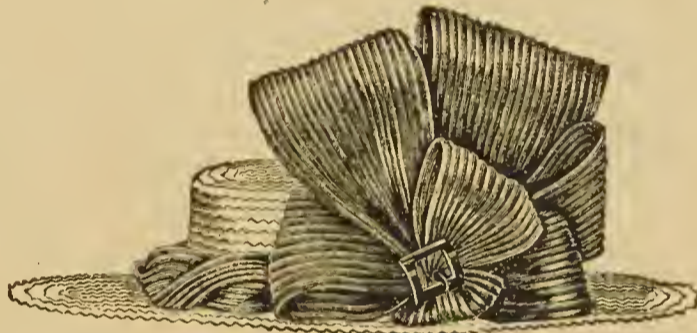
**KURSHIEDT'S STANDARD FASHIONABLE SPECIALTIES.**

Spring and Summer Number, Now Current. Price, 7 Cents.

When ordering goods or requesting samples, kindly mention if you have received a copy, and if so, please give number of issue.

**THE KURSHIEDT MANUFACTURING CO., 190 South Fifth Ave., N. Y. City.**

POSTAGE.—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.



A 375.—Straw Sailor Hat; colors: cream, brown, cardinal, navy or black; trimmed with Ruban Bougival to match or contrast; colors of Ruban Bougival: white, cream, pink, blue, Nile, beige, brown, Van Dyck, chrysanthème, cardinal, Malmalson, heliotrope, pearl, Leghorn, navy or black; \$1.00 each. Postage, 16 cents each.

A 374.—Ruban Bougival, 4½ inches wide, colors as above, 12 cents per yard; box of 6 yards, 68 cents. Postage, 1 cent per yard.

Light as Air Hats; see figures Nos. 5, 6, 7, 8 and 9, page 11; untrimmed, made of fancy cotton prints; colors: pink, blue, helio and navy with white polka-dots, also fancy chambrays, stripes and checks; 25 cents each. Postage, 5 cents.

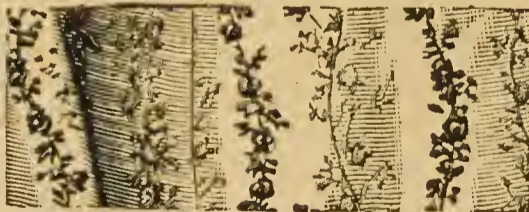
A 465.—Straw Sailor Hats trimmed with Flutina; see figure No. 7, page 441, May DELINEATOR; colors as in A 375; \$1.00 each. Postage, 16 cents.

A 481.—Flutina; see figure No. 6, page 11; 1¾ inch wide; same colors as in A 375, 12 cents per yard; box of 6 yards, 68 cents. Postage, 1 cent per yard.

Parties forming clubs and ordering in lots of half dozen should have hats sent by express, as the express charges on them would not be more than for two hats packed separately.

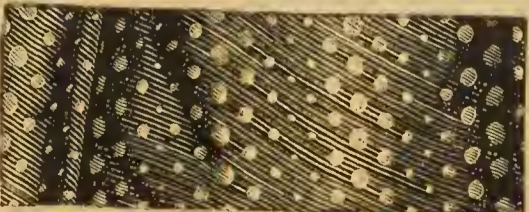
A 492.—Dimity Bow; colors: white with pink, blue, cardinal or helio figures; pink, blue or helio with black figures, with pin for adjusting; see figure No. 16, page 69. 25 cents each.

A 493.—Same as 492 with stock collar; see figure No. 17, page 69; colors as above. 37 cents each.



(See Figure No. 476 G, Page 582, June DELINEATOR.)

L 1234.—Épingline, 28 inches wide, cream ground printed with heliotrope, blue, or pink and green, 18 cents per yard. Postage, 2 cents per yard. Send 2-cent stamp for samples.



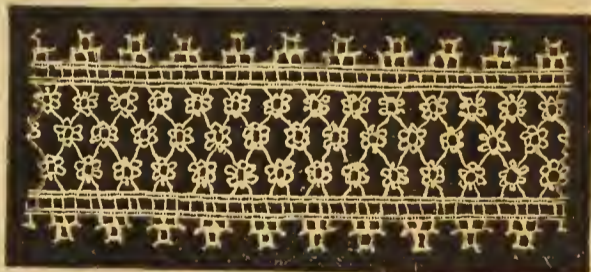
(See Figure No. 474 G, Page 580, June DELINEATOR.)

L 424.—Silk-finished Foulard, 28 inches wide, black or navy ground printed with white, 17 cents per yard. Postage, 2 cents per yard. Send 2-cent stamp for samples.



L 18160.—Kursheedt's Standard Real Point de Gène Lace Edging, in cream-white and écreu.

Inches wide, ... 3, 4½, 5¼, 8½.  
Per yard, ..... 17c., 25c., 29c., 34c.



L 10680.—Kursheedt's Standard Écreu Point d'Irlande Lace Insertion.

Inches wide, ..... 19½, 24.  
Per yard, ..... 12c., 15c.



Silk American Flags.

6x9, ..... 9 cents each. 18x24, ..... 50 cents each.  
8x12, ..... 14 " " 24x36, ..... 90 " "  
12x18, ..... 25 " " 30x48, ..... \$1.50 each.  
Postage, from 1 to 5 cents each, according to size.



ON this and the succeeding three pages will be found some illustrations of Patterns for

# Tea-Gowns, Wrappers, Etc.,

which our readers will no doubt be pleased to inspect. They represent the latest and prettiest modes available for invalid, bath and comfortable home wear.

The Patterns can be had from either Ourselves or Agents for the Sale of our Goods.

In ordering, please specify the Numbers and Sizes (or Ages) desired.

**The Butterick Publishing Co.**  
(Limited),

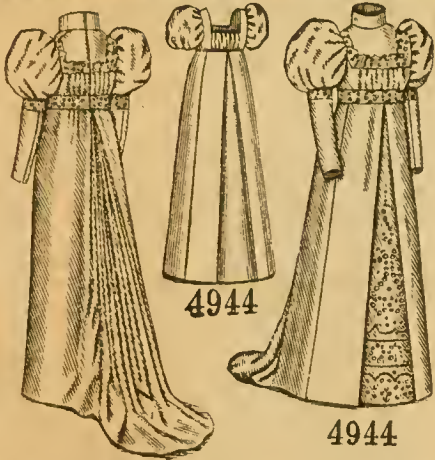
171 to 175, Regent Street, London, W.;  
or 7 to 17 West Thirteenth Street, New York.



Ladies' Costume (In Empress Josephine Style) (Copy'r't): 10 sizes. Bust meas., 28 to 40 ins. Any size, 1s. 8d. or 40 cts. Ladies' Greek Costume, with Train (Perforated for Round Length) (Known as the Hypatia Gown) (Copy'r't): 12 sizes. Bust meas., 28 to 44 ins. Any size, 1s. 10d. or 40c.



Ladies' Short-Waist Empire Costume, with Gored Skirt having a Short Train (Perforated for Round Length) (Copy'r't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents. Ladies' Short-Waist Empire Gown, with Fitted Body-Lining, and a Short Train (Perforated for Round Skirt, and Square, Round and Pointed Neck) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35c. Ladies' Greek Dress (Also Known as the Penelope Gown), with a Slight Train (Perforated for Round Length) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.



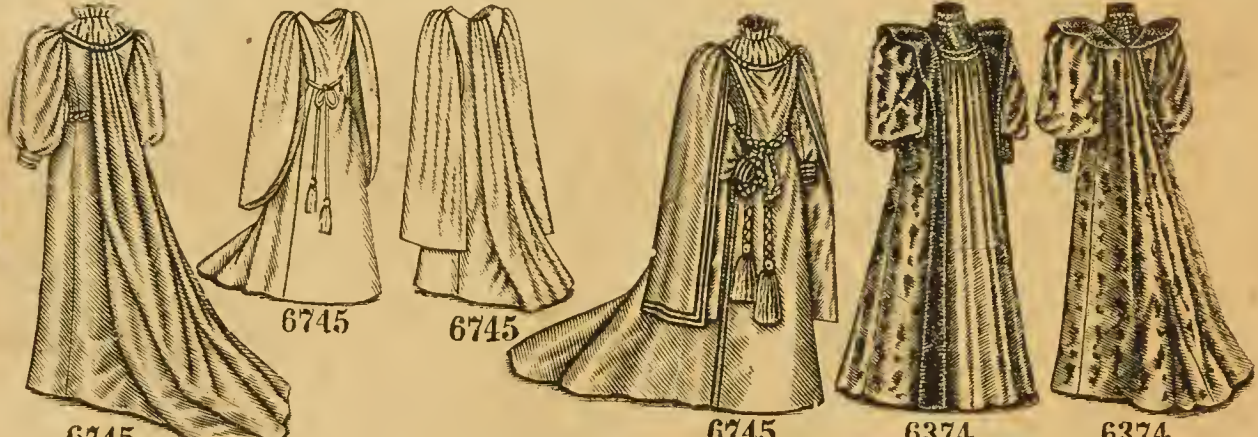
Ladies' Short-Waist Empire Gown, with a Short Train (Perforated for Round Length) (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Josephine or Empire Dress, with Demi-Train (Perforated for Short Train and Round Length) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cts. Ladies' Greek Tea-Gown or Reception Dress, with Fitted Under-Front and Train (Perforated for Demi-Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 2s. or 50 cents.



Ladies' Empire Gown, with a Short Train (Perforated for Round Length) (Copy'r't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Greek Tea-Gown, with a Long Train (Perforated for a Short Train) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents. Ladies' Wrapper or Tea-Gown, with Stole Collar and Fitted Lining (Copy'r't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



Ladies' Greek Tea-Gown (Known as the Sappho and Parthenia Gown) (Copy'r't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 2s. or 50 cents.



Misses' Empire Dress (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents. Misses' Costume (In Grecian Style) (Copy'r't): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. 6d. or 35 cents. Misses' Josephine or Empire Dress (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.





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Ladies' Plain Princess Dress, with Short Train (Perforated for Round Length) (Copyright): 14 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Watteau Wrapper or House-Dress, with Short Train (Perforated for Round Length) (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.



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Ladies' Princess Dress or Wrapper, with Slight Train (Perforated for Round Length) (Copyright): 14 sizes. Bust meas., 28 to 48 ins. Any size, 1s. 3d. or 30 cts.

Ladies' Wrapper, with Fitted Under-Front (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cts.



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Ladies' Wrapper or Tea-Gown, with Fitted Body-Lining, and Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Tea-Gown or Wrapper (With Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Tea-Gown, with Long Train (Perforated for Short Train) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



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Ladies' Princess House-Dress or Wrapper, with Slight Train (Perforated for Round Length) (Copyr't): 14 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Tea-Gown or Wrapper (Copyright): 13 sizes. Bust meas., 23 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper, with Fitted Lining (Which may be Omitted) (Copyr't): 13 sizes. Bust meas., 23 to 46 inches. Any size, 1s. 6d. or 35 cents.



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Misses' Costume (In Empress Josephine Style) (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 1s. 6d. or 35 cents.

Misses' Greek Costume (Known as the Hypatia Gown) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

Misses' Short-Waist Empire Gown (With Fitted Body-Lining) (Perforated for Pointed, Square and Round Neck) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

**ROYAL**  
BAKING POWDER  
ABSOLUTELY PURE

Makes, as no other leavening agent will, the dainty cake, the white and

flaky tea biscuit, the sweet and tender hot gridle cake, the light and delicate crust, the finely flavored waffle and muffin, the crisp and delicious doughnut, the white, sweet, nutritious bread and roll, delightful to the taste and always wholesome.

I have found it superior to all others. I recommend it.

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Late chef, Delmonico's, N. Y.

ROYAL BAKING POWDER CO., 108 WALL ST., NEW-YORK.





Ladies' Wrapper (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper (With Fitted Lining) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cts.

Ladies' Wrapper (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper or House-Dress (With Fitted Lining) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Princess Wrapper, with Loose Front and Short Fitted Lining-Front (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Mother-Hubbard Wrapper, with Under-Arm Gore (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.

Ladies' Mother-Hubbard Wrapper, with Circular Yoke (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper, with Removable Collar (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Ladies' Shirred Wrapper (With Fitted Lining) (To be Shirred or Left Loose at the Waist in Front) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size 1s. 3d. or 30 cents.

Ladies' Night-Gown or Lounging-Robe (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Night-Gown or Lounging-Robe, with Seamless Yoke (Copyr't): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper, having a Very Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



Misses' Wrapper (With Fitted Under-Front) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cts.

Misses' Mother-Hubbard Wrapper, with Under-Arm Gore (Copyr't): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. or 25 cents.

Misses' Wrapper (With Fitted Front-Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

Misses' Wrapper, with Circular Yoke (Known as the Improved Mother-Hubbard) (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.

Misses' Night-Gown or Lounging-Robe (Copyright): 8 sizes. Ages, 9 to 16 years. Any size, 1s. or 25 cents.



Girls' Mother-Hubbard Wrapper (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.

Girls' Night-Gown or Wrapper (Copyright): 10 sizes. Ages, 1/2 to 9 years. Any size, 10d. or 20 cents.

Little Girls' Wrapper (Copyright): 9 sizes. Ages, 1/2 to 8 years. Any size, 10d. or 20 cents.

Child's Wrapper, with Circular Yoke (Copyright): 8 sizes. Ages, 1/2 to 7 years. Any size, 7d. or 15 cents.

Little Girls' Wrapper (Copyright): 8 sizes. Ages, 1/2 to 7 years. Any size, 10d. or 20 cents.

Child's Sack Wrapper (Extending to the Instep) (Copyright): 10 sizes. Ages, 1 to 10 years. Any size, 10d. or 20 cts.





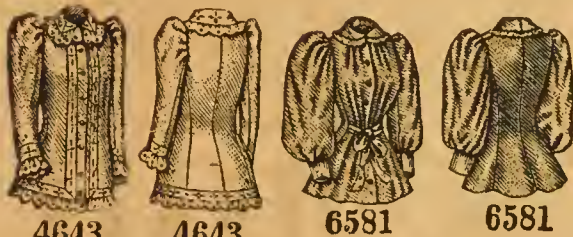
4982 4982 4780 4780  
Ladies' Breakfast or Tea Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents. Ladies' Tea-Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



6573 6573 6573  
Ladies' Tea-Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



6697 6697 4235 4235  
Ladies' Dressing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents. Ladies' Dressing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



4643 4643 6581 6581  
Ladies' Dressing-Sack (Copyright): 14 sizes. Bust meas., 28 to 48 inches. Any size, 1s. or 25 cents. Ladies' Dressing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



4572 4572 2316 2316  
Ladies' Combing-Sack (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents. Combing-Towel (Copyright). One size: Price, 5d. or 10 cents.



4403 4403 3684 3684  
Misses' Dressing-Sack (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. Girls' Sack (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.

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TRADE MARK.

THIS delicious and fragrant Lotion is not a cosmetic or paste. It is a pure hygienic tonic for cleansing the pores of impurities and stimulating the normal healthy action of the skin. It does not cover up blemishes, but works in harmony with natural law to eradicate them.

We challenge anybody to prove by the strictest chemical analysis that **Althea Lotion** contains poisonous or deleterious ingredients. We declare it to be the finest possible combination of expensive oils, unguents and resinous substances long recognized by skin specialists as curative in treatment of all cutaneous disorders.

**Althea Soap**, a pure vegetable oil soap. None better in the market.

**Althea Cold Cream** should be used for cold-sores, chafes, burns, and every purpose requiring a fine, pure, cold cream, of delicate perfume, that is warranted not to get rancid in any climate.

Our new book, "**Hints on the Toilet**," free by mail.

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A whole meal can be cooked at one time, over one burner on a gasoline, oil, gas, or common cook stove, and without mingling flavors. Will pay for itself in one season for canning fruit. Catalogue free.

We pay express. **PEERLESS COOKER CO., BUFFALO, N. Y.**



## THE "NOVELTINO"

LATEST FAD IN MANTEL DRAPERY. Heavily fringed on ends and side, ready to drape on mantel as shown in cut. Made of the new "Art Muslin," in either figured or striped designs. Colors—Pink, Nile Green, Blue and White, Ecru, Old Gold, Terra Cotta, Maroon, Olive and Electric Blue.—Fast Colors.

Mantel Lambrequin, - Price, \$2.00, Postage Paid. **THE KRAUSS, BUTLER & BENHAM CO., COLUMBUS, OHIO** Circular on Application.

## DECOY FLY PAPER

is the best fly exterminator you ever saw. Catches 100 flies before other kinds are even seen. **Decoy** flies are printed on the sheet, and each busy little buzzer in the room tries to follow the crowd and gets stuck. The paper proper is impervious to the sticky mixture. Accept no fly paper but the **Decoy**. Your grocer or druggist sells it or can order it for you. If not, we will send you 25 double sheets (full size) by pre-paid express for \$1.00 (retail price 5c. each). Keeps until used. Perfect satisfaction guaranteed. Manufactured by **Detroit Fly Paper Co., Detroit, Mich.**

**LADIES MAKE \$3 A DAY** taking orders for us. No capital required. We furnish goods and pay all charges. Easiest plan ever offered. **CONSUMERS' TEA CO., 271 Main St., Cincinnati, O.**

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Comprises a Chromo-Lithographic Plate,

Issued Semi-Annually on the first of February and August, with a Book containing descriptions of all the

### LATEST STYLES OF JUVENILE CLOTHING.



FIGURE No. 433 D.—CHILD'S HOUSE-SACK. —This illustrates Pattern No. 6451 (copyright), price 15 cents.

THE "REPORT OF JUVENILE FASHIONS" is a necessary adjunct to every well appointed Dressmaking, Tailoring and Children's Outfitting Establishment. If you are a Dressmaker, and have frequent or occasional calls for styles for misses or little folks, this report meets your needs for a handsome Plate of Garments developed in suitable colors and combinations of shades. Illustrating, as it does, a nice assortment of Boys' as well as Girls' Styles in each issue, it is also of much service to the practical tailor, in these days when modes for boys are given equal attention with those for their elders. To children's outfitters and clothiers generally the publication is invaluable, inasmuch as it gives them an intelligent idea of young people's clothing sufficiently far in advance of their time of sale each season to allow the manufacturer an opportunity to make up his goods beforehand, with full confidence that his productions will be acceptable to the buying public.

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## You Can Reduce Your Weight 30 or 40 Pounds Before Hot Weather By Using Dr. Edison's Obesity Pills and Obesity Fruit Salts.

*They also keep the blood cool in hot weather, prevent perspiration, purify the skin of the face and remove all wrinkles. No purging, no dieting.*

### Obesity, Stomach Troubles and Dyspepsia.

Gentlemen: After using three bottles of Dr. Edison's Obesity Pills I find I weigh 17 pounds less, but this is not all the good they did me. I have been a great sufferer from severe stomach disorders. My stomach was too weak to retain food, but after using the pills one day I began to improve, and in three days I could eat any kind of food placed on the table. No dyspepsia now.

JAMES LE BARRON,  
Electrical Engineer, World's Fair Ground.

Extract of lecture by Prof. Phinneas Lee Lowe, published in the Boston Medical Journal:

### Unhealthy Flesh and Blood.

As a blood purifier I do not find that any advertised medicine stands as well or is entitled to the confidence of the public as is Dr. Edison's Obesity Fruit Salt. My analysis of samples bought in the open market correspond exactly with the composition of the article printed on the label of every bottle sold. The Fruit Salt is the product of the most popular and valuable medicinal spring in Germany, at which place I have spent many years. It is not a patent medicine. Every person should use a few bottles of the Fruit Salt to purify their blood, keep out disease and reduce unhealthy flesh and fat.

### From a Prominent Pennsylvania Hotel Man.

Lost 42 pounds and 5 inches in measurement on Band and Pills.

Loring & Co.—Dear Sirs: I have been using your Obesity Band and Pills, and will say that I have lost 42 pounds in weight and 5 inches abdominal measurement. Have felt splendidly while using the Obesity Band and remedies. I took only six bottles of Dr. Edison's Pills and have paid no attention to dieting and have improved all the time. Will answer correspondents.

ELIAS DILFIELD,  
Proprietor Tremont House,  
Tremont, Schuylkill Co., Pa.

Oct. 17, 1893.

MISS GOLET, one of "New York's 400," NEWPORT, R. I., writes: My physician, Dr. Barstow, 5th ave., N. Y., prescribed your Obesity Fruit Salt for corpulency. I have lost 19 pounds in 24 days on one bottle of pills and half a bottle of Fruit Salt. I do not suffer any from the heat while using the salt. It is sweet and delicious and lowers the temperature of the body. I see everybody using the Fruit Salt as a drink. I wish you had introduced it sooner.

Dr. Edison's Electric Belts and Rings for Rheumatism, Nervousness, Kidney Troubles, etc., are sold only at our Stores:

SEND FOR SPECIAL ELECTRIC BELT CIRCULAR.

LORING & CO.,

Stores: BOSTON, No. 2 Hamilton Place, Dep. J.  
CHICAGO, 113 State Street, Dep. No. 14.  
NEW YORK CITY, 40 West 22d St., Dep. L.

CUT THIS OUT AND KEEP IT AND SEND FOR OUR NEW FULL-PAGE (3 Column) ARTICLE ON OBESITY.



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Is an Exhaustive, Common-Sense Work, uniform with "Social Life," advertised elsewhere in this issue, and fully explains the latest and best Ideas on Etiquette.

This comprehensive book is replete with valuable hints and suggestions for the guidance of young people who may be seeking success in the sphere of Polite Society, and also of persons of maturer age in all the varied relations of life. AS A BOOK OF REFERENCE, to settle disputes regarding the nicer or less frequent points of Etiquette, it will be found invaluable.

PRICE, \$1.00 PER COPY.

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### FREE CURE.

## Kidney

Liver & Urinary Diseases.

or if you will send us Ten Cents (postage stamps will do) to pay express charges, we will send you One Bottle by express, prepaid, **FREE**. We know **ALKAVIS** is a Positive Cure, and we send it **Free** to prove its wonderful effects. Give your Post-office and nearest Express Office. Address, **THE CHURCH KIDNEY CURE CO., 418 Fourth Avenue, New York.**

**ALKAVIS** is a positive cure for Kidney, Liver and Urinary Diseases. It is from the new Polynesian shrub, **KAVA-KAVA** (botanical name: *Piper Methystricum*) described in *New York World*, Feb. 8, 1893, and *Medical Gazette*, of Dec., 1892. Endorsed by the Hospitals and Physicians of Europe as a sure Specific Cure for Kidney and Bladder Diseases, Diabetes, Bright's Disease, Brick-Dust deposits, Rheumatism, Liver Disease, Female Complaints, pain in back, etc. Sold at *Two Dollars a Bottle*. Descriptive Book sent free to all.

### ANSWERS TO CORRESPONDENTS,

(Continued).

L. B. E.:—A good plan for those who collect pictures for author albums would be to send to Messrs. Houghton, Mifflin and Co., publishers, Boston, Mass., enclosing ten cents, for their illustrated catalogue of books. This contains a great many pictures of authors, which could be cut out and mounted. They are printed on smooth, well finished paper and are clear and good. Harry Castlemon is the author of "Frank in the Mountains" and "Don Carlos' Ranch."

HIGH SCHOOL:—We believe the Auditorium in Chicago to have a greater seating capacity than any other building in the United States.

SEMELE:—Regarding the bleaching of a straw hat, read answer to "Elizabeth F" elsewhere in these columns. The Schwenger system has been highly recommended for reducing superabundant flesh. It is a home hygienic treatment, and if the difficulty is not constitutional or a regularly developed disease, it should bring relief. Directions for the treatment are included in "Beauty," published by us at 4s. or \$1.00. This publication also contains remedies for removing moles, superfluous hair and other facial imperfections. Girls of sixteen may arrange their hair in a Catogan braid, and, if becoming to the face, the tresses may be parted at the center.

AVA:—Trim your gray novelty suiting with black satin antique and fancy silk passementerie.

A NEW WORK ON TENNIS.—Elsewhere in this issue we advertise a new pamphlet, entitled "A Manual of Lawn Tennis," that is a complete instructor in the method of playing this popular game. The technical portion of the work is by Miss S. S. Whittelsey, the well known expert, who has entered fully and clearly into the subject, giving a history of the game, the rules and the mode of scoring, ample details concerning the development of play, descriptions of the court and implements, hints about suitable dress, and directions for tournaments and how to conduct them. In addition there are illustrated instructions for making a tennis net, and also artistic suggestions for tennis parties. Price, 6d. or 15 cents.



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ANSWERS TO CORRESPONDENTS,  
(Continued).

**ELIZABETH F.:**—Proceed as follows to bleach a straw hat: Procure a deep box that is as nearly air-tight as possible, and in it hang the hat from a hook placed near the top. In the bottom of the box place a flat stone, and on the stone a piece of red-hot iron or a pan of glowing charcoal, upon which sprinkle powdered brimstone. Quickly close the lid of the box, and let the hat remain in the fumes all night.

**MISS CLARA:**—The different shades of brown, old-blue and old-rose and the light shades of heliotrope are fashionable this Summer. Elegant designs for dresses are illustrated each month in the DELINEATOR. Golden-brown would combine effectively with tan. Your tan Lansdowne could be stylishly trimmed with cream-white point de Gène lace insertion.

**CHLOE:**—Blennerhasset Island is situated in the Ohio river two miles below Parkersburg, and is famous as the site of a mansion built early in the century by Harman Blennerhasset, one of the victims of Aaron Burr's conspiracy. The term "Roundheads" is a nickname given in the reign of Charles I. to the Puritans, a parliamentary party, who were accustomed to wear their hair cut close to the head. They were so called in opposition to the Cavaliers or royalists, who wore their hair in long ringlets. The term was soon extended in its application to include all adherents of the Parliament, whether Puritans or not. Chamois gloves are worn during the Summer months and are both serviceable and in good taste.

**A SUBSCRIBER:**—The series of articles entitled "Forming a Library," which appeared from time to time in the DELINEATOR, will aid you greatly in selecting good literature. The article for August, 1892, contained Works of Reference and History; September, History and Romance; October, Discovery, Exploration and Travel; January, 1893, Biography, Autobiography, Classic Literature and Essays; and February, Metaphysics, Fiction and Poetry.

**LLOYD:**—Send cards to your friends to inform them of your arrival, and they will doubtless call upon you. Do not question the friend who has ceased writing to you. He doubtless has some reason for discontinuing, which he will explain when he sees you.

**FICTION MONTHLY**

No. 20, July, NOW READY, contains, complete, a Thrilling Novel, New and Original, entitled "HERS ONLY."  
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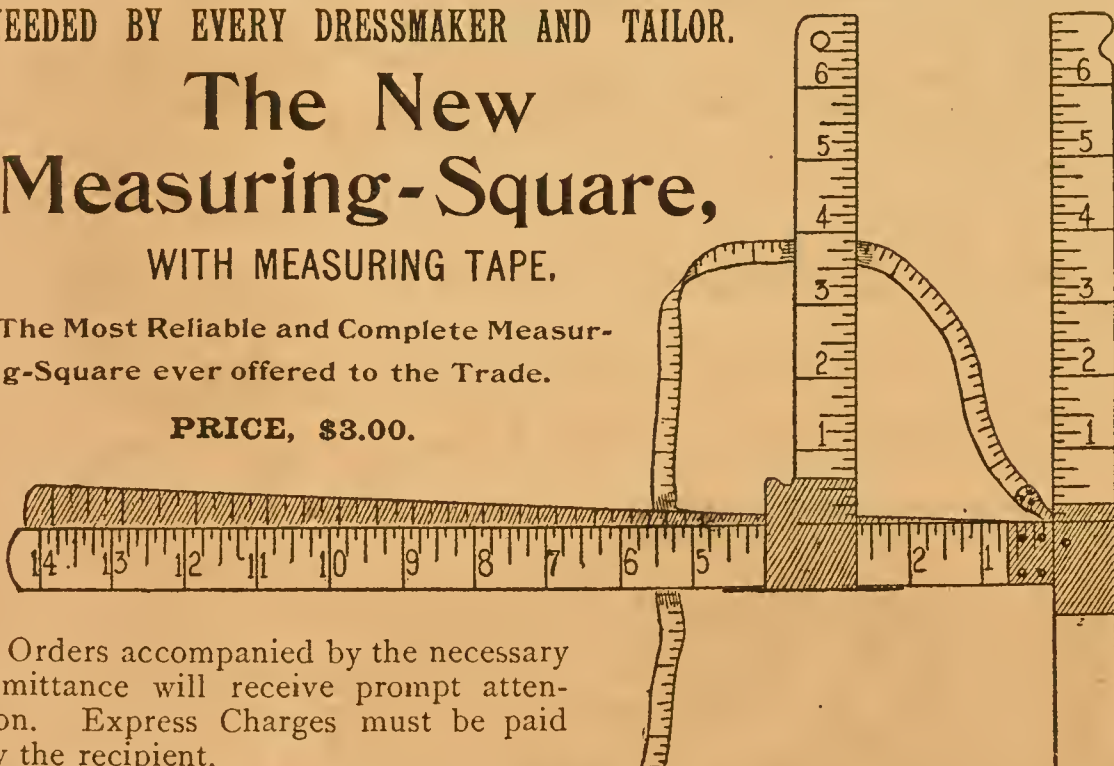
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ANSWERS TO CORRESPONDENTS.

(Continued).

R. E. P.:—The regulation size for pillow-cases is twenty-seven inches square, and shams should be a trifle larger.

GRACIE H.:—Your sample has a satiny stripe, hence it is not suitable for deep mourning. Choose a dull, lustreless fabric. You neglected to enclose a stamp for a reply by mail.

TO HOUSEKEEPERS.—Before beginning the season's canning, pickling and preserving be sure to obtain the new and enlarged edition of our pamphlet, "Canning and Preserving," which is the most complete work of the kind published. In the canning department special attention has been given to the canning of vegetables, including corn, peas, beans, asparagus, etc.; and the methods described are the latest and best known. All kinds of preserving are considered, and numerous new subjects have been introduced, such as fruit butters, brandied fruits, conserved fruits, syrups, spiced fruits, dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.

SUBSCRIBER:—The Beatrice referred to was a young Florentine lady of the illustrious family of Portinari, for whom the poet Dante conceived a strong affection, and whom he represents in the "Divina Commedia" as his guide through Paradise. The family name of the character whom Miriam in "The Marble Faun" is supposed to impersonate is not given, and while a crime committed is frequently hinted at, there is no clue given as to what it actually was.

ANONYMOUS:—A mourning veil may be laid aside at the end of a year or a year and a half, although it frequently becomes a permanent feature of the toilette when a widow is elderly. Enamelled jewelry is worn in deepest mourning, but diamonds are not allowable.

E. C. B.:—Trains are worn on wedding gowns. Your gray material is one of the new Spring fabrics, and we would suggest trimming it with black instead of cream lace, and black moiré ribbon. Brown is one of the leading colors.

Mrs. W. E. C.:—Your chestnut-colored faille will develop stylishly by costume pattern No. 6798, which costs 1s. 6d. or 35 cents; trim with velvet of a little darker shade.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

MISS THEODOSIA B.:—The process of making compressed yeast-cakes is not generally known. To prepare a good home-made yeast, simply make a thin batter of flour and water and let it stand until it ferments. A pint of this "ferment" is equal to a cupful of old yeast in starting the new.

MOLLIE:—A gold chain cannot be worn while you are in mourning. Side bangs are not worn. Use a curling fluid to keep your hair in curl; a good one may be made of a small portion of bees-wax dissolved in an ounce of perfumed olive oil.

NERESSA:—We do not answer questions of a personal nature through these columns. Lemon juice is a simple remedy frequently successful in banishing Summer freckles.

SWEET SIXTEEN:—Rub the whitened finger tips of your black kid gloves with black ink. We would advise sending your light-blue silk sash to a scourer for renovation.

M. R. S.:—If your features are long, dress the hair so that the mass of it will come at the back of the head or at the nape of the neck, thus securing for the face an appearance of fullness or roundness. Have a light bang curled and combed out so as to appear fluffy and light.

CISS:—In making the silk-rag portiere described in the "Housekeepers' Department" of the May DELINEATOR, use the black silk and tinsel and the colored silks and velvets for separate stripes, the same as in rag carpet. The stripes must be of unequal widths and the colors artistically associated. The weaving may be done on an ordinary rag-carpet loom. A weaver will know what is best to use for warp, but you can safely choose strong cotton cord of light weight and neutral tone.

MIGNON:—Send a potted palm, a box of eut flowers or something of a similar nature to a man friend about to be graduated, and word regrets as follows:

Dear Mr. Smith:—

Owing to illness I am unable to accept your kind invitation for Wednesday next, and I regret it very much, as I take a particular interest in exercises of the kind. With all good wishes,

I am, faithfully yours,  
Alice Jones.

A "Yard of Poppies" FREE.

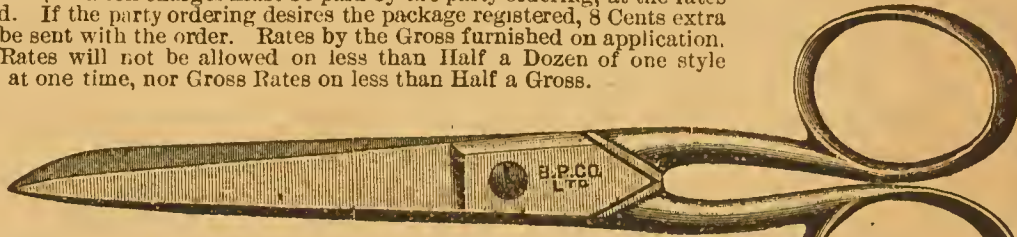
Send us 10 cents for a sample copy of INGALLS' MAGAZINE, and we will send you a "YARD OF POPPIES," in all their BEAUTIFUL COLORS—FREE.

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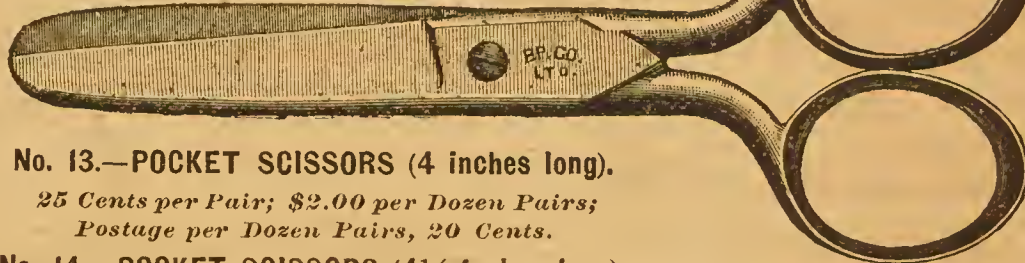
The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Rates by the Gross furnished on application. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.



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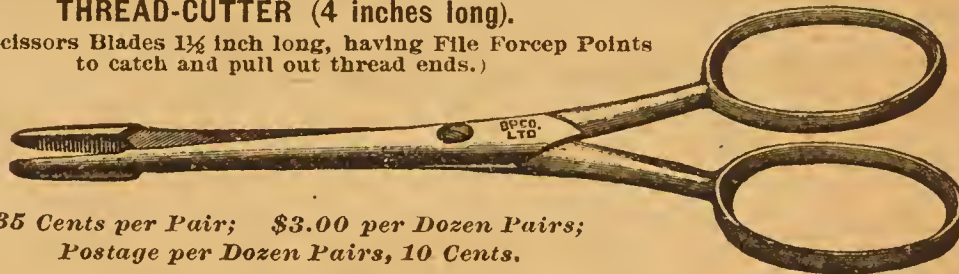
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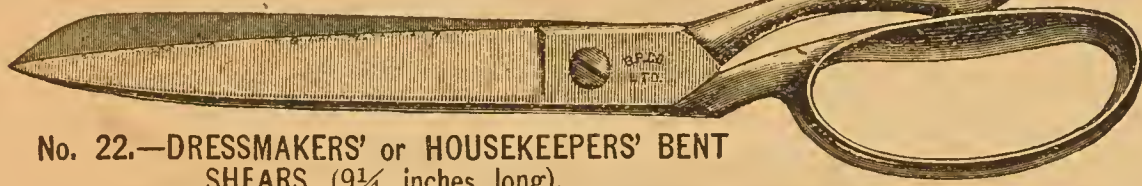
Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment.



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(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)  
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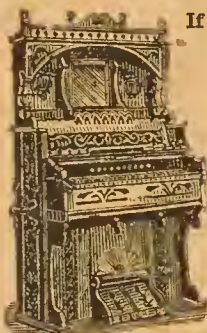
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ANSWERS TO CORRESPONDENTS,  
(Continued).

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J. V. M.:—Combine India silk, either black or matching the brown in sample, with your material, using it for new puffs, for the collar and for trimming the skirt; if desired, this trimming could consist of two narrow self-headed frills festooned about the bottom or put on in over-skirt outline.

KENTUCKY BLONDE:—As your hair is rather short, arrange it in a single coil at the back of the head, drawing the ends through the center, curling them and spreading the curls. The dresses of a miss of fifteen should extend about to her ankles.

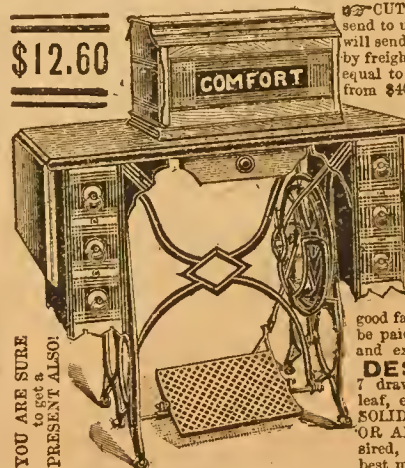
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"Redfern"  
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Ever Produced.

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ANSWERS TO CORRESPONDENTS,

(Continued).

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**AMELIA:**—When you are asked your name, reply "Mary Blank," not "Miss Blank." The electric needle is the only means of permanently removing superfluous hair, and it should only be used by a professional dermatologist.

All around  
the house you will  
find many uses for

# GOLD DUST WASHING POWDER.

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**FACE POWDER.**  
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The LABLACHE FACE POWDER is the purest and only perfect toilet preparation in use. It purifies and beautifies the complexion. Mailed to any address on receipt of 25 2-cent stamps. BEN LEVY & CO., French Perfumers, 34 West Street, Boston, Mass.

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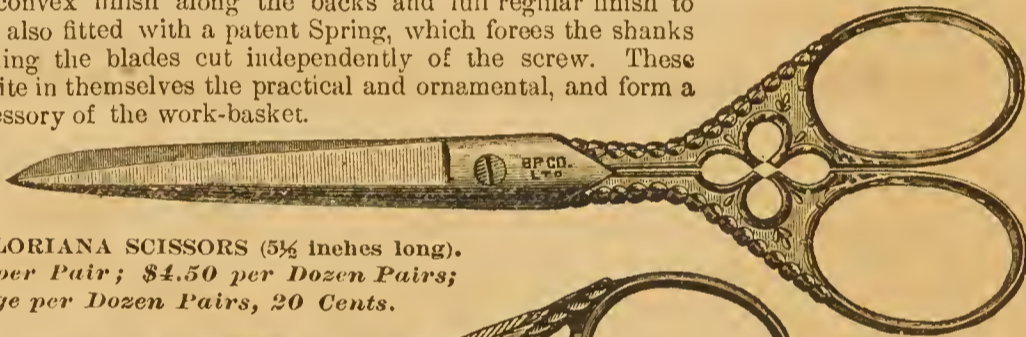
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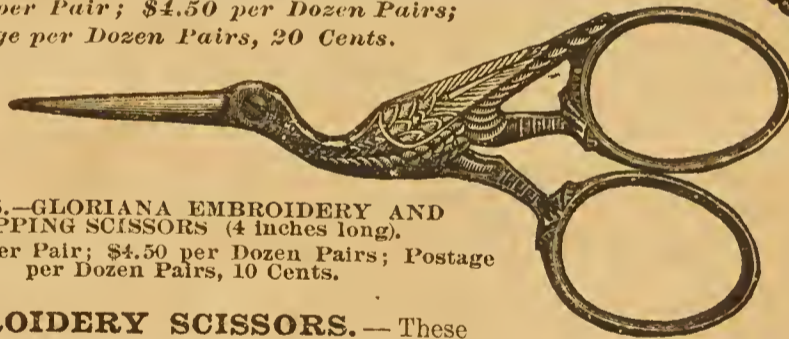
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**THE GLORIANA SCISSORS.**—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



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50 Cents per Pair; \$4.50 per Dozen Pairs;  
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Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must

be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

**THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.**



MADAM ROWLEY'S

# TOILET MASK

(OR FACE GLOVE)

Trade Mark Registered.



Is a natural beautifier for bleaching and preserving the skin and removing complexional imperfections.

It is soft and flexible in form, and can be easily applied, and worn without discomfort or inconvenience.

It is recommended by eminent physicians and scientists as a substitute for injurious cosmetics.

**COMPLEXION BLEMISHES** may be hidden imperfectly by cosmetics and powders, but can only be removed permanently by the Toilet Mask. By its use every kind of spots, impurities, roughness, etc., vanish from the skin, leaving it soft, clear, brilliant and beautiful. It is harmless, costs little, and saves many dollars uselessly expended for cosmetics, powders, lotions, etc. It prevents and removes wrinkles, and is both a complexion preserver and a beautifier.

Illustrated Treatise, with full particulars, mailed free. Address, and kindly mention THE DELINEATOR.

## THE TOILET MASK CO.,

1164 BROADWAY, NEW YORK.

To be Worn Three Times in the Week.

### ANSWERS TO CORRESPONDENTS.

(Continued).

**THE TWINS:**—The dresses of a miss of sixteen should extend to the ankles, and her hair may be arranged in a Catogan braid, a style which has been frequently described in these columns.

**SWEET CICELY:**—One of the reséda shades in silk will harmonize admirably with your old-rose dress.

**A SUBSCRIBER:**—Write to Charles A. Reeser, Springfield, Ohio, for choice varieties of begonias, mentioning the DELINEATOR in your application.

**CONSTANT SUBSCRIBER:**—We have no personal knowledge of the advertisement to which you refer, but have had no reason to question its reliability. Without knowing the cause of the redness of your nose it is difficult to suggest a remedy, as the affliction may proceed from a variety of causes. The following mask remedy may prove efficacious in whitening the nose in a general way: Heat in a cup set in hot water one ounce of sweet oil and a piece of white beeswax the size of a silver quarter. When the ingredients are thoroughly blended and while the mixture is warm, spread it rapidly on the mask, and as it cools it will form a waxy covering. Allow the mask to remain upon the nose all night. Linen or white kid makes the best mask, whether for the nose or for the entire face.

**WILL-O'-THE-WISP:**—Your hall is so small that you can only cover the floor with a pretty carpet; to furnish it would be impracticable.



NO CHIMNEYS TO WASH OR BREAK!

# THE HITCHCOCK LAMP



Burns open like gas, ten hours for one cent, giving an exceedingly white and brilliant light. Saving on chimneys and oil will soon pay for lamp. Delivered to any address in the United States, carriage paid, for \$4. Send for catalogue. Hitchcock Lamp Co., 25 Factory St., Watertown, N.Y.

## The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, Cash with Order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw, (4 inches long). 25 Cents per pair; \$2.00 per Dozen Pairs; Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw, (4 inches long). 50 Cents per Pair; \$4.50 per Dozen Pairs; Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of the Highest Grade English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale, (4½ inches long). 75 Cents per Pair; \$6.50 per Dozen Pairs; Postage per Dozen Pairs, 20 Cents.

No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.



LOVELY FACES,  
WHITE HANDS.

Nothing will CURE,  
CLEAR and WHITEN  
the skin so quickly as

## Derma-Royale

The new discovery for curing cutaneous affections, removing discolorations and bleaching and brightening the complexion. In experimenting in the laundry with a new bleach for fine fabrics, it was discovered that all spots, freckles, tan, and other discolorations were quickly removed from the hands and arms without the slightest injury to the skin. The discovery was submitted to experienced Dermatologists and Physicians, who incorporated it with well known curatives and prepared the formula of the marvelous Derma-Royale, which is the most efficacious preparation known, and yet it is as mild as dew and so harmless that one might drink a whole bottleful without any had effect. It is so simple a child can use it. Apply at night—the improvement apparent after a single application will surprise and delight you. THERE NEVER WAS ANYTHING LIKE IT! One bottle usually cures the most aggravated case, and thoroughly clears, whitens and beautifies the complexion. It has never failed—IT CANNOT FAIL. It is the only cutaneous preparation that is uncontestedly indorsed by all who have used it. We have thousands of grateful testimonials, with photographs, which we will be glad to send FREE to anyone. It is highly recommended by Physicians, and its sure results warrant us in offering

**\$500 REWARD.**—To assure the public of its merits, we agree to forfeit Five Hundred Dollars CASH for any case of eczema, tetter, blotches, pimples, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan, or any other cutaneous discolorations or blemishes (excepting birthmarks, scars, and those of a scrofulous or kindred nature), that Derma-Royale will not quickly remove and cure. We also agree to forfeit Five Hundred Dollars to any person whose skin can be injured in the slightest possible manner, or to anyone whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in elegant style in large eight-ounce bottles. Price \$1.00. EVERY BOTTLE GUARANTEED. Derma-Royale sent to any address, safely packed and securely sealed from observation, safe delivery guaranteed, on receipt of price, \$1. per bottle. Send money by registered letter or money order, with your full postoffice address written plainly; be sure to give your County and mention this paper. Correspondence sacredly private. Postage stamps received the same as cash.

Agents Wanted. Send for Terms. Sells on Sight. Address **THE DERMA-ROYALE COMPANY,** Corner Baker & Vine Streets, CINCINNATI, OHIO.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.



# MUSICAL INSTRUMENTS ALMOST GIVEN AWAY!

To advertise our house, get people to send for our Big, Free, 325 page (3000 engravings) catalogue, quoting lowest factory prices on Watches, Jewelry, Diamonds, Clocks, Silverware, Guns, Sewing Machines, Organs, Pianos, Bicycles, Baby Carriages, Buggies, Harness, Clothing and **MUSICAL INSTRUMENTS** we are almost giving away a lot of musical instruments, selling them without regard to cost or value, less than one-third the wholesale price. **COSTS YOU NOTHING to see them, NOTHING to examine, ITS ALL FREE.**

**HOW TO ORDER!** Cut out this advertisement and send it to us stating the instrument wanted and we will send it to you by express C. O. D. Subject to Examination. You can examine it thoroughly at the express office and if found perfectly satisfactory pay the Express Agent our one-third introductory price and express charges and keep it. If not satisfactory **DON'T PAY A CENT** and the express agent will return it at our expense.


**\$2.95 --**



**\$2.95 BUYS A \$10.00 Violin.**

CUT THIS AD OUT and send to us and we will send this violin to you C. O. D. SUBJECT TO EXAMINATION, NO MONEY IN ADVANCE. If found satisfactory and equal to those sold by others at three times our price, and the **GRANDEST BARGAIN YOU EVER SAW**, pay the Agent **\$2.95** and EXPRESS CHARGES, otherwise **DON'T PAY A CENT.** BOW FREE.

**\$3.80 Buys a \$15.00 Banjo**



Cut this Ad out and send to us and we will send you the banjo C. O. D. SUBJECT TO EXAMINATION, NO MONEY IN ADVANCE. If found satisfactory and equal to those sold at three times our price, pay the Agent **\$3.80** and charges, otherwise pay nothing.



**\$3.40 BUYS A \$15 Accordeon**


**GRANDEST BARGAIN EVER OFFERED.**

WONDERFUL TONE, Ebonized Mountings, Mouldings & Panels, decorated with nickel silver ornamentations Patent Nickel Keys, GOLDEN stops over sound holes, Bracon slide clasps, protected corners, 10 keys, 2 stops, 2 sets of reeds.

**Grand Offer**

Cut this Ad out and send to us and we will send it to you C. O. D. subject to examination. If found satisfactory and equal to accordions that retail at \$15.00 pay the agent **\$3.40** and EXPRESS CHARGES, OTHERWISE PAY NOTHING.

**\$4.45 BUYS A \$20.00 GUITAR!**



Cut this Ad out and send to us and we will send you the GUITAR C. O. D. SUBJECT TO EXAMINATION, NO MONEY IN ADVANCE. If found satisfactory and equal to those sold by others at three times our price, pay the Express Agent **\$4.45** AND EXPRESS CHARGES, otherwise PAY NOTHING.

**ENDORSEMENT AND ABSOLUTE GUARANTEE OF A CITY OFFICIAL!**


I, P. W. McALLISTER, member of the City Council of Minneapolis, Minn., do certify that I am personally acquainted with the firm of SEARS, ROEBUCK & Co., their officers, directors and many of their employes. I take pleasure in recommending them to the entire confidence of the readers of this paper, and further, to make everyone feel absolutely safe, I do hereby personally guarantee every statement made in this advertisement, and will become personally responsible for any failure on their part to carry out any promise to the word and letter. P. W. McAllister, Alderman 10th Ward.

Address, **SEARS, ROEBUCK & CO., Chicago, Ills., or Minneapolis, Minn.**

Positively you have the genuine **De Long PATENT HOOK AND EYE** if you see on the face and back of every card the words:

See that

**hump?**



TRADE-MARK REG. APR. 19-92

Richardson & De Long Bros., Philadelphia.

# THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.



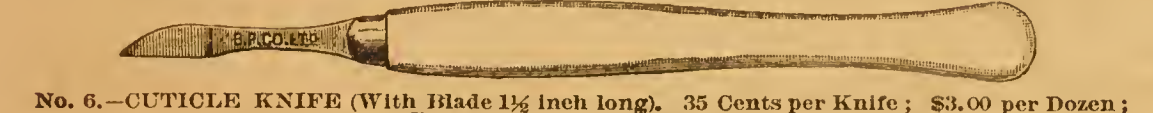
**No. 4.—MANICURE CUTICLE SCISSORS**  
(4 inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs;  
Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.




**No. 5.—BENT NAIL-SCISSORS**  
(3 1/4 inches long).  
50 Cents per Pair;  
\$4.50 per Dozen Pairs;  
Postage per Dozen Pairs, 10 Cents.




**No. 6.—CUTICLE KNIFE** (With Blade 1 1/4 inch long). 35 Cents per Knife; \$3.00 per Dozen;  
Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



**No. 7.—NAIL FILE** (With Blade 3 1/4 inches long). 35 Cents per File; \$3.00 per Dozen;  
Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.



**No. 8.—CORN KNIFE** (With Blade 2 1/4 inches long). 50 Cents per Knife; \$4.50 per Dozen;  
Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

**THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., N. Y.**

## ANSWERS TO CORRESPONDENTS, (Continued).

**A SUBSCRIBER:**—Cucumber juice is extracted from moderately ripe cucumbers.

**GRANDMOTHER:**—Why not use your black silk as a foundation for black lace or net? It will make up stylishly by costume pattern No. 6827, which costs 1s. 6d. or 35 cents. You could use old-blue silk under the lace for all of the basque but the yoke, sleeve facings and collar, for which parts have an extra piece of black; and cut the drapery from lace. The challis will make up becomingly by costume pattern No. 6852, which costs 1s. 6d. or 35 cents, and is illustrated in the May DELINEATOR. Dark-brown India silk will combine with it attractively.

**A SUBSCRIBER:**—There is little demand for human hair from individuals, as it is now imported in very large quantities. You can obtain aluminum from the Aluminum Novelty Co., 522 Greene Avenue, Brooklyn, N. Y.

**LILLY:**—Your parents are certainly the proper authorities to consult in reference to the choice of companions. No well-bred woman will ask a man to participate in any amusement which entails serious expense upon him.

**M. F.:**—We have seen grasses successfully colored with prepared dyes. You might experiment on one of your straw flowers to see the effect of dye, which can be purchased from a druggist at trifling cost.

**GED:**—Regarding the most suitable arrangement of hair for young girls, read answer to "Miss Daisy S." elsewhere in these columns. Tête-à-tête is pronounced tate-ah-tate.

**Miss M. T.:**—Invitations to a "coming-out" may read as follows:

*Mr. and Mrs. Albert Blank  
request the pleasure of presenting their second  
daughter,  
Miss Mabel,  
to  
Mr. and Mrs. Walter Dash  
on Thursday, July tenth, at nine o'clock.  
Cotillon at eleven.*

82 North Street.

The débutante may wear a low-necked gown.

**E. F. L.:**—Decorate your wire stand with pretty colored ribbons and utilize it for holding sewing materials, scraps, etc.



# OVER 125 GIRLS Have Now Been Educated

IN MUSIC, ART, ELOCUTION,  
SCULPTURE, ETC., ETC.

## Free of All Expense

UNDER THE PLAN OF

### THE LADIES' HOME JOURNAL

These girls tell, themselves, how they did it in a little book,  
which will be sent free to any address by

THE CURTIS PUBLISHING COMPANY, Philadelphia

## A PIANO AND ORGAN BOOK FREE.

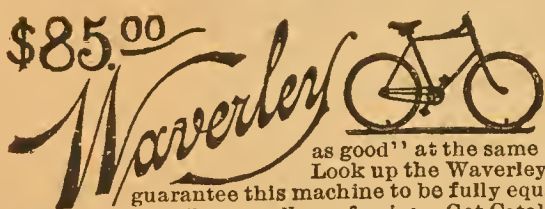


Our new Catalogue is a grand portfolio of all the latest and best styles of Organs and Pianos. It illustrates, describes, and gives manufacturers' prices on Organs from \$25.00 up, and Pianos from \$150 up. It shows how to buy at wholesale direct from the manufacturers, and save over 50 per cent.

### THE CORNISH ORGANS AND PIANOS

Guaranteed for 25 yrs., have been played and praised for nearly 30 yrs.; to-day they are the most popular instruments made. Secure our **SPECIAL TERMS of Credit**, framed to suit the times. Remember this grand book is sent **FREE**. Write for it at once. **CORNISH & CO.** (Estab. nearly 30 yrs.) **Washington, N. J.**

\$85.00



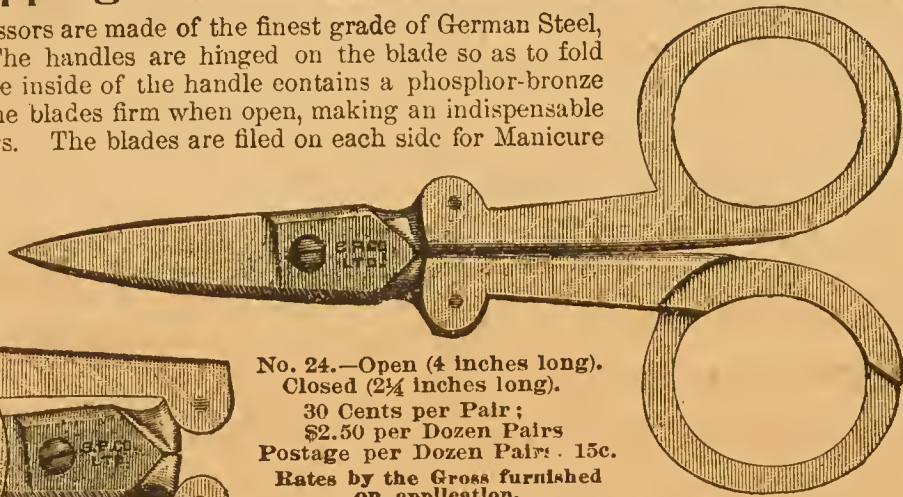
### TO THE RIDER.

When you are looking for a new "up-to-date" mount, do not overlook the fact that you can save from \$40 to \$60 by buying a Waverley. Many a dealer will represent to you that he can furnish some other machine "just as good" at the same price. **HE CAN NOT DO IT!** Do not let him deceive you. Look up the Waverley Agent and insist on having a guarantee this machine to be fully equal in grade, and every detail to any bicycle built, regardless of price. Get Catalogue "A" describing full line sizes Ladies' and Gents' mailed free.

INDIANA BICYCLE CO., 2 ST., INDIANAPOLIS, IND., U. S. A.

## Combined Folding Pocket, The "Hummer." Nail and Ripping Scissors

These ingenious Scissors are made of the finest grade of German Steel, full Nickel-Plated. The handles are hinged on the blade so as to fold when not in use. The inside of the handle contains a phosphor-bronze Spring which keeps the blades firm when open, making an indispensable pair of Pocket Scissors. The blades are filed on each side for Manicure purposes, and are ground to a point for Ripping purposes. Each pair is packed in an imitation Morocco case.



No. 24.—Open (4 inches long).  
Closed (2 1/4 inches long).  
30 Cents per Pair;  
\$2.50 per Dozen Pairs  
Postage per Dozen Pairs 15c.  
Rates by the Gross furnished  
on application.

The Butterick Publishing Co. (Limited),  
7 to 17 West Thirteenth Street, New York.

### ANSWERS TO CORRESPONDENTS, (Continued).

**A MOTHERLESS GIRL:**—Cover your floor with Gobel-blue Brussels carpet filling, placing rugs here and there. Do not use oil-cloth. Breakfast plates are small, and if still smaller plates are included in your set, they may be bread-and-butter plates. As soon as you are helped at dinner, begin to eat, or, at least, occupy yourself with what you have before you. Do not wait until your neighbors are served; that custom is obsolete.

**SYLVIA:**—The removal of superfluous hair from the arms by means of tweezers is a most painful operation, but when the parts affected are rubbed with a preparation of peroxide of hydrogen the hairs will be lightened, and if the peroxide is used frequently, they will become so brittle that they can be brushed away. We cannot give exact words to suit hypothetical occasions, but a little tact will teach you how to reply.

**MISS DAISY S.:**—Very young girls arrange their hair in a single braid, permitting the ends to fall in loose curls. Wear tan Suede gloves and carry a shaded taffeta parasol with your new Spring gown.

**MATTIE A.:**—Paint your house in the Colonial coloring—yellow and white. Different rooms will require different furniture, and the coloring of the wall paper will depend upon the size of the room and its intended uses. Light tones in carpets are preferred for the parlor, half-ones for the bedrooms and warm tints for the library and dining-room.

## Bargains in Suits.



In order to close out our light-weight cloths we are offering great bargains in Ladies' Suits. Our catalogue illustrates all the new styles of Suits, Capes and Jackets for Summer wear. **Capes, Jackets, Blazers, \$4 up; Duck Suits, \$4.50 up; Tailor-made Suits and Blazer Suits, \$7.50 up; Travelling Suits and Wraps, etc., etc.**

We make every garment to order, thus insuring a perfect fit. All express charges are paid by us. We will send you our catalogue by return mail, together with a full line of samples of materials to select from, on receipt of four cents postage. Among our samples are serges, covert suitings, stylish cloths for suits and wraps, and a full line of new duck suitings. Our duck suits are just the thing for Summer wear. You may select any style, and we will make it to order for you from any of our materials. We invite ladies residing in or near New York to visit our saleroom.

During the Summer months we will remodel plush and fur garments at half our regular prices and will store such garments until the fall without extra charge.

**THE NATIONAL CLOAK CO.,**  
152-154 West 23d Street, New York.

## FREE—FREE A GRAND OFFER.

### MME. A. RUPPERT'S FACE BLEACH.



**MME. A. RUPPERT** says: "I appreciate the fact that there are thousands and thousands of ladies in the United States that would like to try my World-Renowned FACE BLEACH, but have been kept from doing so on account of the price, which is \$2.00 per bottle, or 3 bottles taken together, \$5.00. In order that all of these may have an opportunity, I will give to every caller, absolutely free during this month, a sample bottle, and

in order to supply those living outside of city, or in any part of the world, I will send it, safely packed, plain wrapper, all charges prepaid, on receipt of 25c., silver or stamps."

In every case of freckles, pimples, moth, sallowness, black-heads, acne, eczema, oiliness or roughness or any discoloration or disease of the skin, or wrinkles (not caused by facial expression) FACE BLEACH removes absolutely. It does not cover up, as cosmetics do, but is a cure. Address all communications or call on **MADAME A. RUPPERT, 6 East 14th Street, New York.**



ANSWERS TO CORRESPONDENTS,  
(Continued).

CONSTANT READER:—Write to T. S. Dennison, Chicago, Ills., for his catalogue of dialogues and speeches for school, club and parlor, mentioning this magazine in addressing him.

MARY J. A.:—A blonde with a good complexion may use the gray shades, but with discretion. Golden-browns, warm yellows and auburn tints are becoming to blondes. *Vieux-rose* crêpon trimmed with moiré antique would make a beautiful gown.

BLUE MOUNTAIN:—Certain schools of oratory claim to be able to treat successfully persons who stammer or are otherwise defective in speech.

LULU:—A recipe for making elder-flower water is given "A Subscriber" in "Answers to Correspondents" in the March DELINEATOR.

MISS L. N.:—Try facial massage for making your face plump. The massage treatment is fully described in "Beauty," published by us at 4s. or \$1.00. It has been said that "rubbing can bind and loosen; can make flesh and cause parts to waste. Hard rubbing binds; soft rubbing loosens; much rubbing causes parts to waste; moderate rubbing makes them grow."

A. B. C.:—The following method for cleaning lace has been highly recommended: Spread the lace carefully on wrapping paper, sprinkle with calcined magnesia, place another paper over it, and put it away between the leaves of a book for two or three days. Then shake the lace to scatter the white powder, and it will be as fresh as when new.



**DUCK SUIT,**  
**\$3.75**

Made to Order and a Perfect Fit Guaranteed.

Send four cents for Samples of Ducks and Cloths, Self-Measurement Diagram and Illus. Catalogue.

All of our garments are stylish and perfect-fitting, and every one is cut and made to order.

Capes from \$1.50 up. Cloth Suits, \$7.25 up. Jackets and Blazers, \$4.00 up.

Being large manufacturers we buy our material at first hands and can save you 30 to 50 per cent. on any garment we make. We prepay all express charges. Please mention DELINEATOR.

**HARTMAN CLOAK CO.,** 21 Wooster St., New York City.



THE  
**"Rapid" Ripping Knife.**

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; \$2.00 per Dozen Knives; \$21.00 per Gross. Postage per Dozen Knives, 15 Cents.

**THE BUTTERICK PUBLISHING CO. [Limited],**  
7 to 17 W. 13th St., New York.

**Saves Babies' Lives.**

Lactated Food Gives Health to the Sick Babe and Keeps the Well Child Strong and Vigorous.

NOT ONLY THE BEST BUT THE MOST ECONOMICAL INFANT FOOD.

Scores of letters from mothers say that LACTATED FOOD saved their baby's life after other foods had proven useless. It is the most nourishing and easily digested food known, and makes firm flesh, strong bones and vigorous bodies. A 25-cent package makes ten pints of cooked food, and the larger sizes are more economical yet, so that it is the most inexpensive of all prepared foods. As a trial of LACTATED FOOD is all that is necessary to prove its great superiority, we will furnish sufficient for a thorough test to any mother who will send us the following coupon, with 8 cents in stamps to pay postage.

THIS COUPON GIVES YOU A 25-CENT PACKAGE OF LACTATED FOOD.

**COUPON.**

WELLS, RICHARDSON & CO.,  
Burlington, Vt.

Please send me FREE, for trial in my family, one 25-cent package of LACTATED FOOD for Infants and Invalids. I enclose eight cents to pay postage on the package.

Name,.....

Post Office,..... State,.....

**Value, 25 Cts.**



**EUREKA TAPES.**

Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY! NOTE THE PRICES!  
Each 60 inches long, and numbered both sides in inches.

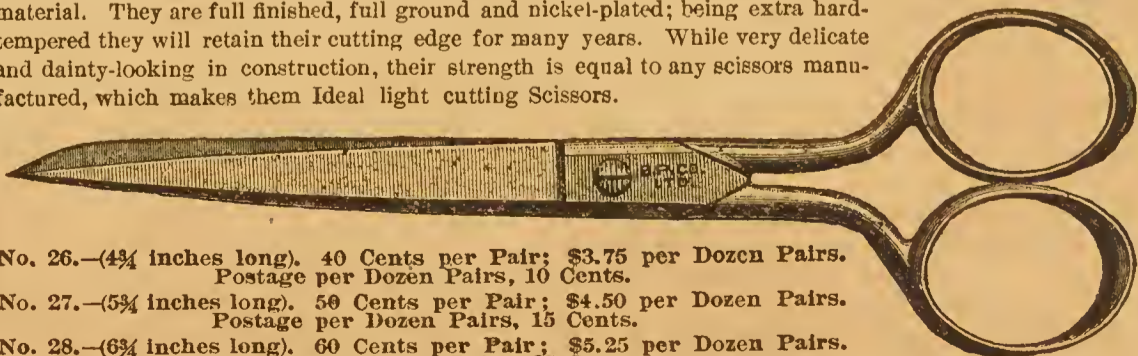
No.	Each.	Per Doz.
1, Linen, Stitched, .....	5c.	40c.
2, Super-Linen, Wide, Stitched, .....	10c.	60c.
3, Satteen, Sewed, .....	15c.	\$1.50
4, Super-Satteen, Sewed, .....	20c.	2.00
5, Super-Satteen, Wide, Sewed, .....	25c.	2.50

Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates will be sent by mail, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

The Butterick Publishing Co. (Limited), 7 to 17 W. 13th St., N.Y.

**The "Ideal" Skeleton-Frame Silk Scissors.**

THESE SCISSORS are made of the very finest English Refined Steel, known as Silver Steel, and made especially for Cutting Silk and other fine fabrics, in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated; being extra hard-tempered they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, their strength is equal to any scissors manufactured, which makes them Ideal light cutting Scissors.



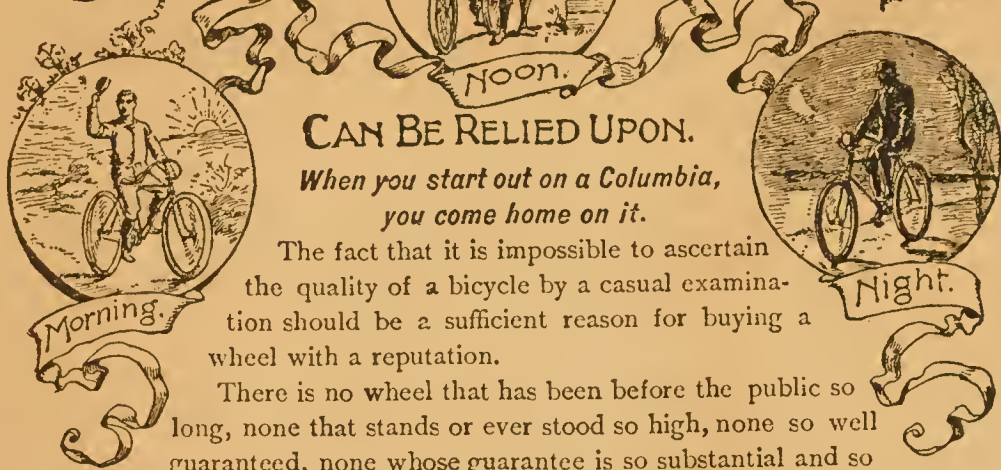
- No. 26.—(4¾ inches long). 40 Cents per Pair; \$3.75 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.
- No. 27.—(5¼ inches long). 50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.
- No. 28.—(6¼ inches long). 60 Cents per Pair; \$5.25 per Dozen Pairs. Postage per Dozen Pairs, 25 Cents.

Rates by the Gross furnished on application.

**THE BUTTERICK PUBLISHING CO. [Limited],** 7 to 17 W. 13th St., New York.



# COLUMBIA BICYCLES



**CAN BE RELIED UPON.**

*When you start out on a Columbia, you come home on it.*

The fact that it is impossible to ascertain the quality of a bicycle by a casual examination should be a sufficient reason for buying a wheel with a reputation.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

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(Continued).

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ANSWERS TO CORRESPONDENTS,  
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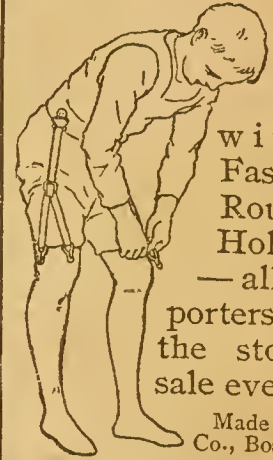
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For Beautifying the Complexion. Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. Not covering but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use MALVINA ICHTHYOL SOAP. 25 Cents a Cake. Prof. I. Hubert TOLEDO, O.

Fat people can easily reduce their weight 10 to 15 lbs., a month by our new herbal remedy.



Mr. C. E. Perdue, Springfield, Ill., writes; "You have a good thing and there is no doubt about it."

I Lost 135 lbs

and feel splendid.

MRS. STELLA LEWIS, Dunkirk, O., writes: "It REDUCED ME 68 LBS. and I feel better now than I have for years. Dr. Isaac Brooks, a noted physician says: "It's a safe and powerful fat reducer, yet so simple that ANY CHILD can take it. Mr. Charles McCarthy, of Bessemer, Mich., says it reduced his weight

26 lbs. in One Month.

It is 'purely vegetable' and absolutely the safest and best remedy in the world in the treatment of obesity. No Starving. No Sickness. A simple box of this remarkable remedy and full particulars in a plain (sealed) envelope FREE to anyone sending 4c. to HALL & CO., "L" Drawer 404, St. Louis, Mo.



**Our Best Salesman.**

Every piano is remarkable for tone, touch, and durability, if the advertisements and salesmen are to be believed. But surely all pianos are not equally good—some must be better than others. How are you going to decide which is the best? Most people believe the evidence of their own ears. Then listen to

**The EVERETT PIANO.**

It sings its own praises. It recommends itself and makes salesmen of its owners. It is our best salesman.

If not for sale by your local dealer, address **The John Church Company, Cincinnati, Chicago.**

**Health and Beauty**



are greatly desired. Everybody wishes both, the greatest preventive to either is **CONSTIPATION.** After 30 years in practice and as a Druggist I have a vegetable, harmless, sure cure. Sample bottle, enough for a thorough test, **50 Cents.** Full size, **\$1.25,** sufficient to complete a cure. Either will be delivered by mail, at above prices. Your name only on wrapper. Send order to **W. B. COUSINS, M.D., Le Mars, Ia.**

Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR.

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**BOYS AND GIRLS.**

We give Free the following Premiums with

- 5 lbs. Tea,....Solid Gold Ring.
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- 12 lbs. Tea,....Camera.
- 12 lbs. Tea,....Matchless Repeating Air Rifle.
- 20 lbs. Tea,....10 pieces Toilet Set.
- 25 lbs. Tea,....Silver Watch.
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- 75 lbs. Tea,....Bicycle.

Send for 80-page Catalogue, Free by Mail.

**G. A. FOLSOM & CO.,**

192 Hanover & 2031 Washington Streets, BOSTON, MASS.



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Unequaled for all Persons with a Delicate and Tender Skin. Should your dealer not have it, send 20 cents in stamps for a sample cake to **MULHENS & KROPPF, New York, U. S. Agents.**

**ANSWERS TO CORRESPONDENTS, (Continued).**

**HIS BEST:**—Give your friend a piece of fine Dresden or Sevres bric-à-brac. A pretty gift for a young girl would be a tiny breast-pin in the shape of a laurel wreath studded with pearls at intervals.

**ROB ROY:**—Pink will be becoming to the brunette described, and she may becomingly wear a gown of material like the green sample. Beaded wraps are worn, so we would not advise remodelling yours unless the style is very much out of date.

**U. I.:**—Ingrowing toe-nails are caused by the improper manner of cutting the nails and the wearing of short, badly made shoes. Begin the effort at cure by a simple application to the tender part of a small quantity of perchloride of iron, which is usually sold in drug stores in a fluid form, though sometimes offered in a powder. There will immediately be a moderate sensation of pain, constriction or burning, and in a few minutes the tender surface will be dried up, tanned or mummified, and will cease to be painful. The patient, who before could not put his foot to the floor, will find that he can walk upon it without pain. If the hardened, wood-like flesh is allowed to remain for two or three weeks, it can be easily removed by soaking the foot in warm water. A new and healthy structure will be formed, firm and solid, below. If thereafter the nails be no more cut around the corners or sides, but always curved in across the front end, they will grow only forward; and by wearing a shoe of good size and shape, all further trouble will be avoided.

**INQUIRER:**—London, England, has about four times as many inhabitants as Pekin, China.

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**THE MAINSPRING OF HER LIFE.**

[SPECIAL TO OUR LADY READERS.]

Few people realize this.

What can she do, where can she go, so long as that dreadful back-ache saps both strength and ambition?



MRS. SARAH HOLSTEIN.

She cannot walk or stand, her duties are heavy burdens, and she is utterly miserable.

The cause is some derangement of the uterus or womb. Backache is the sure symptom.

For years Sarah Holstein, who lives at 7 Perry Street, in Lowell, Mass., suffered with falling of the womb. The best doctors failed to relieve her, and as a last resort she purchased six bottles of *Lydia E. Pinkham's Vegetable Compound*. Now she is a well woman.

The dreadful pain in her back stopped after taking the second bottle. She wishes she had taken it sooner, and saved both money and years of suffering.

This Vegetable Compound is the one unfailing remedy for such troubles. A woman discovered it and gave it to woman.

Readers of the DELINEATOR who will address Lydia E. Pinkham, Lynn, Mass., will receive free of charge, a book that every woman should own and read. When writing mention this publication.

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In DESIGN, MATERIAL, WORKMANSHIP AND FINISH.

Nine Patterns. Popular Weights.



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Fitted with the World-Famous Bartlett "Clincher" or Palmer Tire.

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AND ONLY \$1.00.

**The G. D. Chicago Waist**



excels any other make at the same price. Many corsets are sold at \$2.00 that are not its equal. It fits the form perfectly, giving grace and absolute comfort. All first-class dealers carry these goods. If yours does not, send us \$1.00 and receive a "perfect-fitting" Chicago Waist, post-paid. Comes in white, black or drab.

Highest Medal Awarded at World's Columbian Expos'n.

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Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

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AN OCEAN DELICACY WITH A SEA-BREEZE FRESHNESS.

**McMenamin & Co.'s DEVILED CRABS**

(In their natural shells). Served at least once a week, they make a grateful change in the family diet.

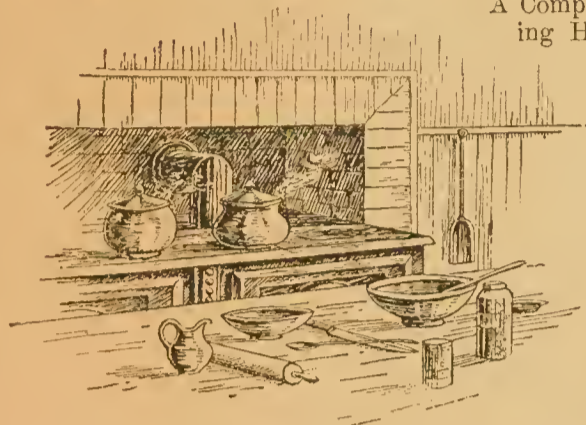
A DELICIOUS ENTREE. A ROYAL SUPPER DISH.

Can be served hot or cold. Ask your Grocer all about them.

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A Comprehensive Work on the Culinary Science, Showing How to Cook Well at Small Cost, and embracing The Chemistry of Food; The Furnishing of the Kitchen; How to Choose Good Food; A Choice Collection of Standard Recipes; Meats, Vegetables, Bread, Cakes, Pies, Desserts; Proper Foods for the Sick; Items of Interest in the Kitchen and Household Generally.



Every Recipe in THE PATTERN COOK-BOOK has been thoroughly tested, and the Entire Work is written in Simple and Well Chosen English that everybody can understand. Especial attention has been paid to the Statement of EXACT WEIGHTS and MEASURES.

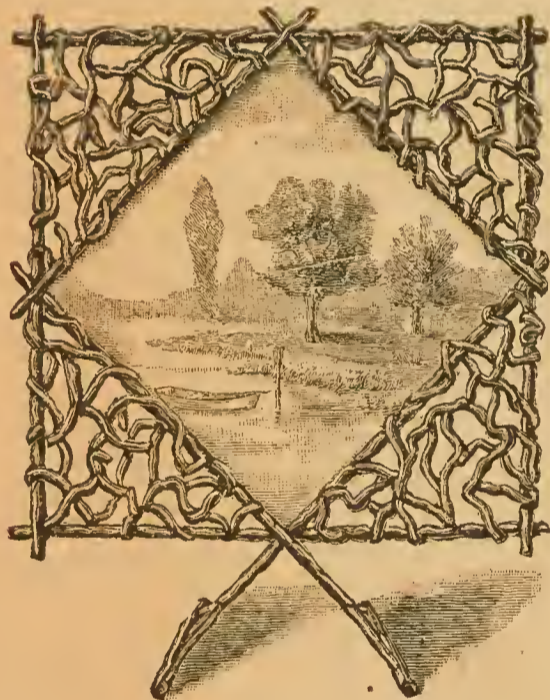
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The Following List of Chapter Headings Indicates the Scope of this Beautiful Work:



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ANSWERS TO CORRESPONDENTS,

(Continued).

MARIE:—Proceed by the following method to exterminate moths: All the windows and all doors leading from the room which is infested should be tightly closed, every drawer should be opened wide, and the contents of the closets should be hung over a clothes-horse or over the backs of chairs. For a room measuring twenty by sixteen feet, place a piece of gum camphor the size of a walnut in an iron pot, which set inside another iron pot or upon an iron stand, and set fire to the camphor. As this burns very fiercely, it should be placed at a safe distance from all hangings and furniture. The dense smoke will soon permeate every nook and corner and will suffocate any insect that inhales it. Canary birds and gold-fish should be removed from the room before beginning, and the operator should leave the room after seeing that there is no danger of anything taking fire. The camphor will burn for from fifteen to thirty minutes, and it may be extinguished at any time by closely covering the pot with its cover. The smoke should remain in the room for fully half an hour, after which the windows should be opened and left so for the balance of the day. If all the rooms in the house are treated in this way, and the clothing, rugs, etc., are carefully brushed, beaten and wrapped, there is little likelihood that moths will gain a foothold during the Summer.

MARIE AND TRIXY:—It would be highly improper for a young woman to call upon a man in his apartments. John Ruskin has been mentioned for the poet-laureateship of England.

E. K. T.:—Write to W. Von Bergen, 87 Court Street, Boston, Mass., regarding the market value of your coin, and please mention the DELINEATOR in your correspondence.

—: All who desire to develop and preserve facial beauty, acquire and keep a delicate peachy complexion, should nourish the skin with MASSAGE. It will surely remove wrinkles, lines, hiccups, make the face fair, conferring the charming hue of perfect health. All should realize the debilitating effects of modern life, causing premature ageing, indicated by tell-tale lines, lack of color, or some skin blemish. Wrinkles are needless; they first come of neglect, not age. Precautionary treatment is demanded and should be used. While the arms keep round and white, the face should not grow old, wrinkled or sallow. Starved tissues make sharp features, sunken lines. MASSAGE is a dainty, fragrant skin nourisher, not a cosmetic. No refined lady cares to use bleaches or chemicals on her face. MASSAGE is warranted harmless. It feeds and stimulates, restores the delicate texture and bloom of youth. The original, genuine and only reliable skin food. Other so-called skin foods are unsuccessful imitations. Snow white and delicately fragrant, its use is delightful, and all will wonder at the improved appearance following its application as taught. Stop looking old, while you feel young. Cure of pimples, blackheads, freckles, tan, sallowness, flushing, lack of color, etc., guaranteed.

Price \$1, in elegant ebonite case, plainly sealed by mail, with Book, and Massage Manual, teaching Parisian face massage, bodily massage, and valuable information for the toilet. Given FREE with MASSAGE, not sold separately. Sold by SYLVAN TOILET CO., 727 WOOD AVE., Dept. F., DETROIT, MICH., mfrs. of the lovely SYLVAN "Toilets." A few more ladies wanted to establish local depots for distribution of goods, printed matter, and to supply Agts. and dealers. Pleasant, paying home employment, and a steady position assured. Particulars, Beauty Booklet and colored Engraving of the Sylvan "Toilets" mailed for stamp. \* \* \*



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A perfectly simple device that anybody can use. Every housekeeper will appreciate it. Sent by mail to any address for 25 Cents. Liberal terms to Agents. JAS. L. HALL, BOX 31, KINGSTON, MASS.

**The LUNGS** CATARRH, BRONCHITIS, ASTHMA, and the earlier stages of CONSUMPTION, successfully treated at Home, by the New **Andral-Broca Discovery**. Not a Drug, but a New Scientific Method of Home Treatment. Cures Guaranteed. Sent FREE to all who apply. Try it FREE, and pay if satisfied. State age and full particulars of your disease. Address, NEW MEDICAL ADVANCE, 62 E. 4th St. Cincinnati, O.



## The Washing of the Feet



gets to be a weighty matter, in these days when colored stockings will shed their colors. Pearline does this work beautifully.

It's not only thoroughly effective, but it's healthy. Doctors recommend Pearline as a soak for rheumatism.

Try it in the bath. It will give you a new idea of cleanliness. Bathing with Pearline is a perfect luxury.

## NEEDLE-CRAFT: Artistic and Practical.



THIS will be found a Comprehensive and Eminently Useful Volume, replete with accurate Engravings of Decorative Needle-Work of every variety, with full instructions for their reproduction, and valuable hints regarding the manner of working and most suitable materials.

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## NEEDLE AND BRUSH: Useful and Decorative.

A book of Original, Artistic and Graceful Designs, and one that should be seen in every Boudoir and Studio.

IN this Volume will be found innumerable Artistic Designs for the Decoration of a home, all of them to be developed by the Needle or Brush and the dainty fingers of either the novice or the experienced artist.

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DON'T YOU WANT TO HEAR?

THE AURAPHONE will help you if you do. It is a new scientific invention which will restore the hearing of any one not born deaf. When in the ear it is invisible, and does not cause the slightest discomfort. It is to the ear what glasses are to the eye, an ear spectacle. Enclose stamp for particulars.

THE AURAPHONE CO., 607 Masonic Temple, Chicago, Ill.

ANSWERS TO CORRESPONDENTS,  
(Continued).

MERRY INEZ:—Cocoa butter applied to the brows and lashes will frequently increase their growth. It is said that lentils, if eaten frequently, have the property of increasing the length and thickness of hair, producing mustaches, and making beards heavier; so women who have a tendency to superfluous hair on the face should rigorously abstain from indulging in this vegetable. Consult a good oculist in reference to the continued inflammation of your eye.

B. L.:—Electrolysis for the removal of superfluous hair is a sure and painless process which leaves eventually no trace of its application and only for a short time makes any mark at all. The operation is quite a common one, and your physician will doubtless supply you with the name of a specialist in your nearest city who will undertake it.

K. A. C.:—Trim your tan brilliantine with fancy soutache braid and your purplish-blue gown with silk of a deeper tone. Blue and brown will harmonize. Mizpah means, "May the Lord watch between me and thee while we are parted one from the other." A becoming hat for a brunette is depicted and described at figure No. 5 in "Some Seasonable Hats," in the May DELINEATOR.

MARGUERITE MARIE:—A long-hip corset is desirable for a woman whose hips are well accentuated. We publish "The Delsarte System of Physical Culture" at 4s. or \$1.00.



## LADIES EARN MONEY

selling our HYGIENIC-COMFORT BELT AND SUPPORTER. The best made. Sells at sight. Button clasps that will not cut the stockings. Has double "Hook" fasteners front and back, for special use. Easy to fasten and unfasten, but cannot unfasten themselves. You can earn good wages selling them in your neighborhood. Not for sale at the stores. Fastest seller out, because every lady wants one. Sample by mail, black sateen, 50c., black satin, \$1.50. Give size of waist. Good Agents wanted everywhere. Book-let Free.

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COMMON SENSE SAYS SO. COMMON CUSTOM PROVES IT. My interesting book, valued by all ladies—telling how to cure Skin Diseases, banish Blemishes, remove Pimples, roughness and redness, soften the skin, preserve the hair, reduce fatness and beautify the hands and complexion,—sent to any address on receipt of 4 cts.

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### REMOVES

Pimples, Wrinkles, Crowsfeet & Blackheads, and makes the skin soft and smooth. Not a Cosmetic or Drug, but a harmless article (easily used) that never fails to beautify.

By mail (sealed) 30c. (2 for 50c.) FREE sample remedy and book of beautifying receipts (easily made at home) sent (sealed) for the postage, 4c. J. P. BEERS, Druggist, New Haven, Conn. (Est'd 1844.)



## CANCER CAN BE CURED.

Cancers and Tumors cured without use of the knife, frequently after having been cut out 2 or 3 times. 80 per cent. of cases treated Permanently Cured. Hundreds of Testimonials from doctors, judges, clergymen, etc., many of whom were cured over 20 years ago. 25 years experience. Private Sanitarium. 64-PAGE BOOK, entitled "Cancers and Tumors," FREE. Send names of suffering friends. L. D. McMICHAEL, M.D., 1021 Masonic Temple, Chicago



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**T**HIS Book contains all the Important Points concerning Carnivals and similar festivities, and presents between Two and Three Hundred Illustrations of Historical, Legendary, Traditional, Shakspearean, National and Original Costumes for Ladies, Gentlemen and Young Folks, with complete Descriptions, especially in reference to Colors and Fabrics.

It will be found Invaluable in arranging Amateur, School, Society and Church Entertainments. The *Débutante* will find its suggestions and instructions invaluable, and the Belle of several seasons, as well as the Host and Hostess, may profit by a perusal of its pages.

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For Frosting all kinds of CAKES, BISCUIT and PASTRY. Pure and Delicous.



Always ready for immediate use, and will not crack, crumble or break in cutting. Frosting for 20 cakes (ordinary size), 5 bottles best flavoring extract, 1 bottle French red, all sent for \$1.00. Booklet giving receipts for making Almond Macaroons, Lady Fingers, Angel Food Cake, etc., FREE.

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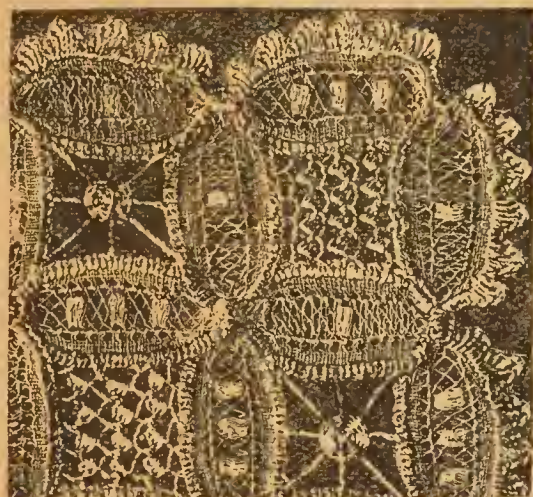
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A BEAUTIFUL MANUAL of this Fascinating Art, containing over One Hundred Illustrations of Modern Lace and Designs, together with Full Instructions for the work, from the *Primary Stitches* to the *Final Details*.

While the Methods given include none of the laborious work required in making the Pillow-and-Bobbin Laees of early times, yet the Modern Laees made by these instructions are equally Beautiful and Effective.

The Collection Includes Needle-Point, Honiton, Princess and Royal Battenburg Laees, the new "Ideal Honiton," the popular Louis XIV. Curtain Lace, and a fine variety of Designs in Darned Net.

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Walter P. Webber, Lynn, Mass.

# ANSWERS TO CORRESPONDENTS, (Continued).

**ARTISTE:**—Violets may be preserved for a long time by thrusting them with short stems into a glass dish filled with damp silver sand, and then inverting a tumbler over them.

**A SUBSCRIBER:**—Regarding an exchange for the convenience of authors and editors, write to The International Literary Agency, 66 West 84th Street, New York City.

**FRANCES KA:**—If you desire an inexpensive graduation gown, choose white crepon and develop it by pattern No. 6827, which costs 1s. 6d. or 35 cents.

**NELLIE M.:**—1s. 8d. signifies 1 shilling and 8 pence of English money.

**UNA:**—The June DELINEATOR had already gone to press when your communication arrived. Regarding the date by which letters should reach us to be answered in a certain number of the DELINEATOR, see the note to correspondents in the "Publishers' Department" of the May issue. Make up your brown satin by costume pattern No. 6888, which costs 1s. 6d. or 35 cents, and is illustrated in the May DELINEATOR. Combine white silk with it, if you have not enough material.



# IMPROVED DEWEY ACME CORSET AND DRESS PROTECTOR.

A complete garment worn under the corset or flannels, protecting the clothing from perspiration. Cheaper than dress shields, one pair doing the work of six.

Bust measure 28-33, \$ .80  
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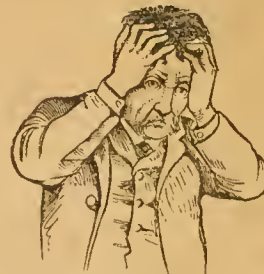
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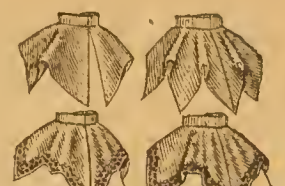
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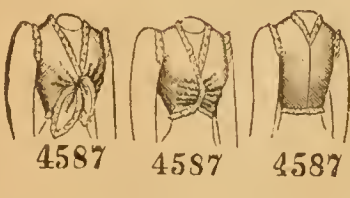
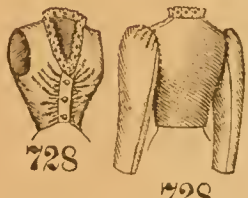
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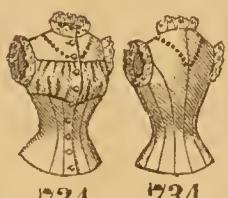
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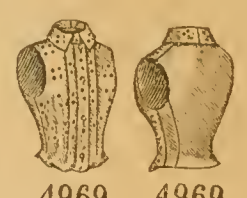
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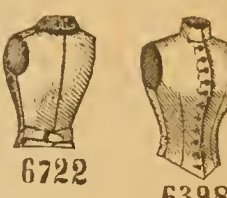
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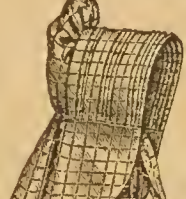
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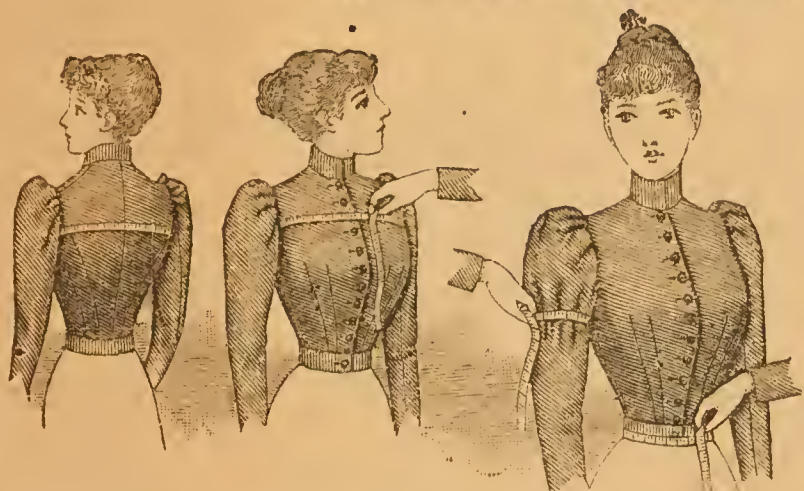
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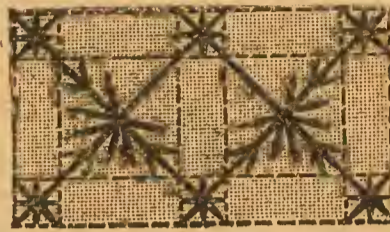
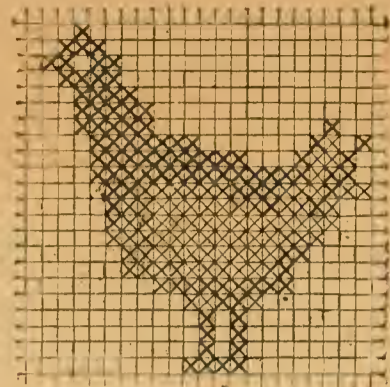


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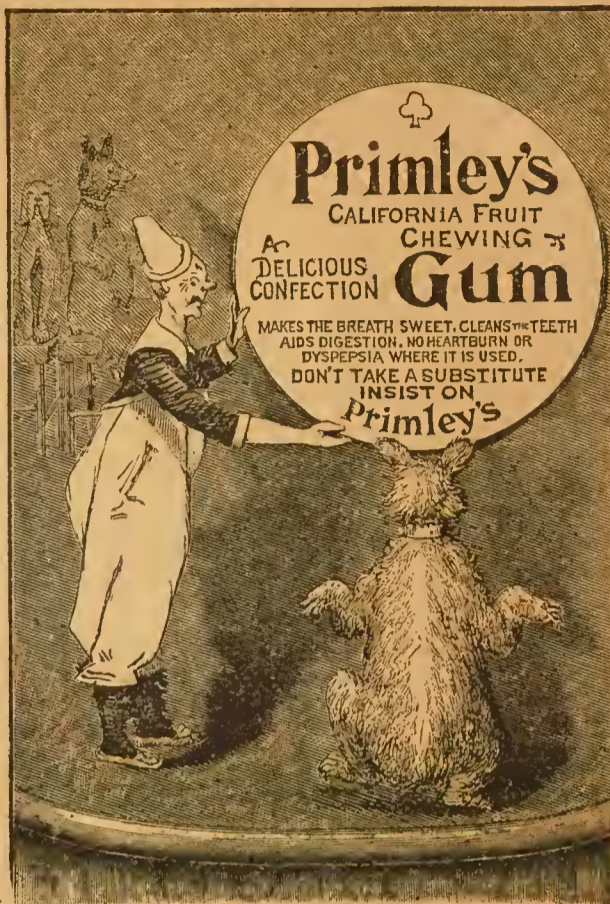
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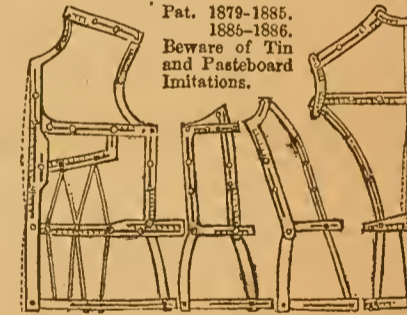


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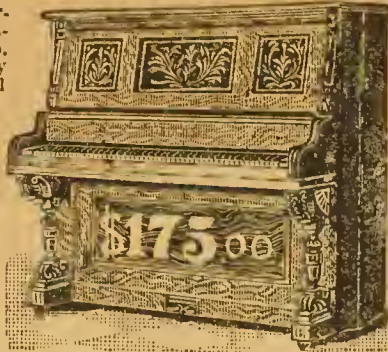
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VOL XXXIX

NO. 1

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SPRING & SUMMER 1894.

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*Henriette A. O'Neil*

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A PLEA FOR AND AGAINST WOMAN SUFFRAGE, in this Number.

# THE Delineator

A JOURNAL  
of  
FASHION.

CULTURE

and

FINEARTS.



PUBLISHED BY  
THE

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SEPTEMBER.

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1894.

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# Slumber Song.

Words & Music

by S. MACAULAY.

*Andante grazioso.*

Piano.

*Con espress.*

*rit.*

Slum - ber on, my ba - by dear, Mo - ther is watch - ing thee - - - -

*molto rit.*

Fai - ries are play - ing round thy bed, Sleep, my ba - by, sleep.



*allegro*

Hark! the Fai-ries speak to thee. List! to what they're say - ing.

*mf* *dim.*

This system contains the first musical phrase. It features a vocal line in treble clef with a key signature of three flats and a common time signature. The lyrics are "Hark! the Fai-ries speak to thee. List! to what they're say - ing." Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings of *mf* and *dim.*

*rall.*

They are tell - ing of their games, all a - midst the dai - sies.

*dim.*

This system contains the second musical phrase. The vocal line continues with the lyrics "They are tell - ing of their games, all a - midst the dai - sies." The piano accompaniment continues below, ending with a *dim.* marking.

Do not wake, my lit - tle one, till the birds shall call thee.

This system contains the final musical phrase. The vocal line concludes with the lyrics "Do not wake, my lit - tle one, till the birds shall call thee." The piano accompaniment provides a harmonic foundation for the final line.



For they'll tell thee when 'tis dawn , ear - ly in the morn - ing ,

*rall.*

*Con espress*

Sleep , slum - ber , slum - ber and sleep.

*rit - - dim - e -*

Sleep , slum - ber , slum - ber and sleep.

*rall.* *pp* *ppp*



*ad lib.*

Keep thy eye lids tight-ly closed, till the birds shall wake thee.

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The vocal line begins with a melodic phrase that concludes with a fermata and a hairpin crescendo leading to the instruction *ad lib.* The piano accompaniment provides a harmonic and rhythmic foundation with arpeggiated figures in the right hand and sustained chords in the left hand.

Slum-ber on, my ba-by dear, slum-ber on so sweet-ly.

This system contains the second system of music. The vocal line continues with the instruction *molto rit* above it. The piano accompaniment includes dynamic markings *cresc.* and *mf* in the right hand, and *molto rit.* above the right hand. The musical notation continues with similar arpeggiated patterns and sustained bass notes.

This system contains the third system of music, which is entirely instrumental for the piano. It begins with a treble clef staff that is mostly empty, followed by a grand staff. The piano accompaniment starts with a dynamic marking of *p* and concludes with a *ppp* marking. The right hand features arpeggiated figures, while the left hand plays sustained chords. The system ends with a double bar line and a common time signature 'C'.



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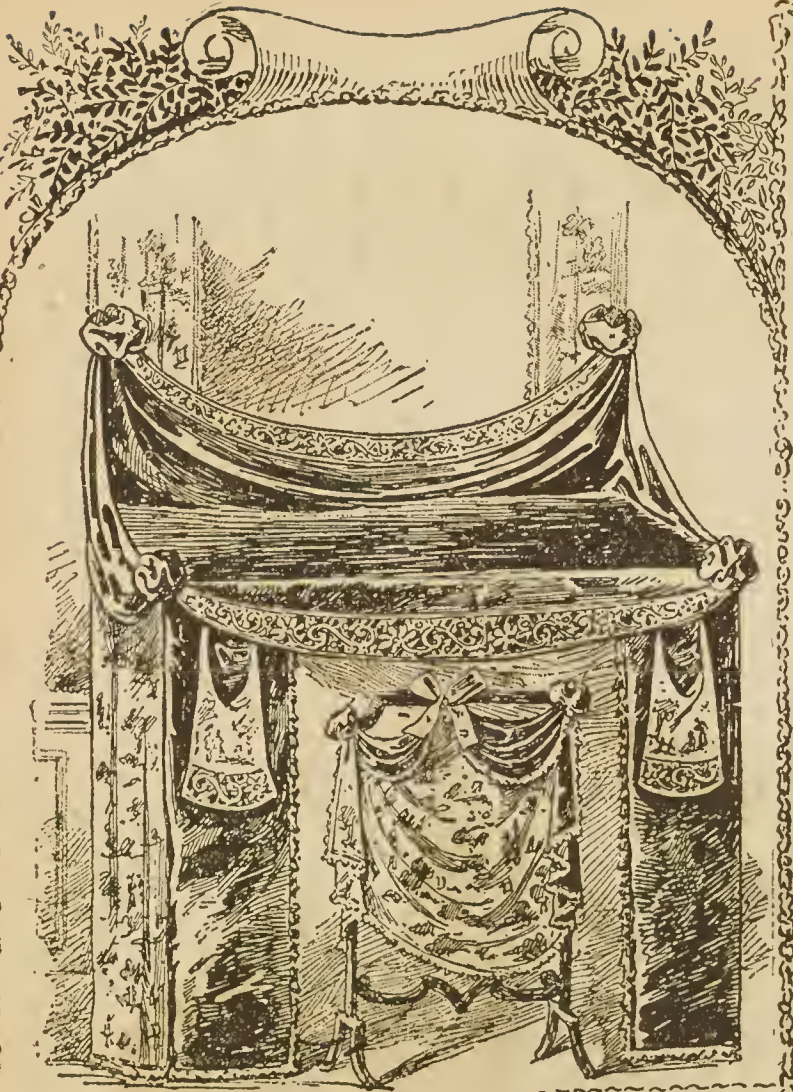


FIGURE No. 1.

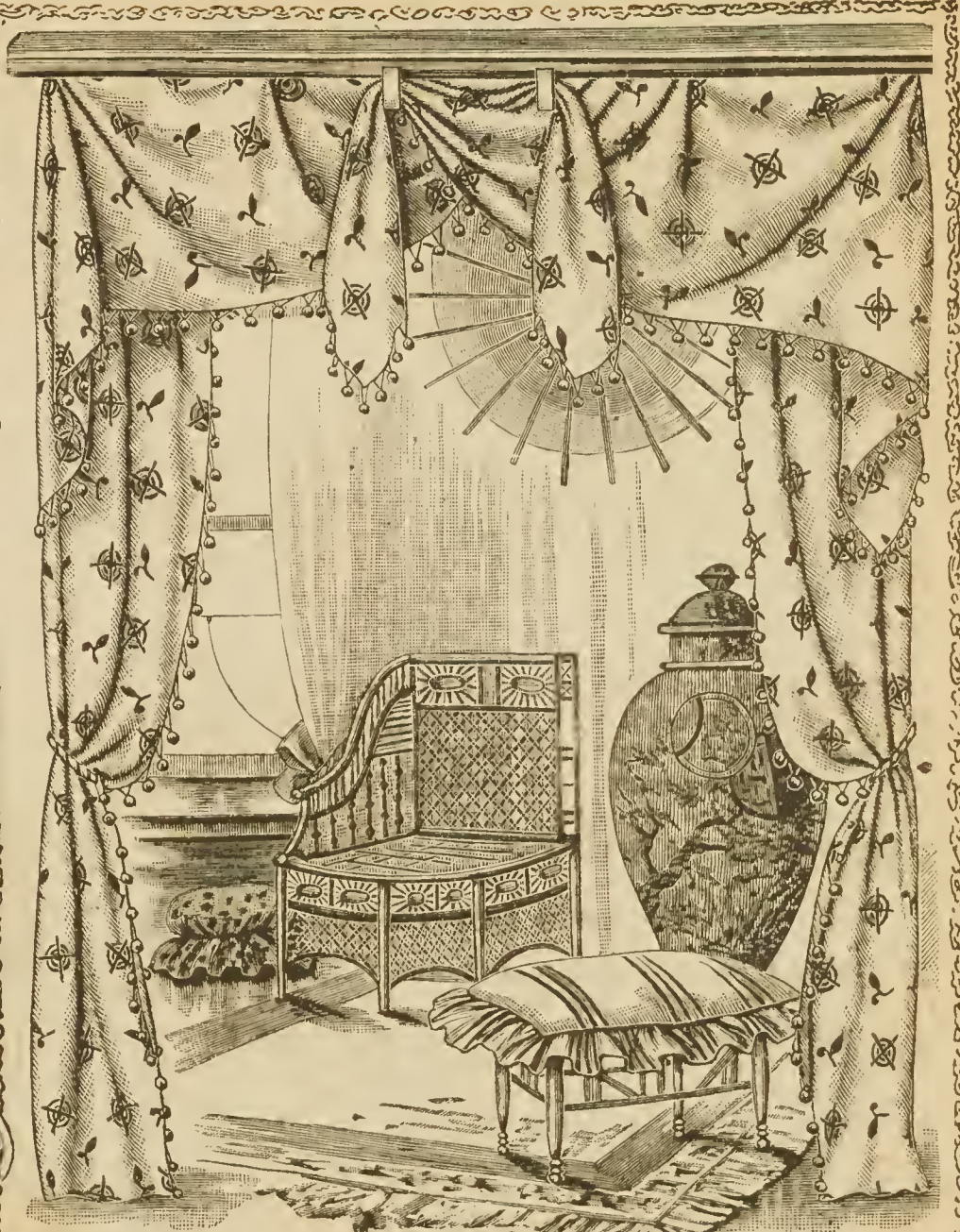


FIGURE No. 3.

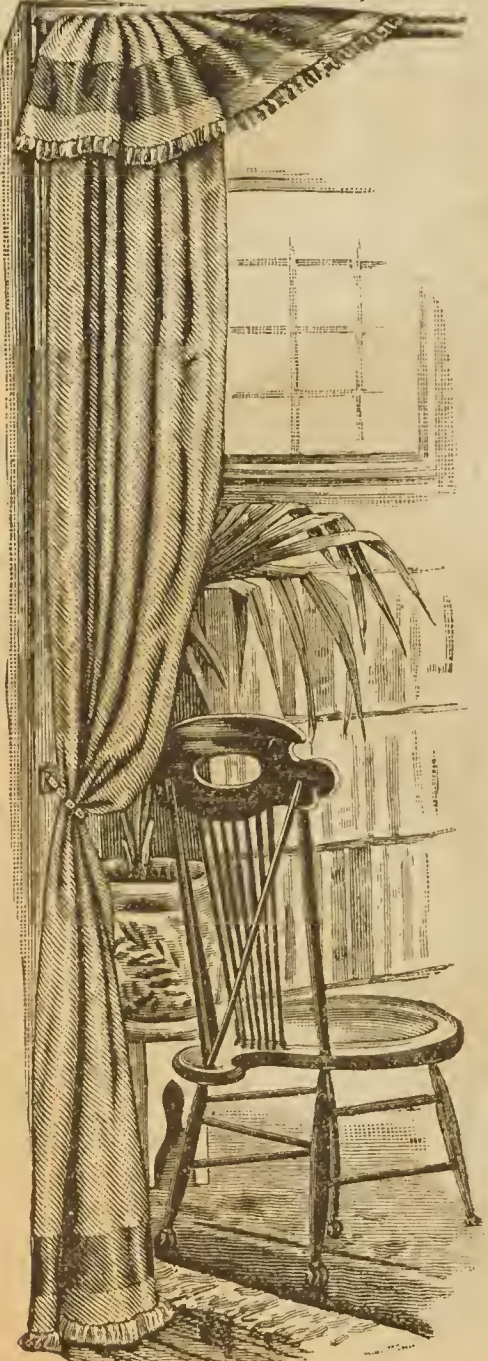


FIGURE No. 2.

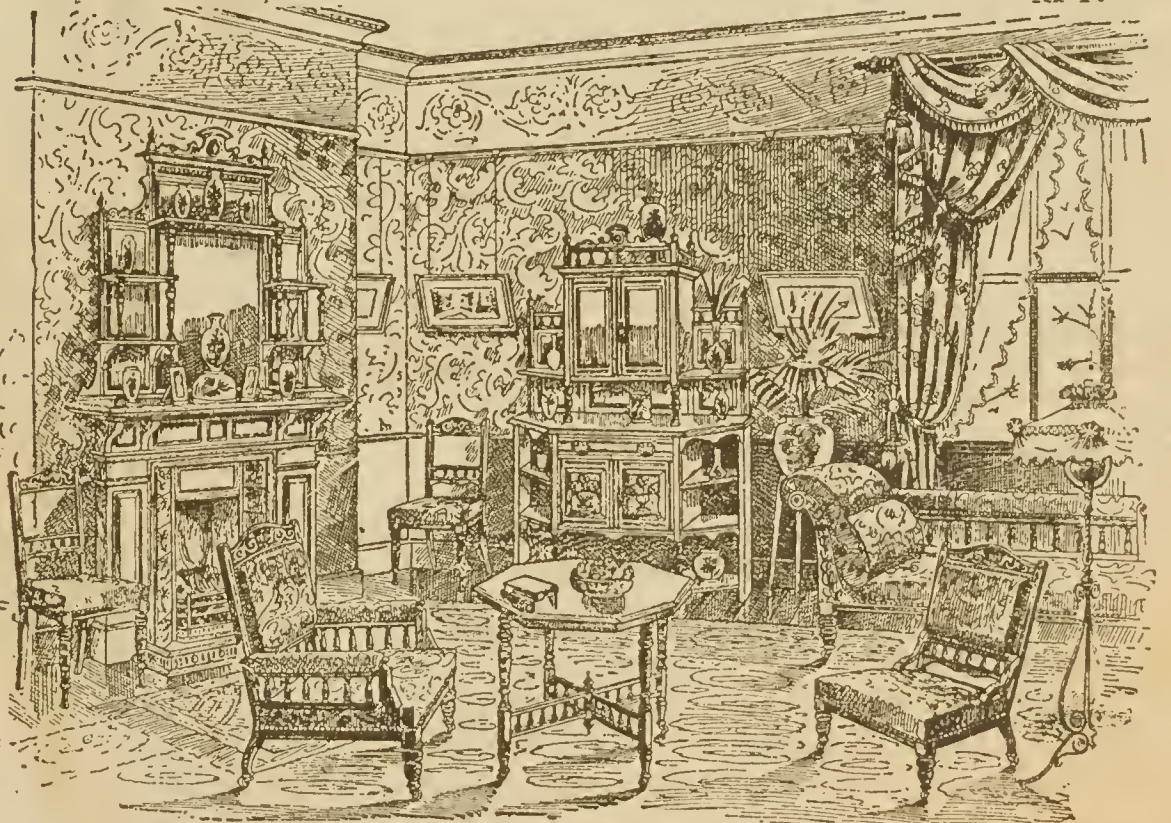
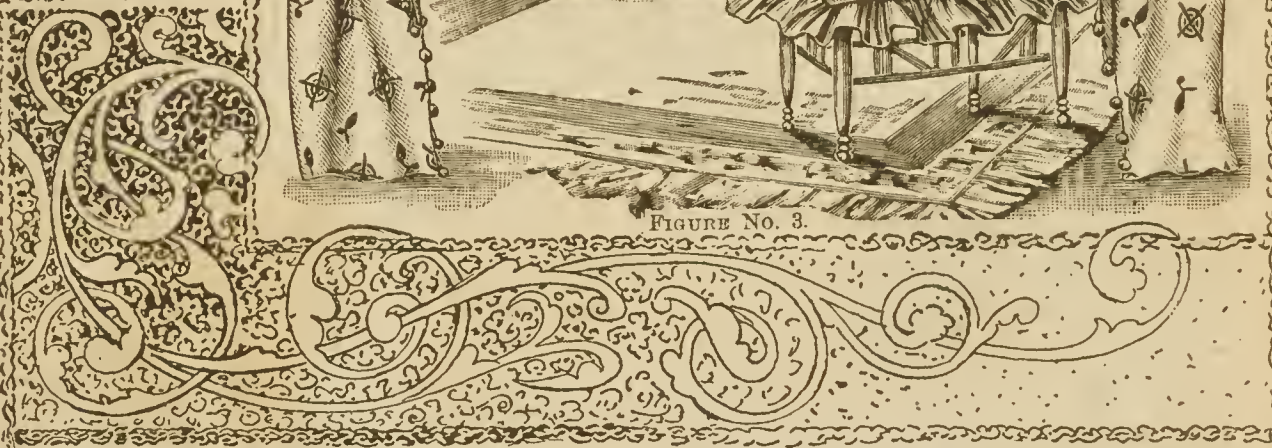


FIGURE No. 4.

ARTISTIC HOUSE-FURNISHING AND DECORATION.

(For Description see Pages 310 and 311.)



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FIGURE NO. 1.—LADIES' HAT.



FIGURE NO. 7.—YOUNG LADIES' STRAW HAT



FIGURE NO. 2.—LADIES' CAPOTE, FOR RECEPTION OR THEATRE WEAR.



FIGURE NO. 5.—LADIES' WALKING HAT.

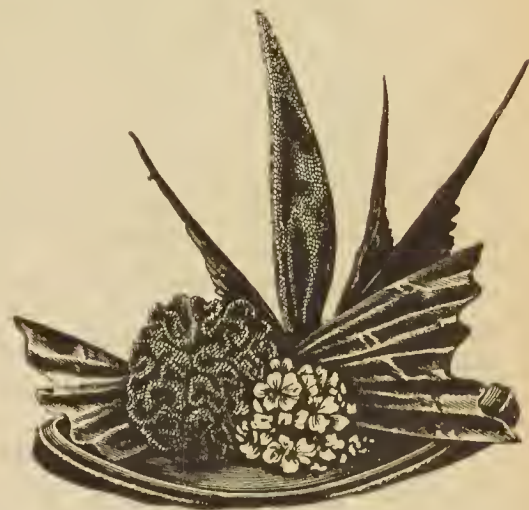


FIGURE NO. 8.—LADIES' FELT HAT.



FIGURE NO. 3.—LADIES' THEATRE HAT.



FIGURE NO. 9.—LADIES' STRAW HAT.

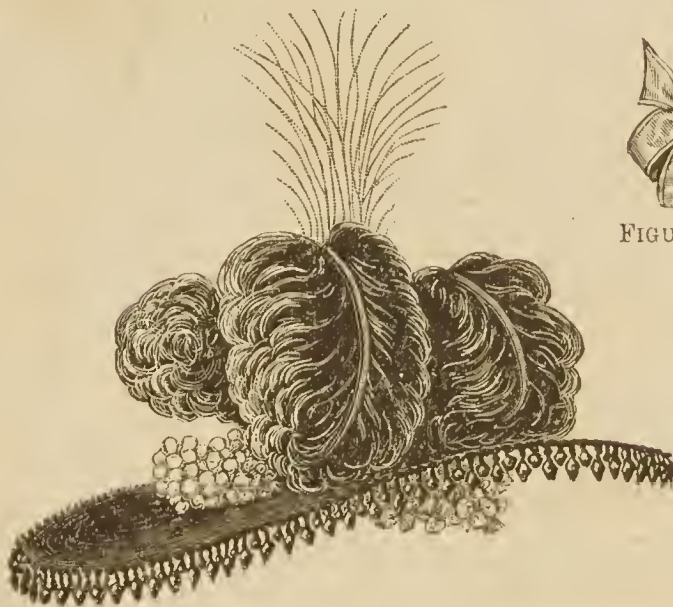


FIGURE NO. 6.—LADIES' STRAW HAT.

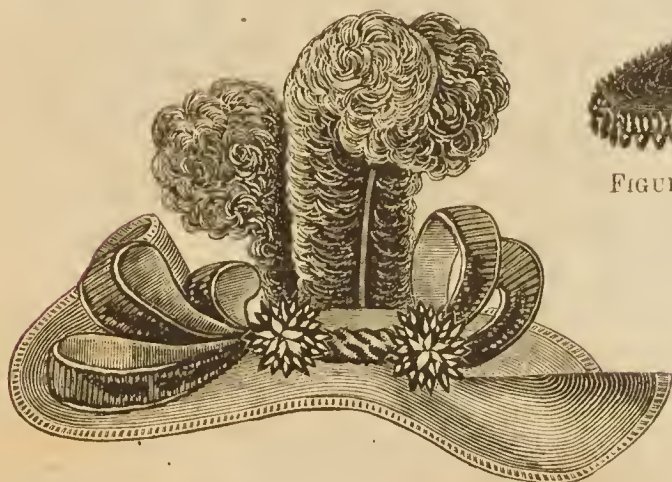


FIGURE NO. 4.—YOUNG LADIES' FELT HAT.



FIGURE NO. 10.—LADIES' JET HAT.





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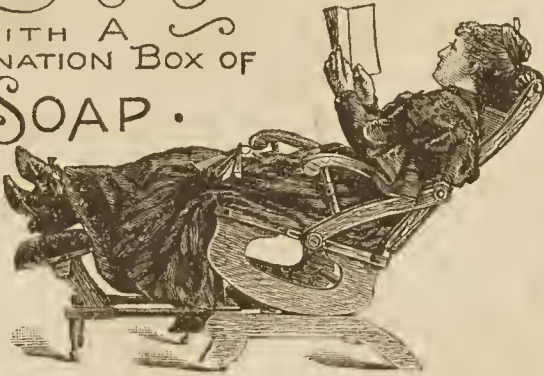


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7 Bars White Woolen Soap, -	.70	1/2 doz. Elite Toilet Soap, -	.25
A perfect soap for flannels.		1/2 doz. Larkln's Tar Soap, -	.45
9 Pkgs. Boraxine Washing Powder, -	.90	Infallible preventative of Dandruff. Unequaled for washing ladies' hair.	
Cannot possibly injure the fabric. Simple-Easy-Efficient.		1/2 doz. Sulphur Soap, -	.45
1/2 doz. Modjeska Complexion Soap, -	.60	1 Jar Modjeska Cold Cream, -	.25
Exquisite for ladies and children. A matchless beautifier.		Soothing. Cures chapped skin.	
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FIGURE NO. 1.—COLLAR WITH LACE RUFFLE.

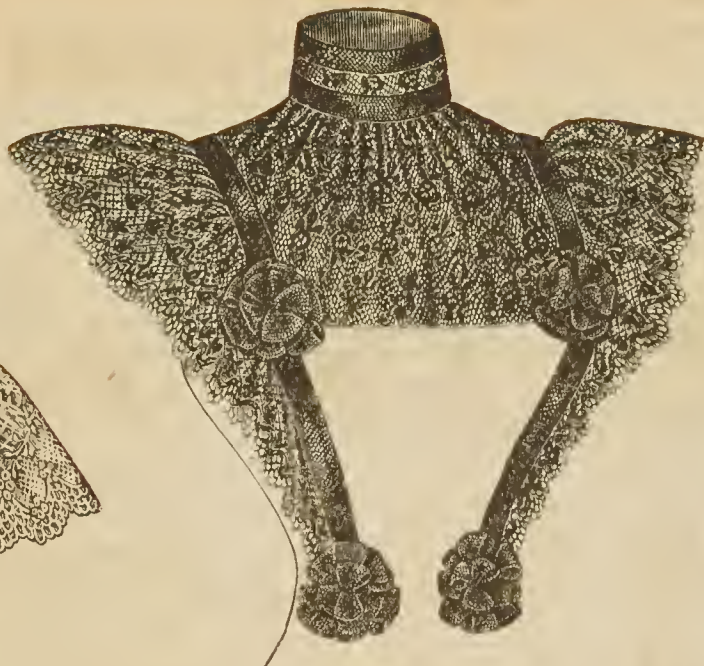


FIGURE NO. 2.—FANCY YOKE, WITH BRETELLES.

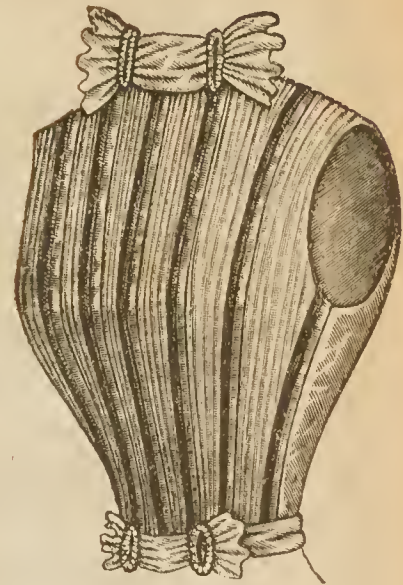


FIGURE NO. 3.—FANCY VEST.

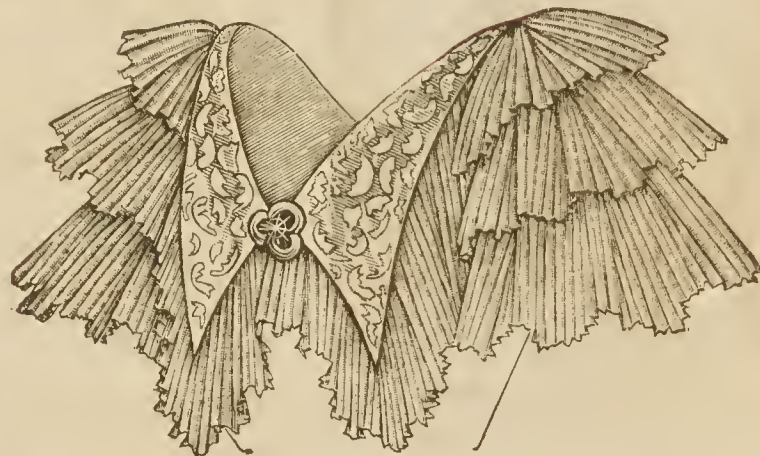


FIGURE NO. 5.—BODICE DECORATION.

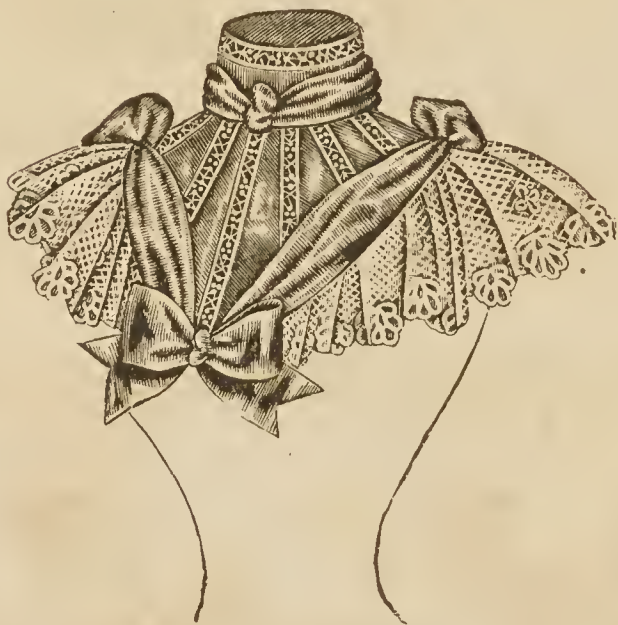


FIGURE NO. 4.—FANCY YOKE.

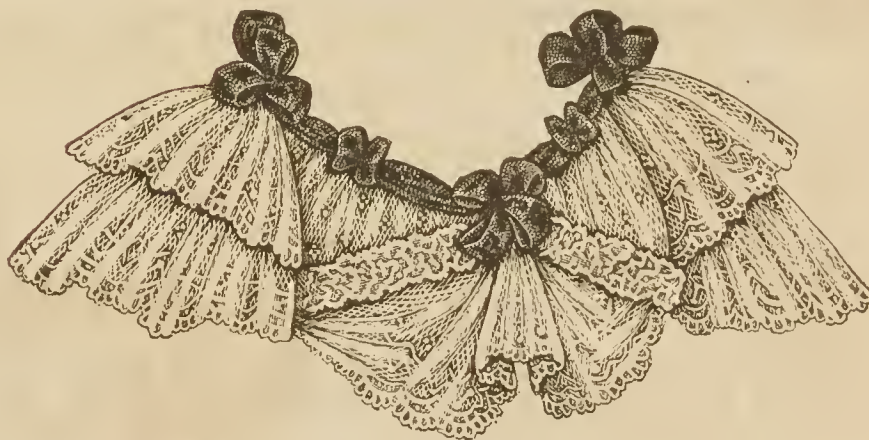


FIGURE NO. 6.—DECORATION FOR A BODICE.



FIGURE NO. 7.—FANCY YOKE.

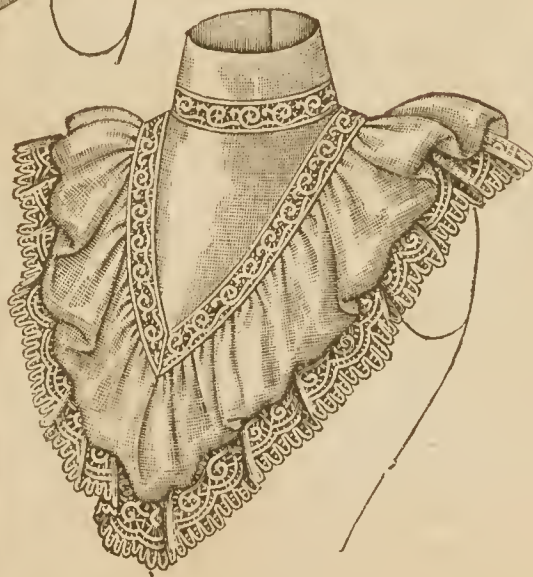


FIGURE NO. 8.—FANCY PASTRON.

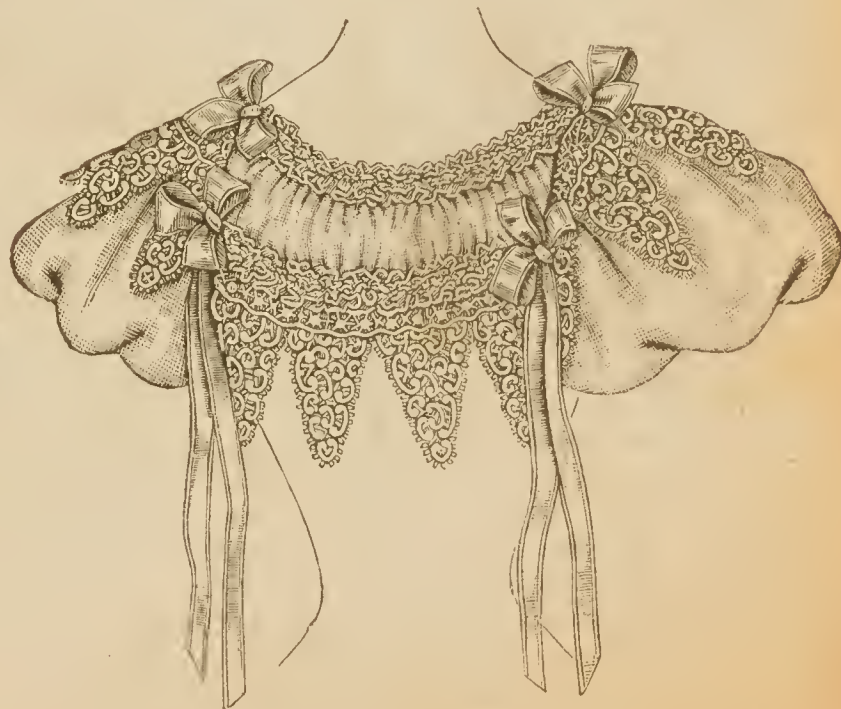


FIGURE NO. 9.—FANCY YOKE, WITH PUFF SLEEVES.



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FIGURE NO. 1.

FIGURE NO. 4.

FIGURE NO. 2.

FIGURE NO. 5.

FIGURE NO. 3.

FIGURE NO. 6

FIGURES NOS. 1, 2, 3, 4, 5 AND 6.—FANCY BODICES FOR DAY AND EVENING WEAR.—(For Descriptions, Numbers and Prices of these Patterns, see Pages 307 and 308.)





FIGURE NO. 291 K.—BRIDES' TOILETTE.—This consists of Ladies' Basque-Waist No. 7119 (copyright), price 1s. or 25 cents; and Trained Skirt No. 7114 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 264.)



# The FASHIONABLE FURNITURE

VOL. XLIV.

September, 1894.

No. 3.

## Fashions of To-Day.

No radical departure is to be noted in the styles for early Autumn.

Volutes and flaring effects still rule in all flowing garments, such as capes and skirts.

Undulating folds are conspicuous in the skirt of the Tuxedo coat, which is further characterized by great revers and flaring fronts.

Coat plaits and laps have been revived in a new double-breasted jacket, and in consequence the skirt portion of the garment is only very slightly rippled.

Both comfortable and artistic is a long, double-breasted coat that has all the features of the old-time ulster, save that the skirt shows the popular full effect.

The most practical cape in vogue is the long Glengarry, with its many ripples and broad hood.

An exceptionally dressy top-garment presents at the back a fluted cape of moderate length, and in front a wrap effect that is contributed by revers and long tabs.

The coat-basque will be a favorite with tall women during the entire season. Its notable features are a short vest and very becoming revers.

Full ornaments that cross the back and front of a short, pointed basque render the style appropriate for slender figures.

The Galatea blouse is a surplice bodice with a full back, and a jacket-wrap by full, arching shoulder-capes, and short jacket-fronts quaint-looking frill flaring from the collar and surplice ornaments.

and a full vest give the garment a very dressy air.



FIGURE NO. 292 K.—LADIES' TOILETTE.—This illustrates Ladies' Round-Yoke Blouse-Waist No. 7002 (copyright), price 1s. or 25 cents; and Spanish Jacket No. 7120 (copyright), price 7d. or 15 cents.

(For Description see Page 264.)

A short ripple skirt springs out very aggressively from a basque that is otherwise smooth-fitting.

Shirt-waists with stiff bosoms, collars and cuffs are worn with Tuxedo coats.

A picturesque basque-waist has a drooping Spanish vest and round jacket-fronts, and an equally effective round basque shows rounding jacket-fronts, and a round cape-collar with revers fronts.

A deep sailor-collar such as children wear lends a charming air to a new "pulled" waist.

Tapering lapels provide severe but stylish embellishment for a short, close-fitting basque.

An admirably adjusted pointed basque that closes at the back would be perfectly plain but for its double-puffed sleeves.

The tablier-drapery which overhangs a five-gored skirt is equally graceful whether gathered or plaited at the back.

A three-piece skirt has a drapery that rounds away to the left side, where it is lifted high by a box-plait.

Still another draped skirt shows an over-skirt slightly wrinkled across the top and caught up high at the sides above flaring edges.

A dolman effect is produced in a sleeveless



FIGURE No. 291 K.—BRIDES' TOILETTE.

(For Illustration see Page 262.)

FIGURE No. 291 K.—This consists of a Ladies' basque-waist and trained skirt. The basque-waist pattern, which is No. 7119 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bustmeasure, and is shown differently developed on page 303 of this DELINEATOR. The skirt pattern, which is No. 7114 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on pages 310 and 311.

The gown is appropriate for either a church or a home wedding, and is here portrayed in rich white moiré antique and white chiffon. The skirt, in accordance with the prevailing fancy, displays a close adjustment at the front and sides, being rendered perfectly smooth-fitting over the hips by the customary darts. It is gathered at the back to fall in stately folds that spread to the end of the train, which is of regulation full length. The train may have round or square corners, as preferred, the pattern providing for both styles. Arranged upon the front of the skirt is a deep frill of chiffon, which starts at the right side-front seam and outlines a graceful drapery. Its upper edge is covered with a band of ribbon upon which butterfly bows are arranged at intervals, and its ends are concealed by sprays of orange blossoms. For less ceremonious wear the skirt may be made with a demi-train or a short train, provision being made in the pattern for the several styles.

The short, round basque-waist is closed invisibly along the left shoulder and under-arm seams. It has a full front of chiffon arranged in soft folds upon a dart-fitted front of the moiré by gathers at the top, the fulness below the bust being drawn to the center and collected in rows of shirring at the lower edge. The full seamless back is separated from the front by under-arm gores that secure a smooth effect at the sides and is smooth at the top, while the slight fulness at the lower edge is plaited to a point at the center; and the basque-waist is provided with a

closely adjusted body-lining, the fronts of which are closed at the center. The *gigot* sleeves are in the exaggerated style now admired,

and are shaped by inside seams and arranged upon smooth linings. Gathers at the top of the sleeve and for some distance along the upper part of one side edge produce the desirable balloon effect, and a close and smooth effect is observed below the elbow. The wrists

are decorated with ribbon, and an Alsatian bow of chiffon caught to place with a buckle ornaments the collar, which is in standing style and closed at the left shoulder seam. The waist is encircled by a crush belt of moiré ribbon, the ends of which meet at the center of the front and are knotted to form upturning ears.

The regulation gown for a bride at a church wedding is of heavy, white satin, *peau de soie*, moiré antique or handsome corded silk. Lavish garniture is not recommended, but a simple decoration of chiffon or lace will be appropriate, and family lace is always in order.

The tulle veil is caught on the head under a bunch of orange blossoms, and a shower bouquet of white sweet peas and asparagus fern is carried.



FIGURE No. 293 K.—LADIES' EVENING DRESS.—This illustrates Pattern No. 7131 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 265.)

FIGURE No. 292 K.—LADIES' TOILETTE.

(For Illustration see Page 263.)

FIGURE No. 292 K.—This illustrates the blouse-waist and Spanish jacket of a Ladies' toilette. The blouse-waist pattern, which is No. 7002 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on its label. The jacket pattern, which is No. 7120 and costs 7d. or 15 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 306.

The blouse-waist, which is worn beneath the Spanish jacket, is made of fancy silk that has an écu ground strewn with small green figures, and the jacket is cut from dark-green velvet and trimmed with jet gimp. The fronts and back of the waist are gathered and joined to a shallow, round yoke and droop in soft, full folds that are especially graceful in light-weight silks. The back is shirred; the fronts are drawn in on tapes at the waist-line, and the waist is encircled by a velvet belt that closes with a buckle at the left side of the center, the blouse drooping slightly over it. A high collar completes the neck. Extremely fashionable sleeves give a very dressy touch to the mode;



they are mounted on smooth linings and shaped by inside seams, and the fulness at the top is gathered and equally distributed in numerous folds and wrinkles that stand out broadly at the top and droop towards the elbow, below which they are close yet comfortable.

The sleeveless jacket has a jauntness that will render it very becoming to youthful figures. Its deep, seamless collar has a rounding lower outline and is beautifully shaped, drooping slightly over the sleeves and narrowing gradually toward the front, where the jacket is sloped gracefully to display the blouse-waist. The jacket may be fitted with darts and gathers under the collar or without darts and gathers, as preferred. The object of the dart-fitted back and gathered front is to remove every possible fulness; the plain front and back will be a trifle easier to make, and on some figures will be entirely satisfactory. The free edges of the jacket are trimmed with a row of jetted gimp.

Very becoming and stylish effects can be attained at trifling cost by using a remnant of silk and a remnant of velvet for these smart garments, which are pretty for theatre or reception wear and have an appearance of good style that will make them general favorites. Crépon, chiffon, silk and various other light-weight fabrics can be used for the blouse-waist, and silk, velvet or any other appropriate fabric for the jacket, which should be simply trimmed with jet gimp, or silver or gilt passementerie.

The hat is of felt trimmed with jet and feathers.

FIGURE No. 293 K.—LADIES' EVENING DRESS.

(For Illustration see Page 264.)

FIGURE No. 293 K.—This illustrates a Ladies' dress. The pattern, which is No. 7131 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 292 of this magazine.

The possibilities of the dress are many, as it can be made up

with a high or low neck and with long, three-quarter, elbow or short sleeves, the pattern providing for the various styles. It is in this instance shown made of fine dotted mull and trimmed with ribbon, flowers and a doubled frill of mull headed with floral garniture.

It is designed as a party dress for a young lady and has all the youthfulness and grace that belongs to budding womanhood, its present development adapting it for evening festivities that demand full dress. The waist, which is here made with a low round neck, has a well fitted lining, and the fulness at the top is drawn by shirrings that form a frill finish, while that at the lower edge is collected in plaits at the center of the front and back. The sleeves are made up in elbow length and are mounted on smooth linings; the fulness is collected in gathers at the top and bottom and again nearly midway between to form double puffs, the upper puff being the deeper. A bow of white ribbon is arranged over each shoulder with a spray of buds and blossoms, and the waist is encircled by a twisted ribbon, while loops of ribbon mingled with flowers are placed at each side of the center of the front.

The skirt is of the five-gored variety, being smoothly fitted at the front and sides and falling in full *godet* folds at the back. A drapery is simulated by a doubled frill of mull headed by a floral garniture, a full bow of ribbon being caught at the bottom of the trimming.

Beautiful and inexpensive dresses for ceremonious wear can be made up by the mode in any of the fashionable thin textiles, such as lace, tulle, crépon, organ-dy, net, mull, silk muslin and many varieties of silk. For afternoon wear at home, crépon, Henrietta, vailing, challis and many stylish novelties are appropriate. A dainty evening toilette may be decorated like the one pictured at this



FIGURE No. 294 K.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7082 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 266.)

figure, or any other arrangement of garniture suggested by personal taste may be adapted for either a dressy or an ordinary gown.



FIGURE NO. 294 K.—LADIES' TEA-GOWN.

(For Illustration see Page 265.)

FIGURE NO. 294 K.—This illustrates a Ladies' tea-gown. The

measure, and is differently portrayed on page 294 of this magazine.

The tea-gown is trim enough to find favor with women who, as a rule, eschew *négligé* attire, and its charming features are here shown to advantage in an attractive combination of French-gray vicuna

FIGURE NO. 295 K.



FIGURE NO. 296 K.

FIGURES NOS. 295 K AND 296 K.—LADIES' TOILETTE.—

These two figures illustrate the same Patterns—Ladies' Basque No. 7105 (copyright), price 1s. or 25 cents; and Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 267 and 268.)

and sage-green silk. It has a full vest and smooth side-fronts arranged upon closely adjusted Princess-fronts of lining that are closed invisibly at the center. The upper part of the full vest is finished at its overlapping edge with a simulated box-plait, and droops with full blouse effect from gathers at the top and bottom over the gathered upper edge of the full skirt-portion. Graduated loops and long ends of dark-green velvet ribbon fall gracefully upon the skirt of the vest, and similar ribbon is arranged under small buckles in short standing and long, drooping loops and longer ends upon the upper part of the vest, the standing loops resting against the close-fitting collar. The side-fronts are fitted smoothly over the hips by long under-arm darts taken up with the corresponding darts in the Princess fronts, and their front edges overlap the back edges of the vest. The Princess back is superbly adjusted by side-back gores and a well curved center seam and introduces fashionable *godets*, the fluted effect of which is emphasized by an interlining of some stiff material. The sleeves have full balloon puffs, which extend to the elbow and droop gracefully below quaint sleeve-caps that are gathered a little below their upper edges to form a pretty frill finish at the top. Each cap is decorated with two rows of velvet ribbon, and two rows of ribbon trim each sleeve at the wrist, being looped near the back of the arm and ornamented with small buckles. The mode will develop exquisitely in cashmere, plain or satin-

pattern, which is No. 7082 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

looped near the back of the arm and ornamented with small buckles. The mode will develop exquisitely in cashmere, plain or satin-



striped challis, crépon, taffeta, India silk, Surah or Liberty satin, and combinations of hues or textures will be especially effective. A simple finish may be adopted, or an elaborate garniture of lace edging or insertion, ribbon, fancy bands, passementerie, gimp, galloon,

ionable. The shaping is performed by inside seams only, and the fulness is collected in gathers at the top and down one edge of the seam as far as the elbow, below which a close adjustment is presented. The sleeves are mounted on coat-shaped linings. The



FIGURE NO. 297 K.

FIGURES NOS. 297 K AND 298 K.—LADIES' OUTDOOR TOILETTE.—These two figures illustrate the same Patterns—Ladies' Tuxedo Jacket No. 7128 (copyright), price 1s. 3d. or 30 cents; Spanish Vest No. 7094 (copyright), price 7d. or 15 cents; and Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 268 and 269.)

etc, may be added in any way deemed most becoming to the figure.

FIGURES NOS. 295 K AND 296 K.—LADIES' TOILETTE.  
(For Illustrations see Page 266.)

FIGURES NOS. 295 K AND 296 K.—These two figures illustrate the same patterns—a Ladies' basque and skirt. The basque pattern, which is No. 7105 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 302 of this magazine. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 309.

Two of the richest tints offered in Autumn fabrics are admirably combined in the toilette shown at figure No. 295 K, the materials being light-dahlia crépon and darker silk, with jet gimp and ribbon for trimming. The basque is closely and stylishly fitted and is gracefully sloped over the hips and tapers to a point at the center of the front and back. The upper portion is covered with a jet yoke, and the dainty butterfly arrangement across the center of the front and back renders it still more elaborate. Wrinkled sections of silk compose the butterfly decoration, being gathered at the sides, and shirred up closely at the center of the front and back under loose knots of silk. The large silk sleeves show that extreme width is still fash-



FIGURE NO. 298 K.



lower edge of the basque is outlined with jetted gimp, and at the neck is a standing collar overlaid with jet.

The skirt is smoothly fitted at the front and sides by darts, and has four narrow gores at the back, which fall in stately *godets* to the lower edge, where the skirt is of fashionable width. A Vandyke over-skirt is simulated by the decoration, which consists of frills of silk headed by jetted gimp and a soft ribbon arranged to form deep points, where it meets the ruffles under a rosette of silk, and also at the center, where a rosette that is supplemented by two upright loops is placed.

The dainty jet bonnet is trimmed with aigrettes and ribbon.

Figure No. 296 K represents a back view of the toilette, which is in this instance made of brown mixed cheviot and trimmed with darker velvet ribbon. Diagonal bands of the ribbon headed by rosettes trim the skirt; the collar and the wrist edges are decorated with similar ribbon, and the toilette is rendered less elaborate by the omission of the butterfly decoration.

Striking results may be achieved in this toilette by combining two shades of silk or uniting silk with *crépon*, novelty goods, basket weave, vicuna or any other of the plain, figured, flowered or striped materials now in vogue. Jet arranged as illustrated will supply handsome decoration for a toilette intended for ceremonial wear, although on some materials a lace yoke will be more effective. If less elaboration be desired, the omission of the yoke garniture will not detract from the stylishness of the toilette, which is sure to be dressy and becoming if suitable colors are chosen. A frill of silk headed by gimp or insertion may be applied to the front of the skirt in the outline of a short round tablier.



FIGURE NO. 299 K.—LADIES' COSTUME.—This illustrates Pattern No. 7090 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 269.)

FIGURES NOS. 297 K AND 298 K.—LADIES' OUTDOOR TOILETTE.

(For Illustrations see Page 267.)

FIGURES NOS. 297 K AND 298 K.—These two figures illustrate the same pattern—a Ladies' Tuxedo jacket, Spanish vest and gored skirt. The jacket pattern, which is No. 7128 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on page 296 of this DELINEATOR. The vest pattern, which is No. 7094 and costs 7d. or 15 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 305. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 311.

At figure No. 298 K a charming toilette for driving or dressy promenade wear is pictured developed in dark-blue serge and shaded red-and-blue taffeta. The skirt has a front-gore, a gore at each side, and four fluted or *godet* back-gores that are very narrow at the top and widen gradually to spread in characteristic fashion, the fluted effect being emphasized by an interlining of hair-cloth or some other stiff material. The very slight fulness at the top of the *godet* gores is collected in gathers, and the front and sides of the skirt may be fitted smoothly at the top by darts or gathers, as preferred, the pattern providing for both styles. The skirt flares stylishly, is of fashionable width at the bottom and is decorated at deep hem depth with two rows of machine-stitching.

The jacket is fashionably known as the Tuxedo coat, and its fronts, like those of the masculine garment of the same name, are reversed in broad lapels and rounded gracefully at the lower corners.



Single bust darts, the usual gores and a curving center seam enter into the admirable adjustment of the jacket, and the shaping of the parts below the waist-line produces a series of flutes or *godets* at the back. The fronts may be closed at the waist-line with two button-holes and buttons, as shown at figure No. 297 K. The broad, peaked lapels form notches with the rolling collar. The sleeves display a close adjustment upon the forearm and spread above in voluminous folds; they are shaped by inside seams, and the wrists, like all the free edges of the jacket, are finished with machine-stitching.

The Spanish vest is made of light taffeta. It has a full front which droops softly with blouse effect below a dart-fitted front of lining; and the backs, which are of some suitable lining material, are closed at the center with button-holes and buttons. The vest may be made up with or without a plaited girdle, which crosses the lower edge of the front, its ends passing into the under-arm seams. At the neck is a standing collar covered with a crush collar, which is arranged with the popular Alsatian effect at the throat.

The hat, which has a high crown, is of fine felt and is trimmed with silk.

Figure No. 297 K represents the toilette made up in light cloth, with dark moiré for the collar and the lapel facings and India silk for the Spanish vest. The jacket is here shown closed at the waist-line with two button-holes and buttons.

A modish toilette for a woman of tall, lithe figure may be developed by the mode in serge, hopsacking, cloth, vienna, flannel, checked or striped cheviot, homespun, etc., with plain, shaded, figured or striped silk for the vest. A plain tailor finish is seen upon the smartest gowns of this kind, but if garniture be desired, braid or gimp may be applied in any simple manner preferred.



FIGURE No. 300 K.—LADIES' CALLING TOILETTE.—This consists of Ladies' Coat-Basque No. 7100 (copyright), price 1s. 3d. or 30 cents; and Improved Four-Gored Skirt No. 7074 (copyright), price 1s. or 25 cents.

(For Description see Page 270.)

FIGURE No. 299 K.—LADIES' COSTUME.

(For Illustration see Page 268.)

FIGURE No. 299 K.—This illustrates a Ladies' costume. The pattern, which is No. 7090 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 287 of this magazine.

The costume is at once simple and artistic and is fashioned in a style which will prove becoming alike to young women and to matrons. It is portrayed in the present instance made up for calling, driving, church and other dressy wear in a handsome combination of moiré and plain silk. The skirt is of the three-piece variety, having a front-gore between two very wide gores that extend to the center of the back, where their biased edges are joined in a seam. It is of fashionable width and presents a smooth effect at the top of the front and sides, the slight fullness being disposed in darts; and the back is gathered at the top to fall in pronounced *godets* that spread in regulation style to the bottom.

The Princess coat extends nearly to the bottom of the skirt and is superbly adjusted by single bust darts and the seams that provide the shaping of an ordinary basque, and the adjustment of the parts below the waist-line produces stately *godets*, which spread gracefully over the skirt and are made more pronounced by a lining of some stiff material. The fronts close in double-breasted fashion below the bust with button-holes and buttons, and are reversed at the top in immense lapels which meet the rolling collar in notches, and between which is revealed a

chemisette that is all-over decorated with silver soutache braid applied in a handsome design. The chemisette is topped by a standing collar that is closed at the left shoulder seam and decorated to



correspond. The huge sleeves are of the fashionable *gigot* variety and are shaped by inside seams only; they are mounted upon smooth linings, and are gathered at the top and for some distance along the upper part of one side edge of the seam to produce the balloon effect which is a feature of stylish gowns.

A charming costume for dressy wear may be developed by the mode in satin-striped or moiré-striped silk grenadine made up in conjunction with plain moiré or satin; and a handsome combination of taffeta and plain silk, vicuna and *miroir* moiré, or cloth and velvet will be equally stylish and appropriate. The costume may be adorned with fancy braid, handsome gimp or galloon, but when rich goods are chosen for its development a plain completion will be more elegant.

The hat is a fanciful shape in fine straw, tastefully trimmed with ribbon, quills, and a twist of ribbon that rests against the hair.

FIGURE No. 300 K.—LADIES' CALLING TOILETTE.

(For Illustration see Page 269.)

FIGURE No. 300 K.—This consists of a Ladies' skirt and coat-basque. The skirt pattern, which is No. 7074 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is differently represented on page 308 of this DELINEATOR. The coat-basque pattern, which is No. 7100 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be again seen on page 296.

The toilette has an air of elegance and good style that will command for it the attention of all tasteful women and will make it a popular style for the development of handsome materials. Black moiré and white satin were here chosen for the coat-basque, and vrillé in a deep shade of violet for the skirt, which is trimmed with three narrow frills of the moiré.

The skirt, which is skilfully shaped, is again illustrated and fully described at figure No. 311 K.

The gracefully shaped three-quarter length coat-basque opens over a vest, which is closely adjusted by double bust darts, shows a pointed lower outline and is topped by

a high collar. The coat-basque has sufficient fulness below the waist-line at the sides and back to spread in graceful ripples, and the closely fitted fronts are folded back to form stylishly broad lapels

that are very sharply pointed and extend well over the sleeves, their upper edges meeting the rolling collar in notches. The voluminous leg-o'-mutton sleeves are shaped by inside seams only and are mounted on coat-shaped linings, and the fulness at the top

falls in numerous folds and wrinkles to the elbow, below which a close adjustment is maintained.

The toilette is entirely appropriate for church, calling, formal luncheon, afternoon reception and other dressy wear, the coat-basque being especially effective when made of silk. A triple combination may be arranged as in the present instance, or one material may be used for the basque proper and for the skirt, with a contrasting color or texture for the vest. Silk-and-wool mixtures, all-silk crépons, basket weaves, heather mixtures, cheviots, faced cloths and many novelty suitings can be stylishly made up in this manner.

The light French felt hat is trimmed with satin ribbon, ostrich tips and a row of jet beads.

FIGURE No. 301 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 301 K.—This consists of a Ladies' five-gored skirt and jacket. The skirt pattern, which is No. 7068 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is presented in a different development on page 309 of this DELINEATOR. The jacket pattern, which is No. 7096 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in several views on page 297.

The toilette is here represented developed in an attractive combination of mixed Scotch suiting and plain and plaid silk. The skirt is a stylish example of the five-gored modes and presents the admired flare at the bottom. The back falls in pronounced *godets* or funnel folds from gathers at the top, and the front and side gores are overhung by a graceful tablier drapery, which falls quite to the bottom of the skirt in oval outline at the front, is shortened considerably at the sides and reaches almost to the lower edge of the

skirt where it passes into the side-back seams. A deep facing of silk is revealed below the drapery, and the bottom of the skirt is decorated with a plaiting of silk. A pretty bow of broad



FIGURE No. 301 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Jacket No. 7096 (copyright), price 1s. 3d. or 30 cents; and Five-Gored Skirt No. 7068 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)



ribbon is arranged upon the drapery at each side, and the lower edge of the drapery is finished with a single row of machine-stitching.

The jacket is of the popular half-long variety and is admirably adapted to the cool days of early Autumn. The adjustment, which is accomplished by single bust darts, under-arm and side-back gores and a center seam, is sufficiently close above the waist-line to reveal the lines and curves of the figure perfectly, and the skirt portion displays a coat-plait at each side of coat-laps at the center, and a slightly rippled effect at each side. The fronts are rolled back in broad lapels, which are faced with fancy plaid silk and meet the rolling collar in notches. The fronts lap widely below the bust and are closed in double-breasted fashion with button-holes and bone buttons, and their front edges flare slightly below the closing. The two-seam *gigot* sleeves display the fashionable balloon effect at the top, where the fulness is collected in forward and backward turning plaits; and they fit the arm with comfortable closeness below the elbow. The wrists are finished with a single row of machine-stitching, and all the free edges of the jacket are completed to correspond. The jacket may be closed to the throat or be worn open all the way down or to below the bust, as shown at figures Nos. 302 K, 303 K and 304 K.

The toilette is exceedingly smart and will be a favorite with all dressy women. The mode is adaptable to the various novelty goods in wool and silk-and-wool mixtures which appear at

different material from the skirt; and if a skirt garniture of serpentine braid, passementerie, gimp, galloon, etc., be deemed undesirable, a severely plain tailor finish may be chosen.

The small hat is trimmed at the front with aigrettes and an Alsatian bow and ears of silk.



FIGURE No. 303 K.

FIGURES Nos. 302 K, 303 K AND 304 K.—LADIES' JACKET.—These three figures illustrate the same Pattern—Ladies' Jacket No. 7096 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 271 and 272.)



FIGURE No. 302 K.



FIGURE No. 304 K.

FIGURES Nos. 302 K, 303 K AND 304 K.—LADIES' JACKET.

(For Illustrations see this Page.)

FIGURES Nos. 302 K, 303 K AND 304 K.—These three figures illustrate the same pattern—a Ladies' jacket. The pattern, which is No. 7096 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in several views on page 297.

The jacket, which forms part of the stylish coquette shown at figure 301 K, where it is fully described, is pictured developed for cool-weather wear at figure No. 302 K, the material represented being rough-surfaced cloth. The fronts are closed to the throat in double-breasted fashion with button-holes and buttons, and the ends of the rolling collar meet at the throat and flare widely. All the edges of the jacket are finished in tailor style with a single row of machine-stitching.

this season, and is also entirely appropriate for such staple fabrics as cloth, vicuna, fine or storm serge, wool Bengaline, Scotch suitine and bourette cr pon. The jacket may be made up *en suite* or in a

The becoming hat is stylishly adorned with silk, a broad buckle and a fancy pompon.

At figure No. 303 K the jacket is illustrated made up in light-tan



cloth. The fronts are rolled back to below the waist-line in long lapels to disclose a natty, low-cut vest of fancy vesting, and a linen chemisette with a black silk stock. The lapels meet the rolling collar in notches and are inlaid with golden-brown moiré, and button-holes are made outside the facings. The edges of the lapels and the other free edges of the jacket are finished in tailor style with a row of machine-stitching.

The Alpine hat has a high, deeply indented crown, which is banded with black ribbon and jauntily trimmed at the left side with rosettes and stiff ears of silk.

Figure No. 304 K represents the jacket made up for general wear in mode cloth. The fronts are closed below the bust with three button-holes and buttons, and are reversed above in broad, cloth-faced lapels, between which is revealed a spotted shirt with a stand-up collar, and a band-bow of black silk. A single row of machine-stitching follows all the edges of the jacket.

The straw hat is turned up abruptly at the right side and ornamented with ribbon and narcissuses.

The jacket is susceptible of so many variations in the manner of closing that it cannot fail to be immensely popular. Its decidedly *chic* appearance when open all the way down to reveal a well-fitting vest will commend it to young ladies and to matrons of youthful figure; and when it is closed to the throat it will be a charming accompaniment for the toilette of either a young or an elderly woman. All sorts of coatings are adaptable to the mode, and lapel facings are merely a matter of individual fancy; but Dame Fashion demands that the edge decoration shall be simply one or two rows of stitching. Handsome buttons may be used for closing and ornamenting the coat-plaits, but small bone or cloth covered ones are in best taste.



FIGURE NO. 305 K.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Basque No. 7125 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 7124 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 305 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 305 K.—This consists of a Ladies' five-gored skirt and basque. The skirt pattern, which is No. 7124 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is presented in three views on page 310 of this magazine. The basque pattern, which is No. 7125 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 300.

The toilette, which is admirably adapted for "At Homes" and other ceremonious occasions, is in the present instance represented developed in a rich combination of cheviot, brocaded silk and plain velvet. The skirt is fashioned in the five-gored style and presents the salient features of the newest modes. It introduces a graceful over-skirt drapery, which falls to the bottom of the skirt at the center of the front and back and consists of a tablier front, and a back that has bias back edges joined in a center seam. The front and back are joined in a short seam at each side, are gathered along the seam nearly to the top under a handsome buckle, and rounded off gracefully below to reveal the skirt in an effective manner. The gathers wrinkle the front of the drapery at the top and the back, which may be gathered to fall in full *godets* or arranged in backward-turning, overlapping plaits at each side of the center, rolls back slightly at the bottom to reveal an underfacing of brocaded silk.

The basque is short, and its lower edge is shaped in the round

outline that is now so popular. The adjustment, which is accomplished by the customary darts and seams, is sufficiently close to show the graceful lines and curves of the figure to the best advan-



tage, and the closing is made invisibly at the center of the front. The fronts are partially revealed between the edges of stylish velvet boléros, which round off gracefully toward the back and are overlapped at the bust by the ends of the rolling collar. This collar is deep at the back and is covered with a facing of brocaded silk, which is continued to the lower edge of the boléros for underacings; and a close-fitting collar in standing style is at the neck. The voluminous sleeves are shaped by inside seams and are arranged upon smooth linings having the usual seams along the inside and outside of the arm. They are bouffant above the elbow and fit the arm with comfortable closeness below, and the fulness at the top is arranged in closely drawn gathers.

An attractive toilette for either the house or street may be developed by the mode in silk-and-wool or all-wool *erépon* combined with satin, *moiré* or plain or fancy silk; and a gown which will be quite as effective and less expensive may be made of camel's-hair, wool Bengaline, cashmere, vicuna, etc. Any pretty variety of braid, gimp, galloon, *passementerie*, etc., may be chosen for garniture and applied in the manner deemed most becoming to the figure.

The large hat is handsomely adorned with ostrich tips.

FIGURE No. 306 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 306 K.—This consists of a Ladies' pointed basque and five-gored skirt. The basque pattern, which is No. 7101 and costs 1s. or 25 cents, is in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen differently developed on page 301 of this publication. The skirt pattern, which is No. 7068 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 309.

Black-and-white woollen goods are here associated with plain black silk in the development of the modish toilette, and bands of white silk contribute effective garniture. The skirt is a decidedly graceful example of the



FIGURE No. 306 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Pointed Basque No. 7101 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 7068 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

popular five-gored shape, and is of fashionable width. It presents the general characteristics of the skirts now in vogue and is overhung at the front and sides by a tablier-drapery, which falls to the bottom of the skirt at the center of the front, and is shaped in deep curves to be considerably shorter at the sides, its back edges passing into the side-back seams. The drapery is disposed in soft cross folds and wrinkles at the front by forward-turning plaits at the top at each side. The back of the skirt may be gathered or plaited, as is deemed most advisable, the pattern providing for both styles. The front and sides of the skirt are decorated with evenly spaced horizontal bands of white silk that show very effectively below the tablier-drapery. The black-and-white combination, by-the-by, is one of the most popular fancies of the present season.

The pointed basque is faultlessly adjusted by double bust darts and under-arm and side-back gores, and the closing is made at the center of the back. The upper part of the basque is made fanciful by a round-yoke facing of black silk, upon which four spaced bands of white silk are arranged to follow the lower outline; and a silk standing collar decorated at the top with a band of white silk is at the neck. The sleeves have double balloon puffs that reach to the elbow, and are covered below the puffs with facings of black silk, upon which bands of white silk are arranged diagonally across the forearm. This basque is an excellent mode by which to develop the body of a party, reception or ball toilette, as it may be cut in V shape or in low round or square outline at the top and made with long or short sleeves, the pattern providing for the several styles.

The toilette is charmingly simple and will make up attractively in a variety of fabrics. All sorts of pretty silks and combinations of silken goods with those of woollen texture are adaptable to the mode, and a single material may be used throughout, with good effect. Garnitures of lace insertion, ribbon, edging, gimp, galloon or *passementerie* may be applied in any tasteful manner preferred, but a really smart toilette may be produced with very little ornamentation. A pretty yoke facing of silk or a contrasting material



overlaid with dotted or plain net may be applied to the basque, and wrinkled sections of the net may decorate the wrists. freedom. A band of insertion trims the lower edge of each cape section, and the lapels are made quite fanciful by bands of similar insertion. At the neck is a velvet collar which rises high at the back and rolls in Medici style, and between its tapering ends is placed a butterfly bow of moire ribbon.

The small hat is decorated with velvet, a broad buckle, fancy pins and fluffy tips.

FIGURE No. 307 K.—LADIES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 307 K.—This illustrates a Ladies' jacket-wrap and circular skirt. The jacket-wrap pattern, which is No. 7080 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen developed in different material on page 298 of this magazine. The skirt pattern, which is No. 6983 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

The jacket-wrap is sleeveless and is, therefore, a very desirable top-garment to accompany blouses and waists having the huge sleeves now in vogue. In this instance it is developed in a combination of black satin and velvet and light silk, with white lace insertion and moiré ribbon for garniture. The garment extends well below the hips, and is fitted snugly to the figure by single bust darts, under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line producing a series of flaring *godets* or flute-folds that spread gracefully over the skirt. The fronts are closed invisibly at the center beneath a full vest, which is gathered at the top and bottom and droops with graceful effect. The back edges of the vest are covered by Eton fronts, which pass into the shoulder and under-arm seams and are reversed at the top in enormous lapels that stand out broadly on the shoulders and overlap the cape sections; and over the gathered lower edge of the vest are arranged sections of moiré ribbon that are knotted in a pretty bow at the center, their long ends falling low upon the skirt. The cape sections fall over the arms with graceful fullness from gathers at the top, where they cross the shoulders in dolman fashion; their back edges are tacked to position, and their front edges are loose to allow the arms perfect



FIGURE No. 307 K.—LADIES' STREET TOILETTE.—This consists of Ladies' Sleeveless Jacket-Wrap No. 7080 (copyright), price 1s. 3d. or 30 cents; and Circular or Bell Skirt No. 6983 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

The skirt, which is made of light wool goods, is fashioned in the improved circular or bell style, with bias back edges joined in a center seam. It is of stylish width and presents the regulation flare at the bottom, and its decoration consists of a frill of the material at the bottom finished to form a self-heading.

An attractive toilette for the promenade may be developed by the mode in a single fabric or in a tasteful combination of materials. The jacket-wrap will make up exquisitely in *miroir moiré*, moiré antique, satin or any other rich silken goods, and, if liked, the full vest may be of lace. Garniture of spangle-and-jet gimp, passementerie, moiré or satin ribbon, lace insertion or fancy braid may be added, or a less elaborate completion may be chosen. The skirt may be of cloth, serge, sacking, vieuna, etc., and may be finished in tailor style or decorated with ruffles, bands, braid, gimp, passementerie, folds, etc.

The hat turns up abruptly at the front and is fashionably trimmed with moiré ribbon.

FIGURE No. 308 K.—LADIES' CARRIAGE TOILETTE.

(For Illustration see Page 275.)

FIGURE No. 308 K.—This consists of a Ladies' cape, gored skirt and blouse-waist. The cape pattern, which is No. 7129 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives another portrayal on page 299 of this magazine. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 311. The blouse-waist pattern, which is No. 6990 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

measure, and may be seen again on its accompanying label. The toilette is admirably adapted for driving, travelling or



general outdoor wear, as it introduces the new and graceful top-garment which is fashionably known as the Glengarry or Cawdor cape. The cape is here represented developed in dark-blue cloth and lined with Scotch plaid silk. It reaches to the admired three-quarter depth, is fashioned in circular style, and fits quite snugly at the top, darts on the shoulders producing a smooth adjustment; and below the shoulders it falls in the full, rolling folds that characterize the jaunty military modes. The cape is lined throughout with bright plaid silk, as is also the hood, which is attached underneath the rolling collar with buttons and button-holes and has its edge softly reversed. The front edges of the cape are finished with under-facings of cloth and with buttons and button-holes. A strap of the material is firmly attached underneath the cape at the top of the back, and its ends are crossed on the bust, carried to the back, again crossed and brought to the front at the waist-line, where they are lapped and fastened to secure the garment when it is worn open, as illustrated, as it usually will be for golf and other sports. Short, pointed straps are provided by the pattern to connect the ends of the collar when it is worn in standing style, and the edges of the hood when it is worn over the head.

The skirt is made of a fashionable variety of cheviot and displays a smooth effect at the front and stylish *godets* at the back. It is also shown at figures Nos. 297 K and 298 K, where it is fully described.

The blouse-waist is pictured made of shaded silk. It is one of the most becoming garments of its class, and its trimness is due to a closely adjusted body-lining. The full back and full fronts are separated by under-arm gores, and the fulness is gracefully disposed in gathers at the top and plaits at the lower edge at the center of the back and each side of the closing, which is made at the center of the front. The long-waisted effect is secured by a removable circular peplum, which ripples softly all round and is finished with a belt. The one-seam *gigot* sleeves are of the exaggerated style now in vogue; they are mounted upon smooth linings, and are gathered at the top. The close-fitting standing collar is covered with a wrinkled bias section of silk. The pattern includes bretelles

that are of great width on the shoulders and are narrowed to points at the waist-line, but they are omitted in the present instance.

The toilette is one of the smartest offered this season, and its becomingness will be appreciated by the woman who is up to date in her ideas. The cape will develop modishly in smooth-surfaced cloth, serge, hopsacking, cheviot or tweed. Its lining should be of gay plaid, shaded or fancy silk, and its finish must be in the severe tailor style. The skirt may be fashioned from any of the new silks or woollens and may have a foot trimming of fancy braid, gimp, galloon, etc., if a plain completion be deemed undesirable. For the blouse-waist fancy silk, taffeta, India silk, or wool goods may be chosen.

The hat is a stylish turban shape covered with cloth and velvet and simply adorned with plaid silk ribbon.



FIGURE No. 309 K.—LADIES' COSTUME.

(For Illustration see Page 276.)

FIGURE No. 309 K.—This illustrates a Ladies' costume. The pattern, which is No. 7127 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 290 of this DELINEATOR.

A handsome costume for promenade or visiting wear is here presented, the material selected for its development being light-weight covert suiting. The Prince Albert coat is long and graceful, extending to within a short distance of the lower edge of the skirt; it is perfectly fitted by double bust darts, under-arm and side-back gores, and a well curved center seam which terminates a little below the waist-line at the top of long coat-laps. The front and sides of the coat are lengthened by side-skirts, which form coat-plaits at the side-back seams. The fronts lap and close in double-breasted style with button-holes and buttons below the bust, and above the closing they are folded back in broad, pointed revers that stand out stylishly over the sleeves. The revers form notches with a rolling collar, and between them is effectively displayed a short chemisette, which is closed

FIGURE No. 308 K.—LADIES' CARRIAGE TOILETTE.—This consists of Ladies' Cape No. 7129 (copyright), price 1s. or 25 cents; Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents; and Blouse-Waist No. 6990 (copyright), price 1s. or 25 cents. (For Description see Page 274.)

at the center of the front with button-holes and buttons and is neatly completed with a standing collar and a silk tie. The *gigot*



sleeves are shaped by inside seams only, and, according to the prevailing style, are very smooth-fitting on the forearm and voluminous above, the fulness at the top being collected in upturning plaits. The sleeves are provided with linings shaped by inside and outside seams, and each wrist is finished with silk cord. The edges of the collars and revers and the front edges of the fronts are also finished with cord.

The skirt is composed of five gores and is rendered smooth at the top of the front and sides by means of darts, while the fulness is massed at the center of the back and falls in pretty folds to the lower edge, where the skirt displays the fashionable distended effect and is trimmed with folds of the material headed by silk cord. A placket is formed above the center seam, and the top of the skirt is finished with a belt.

The mode will be chiefly favored for developing such fabrics as covert suiting, cheviot, tweed, novelty suiting, basket weave, Henrietta, faced cloth or serge, and the finish will consist of machine-stitching, silk cord, gimp, galloon, braid, or folds of the material.

The gray felt hat is trimmed with moiré ribbon, a fancy buckle and ostrich tips.

FIGURE No. 310 K.—LADIES' TOILETTE.

(For Illustration see Page 277.)

FIGURE No. 310 K.—This consists of a Ladies' basque and skirt. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 309 of this DELINEATOR. The basque pattern, which is No. 7123 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and may be seen in three views on page 302.

The toilette is suitable for church, visiting or carriage wear, and is here pictured made up in fine silk-and-wool crépon in a dark shade of Venetian-brown and black moiré antique, with jet passementerie for decoration. The basque is smoothly fitted by a curving center seam, side-back gores, two under-arm gores at each side and double-bust darts, the additional under-arm gore at each side rendering it a becoming

style for stout figures. It may be made with a high neck or with a low round, square or pointed neck, and may have puff or leg-o'-mutton sleeves, provision for the several styles being made in the pattern, which will be a most satisfactory one to have at hand for fashioning either day or

evening basques. The revers of moiré silk which decorate the front of the basque are stylishly shaped and outline a vest decoration of jet. The leg-o'-mutton sleeves are used in this instance and are made of moiré; they are large and very full at the top, are mounted on coat-shaped linings, and are shaped by inside seams only, the fulness being skilfully arranged at the top to produce pretty wrinkles and soft folds that droop to the elbow, below which the sleeves are closely adjusted to the arm. The silk collar which completes the neck is of becoming and fashionable height.

The skirt is remarkably graceful. The fulness at the front and sides is removed by darts, and at the back stately tubular folds are formed by the four narrow gores which are gathered at the top, a tape or elastic being tacked on the inside a short distance from the top to retain the folds firmly in position. The folds spread gradually toward the lower edge, where the skirt flares and is of the popular width. Lengthwise rows of jetted passementerie decorate the skirt, one row being placed over each side-front seam and one at the center of the front.

The new silk-and-wool novelty goods will be particularly effective when made up in this manner in combination with silk or velvet, and moiré will also associate charmingly with camel's-hair, basket weave, or crépon of heavy quality. The decoration may consist of bands of lace insertion laid over silk matching or contrasting with the dress goods, or passementerie, gimp or galloon may be selected.

The velvet hat is trimmed with moiré ribbon and jet.

FIGURE No. 311 K.—LADIES' CALLING TOILETTE.

(For Illustration see Page 278.)

FIGURE No. 311 K.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 7071 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twen-



FIGURE No. 309 K.—LADIES' COSTUME.—This illustrates Pattern No. 7127 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 275.)



ty-eight to forty-six inches, bust measure, and may be seen again on page 300 of this issue. The skirt pattern, which is No. 7074 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is again illustrated on page 308.

Pearl-colored crêpon and black velvet were here selected for the toilette, with black velvet ribbon, lace insertion and silver buckles for garniture. The handsomely shaped four-gored skirt is trimmed in pointed tablier outline with a row of white lace insertion laid over black velvet ribbon, and rows of black velvet ribbon radiate downward from the insertion, each row being notched at the lower end and arranged just above in a loop that is secured by a buckle.

The shapely basque is fitted in front by double bust darts and closed invisibly at the center, and the close adjustment is completed by under-arm and side-back gores and a curving center seam. The fulness below the waistline is altogether the result of the shaping. The voluminous sleeves are mounted on coat-shaped linings, and each is made with an inside seam and an outside seam that extends to the elbow; extravagant fulness is collected in gathers at the top and plaits at one side edge, and additional fulness is formed into plaits above the outside seam, the result being one of the most stylish and becoming sleeves now in vogue. The wrist decoration is a pointed velvet cuff overlaid at the upper edge with lace insertion. The velvet collar is moderately high, and extending from its lower edge at becoming intervals are rows of velvet ribbon, each of which terminates in a loop and notched end. A row of lace insertion over velvet ribbon is applied in the outline of a pointed yoke, being arranged to partly cover the loops.

Very dressy toilettes will be made up by the mode in silk-and-wool mixtures, serge, crêpon, basket weaves, etc., and garniture will be supplied by bands of ribbon or velvet in conjunction with lace insertion.

The hat is a fine French felt trimmed with silk cord and velvet ribbon.

costume. The pattern, which is No. 7118 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently displayed on page 289.

The costume is here shown made up for wear at an afternoon reception in a combination of pale-gray silk-and-wool crêpon and black satin, with a simple but effective decoration of handsome jet passementerie. The skirt is fashioned in the popular four-gored style and presents a desirable clinging effect at the top of the front and sides, the fulness being disposed in darts or gathers, as preferred. The back is gathered at the top to fall in flaring *godets* to the lower edge. The skirt is decorated at the center of the front with a short, pointed jet ornament, at each side of which are arranged three long pointed ornaments of graduated depth.

The fronts of the shapely short basque are disposed in full, soft folds over the bust by gathers at the shoulder edges, and the fulness below is plaited nearly to a point at the center of the lower edge, the plaits flaring upward and being stayed by tackings to the closely adjusted body-lining. The closing is made invisibly at the center, and at each side of it at the top is placed a pointed jet ornament that reaches a little below the bust. The back is smooth across the shoulders, the fulness at the lower edge being plaited to a point at the center, and under-arm gores ensure a smooth effect at the sides. A wrinkled bias section of satin follows the lower edge of the basque, and a sash bow with short loops and long ends falls at the back. The one-seam *gigot* sleeves are mounted upon smooth linings and are gathered at the top to spread with full balloon effect below quaint epaulettes that cross the shoulders smoothly and are decorated at their free edges with jet passementerie. Sections of passementerie cross the shoulders above the epaulettes, and at the neck is a standing collar covered with a crush collar of satin.

Exquisite gowns for dressy wear may be developed by the mode in taffeta, striped, shot or figured silk, crêpon, rich satin or moiré antique, and a jaunty street costume may be made of canvas cloth, hopsacking, vicuna, etc. Braid, gimp, galloon, passementerie, lace insertion, etc., may be added for garniture, or



FIGURE NO. 312 K.—LADIES' COSTUME.

(For Illustration see Page 279.)

FIGURE NO. 312 K.—This illustrates a Ladies'

FIGURE NO. 310 K.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 7123 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 276.)



a simple completion may appropriately be chosen.

The jet coronet is stylishly trimmed with jet ornaments and fancy ribbon.

FIGURE No. 313 K.—LADIES' STREET TOILETTE.

(For Illustration see Page 280.)

FIGURE No. 313 K.—This consists of a Ladies' basque-waist and four-gored skirt. The basque-waist pattern, which is No. 7073 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 301 of this magazine. The skirt pattern, which is No. 7074 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is shown again on page 308.

The simple yet ingenious design for the waist is especially admirable, introducing, as it does, the Spanish vest and jacket fronts in the popular round basque-waist; and the toilette is here shown in a combination of cream-white China silk, golden-brown fine French serge and darker brown velvet, with beaded passementerie for decoration. The vest, which is effectively revealed between the jacket fronts, is gathered at the top and bottom and droops prettily in blouse fashion over the lining fronts, which are closed down the center and closely adjusted to the figure by double bust darts; and the under-arm and side-back gores of the waist, together with the curving center seam, complete the fitting satisfactorily. The standing collar is covered with the silk arranged in soft wrinkles, and closes in front. The jacket fronts are gracefully rounded below the bust and are reversed above in stylishly broad, pointed lapels, which are faced with velvet and outlined with beaded passementerie; and the lapels are slightly overlapped by a shallow rolling collar of velvet. The coat-shaped sleeves are supplemented by very full puffs, which are gathered at the top and bottom to droop in numerous folds; and the wrists are decorated with cuff facings of velvet headed by passementerie.

The skirt is extremely graceful, being fashioned after the latest of the four-gored shapes. It is smooth across the front, and the fulness



FIGURE No. 311 K.—LADIES' CALLING TOILETTE.—This consists of Ladies' Round Basque No. 7071 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7074 (copyright), price 1s. or 25 cents.

(For Description see Page 276.)

is massed at the center of the back and falls to the lower edge in fashionable *godet* folds. The decoration at the bottom consists of a band of velvet surmounted by beaded passementerie.

Stylish street costumes, that will also be suitable for wear while calling or at an entertainment, may be made up by the mode in novelty suiting, *crépon*, bouclé cloth, cheviot, pin-dotted or striped stuff or any pretty mixture of silk and wool. Two colors can always be tastefully associated, as the soft, full vest of silk should be bright and becoming but in perfect harmony with the dress goods. The hue of the latter material will suggest the color of the velvet, and the passementerie, galloon or gimp used for decoration must be of a harmonious tint.

The hat is a fancy straw trimmed with ostrich tips, velvet and a beaded buckle.

FIGURE No. 314 K.—LADIES' TEA-GOWN.

(For Illustration see Page 281.)

FIGURE No. 314 K.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7097 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 293 of this publication.

The gown is artistically conceived and very skilfully shaped, and its beauty of outline is in this instance charmingly brought out in figured silk, Gobelin-blue *crépon* and black velvet. The silk, which has a cream-white ground strewn with brown and blue figures, is used for the full vest, which, to secure a perfectly satisfactory adjustment, is arranged on Princess lining-fronts fitted by double bust and single under-arm darts and closed invisibly at the center. The vest is gathered at the neck and waist-line to produce a full, soft effect between the short Eton jacket-fronts, which are a novel feature of the mode. Long, smooth, side-fronts lap over the vest under and below the jacket fronts and are fitted by long under-arm darts. Side-back gores and a curving center

seam complete the adjustment, and the gown terminates in a slight train, but may be made up in round length, if liked, the pattern



providing for both styles. The jacket fronts are reversed in very broad and sharply pointed lapels, which are faced with velvet and slightly overlapped by a velvet rolling collar, the collar and lapels being trimmed along their edges with jet passementerie. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings and have fashionable but not extravagant fulness at the top. The high standing collar closes in front, and a half belt of grosgrain ribbon is included in the under-arm darts and gracefully bowed in front, its long ends falling over the skirt.

Combinations are in high favor for gowns of this style, which can, by the selection of appropriate materials and colors, be made quite elaborate, especially if intended for wear at formal breakfasts or luncheons. Crépon, cashmere, Henrietta, challis and numerous light-weight woollens will make up charmingly in this way, and with any of these materials a vest of figured India silk will be effective, with a facing of darker silk for the revers and collar, and an outlining of passementerie, braid, gimp or galloon.

FIGURE No. 315 K.—LADIES' VISITING TOILETTE.

(For illustration see Page 282.)

FIGURE No. 315 K.—This consists of a Ladies' three-piece skirt and basque-waist. The skirt pattern, which is No. 7081 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is given a different portrayal on page 307 of this issue. The basque-waist pattern, which is No. 7065 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 304.

The toilette embodies some of the most attractive features of the latest modes, and is here represented developed in an exquisite com-



FIGURE No. 312 K.—LADIES' COSTUME.—This illustrates Pattern No. 7118 (copyright). price 1s. 8d. or 40 cents.

(For Description see Page 277.)

ination of camel's-hair and silk. The skirt is fashioned in three-piece style and is overhung by a graceful over-skirt drapery, which is shaped in circular style, with back bias edges joined in a center seam. The over-skirt falls quite to the bottom of the skirt at the back and right side and is short at the left side, where a jabot is inserted, the jabot revealing an underfacing of silk effectively. The lower edge of the over-skirt rounds away gracefully below the jabot and discloses the skirt decoration, which consists of frills of silk separated by rows of jet gimp. The fulness at the back of the drapery is gathered at the top to depend in full, rolling folds or *godets*, and the very slight fulness at the top of the front is disposed in gathers.

The graceful fulness in the fronts of the shapely short basque-waist results from gathers at the top, and the fulness below the bust is plaited to a point at each side of the closing, which is made invisibly at the center. The fronts are arranged upon dart-fitted fronts of lining and are separated from the back by under-arm gores. The back is mounted upon a fitted lining and is smooth across the top, and the fulness at the waistline is collected in plaits. The sleeves display the bouffant effect of the exaggerated mutton-leg style, and are shaped by inside seams and arranged upon smooth linings; and gathers at the top cause the fulness to spread in the style demanded by prevailing modes. At the neck is a deep sailor collar, which may be omitted in favor of a standing collar covered with a crush collar, the pattern providing for both styles. The edge of

the sailor collar is trimmed with a frill of silk headed by a band of jet gimp. The edge of the waist is followed by a wrinkled girdle.

Attractive calling, carriage or walking toilettes may be developed by the mode in épingeline, cheviot, sacking, cloth, vicuna and other



goods of seasonable texture, and any of these fabrics may be associated with moiré antique, *mir-oir* moiré, satin or plain or fancy silk, if a more fanciful effect be desired. Garnitures of lace insertion, braid, passementerie or gimp may be applied in any manner suggested by individual fancy, but elaborate ornamentation is not advised.

The felt hat is trimmed with moiré ribbon and aigrettes.

FIGURE No. 316 K.—LADIES' VISITING TOILETTE.

(For illustration see Page 283.)

FIGURE No. 316 K.—This consists of a Ladies' basque-waist and four-gored skirt. The basque-waist pattern, which is No. 7077 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be observed in three views on page 303 of this publication. The skirt pattern, which is No. 7074 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is shown in three views on page 308.

A simple but exceedingly dainty toilette for an afternoon reception or other semi-ceremonious function is here portrayed, the material selected for its development being figured India silk and butter-colored net-top lace. The skirt is of the improved four-gored variety and, like the majority of the shapes now in vogue, displays decided fulness at the back only. The very slight fulness at the top of the front and side gores may be collected in the usual darts or in gathers, as preferred, or as the nature of the material demands; and the back is drawn up closely at the top by gathers to fall in spreading *godets*. The decoration consists of fan sections of net-top lace arranged at the center of the front and at the side-front seams, the plaited upper end of each fan being concealed by a full rosette-bow of narrow ribbon.

The basque-waist is of the fashionable short, round variety and is closed invisibly at the center of the front. The fronts and back, which are separated by under-arm gores, are smooth at the top, and the fulness below the waist-line is plaited to a point at the center of the front and back, the plaits



FIGURE No. 313 K.—LADIES' STREET TOILETTE.—This consists of Ladies' Round Basque No. 7073 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7074 (copyright), price 1s. or 25 cents.

(For Description see Page 278.)

flaring gracefully upward and being stayed by tackings to the closely adjusted body-lining. The upper part of the basque-waist is decorated with a round-yoke facing of net-top lace, from the lower edge of which a Bertha of similar lace edging falls with quaint effect, the Bertha being caught up lightly on the shoulders under a rosette. The sleeves are immense at the top, but follow the outline of the forearm closely. They are of the one-seam *gigot* shape and are mounted upon smooth linings. The close-fitting curate collar is covered with net-top lace, and the lower edge of the garment is covered with a folded section of ribbon, the long ends of which are knotted at the back and fall low upon the skirt.

The toilette will make up exquisitely in taffeta, plain or fancy silk or fancy crépon for visiting, driving or church wear, and in vicuna, épingeline, Henrietta cloth, etc., for more serviceable use. A harmonious blending of hues may be effected in a toilette of this kind, as velvet or some other equally attractive fabric of contrasting texture may always be appropriately chosen for the Bertha; but a single material may be used, if preferred.

The hat is a modified poke shape tastefully trimmed with velvet, lace insertion and flowers.

FIGURE No. 317 K.—LADIES' SURPLICE BLOUSE-WAIST.

(For illustration see Page 284.)

FIGURE No. 317 K.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 7117 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is displayed in three views on page 304 of this DELINEATOR.

The blouse-waist is popularly known as the Galatea blouse, and is here represented developed in figured batiste and embroidered batiste edging. The full back and fronts are separated by under-arm gores and are arranged upon a fitted lining, which, however, may be omitted, if deemed undesirable; and the garment may be worn outside or underneath the skirt, as preferred. The back is drawn into full folds at the center by short rows of shirrings at the neck and waist-line, and the fronts are similarly shirred at



the waist-line just back of their front edges. Joined to the front edges of the fronts are surplice ornaments which cross the bust in regulation fashion and lend a fanciful air to the garment. Their gathered upper edges are joined to the ends of the rolling collar, and their lower ends, which are also closely gathered, are sewed over the shirrings in the fronts. A frill of embroidered batiste edging droops softly from the edge of the collar and is continued along the outer edge of the surplice ornaments, being narrowed gradually all the way down. At the neck is a standing collar, which will be omitted when the lining-fronts are turned under or cut away to expose the throat in a becoming V. The one-seam *gigot* sleeves are very large at the top, where they are gathered to spread in balloon fashion upon the shoulders; and they fit the arm smoothly below the elbow. They are mounted upon smooth linings and are finished at the wrists with round cuffs that roll back prettily. The waist is encircled by a belt, the ends of which are closed at the left side under a rosette-bow of ribbon.

The blouse-waist may accompany any of the new skirts, and will make up exquisitely in India or China silk, crêpe de Chine, crêpon or any soft woollen fabric. The frill may be of the same or a contrasting material prettily embroidered at the edge, or it may be of lace edging, in which case further decoration will be unnecessary.

The walking hat of fine straw is stylishly trimmed with ribbon, feathers and a buckle.

FIGURE NO. 318K.—LADIES' CAPE.

(For Illustration see Page 284.)

FIGURE NO. 318 K.—This illustrates a Ladies' cape. The pattern, which is No. 7083 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 298 of this *DELINEATOR*.

The cape is suitable for all outdoor occasions that require dressy attire, and is here represented made of black moiré and Bengaline and trimmed with jet passementerie and fringe. The garment is in circular style, with bias back edges joined in a center seam; the sides and back droop in pretty folds which result entirely from the shaping, and the fronts are folded back in stylish revers that are broad at the top and narrow gradually to the lower edge. The revers are faced with Bengaline and outlined at their back edges with jet passementerie. The tab fronts are gathered at the top and extend considerably below the cape, and their back edges are

firmly secured under the cape, openings being allowed for the hands to pass through. The lower edges of the tabs are completed with fringe headed by jet passementerie. The neck is finished with a standing collar, which is closed in front under a bow of moiré ribbon.

Dressy capes will be made up by the mode in two kinds of silk or in combinations of velvet and silk. For ordinary wear, plain or fancy cloaking, cloth, cheviot, tweed, camel's-hair, etc., may be chosen, and a garniture of jet, gimp, braid, fur or galloon may be added.

The dainty black felt hat is trimmed with fancy moiré ribbon and moiré.

FIGURE NO. 319K.—LADIES' COAT.

(For Illustration see Page 285.)

FIGURE NO. 319 K.—This illustrates a Ladies' coat. The pattern, which is No. 7130 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in two views on page 295 of this magazine.

The coat is thoroughly protective and is both stylish and comfortable for travelling or general wear. Light-tan fancy cloth was here selected to make it, and plaid silk was used to line the hood, giving an illuminating touch of color and gayety. The garment is fitted by under-arm darts, side-back gores and a curving center seam. The loose double-breasted fronts are closed with button-holes and buttons, and pocket-laps cover openings to inserted side pockets. The neck is completed by

a rolling collar, and an adjustable hood that can be worn or omitted at pleasure, falls at the back and is a very decorative and dressy feature, its lining of gayly plaided silk being decidedly effective. The large *gigot* sleeves are fitted by inside seams only; they are comfortably close-fitting below the elbow and spread above in voluminous folds and wrinkles, the fulness at the top being collected in a box-plait between side plaits to produce the stylish sloping effect now in vogue.

The coat will be stylishly made up in whipcord, cheviot, tweed,



FIGURE NO. 314 K.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7097 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 278.)



erge and various cloaking materials, and also in faced cloth of light or heavy weight. Machine-stitching is the most popular and appropriate finish for a garment of this kind, and plaid silk is emphatically favored for lining the hood, although plain silk can be used if it be more admired, there being no arbitrary rule laid down by fashion for such accessories.

The gray felt hat is faced with velvet and trimmed with ribbon and feathers.

FIGURE No. 320 K.—LADIES' COSTUME.

(For Illustration see Page 286.)

FIGURE No. 320 K.—This illustrates a Ladies' costume. The pattern, which is No. 7075 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 288 of this DELINEATOR.

The costume is designed with a simplicity which to many women will be its chief charm, and its admirable features are here shown to advantage in a seasonable variety of mixed suiting combined with plain silk. The skirt is fashioned in the new four-gored style, which promises, by-the-bye, to be the most popular shape this season. The shaping of the front and side gores produces an almost perfectly smooth adjustment over the hips, and the very slight fulness may be collected in gathers or in the usual darts, as preferred, the pattern providing for both modes of arrangement. The back may be gathered at the top to fall in graceful *godets*, or may be arranged in backward-turning plaits at each side of the center.

The basque is fashionably short and round and displays a fluted effect at the back below the waistline. It is superbly adjusted by double bust darts, under-arm and side-back gores and a well curved center seam, and the shaping of the parts causes the skirt portion to flare in rippling folds. The closing is made at the center of the front with button-holes and buttons. The *gigot* sleeves display the fashionable droop at the top and follow the outline of the arm with comfortable closeness below the elbow. They are shaped by inside seams and mounted on smooth linings, and they may be gathered at the top or arranged in forward and backward turning plaits, as preferred, both styles being

provided for by the pattern. Each wrist is trimmed with three folds of silk, and for the rolling collar, which is also of silk, may be substituted a close-fitting standing collar that is included in the pattern.

Perhaps none of the styles lately introduced is better adapted to women of symmetrical form than the costume just described, and certainly none is more appropriate for those to whom Nature has been less kind, since its simplicity favors artistic disposals of garnitures which have a tendency to conceal defects and emphasize good points. The mode will develop attractively in all sorts of pretty silks of soft texture, as well as of woollens of all stylish varieties. Velvet, insertion, gimp, galloon or passementerie may be applied to simulate an over-skirt, or a simple tailor finish may be adopted, if deemed more becoming.

The hat is a stylish walking shape in fine straw trimmed with feathers, ribbon and a rosette.



FIGURE No. 315 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque-Waist No. 7065 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7081 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 279.)

LADIES' COSTUME,  
CONSISTING OF A  
BASQUE-FITTED PRINCESS COAT, A THREE-PIECE SKIRT AND  
A CHEMISETTE.

(For Illustrations see Page 287.)

No. 7090.—Moiré and plain silk are prettily combined in this costume at figure No. 299 K in this magazine, silver soutache braiding providing handsome decoration. At figure No. 7 on the Ladies' Plate for Autumn, 1894, it is again illustrated.

A charming costume for travelling, calling, shopping or general wear is here presented, the material selected for its development being Havane-brown cloth. The shapely skirt, which is fashioned in three-piece style, has a front-gore arranged between two wide gores which extend to the center of the back, where their back edges are joined in a center seam. A close adjustment at the hips is secured by three darts at each side, and the fulness at the back is collected in gathers to fall into full flowing folds that spread gradually to the lower edge, where the skirt measures three yards and a half in the medium sizes. A placket opening is finished above the

center seam, and the top of the skirt is completed with a belt. The Princess coat falls nearly to the bottom of the skirt and displays deep ripples or flutes at the back and shallow ripples at the sides.



It is fitted to the figure with the precision of a basque by single bust darts, under-arm and side-back gores and a curving center seam, the gores and backs being sprung below the waist-line to form the ripples. The fronts lap and close in double-breasted style with large buttons and button-holes, and are reversed at the top in broad lapels that meet the rolling collar in notches. Between the lapels is displayed a short chemisette, that is closed invisibly on the left shoulder. The chemisette is made with a smooth front and a shallow round yoke back and is topped by a close-fitting, standing collar that is also closed on the left shoulder. The one-seam *gigot* sleeves, which are mounted on smooth linings, are close-fitting upon the forearm and of enormous width above. They are gathered for some distance along the upper part of one edge of the seam and also at the top, the fulness spreading in pronounced balloon fashion. The wrists are finished with a double row of machine-stitching and the free edges of the collars, lapels and front edges of the coat are finished to correspond.

The coat bears some resemblance to the jaunty Prince Albert modes, which are included in many of the fashionable wardrobes of the present day. The mode will develop handsomely in cloth, cheviot, serge, tweed, homespun, hopsacking, vicuna and the numerous silk- and-wool novelty goods which are so extensively used for modish gowns. A combination of camel's-hair and moiré antique, *miroir* moiré, satin, etc., will be extremely *chic* and effective in a costume of this kind. A combining fabric may be introduced in the chemisette and revers facings, but there is a tendency to make the costume of one material throughout. A linen, mull, silk, percale or cambric chemisette may be substituted for the one provided by the pattern.

We have pattern No. 7090 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for eighteen yards and three-fourths of material twenty-two inches wide, or ten yards and a fourth forty-four inches wide, or eight yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE NO. 316 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque-Waist No. 7077 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 7074 (copyright), price 1s. or 25 cents.

(For Description see Page 280.)

LADIES' COSTUME,  
CONSISTING OF A  
BASQUE (THAT MAY BE  
MADE WITH A STANDING OR  
A ROLLING COLLAR AND  
WITH THE SLEEVE GATHERED  
OR PLAIED) AND A  
FOUR-GORED SKIRT  
(THAT MAY BE GATHERED OR  
DART-FITTED IN FRONT  
AND GATHERED OR PLAIED  
AT THE BACK).

(For Illustrations see Page 280.)

No. 7075.—This costume is shown made of mixed suiting and plain silk at figure No. 320 K in this magazine.

The costume is designed with a simplicity of outline which will secure for it a large following of women whose tastes incline more to severity of style than fanciful effects, and is here portrayed developed in camel's-hair and finished quite simply with machine-stitching. The skirt is fashioned in the new four-gored style and presents the close-fitting effect at the front and sides peculiar to prevailing modes. The very slight fulness at the top of the front and side-gores, may be collected in the usual darts or in gathers, and the fulness at the back may be gathered up closely at the center to fall in flaring *godet* folds or it may be arranged at each side of the center in four backward-turning plaits, the different styles shown in the engraving being provided for by the pattern. The skirt is of fashionable width, measuring fully three yards and three-quarters at the bottom in the medium sizes, and is trimmed at deep hem depth with three rows of machine-stitching. A placket is finished above the left side-back seam and the top of the skirt is completed with a belt.

The shapely basque is of the short, round variety and displays ripples below the waist-line at the back and sides. It is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line producing the ripples so fashionable at present. The closing is made at the center of the front with button-holes and buttons. The *gigot* sleeves are voluminous at the top and follow the outline of the arm with comfortable closeness below the elbow. They are shaped by seams along the inside of the arm and are mounted upon smooth linings shaped by the usual inside and outside seams.

outline of the arm with comfortable closeness below the elbow. They are shaped by seams along the inside of the arm and are mounted upon smooth linings shaped by the usual inside and outside seams.



and the fulness at the top may be gathered or collected in forward and backward-turning plaits, the pattern providing for both styles.



FIGURE NO. 317 K.—LADIES' SURPLICE BLOUSE-WAIST.—This illustrates Pattern No. 7117 (copyright), price 1s. or 25 cents.  
(For Description see Page 280.)

The pattern includes a standing collar and a rolling collar, either of which may be used. The rolling collar has widely flaring ends, and its free edges as well as the lower edge of the basque are finished with two rows of machine-stitching. The sleeves are finished with stitching made to outline round cuffs.

The mode is one of the simplest of new styles and for that reason will be very popular, especially with amateur dressmakers. All seasonable varieties of woollen goods can be used for this costume, and it will be especially effective made up in erépon, serge, hopsacking, cheviot, Henrietta cloth and silk-and-wool novelty goods. The severity of the style renders it adaptable to fanciful disposals of braid, gimp, galloon, passementerie, ribbon, etc., although its chief charm to many women will be its plainness; and the mode is singularly well suited to the simple finish of the tailor styles.

We have pattern No. 7075 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires eleven yards and a fourth twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or six yards forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED).

(For Illustrations see Page 289.)

No. 7118.—This costume is shown in a rich combination of satin and silk-and-wool erépon, with an elaborate garniture of jet passementerie, at figure No. 312 K in this magazine. At figure No. 8 on the Ladies' Plate for Autumn, 1894, it is again shown.

This graceful costume forms a suitable street or calling gown and may be worn at an afternoon tea or reception according to the materials and trimming selected for its development. In this instance heliotrope crépon was chosen to make it, and lace insertion and ribbon form the tasteful decoration. The four-gored skirt has a trifling fulness at the top of the front and side gores which may be arranged in gathers or taken up in darts. The fulness is massed

in coarse gathers at the back to produce a graceful effect, the folds holding their position and gradually widening towards the lower edge, where the skirt measures about three yards and a half round in the medium sizes. The plaquet is finished at the center of the back and the top of the skirt is completed with a belt. Three rows of lace insertion decorate the skirt above the lower edge.

The waist has a body lining closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and closed at the center of the front. The seamless back, which is separated from the full fronts by under-arm gores ensuring a close adjustment at the sides, is smooth at the top and has fulness at the waist-line arranged in two backward-turning plaits at each side of the center. The full fronts are gathered at the shoulder edges and drawn in closely to the figure at the waist-line by three forward-turning plaits, which are closely lapped at the lower edge. The crush belt which outlines the waist is gathered at the center of the back, and its ends are turned under and shirred to form a frill finish. A wide ribbon arranged in upright loops and flowing ends is secured over the center of the belt at the back. The leg-o'-mut-



FIGURE NO. 318 K.—LADIES' CAPE.—This illustrates Pattern No. 7083 (copyright), price 1s. or 25 cents.  
(For Description see Page 281.)

ton sleeves are shaped by one seam only and are mounted on smooth, coat-shaped linings; they are gathered at the top and stand



cut broadly over the shoulders, the numerous cross folds and wrinkles being especially graceful; a close adjustment is observable below the elbow, and each wrist is encircled by three rows of lace insertion. A dressy effect is given by epaulettes of moderate depth having deeply curved ends; the free edges are decorated with lace insertion and the upper edges are followed by wrinkled ribbons that are carried down the back to terminate under the sash-bow, rosettes decorating the front ends of the ribbons. At the neck is a standing collar overlaid with a crush collar that is disposed in soft folds by gathers near the ends, which are finished to form frills. The epaulettes and the crush collar and belt may be omitted.

A distinctively lady-like air characterizes this costume, which can be made up in light or dark colors and in most materials appropriate for the season. On light-weight woollen goods white or black lace insertion overlaying a band of black or colored satin would be a pretty decoration, though braid, velvet ribbon, bands of passementerie, etc., will, on some goods, be more effective.

We have pattern No. 7118 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires twelve yards and a fourth twenty-two inches wide, or ten yards and a half thirty inches wide, or six yards and a fourth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME,  
CONSISTING OF  
A BASQUE-FITTED  
PRINCE ALBERT  
COAT, A FIVE-  
GORED SKIRT AND  
A CHEMISETTE.

(For Illustrations see  
Page 290.)

No. 7127.—Light-weight covert suiting is the material represented in this costume at figure No. 309 K, folds of the material and silk cord providing the tasteful decoration.

The costume is fashioned in a style which is just now in high favor and which is becoming alike to young ladies and matrons, and is here

pictured developed in fancy cheviot. The skirt is fashioned in the new five-gored style; it is of graceful width, measuring three yards and three-quarters at the bottom in the medium sizes, and presents the distended appearance now in vogue. The fulness at the top of the front and sides is collected in the usual darts at each side, and the back is drawn up closely at the top by gathers to fall in graceful folds all the way down. A placket is finished above the center seam and the top of the skirt is completed with a belt.

The Prince Albert coat falls nearly to the bottom of the skirt and is fitted like a basque by double bust darts, under-arm and side-back gores and a curving center seam that terminates a little below the waist-line above long coat-laps. The fronts lap and close in double-breasted style with button-holes and large buttons, and are reversed at the top in large lapels that meet the rolling collar in notches. The front and sides of the coat are lengthened to be of uniform depth with the back by skirt portions, which overlap the front edges of the back in long coat-plaits that are each marked at the top by a button; and their front edges fall evenly at the center of the front. Between the lapels is disclosed a short chemisette which is closed at the center of the front with button-holes and small buttons. The back of the chemisette extends to shallow round-yoke depth, and the top is finished with a close-fitting standing collar of becoming height. The voluminous sleeves display a close adjustment upon the forearm and a balloon effect above the elbow; they are arranged upon smooth linings and the fulness at the top is dis-

posed in upturning plaits that break into pretty folds below. The wrists are finished with two rows of machine-stitching, and the free



FIGURE No. 319 K.—LADIES' COAT.—This illustrates Pattern No. 7130 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 281.)



edges of the rolling collar and the lapels are completed in a similar manner. The standing collar and chemisette are finished with a single row of stitching.

The costume is extremely smart in appearance and will be very becoming to tall, lithe figures. It will make up exquisitely in cloth, homespun, cheviot, vicuna, serge, camel's-hair, silk-and-wool mixtures and, in fact, all sorts of seasonable dress goods either with or without moiré, satin, *miroir* moiré, or some other contrasting fabric. Simple garnitures will be in best taste for a costume of this kind, and a handsome silk lining for the skirt portion of the Prince Albert coat will be in order.

We have pattern No. 7127 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume needs fifteen yards and seven-eighths twenty-two inches wide, or eight yards and a fourth forty-four inches wide, or seven yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME.  
HAVING A FIVE-GORED  
SKIRT (THAT MAY BE  
GATHERED OR DART-FITTED  
IN FRONT AND GATHERED  
OR PLAITED AT THE BACK).

(For Illustrations see Page 291.)

No. 7093.—This costume is shown again at figure No. 5 on the Ladies' Plate for Autumn, 1894.

The newest tailor-made gowns are less conventional than their predecessors, the waists being more ornamental and dressy. Electric-blue faced cloth was selected for the development of this costume, the decoration being fancy black braid. The skirt is fashioned in the new five-gored style and is moderately wide, measuring three and three-quarter yards at the bottom in the medium sizes. The slight fulness at the top of the front and sides may be removed by darts or collected in slight gathers, as preferred, or as the nature of the material requires. The fulness at the back is drawn to the center and may be collected in gathers or in one forward and two backward turning plaits at each side of the center, the engravings showing both effects; the fulness falls in graceful folds to the lower edge; a placket is finished at the center seam and the top of the skirt is finished with a belt.



FIGURE No. 320 K.—LADIES' COSTUME.—This illustrates Pattern No. 7075 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 282.)

The basque extends but a short distance below the waist-line and has a rounding lower outline. The lining fronts are adjusted by double bust darts and are covered at the top by a chemisette which is prettily revealed between the broad revers and permanently sewed to the right lining-front and fastened with hooks and loops to the left, the linings being closed down the center. The double-breasted fronts are snugly adjusted to the figure by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made below the bust in double-breasted style with button-holes and buttons. The fronts are folded back in broad revers above the bust and faced with the material. Separate revers are arranged to overlap the revers of the basque, their use being a matter of personal fancy; the plainer effect with the extra revers omitted is shown in the small engraving. At the neck is a standing collar which closes at the left shoulder seam and included in the seam with it is a flat collar composed of two sections, which meet at the top at the center of the back and flare stylishly below. The leg-o'-mutton sleeves are shaped by inside seams and mounted on smooth, coat-shaped linings; they are gathered at the top to spread fashionably and droop in numerous folds to the elbow, a close adjustment being maintained from this point to the wrist, where a decorative completion of braid is shown. The revers, collars and the lower edge of the basque are tastefully ornamented with a row of braid.

Very stylish costumes of this kind are made from cloth, cheviot and the basket weaves that can be bought in any admired color, and there are numerous novelty suitings in rich, dark, seasonable shades that will make up admirably after this mode. Braid, passementerie, gimp, galloon, fancy bands, or folds of velvet or satin will trim the gown effectively.

We have pattern No. 7093 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material

for a lady of medium size, the costume requires twelve yards and three-eighths twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



LADIES' DRESS, WITH FIVE-GORED SKIRT, THAT MAY BE GATHERED OR DART-FITTED. (TO BE MADE HIGH OR LOW NECKED AND WITH SHORT, ELBOW, THREE-QUARTER OR FULL-LENGTH SLEEVES.)  
(For Illustrations see Page 292.)

No. 7131.—This dress is shown made up for evening wear at figure No. 293 K in this magazine, the material being dotted mull and the decoration ribbon and flowers. It is also shown at figure No. 15 on the Ladies' Plate for Autumn, 1894.

The dress is a charming mode by which to develop striped or spotted organdy, mousseline de soie and various other diaphanous fabrics that make up so daintily over silk of like or contrasting color. It is here portrayed developed in dotted net over mauve taffeta. The skirt is in five-gored style and is of fashionable width, measuring fully four yards at the bottom in the medium sizes. The slight fulness at the top of the front and sides may be disposed in darts or gathers, as preferred; and the back is gathered at the top to fall in stately *godets* to the lower edge. Arranged upon the skirt to simulate a tablier over-skirt is a frill of the net, which is quite narrow at the center of the front and widened gradually to the ends which are sewed over the top of the side-back seams. The gathered edge of the frill is concealed by ribbons, the ends of which are narrowed by plaits and the lower ends covered by a pretty bow. A placket opening is finished above the center seam and the top of the skirt is completed with a belt. The skirt may be made without the frill, as shown in the small illustration.

The basque is short and round and closed invisibly at the center of the front. It has full fronts and a seamless back, which are shaped in low, round outline at the top and separated by under-arm gores; it is arranged upon a high-necked body-lining that is adjusted by the usual darts and seams, and is cut away above the low-necked portions when a low neck is desired. The fronts and back are turned under at the top and gathered to form a standing frill, and the fulness at the lower edge is plaited to a point at the center of the front and back, the plaits flaring gracefully upward and being stayed by tackings to the lining. The basque may be made with a single puff short sleeve, a double puff elbow sleeve, a triple puff three-quarter sleeve, or a triple-puff full-length sleeve, as preferred. The sleeve is arranged over a smooth, coat-shaped lining and is gathered at the top and bottom and twice between to form triple puffs of graduated depth. The lining is covered below the sleeve with facings of the material when a full-length sleeve is desired. A frill of lace edging forms a dainty finish for the edge of the three-quarter sleeve shown in the large back view. The elbow sleeve is shown in the large front view. The puffs are separated by bands of ribbon that encircle the arm and are tied in pretty bows at the front. The lower edge of the basque is decorated with a wrinkled ribbon, which is finished in a loop and ornamented with a fancy buckle at each end, and crossed at the center of the front; a loop bow of ribbon being tacked to it at the center

of the back. On each shoulder is arranged a coquettish bow of ribbon, from under which a section of ribbon passes down each side of the fulness at the back and disappears under the bow. When a high-necked dress is preferred, the linings will be covered at the top with round yoke facings of the material and finished with a close-fitting collar in standing style, the pattern providing for both styles shown in the engravings.

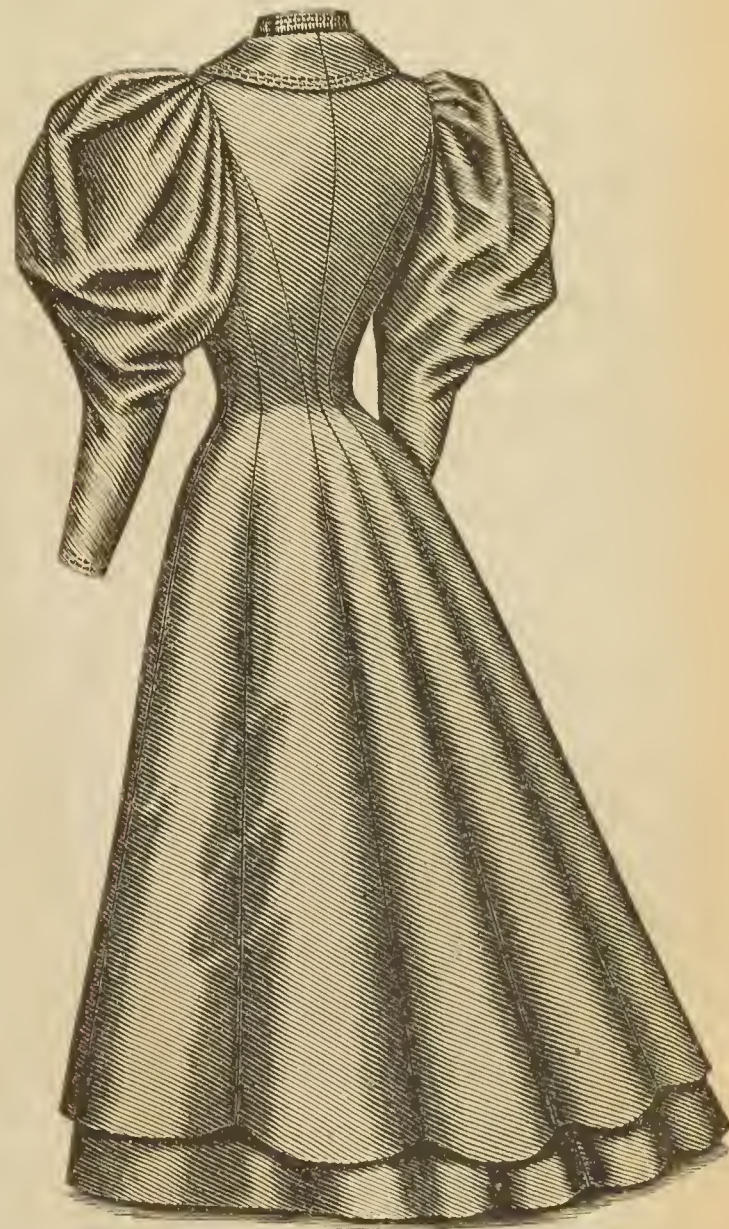
The dress is quaintly picturesque and will be extremely becoming to youthful figures. It will make up with equally attractive results in soft silks and pretty woollens, and is desirable for a formal "at home," an evening entertainment or a dinner party. Combinations of plain and figured, striped and spotted goods will be very effective in a dress of this kind, and for garniture ribbon or lace insertion may be used as lavishly as desired.

We have pattern No. 7131 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress requires twelve yards of lace net twenty-seven inches wide, with ten yards and a half of silk twenty inches



7090

Front View.



7090

Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED PRINCESS COAT, A THREE-PIECE SKIRT AND A CHEMISETTE. (COPYRIGHT.)

(For Description see Page 282.)

wide. Of one material, it calls for fourteen yards and a half twenty-two inches wide, or ten yards and seven-eighths thirty inches wide, or eight yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN OR WRAPPER, WITH ETON FRONTS AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 293.)

No. 7097.—Gobelin-blue *erépon*, black velvet and figured light silk are shown combined in this tea-gown at figure No. 314 K in this magazine, passementerie and ribbon providing the garniture. At figure No. 3 on the Ladies' Plate for Autumn, 1894, the tea-gown is shown differently made up.

This is a remarkably graceful mode by which to develop the numerous pretty woollens that are devoted to tea-gowns and wrappers,



and is in the present instance pictured developed in an effective combination of cashmere, silk and velvet. It is made with dart-fitted Princess fronts of lining, upon which are arranged a full vest, side-fronts and Eton jacket-fronts, the front edges of the Princess fronts being closed with hooks and loops to a desirable depth at the center and joined in a seam below the closing. The full vest is finished for a closing to a convenient depth at the center, the closing being made invisibly; it is gathered at the top and again below the waist-line, the fulness drooping with full blouse effect between the Eton jacket-fronts; the latter extend to the waist-line and are reversed at the top in enormous velvet-faced lapels. The back edges of the vest are overlapped by the front edges of the side-fronts, which are tacked to the vest at intervals and fitted smoothly over the hips by under-arm darts taken up with the corresponding darts in the Princess fronts; and ribbon ties start from under the Eton jacket-fronts and are tied at the center, their long ends falling over the vest. The back of the gown is in becoming Princess style. It is shaped by side-back gores and a curving center seam, and is lengthened to form a graceful train, but may, if preferred, be made up in round length, as shown in the small illustration. A rolling collar, which may be omitted, overlaps the upper ends of the lapels, and above this collar rises a close-fitting curate collar that is fashionably high. The one-seam leg-o'-mutton sleeves display fashionable fulness at the top and are mounted upon coat-shaped linings. They are gathered at the top to stand out broadly on the shoulders and spread into innumerable folds and wrinkles below, and the wrists are trimmed with three encircling bands of velvet.

Figured and plain silks and woollens are adaptable to the mode, and although charming color contrasts are possible in a gown of this kind a single fabric may be chosen, if preferred. All sorts of silks, plain and fancy woollens and novelty goods are appropriate for tea-gowns, and effective garniture may be added by ribbon, gimp, passementerie, insertion, etc.

We have pattern No. 7097 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown requires six yards and a half of cashmere forty inches wide, with three yards and three-eighths of silk twenty inches wide, and a yard of velvet twenty inches wide. Of one material, it needs thirteen yards and seven-eighths twenty-two inches wide, or ten yards thirty inches wide, or seven yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

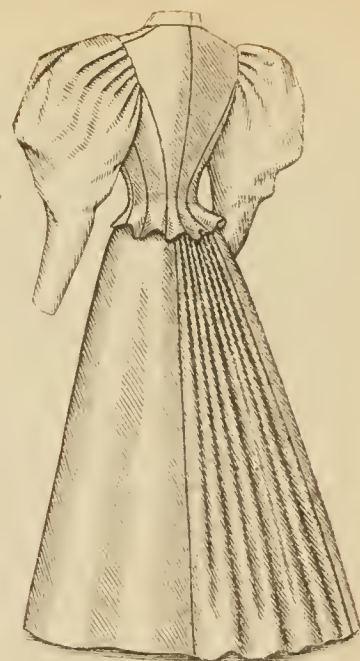
#### LADIES' TEA-GOWN OR HOUSE DRESS.

(For Illustrations see Page 294.)

No. 7082.—At figure No. 294 K in this magazine this gown is pictured made of plain silk and vicuna, with velvet ribbon and buckles for decoration. It is again illustrated at figure No. 2 on the Ladies' Plate for Autumn, 1894.

The tea-gown is dressy enough to be assumed at an informal luncheon, or for afternoon wear at home and is pictured developed in a handsome combination of cashmere and silk. The gown introduces puff sleeves, sleeve-caps and a fluted back. It has closely adjusted Princess fronts of lining, upon which are arranged narrow side-fronts and a full vest, the Princess fronts being closed to

a desirable depth at the center and tacked together below. The side-fronts pass into the shoulder and side seams and are fitted smoothly at the sides by long under-arm darts taken up with the corresponding darts in the Princess fronts, and their front edges overlap the back edges of the full vest. The upper part of the full vest is closed invisibly at the center, its overlapping edge being finished with an applied box-plait stitched at each side; it is gathered at the top and bottom and droops with full blouse effect over the gathered upper edge of the lower portion, which falls in full graceful folds to the foot. The Princess back is fitted snugly by side-back gores and a curving center seam, and the shaping of the parts below the waist-line produces a series of *godets* or flutes, which are

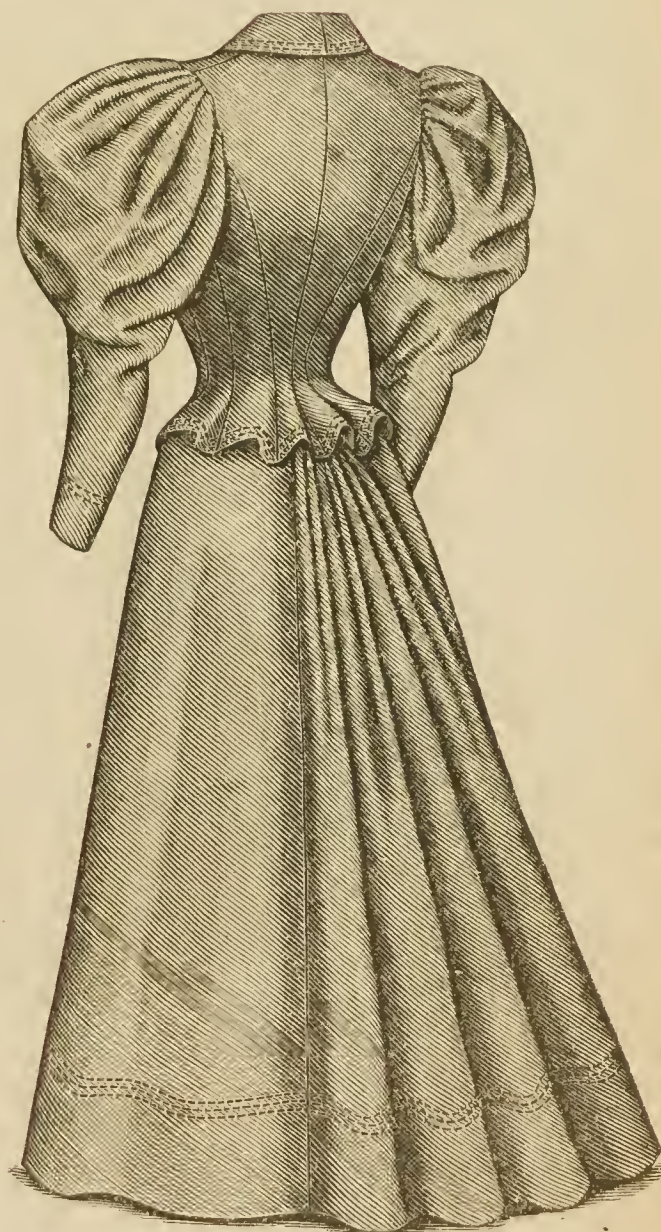


7075



7075

Side-Front View.



7075

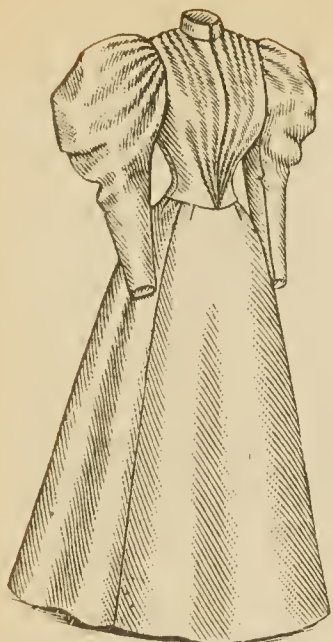
Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE (THAT MAY BE MADE WITH A STANDING OR A ROLLING COLLAR AND WITH THE SLEEVE GATHERED OR PLAIED) AND A FOUR-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAIED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 283.)

emphasized by an interlining of crinoline or similar stiff material. The sleeves have huge puffs extending to the elbow and gathered at the top and bottom to spread in picturesque fashion; the quaint sleeve-caps are gathered a little below the upper edge to form a graduated standing frill on the shoulder. The caps are quite deep on the shoulder and narrowed considerably under the arm, where their ends are joined in short seams, and their free edges are trimmed with lace insertion. A band of similar insertion covers the collar, which is in close-fitting standing style and becomingly





7118

View without Epaulettes and Crush Collar and Belt.

high; and the front edges of the side-fronts are also trimmed with insertion.

Charming color contrasts may be achieved in a gown of this kind, but, if preferred, a single fabric may be chosen. The mode is adaptable to all sorts of pretty silks, such as India or China silk, taffeta, foulard, etc., and also to challis, Henrietta cloth, cashmere, serge, flannel and other varieties of seasonable woollens. The garniture may consist of passementerie, gimp, galloon, fancy braid or any variety of lace.

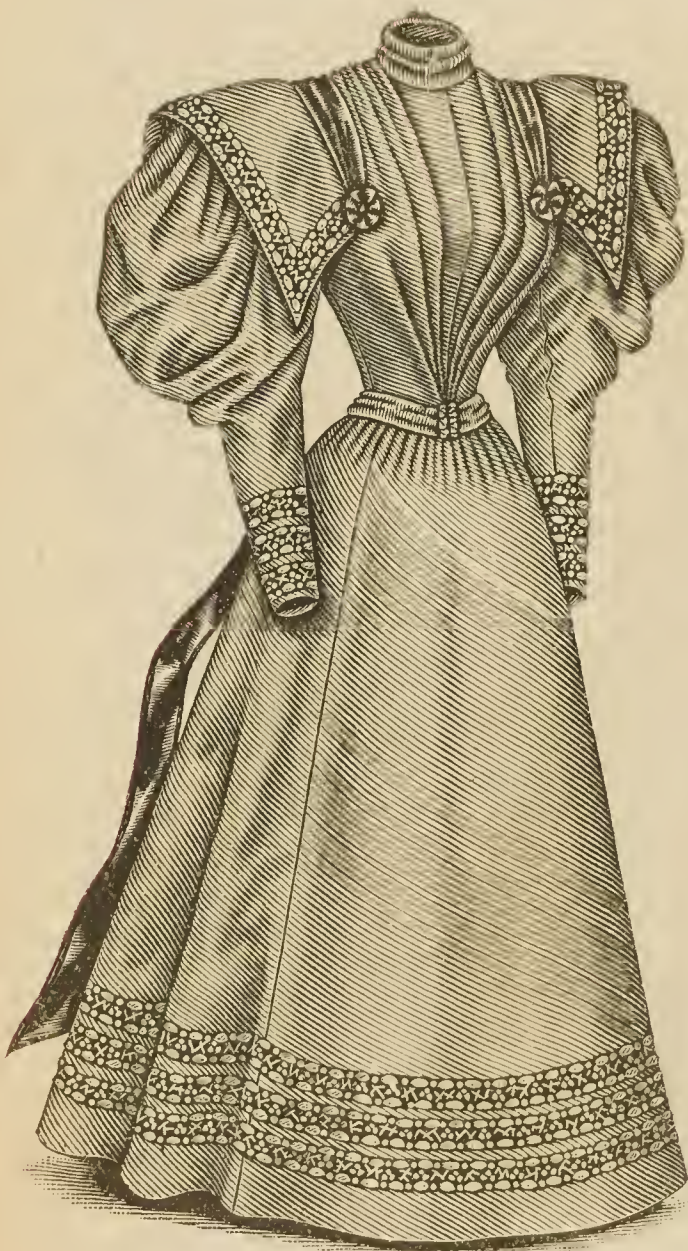
We have pattern No. 7082 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown needs eight yards of dress goods forty inches wide, with three yards and an eighth of silk twenty inches wide. Of one material, it requires fifteen yards and seven-eighths twenty-two inches

light fancy cloth is given at figure No. 319 K in this DELINEATOR, plaid silk being used for the hood lining.

The coat is so thoroughly protective that it will be desirable for travelling, driving and general wear, and developed in repellent cloth will make an admirable storm coat. For its development in the present instance navy cloth and fancy plaid silk were chosen. The loose fronts which lap widely, are closed to the throat in double-breasted style with button-holes and buttons, and are rendered quite smooth-fitting over the hips by long under-arm darts. The back is rendered close-fitting by side-back gores and a curving center seam; and the shaping of the parts below the waist-line produces the long *godet* or umbrella folds that are prominent features of stylish top-garments. The one-seam *gigot* sleeves are sufficiently large to slip on easily over the immense sleeves now in vogue, and they display a smooth effect below the elbow. The fulness at the top is collected in forward and backward turning plaits, and the wrists are decorated with two rows of machine-stitching made to simulate round cuffs. Two rows of machine-stitching finish the lower edge and flaring ends of the stylish rolling collar. The coat may be worn with or without a hood which is attached under the rolling collar. The hood is on the Capuchin order and has a seam from the point to the outer edge, which is reversed and displays the plaid silk lining attractively. The side pockets inserted in the fronts are covered with square-cornered pocket-laps, the free edges of which are finished with a double row of machine-stitching.

The coat is one of the most attractive top-garments shown this season, and will make up well in all coatings and cloakings of plain, figured or plaid varieties. A pretty lining of bright-hued silk will be appropriate for the hood and a plain tailor finish is seen on all stylish coats of this class.

We have pattern No. 7130 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat calls for twelve yards of goods twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards fifty-four inches wide, each with seven-eighths of a yard of plaid silk twenty inches wide to line the hood. Price of pattern, 1s. 6d. or 35 cents.



7118

Side-Front View.



7118

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED). (COPYRIGHT.)

(For Description see Page 284.)

wide, or eleven yards and three-fourths thirty inches wide, or eight yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' DOUBLE-BREADED LONG COAT WITH REMOVABLE HOOD.

(For Illustrations see Page 295.)

No. 7130.—Another illustration of this coat showing it made of

Ladies' Plate for Autumn, 1894, the jacket is shown differently made up.

The popularity of this style of jacket, which is fashionably known as the Tuxedo coat, and its general becomingness render it an acceptable mode to wear *en suite* with a variety of skirts. A dark forest-green cloth was here selected for its development with a tailor finish of machine-stitching. The gracefully rounded fronts are fitted by single bust darts and the adjustment of the jacket is completed by under-arm and side-back gores and a curving center

LADIES' JACKET.  
(KNOWN AS THE TUXEDO COAT.)

(For Illustrations see Page 296.)

No. 7128.—Other representations of this jacket may be had by referring to figures Nos. 297 K and 298 K in this DELINEATOR. At figure No. 11 on the



seam, the ripples below the waist-line at the side and back being entirely the result of the shaping. The closing is made with two buttons and button-holes at the waist-line, and above the closing the fronts are reversed in stylishly broad lapels that meet the rolling collar in notches. The *gigot* sleeves are of enormous size at the top and fit the arm comfortably below the elbow. The shaping of the sleeves is accomplished by seams along the inside of the arm and the fulness is disposed in forward and backward turning plaits at the top. The wrists are finished with two rows of machine-stitching, and two rows of stitching finish all the free edges of the jacket. If preferred the jacket may be worn open and the fronts rolled naturally, as illustrated.

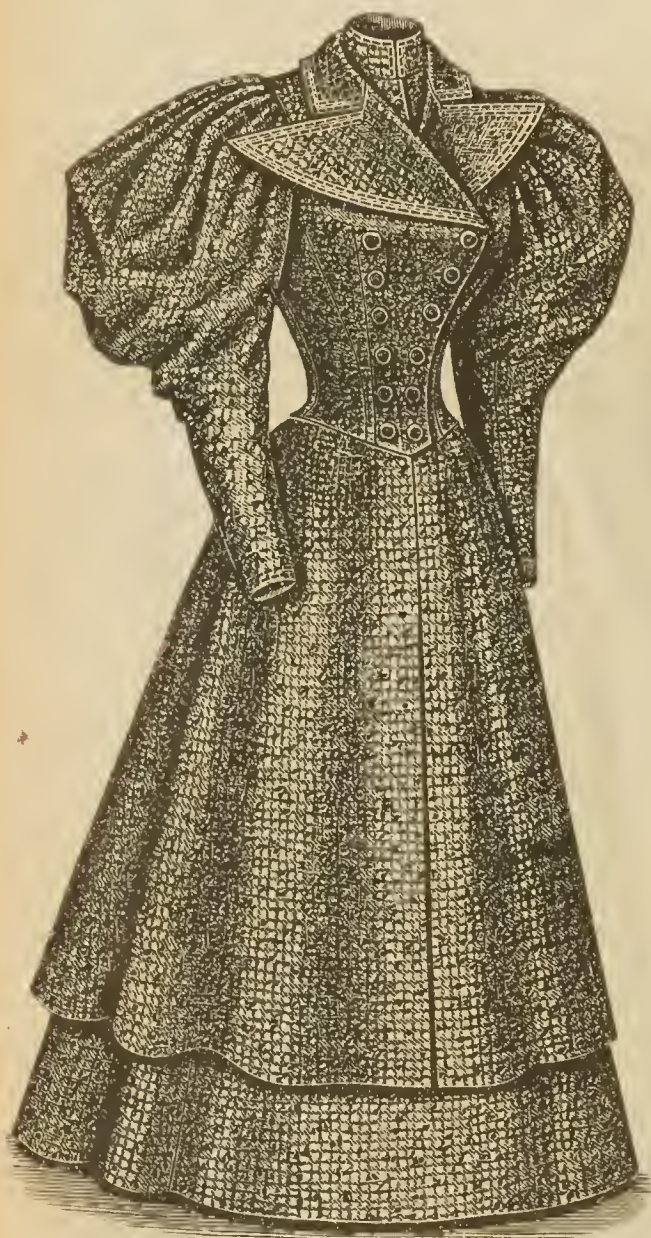
The jacket may form part of a costume or may contrast with various skirts with which it is worn, and such materials as cloth, serge, hopsacking, cheviot, camel's-hair, novelty wool suitings, etc., are appropriate for its stylish development. Machine-stitching forms the most suitable finish on a jacket of this kind, and a lining of striped plaid or shaded taffeta or silk will add much to the attractiveness of the mode. Collar and lapel facings of moiré or velvet may be added, if desired.

We have pattern No. 7128 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires five yards and seven-eighths of material twenty-two inches wide, or three yards and three-eighths

The coat-basque introduces the most becoming features of the latest modes and is here portrayed developed in snuff-brown cloth. It reaches to the stylish three-quarter depth and displays *godets* or volutes that flare in graceful fashion over the new skirts. The fronts are nicely curved to the figure by single bust-darts that extend to the bottom of the garment, and open over a vest which is closely-adjusted by double bust-darts and closed at the center with button-holes and buttons. The vest extends to a short distance below the waist-line and passes into the under-arm seams, and the fronts are reversed at the top in very broad lapels that meet the rolling collar in notches. The faultless adjustment is completed by the customary under-arm and side-back gores and a well curved center seam; and the shaping of the parts below the waist-line produces the fashionable volutes. The huge *gigot* sleeves are shaped by inside seams only, and are arranged upon smooth linings fitted by seams along the inside and outside of the arm. They present a smooth effect below the elbow and spread above into a series of folds and wrinkles, the fulness at the top being gathered to stand out in the exaggerated style now in vogue. At the neck is a close-fitting standing collar of fashionable height, the edges of which are finished with a single row of machine-stitching. A row of stitching also finishes the wrists, rolling collar and the front and lower edges of the coat-basque, in regulation tailor fashion.

This coat-basque is one of the most becoming garments introduced this season, and will make up attractively in a wide range of fabrics. Satin, *miroir* moiré or moiré antique, will combine handsomely with cloth, hopsacking, crépon, camel's-hair or serge in a coat-basque of this kind; and covert-suiting, tailor cloth and cheviot are also well adapted to the mode. Fancy silk-and-wool or plain wool vesting will associate exquisitely with any of the above-mentioned fabrics; and a plain tailor finish of one or more rows of stitching is usually adopted as being in best taste.

We have pattern No. 7100 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires eight yards and five-eighths twenty-two inches wide, or six yards and three-eighths thirty inches wide, or four yards and a-half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7127

Front View.



7127

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED PRINCE ALBERT COAT, A FIVE-GORED SKIRT AND A CHEMISSETTE. (COPYRIGHT.)

(For Description see Page 285.)

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

LADIES' COAT-BASQUE, WITH VEST.

(For Illustrations see Page 296.)

No. 7100.—At figure No. 300 K in this DELINEATOR, this basque is portrayed made of violet moiré and white satin. The basque is again illustrated at figure No. 13 on the Ladies' Plate for Autumn, 1894.

14 on the Ladies' Plate for Autumn, 1894, the jacket is again represented.

The novel features of this jacket, especially the unique effects attainable by the different arrangements of the fronts, insure its popularity. Willow-green faced cloth was here selected for its development and machine-stitching provides the neat and stylish completion. The fronts are double-breasted to a little below the waist-line and are rendered smooth fitting by single bust darts, which extend to the lower edge; they may be closed to the neck, or closed below the bust and reversed above or worn open and

LADIES' JACKET.

(For Illustrations see Page 297.)

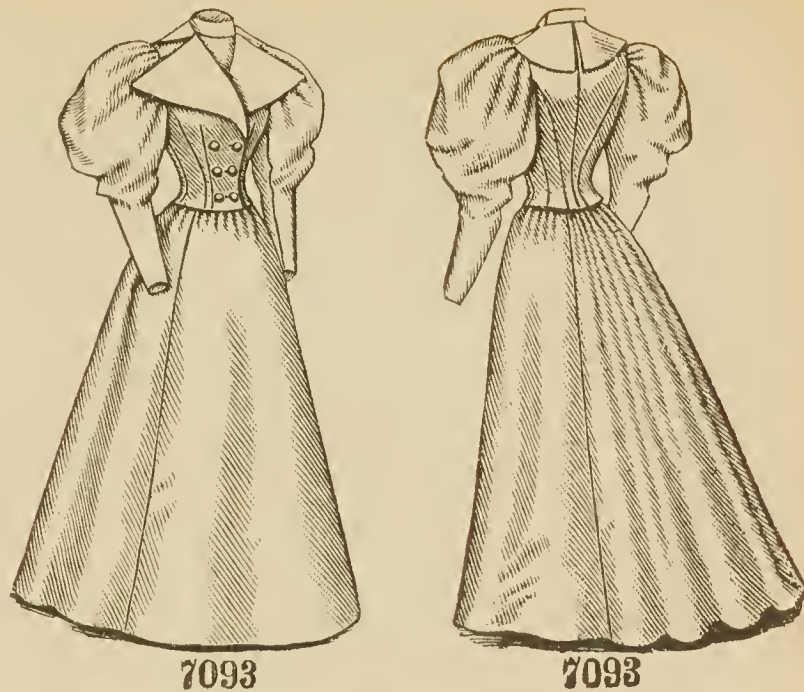
7096.—Other views of this jacket may be observed by referring to figures Nos. 301 K, 302 K, 303 K and 304 K in this DELINEATOR where the different styles of closing are shown. At figure No.



reversed to a little below the waist-line, as preferred. The closing is made in double-breasted style with buttons and button-holes, the button-holes being worked in both fronts to preserve a uniform effect. Below the double-breasted portion, the fronts flare slightly. The different methods of reversing and closing are clearly illustrated in the large and small engravings. The rolling coat collar meets the revers in notches. The adjustment of the jacket is completed by under-arm and side-back gores and a well curved center seam that terminates below the waist-line at the top of coat-laps; and coat plaits, which are marked at the top with a button, are formed below the waist-line at the side-back seams. The large mutton-leg sleeves are shaped by inside and outside seams and display the close adjustment below the elbow now fashionable, while the stylish fulness at the top is collected in forward and backward turning plaits. The free edges of the jacket are finished with machine-stitching.

Jaunty jackets are made after this mode in broadcloth, whipcord, serge, diagonal and various novelty coatings that match special suits or contrast tastefully with them. Machine-stitching and fanciful buttons form the most appropriate finish for garments of this kind.

We have pattern No. 7096 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, will require six yards and an eighth of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7093

7093

LADIES' BRETTELS.

(For Illustrations see Page 297.)

No. 7067. — Bretelles continue to be among the attractive accessories of modish gowns but are now applied with little or no fulness, the shaping permitting them to fall in graceful ripples. Two of the latest styles adopted by the followers of La Mode are included in this pattern, and for their development a plain variety of dress goods was here chosen. One style extends in a deep point at the center of the front and back and in a similar point upon each shoulder; it is arranged upon the basque or waist at round yoke depth, and is applied smoothly but falls with a slightly rippled effect at each side of the front and back; the ends fall evenly at the center of the front and back, the free edges being decorated with fancy gimp.

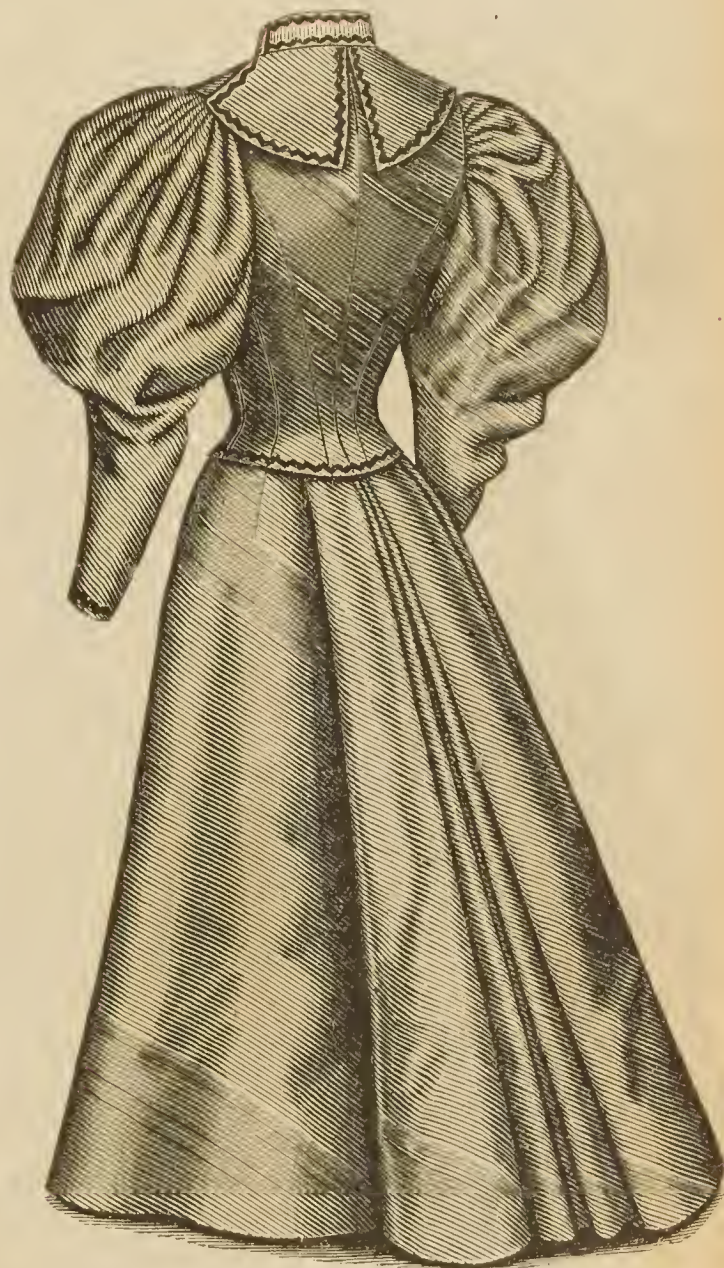
The other style displays a round lower outline; it is arranged upon the basque to outline a slightly deeper yoke than the pointed bretelle and is deepened very slightly on the shoulders. Its shaping produces more pronounced ripples than those in the bretelle just described, and its ends flare slightly at the center of the front and back; its ends and lower edges are trimmed with gimp.

Bretelles of the same or a contrasting fabric are seen on many short and long basques and over-dresses and are wonderfully improving to slight or narrow-shouldered women. Satin, *miroir* moiré, moiré antique and velvet are, perhaps, the materials oftenest used for bretelles upon handsome gowns of cloth, vicuna, serge and hopsack-



7093

Front View.



7093

Side-Back View.

LADIES' COSTUME, HAVING A FIVE-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 286.)

ing; but dress goods of any seasonable variety are adaptable to the mode. The decoration may consist of lace insertion or edging, braid, passementerie, gimp or galloon, or, if preferred, a plain completion may be adopted.

We have pattern No. 7067 in three sizes, small, medium and large. In the medium size, the pointed bretelle requires a yard and an eighth of material twenty-two inches wide, or seven-eighths of a yard thirty-six or more inches wide. The round bretelle needs one yard twenty-two inches wide, or five-eighths of a yard thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.



LADIES' CAPE, WITH REVERS AND TAB-FRONTS.

(For Illustrations see Page 298.)

No. 7083.—A pretty combination of black moiré and Bengaline is pictured in this cape at figure No. 318 K in this magazine, jet passementerie and fringe supplying stylish garniture. At figure No. 12 on the Ladies' Plate for Autumn, 1894, it is also shown.

This cape will prove a comfortable and exceedingly dressy top-garment to complete a toilette for calling or church. In this instance it is pictured made up in an effective combination of Bengaline and moiré, and trimmed with lace and passementerie. The cape extends to a becoming depth below the waist-line, and is fashioned in circular style with bias back edges joined in a center seam. It is smooth at the top, and its shaping permits it to fall with a fluted effect below, the flutes becoming more pronounced toward the lower edge. The front edges of the cape are rolled back in moiré-faced revers, which are broad at the top and taper gradually all the way down to reveal tab-fronts with stylish effect. The tab-fronts reach nearly to the knee and are gathered at the top to fall with pretty fulness; and their back edges are sewed flatly to the cape underneath, except where an opening is made for the hands. The closing is made invisibly at the center of the front. At the neck is a standing collar overlaid with a full ruching of lace and closed at the throat beneath an Alsatian bow of moiré. The ends of the tab-fronts are trimmed with double frills of deep lace surmounted by two spaced rows of passementerie; and similar passementerie ornaments the upper and back edges of the revers.

The cape will develop exquisitely in satin, moiré antique, miroir moiré, Bengaline and all sorts of appropriate woollen fabrics. Camel's-hair, drap d'été or cloth of seasonable weight will associate handsomely with any of the above-mentioned silk fabrics in a cape of this kind, and spangle-and-jet gimp or passementerie may supply effective garniture.

We have pattern No. 7083 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape needs four yards of Bengaline twenty inches wide, with one yard and three-fourths of moiré twenty inches wide. Of one material, it requires four yards and seven-eighths twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SLEEVELESS JACKET-WRAP.

(For Illustrations see Page 298.)

No. 7080.—Black satin and velvet and light silk are combined in

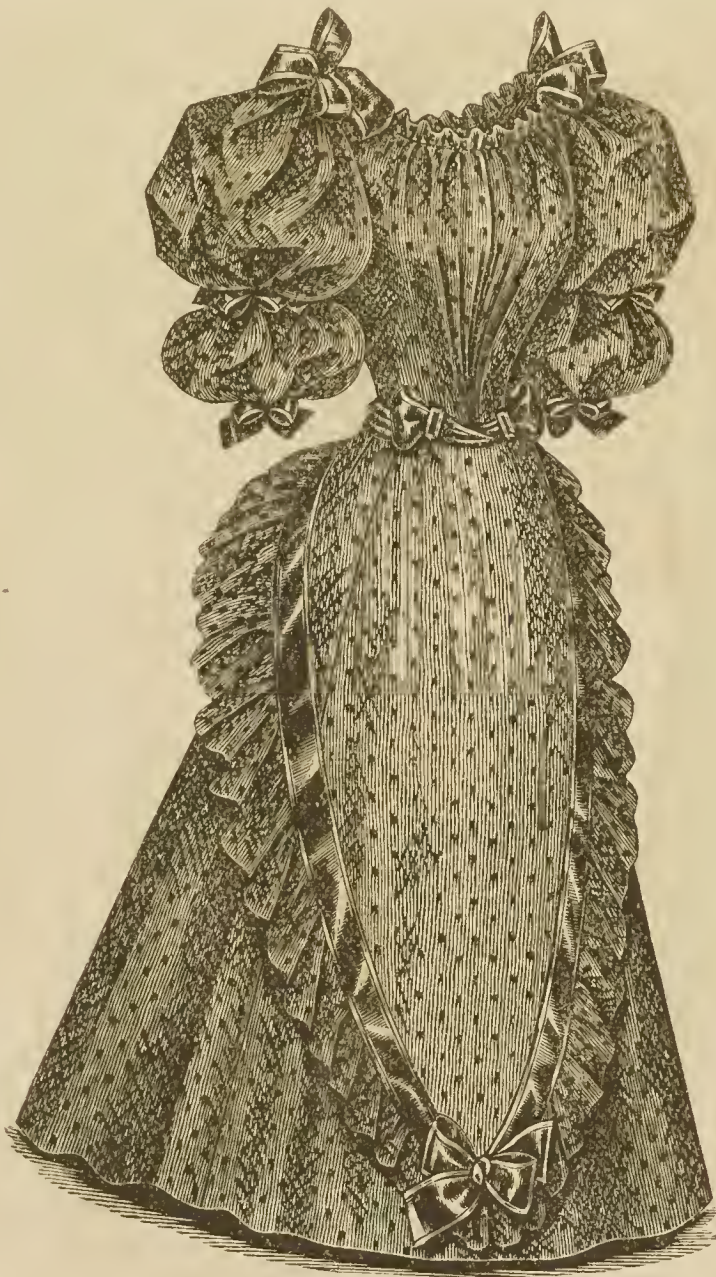
this jacket at figure No. 307 K in this DELINEATOR, white lace insertion and black moiré ribbon providing the decoration.

This mode has an air of elegance and can be made extremely or moderately dressy according to the richness of the materials selected for its development. In this instance moiré and plain silk and lace net were chosen to make the jacket-wrap, and passementerie, lace and ribbon form the decoration. The wrap extends well below the hips and is fitted after the manner of a close-fitting jacket by single bust darts, under-arm and side-back gores and a curving center seam, the seams being sprung below the waist-line to form graceful ripples which spread gradually to the lower edge. The closing is made invisibly at the center of the front. The full vest, which



7131

View Showing High Neck and Full-Length Sleeves.



7131

Front View.



7131

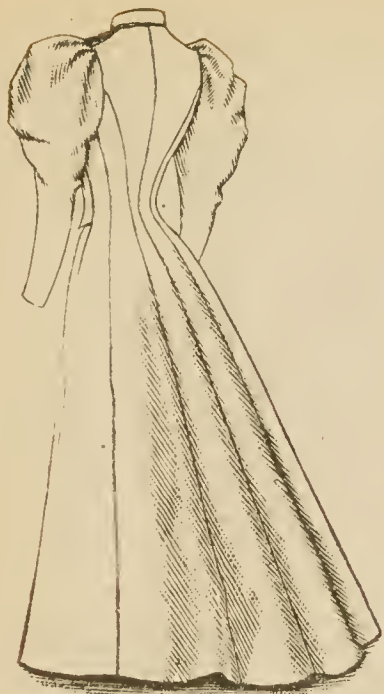
Side-Back View.

LADIES' DRESS, WITH FIVE-GORED SKIRT THAT MAY BE GATHERED OR DART-FITTED. (TO BE MADE HIGH OR LOW NECKED AND WITH SHORT, ELBOW, THREE-QUARTER OR FULL-LENGTH SLEEVES.) (COPYRIGHT.)

(For Description see Page 287.)

is gathered at the top and bottom and sewed to the fronts at its lower and side edges, is prettily revealed between short jacket-fronts which are included in the shoulder and under-arm seams and folded back at the top in broad, pointed revers that are faced with the plain silk. The jacket fronts flare stylishly below the revers and shape points at their lower front corners. The wrap is sleeveless but the arms are concealed by the graceful cape portions, which are shirred over the shoulders and fall in full graceful folds; their back edges are sewed flatly to position, so that the lower corners meet





7097

View without Rolling Collar and Showing Round Length.

in a point far enough below the waist-line to give a long tapering effect. A row of passementerie trims the back edges of the cape portions and is continued across the shoulders and down the front edges. The revers are also decorated with a row of passementerie that is continued along the edges of the jacket-fronts underneath. At the neck is a Medici collar rolled slightly at the back and shaped by a center seam; it is completed on the inside with an upright frill of lace. A bow of ribbon is placed over the lower back corners of the cape portions and ribbon tie-strings passing from beneath the jacket fronts are gracefully bowed in front below the full vest.

For the present season silk, light-weight cloth and various suiting materials will be appropriate for the jacket and later,

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

LADIES' CAPE. (FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUT-DOOR WEAR.) (KNOWN AS THE GLENGARRY OR CAWDOR CAPE.)

(For Illustrations see Page 299.)

No. 7129.—This cape is pictured made of cloth and lined with Scotch plaid at figure No. 308K in this DELINEATOR. It is again represented at figure No. 6 on the Ladies' Plate for Autumn, 1894.

The cape, which is fashionably known as the Glengarry or Cawdor cape, is a mode that is at present in high favor for driving and travelling as well as for golf and other outdoor sports. It is here pictured developed in dark-blue cloth and lined with plaid silk. It reaches nearly to the knee and bears a strong resemblance in its general appearance to the jaunty military modes, being quite smooth on the shoulders, where it is fitted by single darts, and falling below in full rolling folds that result wholly from the shaping. The upper edge of the cape is finished with an under-facing of cloth, which is continued down the front edges; and the closing is made at the center of the front with button-holes and buttons. At the neck is a collar which may be rolled or worn standing, as shown in the engravings, and a hood of the Capuchin order is attached with button-holes and buttons to the cape. The

hood is shaped by a seam which extends from the neck to the outer edge and is strengthened at the top by a shallow facing of cloth. It is lined with plaid silk and may be reversed in any of the ways shown in the engravings. A long strap of cloth is sewed underneath to the back of the cape at the top between the darts; it is crossed at the bust, again at the back and its ends are brought forward and crossed and fastened at the waist in front to secure the garment when it is worn open, as illustrated, as it usually is for golf or other sports. A short strap with pointed ends is attached with buttons and button-holes to one side of the collar to be used

to connect the ends when a standing collar is worn, and the hood is provided with a similar strap to secure it when it is worn over the head. The cape is lined through-



7097

Side-Front View.



7097

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER, WITH ETON FRONTS AND A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 287.)

velvet, fancy cloakings and plush will be suited to the coldest weather. Trimmings of handsome silk or jet passementerie, gimp or galloon will look well on most materials.

We have pattern No. 7080 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires seven yards and an eighth of moiré silk and a yard and an eighth of plain silk twenty inches wide, with a yard and an eighth of lace net twenty-seven inches wide. Of one material, it needs seven yards and five-eighths

out with plaid silk to match the hood lining and all its edges are finished in tailor style with machine-stitching.

The cape is an exceedingly comfortable top-garment, as it is so easily assumed and laid aside, and it is specially adapted to golf, yachting and driving. It will develop most attractively in cloth, serge, cheviot, camel's-hair, etc., and its lining is invariably of bright plaid or changeable silk. A plain tailor finish is necessary to the general good effect of a cape of this kind.

We have pattern No. 7129 in ten sizes for ladies from twenty-



eight to forty-six inches, bust measure. For a lady of medium size, the cape calls for three yards and a half of goods fifty inches wide, or three yards and three-eighths fifty-four inches wide, each with seven yards and a fourth of plaid silk twenty inches wide to line. Price of pattern, 1s. or 25 cents.

## LADIES' BASQUE.

(For Illustrations see Page 300.)

No. 7125.—At figure No. 305 K in this magazine the basque is shown in a pretty combination of velvet, cheviot and brocaded silk.

It has a youthful jauntiness, and its novel features are the rounding jacket fronts and the circular collar that terminates in broad, square revers. A heliotrope suiting was here selected for its development, iridescent gimp providing the decoration. The basque is quite short and has a rounding lower outline, a perfect adjustment being secured by means of double bust darts, under-arm and side-back

Henrietta and the new novelty goods, and the decoration may consist of gimp, galloon, passementerie or lace insertion.

We have pattern No. 7125 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires five yards and an eighth of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

## LADIES' ROUND BASQUE, SPRUNG AT THE SEAMS AND DARTS TO RIPPLE THE SKIRT.

(For Illustrations see Page 300.)

No. 7071.—Crépon and velvet are united in this basque at figure No. 311 K in this DELINEATOR, velvet ribbon and lace insertion supplying dainty decoration.

The basque, which is here shown developed in a seasonable

variety of woollen dress goods, presents a fluted effect which is decidedly improving for figures that are too slight. The basque extends to a becoming depth below the waist-line and is of round lower outline. It is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam; and the darts and seams are sprung below the waist-line to produce ripples which spread in undulating curves over the skirt. The closing is made at the center of the front with button-holes and buttons. The sleeve bears a strong resemblance to the popular French sleeve. It is arranged upon a smooth coat-shaped lining and is shaped by an inside seam and an outside seam that extends from the wrist to the elbow, where it terminates below extra fulness which is collected in overlapping plaits that spread to produce the effect of a balloon puff above; and gathers at the top of the sleeve and two downward-turning plaits in the upper part of one edge of the inside seam produce the drooping effect demanded by present modes. The sleeves are decorated at the wrist with two rows of narrow gimp, the lower edge of the basque is similarly trimmed, and a single row of gimp follows the upper edge and ends of the col-



7082

Front View.



7082

Side-Back View.

LADIES' TEA-GOWN OR HOUSE-DRESS. (COPYRIGHT.)

(For Description see Page 238.)

gores and a curving center seam, the closing being invisibly made down the center of the front. At the neck is a standing collar, and included in the seam with it at the back is a dressy flat collar having a circular outline at the back and broad hollowing ends, that join the front edges of the jacket fronts to the bust. The jacket fronts are included in the shoulder and under-arm seams and the facing which covers the collar is continued along their rounding edges for underfacings, giving a very neat finish. The stylish *gigot* sleeves are mounted on coat-shaped linings and the fulness is collected in gathers at the top to droop in fashionable folds to the elbow, below which a close adjustment is maintained. Each wrist is encircled with two rows of gimp. Two rows of gimp trim the standing collar and one row outlines the lower edge of the basque, and the edges of the flat collar and jacket-fronts. The flat collar can be slashed in the middle of the back as shown in the small engraving, if desired.

The basque will make up stylishly in plain or fancy silk, crépon,

lar, which is in close-fitting standing style and becomingly high.

The basque is fashioned in a simple and quaint style that will be appreciated by women who are averse to superfluous ornamentation. It will develop handsomely in rich silks, satin, *miroir moiré*, cloth, cheviot, wool crépon, hopsacking, serge and in fact all stylish varieties of silks and woollens. The basque may accompany a gored or draped skirt and may be finished plainly or decorated with fancy braid, gimp, galloon, passementerie, ribbon, fancy bands, folds, etc. Combinations of colors or fabrics are particularly suited to the mode, the collar and sleeves being frequently cut from the contrasting fabric.

We have pattern No. 7071 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires four yards and five-eighths twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



LADIES' POINTED BASQUE, CLOSED AT THE BACK. (TO BE MADE WITH A HIGH NECK, OR WITH A LOW ROUND, POINTED OR SQUARE NECK, AND WITH LONG, ELBOW OR SHORT SLEEVES.)

(For Illustrations see Page 301.)

No. 7101.—This basque forms part of the toilette shown at figure No. 306 K in this DELINEATOR, the material used being black-and-white checked suiting and black silk, trimmed with bands of white silk. It is again illustrated at figure No. 4 on the Ladies' Plate for Autumn, 1894.

Dress goods and velvet were here selected for developing the basque, which presents a pointed lower outline at the center of the front and back, and arches stylishly over the hips. The basque is perfectly adjusted to the figure by double bust darts and under-arm and side-back gores, and the closing is made with button-holes and small velvet buttons at the center of the back. The smooth, coat-shaped sleeves are surmounted by picturesque puffs which extend but little below the elbow; the puff is gathered in the middle and at the top and bottom to form double puffs. Each wrist is decorated with a band of velvet and at the neck is a close-fitting standing collar of velvet, closed at the back. The basque may be made up with a low round, V, square or pointed neck, and with short or elbow puff sleeves, as illustrated.

The simplicity of this basque brings out to the best advantage the graceful curves and lines of the figure, and it will develop exquisitely in velvet, satin, moiré antique, fancy or brocaded silk, cloth, camel's-hair, silk-and-wool novelty suiting and any fashionable cotton fabric. Rich garnitures may be provided by Venetian point or any preferred variety of lace, bands of insertion, plain or fancy braid, gimp, galloon and passementerie.

We have pattern No. 7101 in fifteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the basque calls for two yards and three-fourths of dress goods forty inches wide, with three-eighths of a yard of velvet (cut bias) twenty inches wide. Of one material, it needs four yards and seven-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ROUND BASQUE-WAIST, WITH SPANISH VEST AND JACKET FRONTS.

(For Illustrations see Page 301.)

No. 7073.—Serge, China silk and velvet are shown combined in this waist at figure No. 313 K in this DELINEATOR, passementerie providing the garniture.

An admirable jauntiness of style, coupled with gracefulness of outline, distinguishes this basque-waist, which is suited to all seasons and to a wide range of fabrics. It is here shown developed in tan-colored cloth combined with dark-brown velvet and golden-brown silk. The waist is adjusted to the figure by double bust darts, under-arm and side-back gores and a curving center seam,

the closing being invisibly made at the center of the front. The jacket fronts round off gracefully toward the back and are included in the shoulder, arm's-eye and under-arm seams; they are folded back to form stylishly broad revers that are faced with velvet, and between them is effectively revealed a full Spanish vest of silk. The vest is gathered at the top and bottom and droops with blouse effect. At the neck is a standing collar of fashionable height, and crossing the back is a square-cornered collar that slightly laps over the top of the revers. The coat-shaped sleeves are surmounted by huge balloon puffs which reach to the elbow and are gathered at the top and bottom to droop softly on the shoulders and spread at the elbow.

The round lower outline and fanciful front render this a very stylish mode suitable for the new Autumn dress goods in silk-and-wool mixtures or in plain colors that are dark and rich. Cloth, serge, basket-weaves and silks of various kinds, etc., will be appropriate and combinations are favored. Silk, chiffon, lace net, dotted mull or silk crêpon is usually selected for the Spanish front.



7130

Front View.



7130

Side-Back View.

LADIES' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE HOOD. (COPYRIGHT.)

(For Description see Page 289.)

We have pattern No. 7073 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist calls for two yards and three-eighths of dress goods forty inches wide, with a yard and three-eighths of silk and seven-eighths of a yard of velvet each twenty inches wide. Of one material, it needs five yards and a half twenty-two inches wide, or four yards thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.) (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND, SQUARE OR POINTED NECK AND WITH LEG-O'-MUTTON OR PUFF SLEEVES.)

(For Illustrations see Page 302.)

No. 7123.—Silk-and-wool crêpon and moiré antique are combined



in this basque at figure No. 310 K in this magazine, handsome jet passementerie providing the decoration.

The basque is specially adapted to ladies of full figure or those with prominent hips, and is here pictured developed in fine camel's-hair. It extends to a becoming depth below the waist-line and arches gracefully over the hips. Double bust darts, two under-arm gores at each side, side-back gores and a curving center seam perform the smooth adjustment, the extra under-arm gore at each side ensuring a smooth appearance over the hips and rendering the basque extremely desirable for stout women. The closing is made at the center of the front with button-holes and buttons.

The basque is relieved from absolute plainness by revers which are broad on the shoulders and taper to points at the lower edge of the fronts. The free edges of the revers are trimmed with beading, and the edges of the close-fitting, standing collar are decorated to correspond. The pattern provides one-seam mutton-leg sleeves, which are mounted on smooth linings, and full puff sleeves that are

gathered at the top and bottom to droop and spread fashionably. The mutton-leg sleeves are comfortably close-fitting below the elbow, and the fulness at the top is collected in upward-turning plaits; the wrists are trimmed with three encircling rows of beading. The puff sleeves extend to the elbow and the smooth linings over which they are arranged are covered below the puffs with facings of the material. The revers may be omitted, and the basque may be made with a low round, square or pointed neck, all these styles being provided for by the pattern.

While the basque is adapted in a special manner to the comfort of stout ladies, it is quite as appropriate for women with slender figures. It will develop attractively in serge, hopsacking, cheviot, vicuna, cloth and all varieties of silken goods. It is adaptable to a combination of fabrics, and may be trimmed as elaborately as desired.

We have pattern No. 7123 in twelve sizes for ladies from thirty-two to forty-eight inches, bust

measure. For a lady of medium size, the basque with leg-o'-mutton sleeves calls for four yards and three-fourths of material twenty-



7128

View Showing Fronts Worn Open.

two inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. The basque with puff sleeves will require four yards and three-eighths twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 302.)

No. 7105.—This basque may be seen differently made up at figures Nos. 295 K and 296 K in this DELINEATOR.

The basque is planned to be either dressy or quite plain. A pretty suiting in a silk-and-wool mixture showing green, red and black was here selected for its development, and narrow gimp provides the decoration. The lower outline, which describes a deep point at the center of the front and back and a curve at the sides is becoming to almost all figures. The basque is fitted

by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly down the center of the front. Ornamental sections that are full and graceful cross the front at the bust, and the back at a corresponding depth. The front ornamental sections are gathered at their back ends and included in the arm's-eye and under-arm seams; while their front ends are gathered up closely and secured to the front edges of the basque under a rosette of the material. The back ornamental section is gathered at the ends, which are included in the under-arm and arm's-eye seams; it is also gathered up closely at the center under a dainty rosette, the same effect being observed as in front. Above the ornamental sections the basque is decorated with radiating rows of gimp which extend to the top of the standing collar and produce a yoke effect. The one-seam leg-o'-mutton sleeves are close-fitting below the elbows and are gathered at the top and also

along one edge of the seam nearly to the elbow; they droop and flare stylishly and are mounted on coat-shaped linings. The lower



7128

Front View.



7128

Back View.

LADIES' JACKET. (KNOWN AS THE TUXEDO COAT.) (COPYRIGHT.)

(For Description see Page 289.)



7100

Front View.



7100

Back View.

LADIES' COAT-BASQUE, WITH VEST. (COPYRIGHT.)

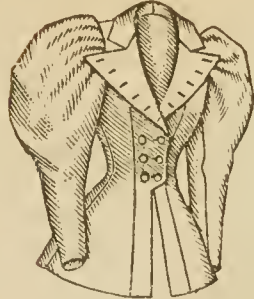
(For Description see Page 290.)



edges of the basque and sleeves are trimmed with two rows of gimp. The small engraving shows the basque without the ornamental sections.

For the new silk-and-wool novelty goods, or for cloth, silk, crépon and cashmere, the mode is especially suitable, and the garniture may consist of rows of braid, ribbon, velvet or gimp.

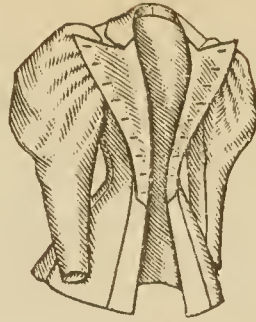
We have pattern No. 7105 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires five yards and an eighth of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7096



7096



7096



7096

Front View.



7096

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 290.)

LADIES' BASQUE-WAIST.

(For Illustrations see Page 303.)

No. 7077.—A pretty combination of figured India silk and net-top lace is pictured in this waist at figure No. 316 K in this magazine, lace edging and ribbon providing the decoration.

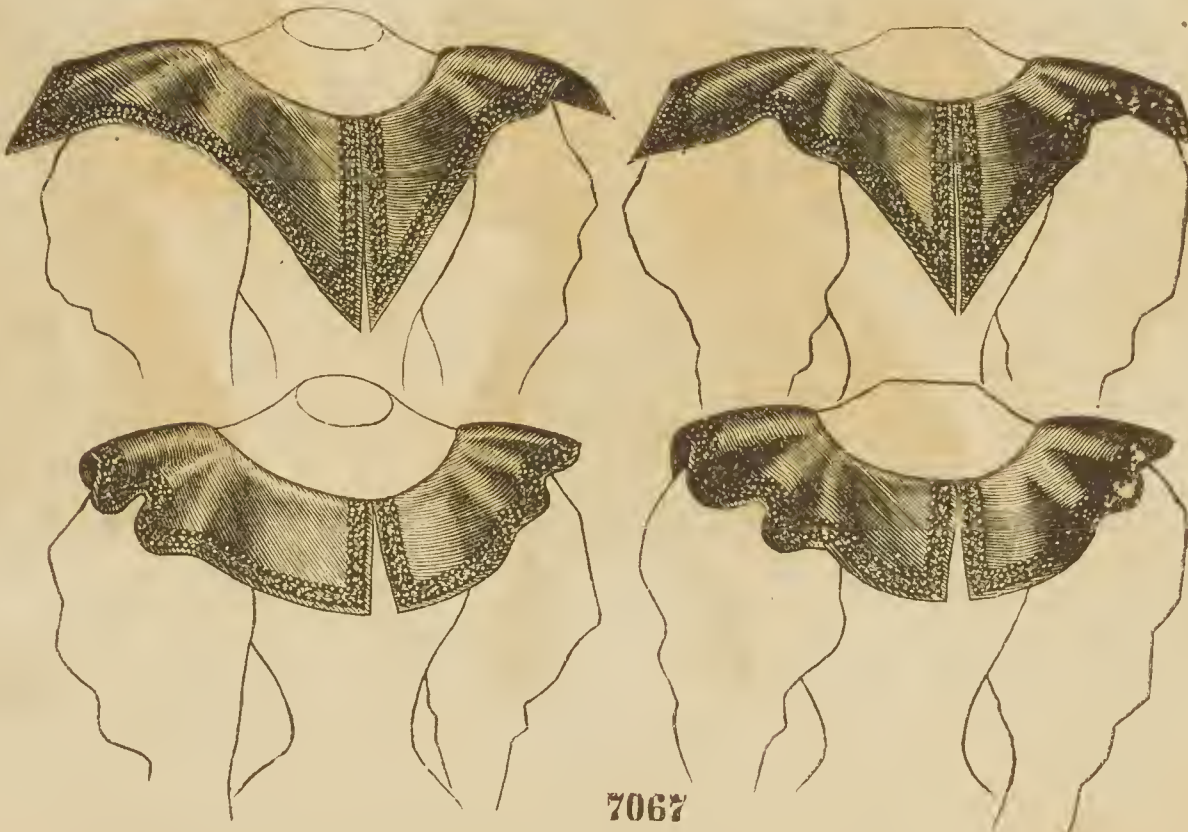
Basque-waists of fancy, light-hued silk to accompany skirts of black silk or satin are a feature of present styles, and an attractive mode by which to develop the numerous pretty silks which are offered in the shops for these waists is here pictured made of plain India silk and point de Venise lace.

The waist is arranged upon a body lining which is adjusted to reveal the graceful lines and curves of the figure by the usual double bust darts, under-arm and side-back gores and a curving center seam. The fronts and seamless back, which are separated by under-arm gores, are smooth at the top, and the fulness at the waist-line is plaited to a point at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The waist is fashionably short—reaching but little below the waist-line, and its lower edge, which forms a blunt point at the center of the front and back,

is decorated with a twisted ribbon, the ends of which are closed at the left side underneath a rosette of ribbon; and a similar rosette is placed at the center of the back. Arranged upon the waist at round yoke depth is a Bertha frill of point de Venise lace, which is deepest on the shoulders and is gathered at the top to fall in full, soft folds all round; and its gathered edge is concealed beneath a twisted ribbon. The sleeves are on the gigot order and are shaped by inside seams. They are mounted upon smooth linings and are gathered at the top to spread in balloon fashion, a smooth and comfortably close effect being displayed below the elbow. A close-fitting standing collar of becoming height is at the neck. The waist may be made without the Bertha, as illustrated.

The waist will develop attractively in moiré or satin-striped grenadine, satin, moiré, any variety of plain or fancy silk and in either novelty or standard woollens. The Bertha may be of handsome point de Gène or the less expensive but equally effective varieties of net-top lace. The waist may accompany a draped or plain gored skirt and may be finished quite simply, if preferred.

We have pattern No. 7077 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs four yards and three-fourths of silk twenty inches wide, with three yards and a fourth of lace edging eight inches and a half wide. Of one material, it will require five yards and five-eighths twenty-two inches wide, or four yards thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7067

LADIES' BRETelles. (COPYRIGHT.)

(For Description see Page 291.)

LADIES' BASQUE-WAIST.

(For Illustrations see Page 303.)

No. 7119.—This basque-waist forms part of the ladies' toilette shown at figure No. 291 K in this DELINEATOR, the materials being chiffon and moiré antique, and the decoration moiré ribbon,



an Incredible bow of chiffon and a fancy buckle. At figure No. 10 on the Ladies' Plate for Autumn, 1894, it is again illustrated.

The waist is here pictured made of novelty wool dress goods and trimmed with insertion and ribbon. To secure a trim and stylish adjustment the waist is arranged over a lining that is fitted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The full front is

or any of the numerous black silks will look stylish developed in this way and trimmed with lace insertion, jet bands or bright velvet ribbon.

We have pattern No. 7119 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires four yards and three-eighths of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7083  
Front View.

gathered at the shoulder edges and at the neck and shirred several times at the lower edge; it is included in the right and picturesque, and is here portrayed developed in taffeta silk. The surplice fronts are separated from the full, seamless back by under-arm gores that ensure a smooth adjustment at the sides. The back is drawn into pretty folds at the center by two short rows of shirring at the neck and waist-line. The surplice fronts cross in characteristic fashion below the bust and are closed invisibly; they

LADIES' CAPE, WITH REVERS AND TAB-FRONT. (COPYRIGHT.)  
(For Description see Page 292.)

gathered at the shoulder edges and at the neck and shirred several times at the lower edge; it is included in the right

and picturesque, and is here portrayed developed in taffeta silk. The surplice fronts are separated from the full, seamless back by under-arm gores that ensure a smooth adjustment at the sides. The back is drawn into pretty folds at the center by two short rows of shirring at the neck and waist-line. The surplice fronts cross in characteristic fashion below the bust and are closed invisibly; they



7080  
Front View.

LADIES' SLEEVELESS JACKET-WRAP. (COPYRIGHT.)

(For Description see Page 292.)



7080  
Back View.

LADIES' SURPLICE  
BLOUSE-WAIST, WITH  
FITTED LINING (WHICH  
MAY BE OMITTED).  
(KNOWN AS THE GALATEA  
BLOUSE.)

(For Illustrations see Page 304.)

No. 7117.—This graceful blouse may be seen made of figured batiste and embroidered batiste edging at figure No. 317 K in this magazine. At figure No. 1 on the Ladies' Plate for Autumn, 1894, it is again illustrated.

The blouse-waist displays surplice fronts, which are always quaint

The popular novelty goods, silks and Henriettas will make up admirably in this manner, and fancy silks in gay or subdued colors

are smooth above the bust, and the fulness at the waist-line is collected at each side in a short row of gathers that are secured by takings to a short stay. To the front edges of the fronts are joined surplice ornaments, which cross the bust in full, soft folds produced by gathers at the top, where they are joined to the



square ends of the rolling collar; and the fulness at their lower edges is collected in gathers and tacked over the shirrings at the waist-line of the surplice fronts. A frill of silk falls quaintly from the lower edge of the rolling collar and is continued along the free edges of the surplice ornaments, being narrowed gradually all the way down. The blouse may be made up with or without a body lining that is adjusted by the usual number of darts and seams, and closed invisibly at the center of the front. At the neck is a close-fitting collar in high, standing style, which will be omitted if the lining fronts are turned under or cut away between the surplice fronts to form an open neck in front, as illustrated. The enormous *gigot* sleeves, which are mounted on smooth linings, are shaped by inside seams only. They are gathered at the top to spread picturesquely above the elbow, and may be finished with or without round cuffs, as shown in the illustrations. The blouse may be worn underneath or outside the skirt, and the waist is encircled by a belt, the closing of which is made at the left side of the front beneath a dainty rosette of silk.

Blouses are now made up in a variety of styles to suit all tastes and figures. The mode just described is adapted to stout and slender forms, and will make up exquisitely in all sorts of plain, fancy, striped and shaded silks, and in all varieties of woollen and cotton goods used for garments of this class. The mode is sufficiently fanciful in effect to render applied garniture unnecessary, but, if desired, lace insertion may be added sparingly.

We have pattern No. 7117 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the blouse-waist requires six yards twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

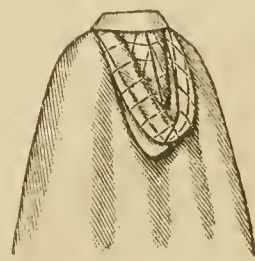
LADIES' BASQUE-WAIST. (TO BE MADE WITH A CRUSH COLLAR OR A SAILOR COLLAR.)

(For Illustrations see Page 304.)

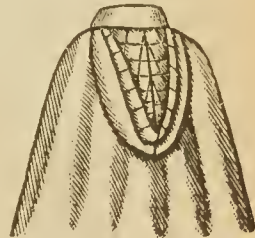
No. 7065.—This handsome basque-waist forms part of the toilette shown made of camel's-hair and silk, at figure No. 315 K in this magazine. It is again represented at figure No. 9 on the Ladies' Plate for Autumn, 1894.

The basque-waist will be particularly charming made up in striped

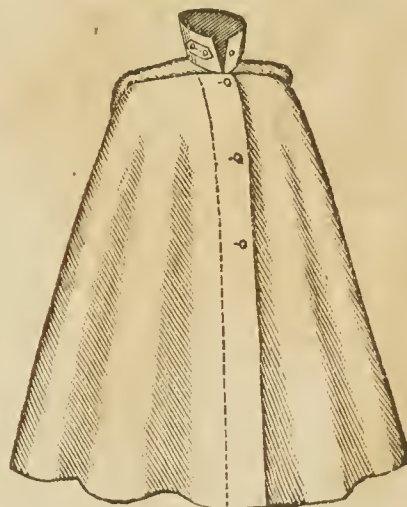
made over a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. Its fronts are disposed with becoming fulness over the bust by gathers at the top, and the fulness is plaited to a point at the lower edge, the plaits flaring prettily upward at each side of the closing and being stayed by tackings to the lining. The fronts are separated by under-arm gores from the back, which is smooth across the shoulders, and has fulness plaited to a point at the center of the lower edge, the plaits flaring like those of the fronts and being also tacked to the lining. The *gigot* sleeves display exaggerated fulness above the elbow and a comfortably close and smooth effect below.



7129



7129



7129



7129



7129

Front View.



7129

Back View.

LADIES' CAPE. (FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.) (KNOWN AS THE GLENGARRY OR CAWDOR CAPE.) (COPYRIGHT.)

(For Description see Page 293.)

They are mounted upon smooth linings, and are gathered at the top to stand out on the shoulders with the picturesque effect now in vogue. The pattern provides two collars—a deep sailor collar with widely flaring ends and a crush collar, which is shown in the small engraving. The crush collar is mounted on a close-fitting, standing collar section and its frill finished ends are closed invisibly at the center of the front. The sailor collar is overlaid with lace net and decorated at the edges with a frill of lace edging. The lower edge of the waist is covered with a softly wrinkled bias section of the silk, that is gathered at the center of the front and back, its ends being closed at the left under-arm seam beneath a small rosette.

The basque-waist may be fashionably worn with any of the

or plaid taffeta to accompany a full or gored skirt of black silk, satin, lace, etc.; it is shown in the present instance made of silk and trimmed effectively with lace net and edging. The waist, which is closed invisibly at the center of the front, is short on the hips and forms a shapely point at the center of the front and back. It is

new plain or gored skirts to complete a becoming toilette for a short or slender woman. It will make up admirably in plain or fancy silk, taffeta, Bengaline, India or China silk and all sorts of seasonable woollens. If liked, the sleeves and collar may contrast with the remainder of the garment, and the decoration may consist of

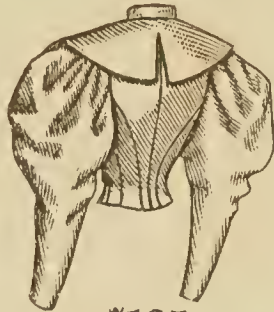


lengthwise or crosswise rows of insertion or ribbon applied to the front, or fancy braid, gimp, passementerie, rosettes, lace ruches, etc., arranged in any way considered becoming to the figure. The wrinkled section may be omitted if not liked or if found unbecoming.

We have pattern No. 7065 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist with the crush collar requires five yards and a half of goods twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and seven-eighths forty-four inches wide. The waist with the sailor collar needs five yards and three-fourths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and an eighth forty-four inches wide with half a yard of lace net twenty-seven inches wide to cover the sailor collar. Price of pattern, 1s. or 25 cents.

figured or plain crêpe de Chine, crépon, Surah and many other fabrics of similar texture to be worn with handsome costumes.

We have pattern No. 7094 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it needs two yards and three-eighths of goods twenty-two inches wide, or a yard and a fourth thirty-six inches wide, or a yard and an eighth forty-four inches wide. Price of pattern, 7d. or 15 cents.



7125  
View Showing Flat Collar Slashed.

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR A TURN-DOWN COLLAR AND STRAIGHT OR TURN-UP CUFFS.)  
(For Illustrations see Page 305.)

No. 7126.—This shirt-waist is also depicted at figure No. 14 on the Ladies' Plate for Autumn, 1894.

It is here represented made of cambric with lincn collar, cuffs and bosom, and will be worn with suits that have cutaway jackets or coat-basques that will display the shirt front prettily. The fronts and back are connected in shoulder and under-arm seams, the under-arm seams being terminated a little above the lower edge and the corners nicely

rounded off. The back is strengthened by an applied seamless yoke which forms a decided point at the lower edge. At the waist-line the back is drawn closely to the figure by tapes which are inserted in a casing and tied over the fronts. The bosom has a square lower outline and is included in the shoulder seams and made with a lining and interlining of coarse linen; the seamed and free edges

are neatly completed with machine-stitching, and the closing is made down the center with studs. The neck is finished with a neck-band that has a button-hole worked at the center of the back, and closed in front with a stud. Two styles of collars are provided, one a turn-down collar mounted on a band and having flaring ends, and the other a standing collar that may be bent at its ends in Piccadilly fashion. The collars

are attached to the neck-band at the back with studs. The pattern also provides two styles of cuffs. The shirt sleeves are gathered at the top and slightly at the bottom and may be finished with straight or turn-up cuffs; they are slashed at the back of the arm, one edge being finished with an underlap and the other edge with a pointed overlap; and the slash is closed with a button and button-hole. The straight cuffs are closed with link buttons, and the turn-up cuffs are turned

LADIES' SPANISH VEST.

(For Illustrations see Page 305.)

No. 7094.—Other illustrations of this vest are given at figures Nos. 297 K and 298 K in this DELINEATOR. At figure No. 11 on the Ladies' Plate for Autumn, 1894, it is also represented.

The vest may be developed in India silk or Liberty satin, and when accompanied by a skirt and jacket of duck, linen, serge or cloth, makes a stylish toilette for the house or promenade. It is here shown made of China silk and trimmed with lace insertion. The full front is arranged upon a smooth front of lining fitted by double bust darts. It is disposed with pretty fulness at the center by gathers at the neck and lower edges, the fulness drooping below the waist-line with full blouse effect.

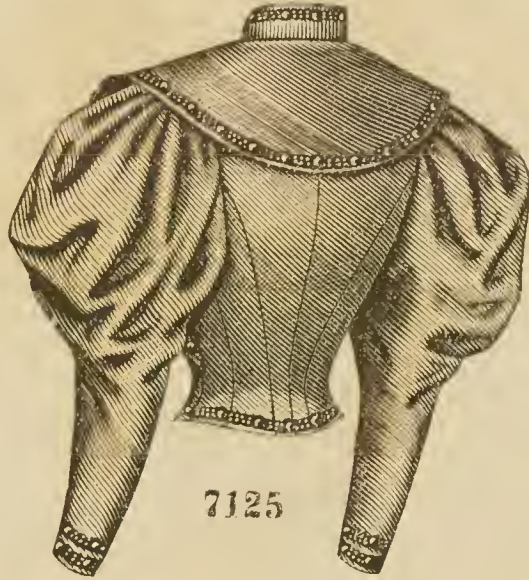
The backs, which are made of some suitable lining material, are closed at the center with button-holes and buttons; they are smooth at the top, and extend for a very short distance below the front, and the fulness at the waist-line is drawn to the figure by draw-strings that are inserted in casings and tied at the center. The vest may be made up with or without a girdle, as shown in the illustrations.

The girdle is disposed in three upturning plaits and passes into the under-arm seams. At the neck is a standing collar covered with a fanciful crush collar. The fanciful collar is arranged with butterfly effect at the front and its ends are gathered and closed at the center of the back. The vest is decorated at the front with lace insertion applied in three lengthwise rows.

The vest will make up charmingly in plain, shaded or fancy silk,



7125  
Front View.



7125  
Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 294.)



7071

Front View.



7071

Back View.

LADIES' ROUND BASQUE, SPRUNG AT THE SEAMS AND DARTS TO RIPPLE THE SKIRT. (COPYRIGHT.)

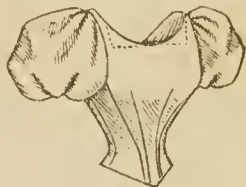
(For Description see Page 294.)



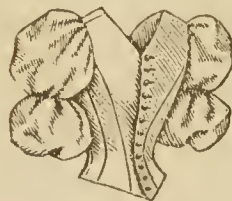
up a little from the scam. The under-arm seams and also the seams of the sleeve are made in French fell style, and machine-stitching completes all the edges of the garment.

Washable fabrics of various kinds are appropriate for this style of shirt, which may be pure white and therefore of cambric or long cloth with a white or colored linen or piqué bosom or of chambray, percale, madras cloth or Oxford cheviot. A perfectly plain finish of one or two rows of machine-stitching is usually observed on these garments.

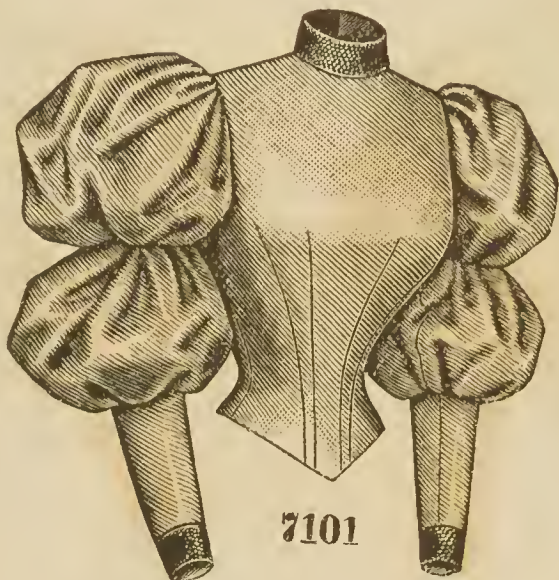
We have pattern No. 7126 in twelve sizes for ladies from twenty-eight to forty-four inches, bust measure. For a lady of medium size, the garment will require two yards and three-eighths of cambric thirty-six inches wide, with three-fourths of a yard of fine linen thirty-six inches wide. Of one material, it needs three yards and three-eighths twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. In each instance, three-fourths of a yard of coarse linen is required for interlining, etc. Price of pattern, 1s. or 25 cents.



7101

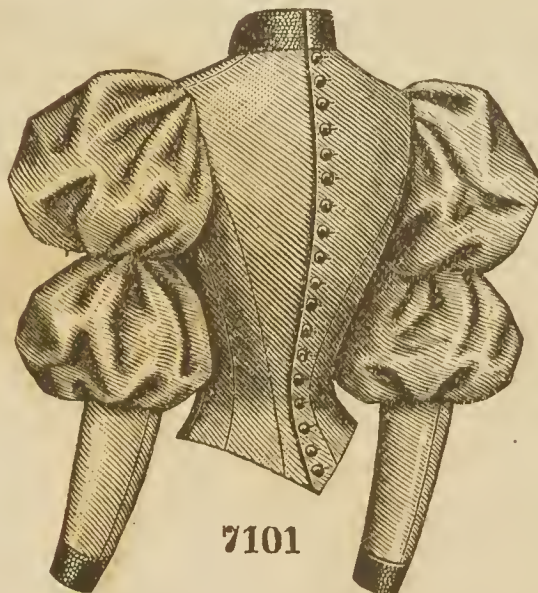


7101



7101

Front View.



7101

Back View.

LADIES' POINTED BASQUE, CLOSED AT THE BACK. (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND, POINTED OR SQUARE NECK AND WITH LONG, ELBOW OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 295.)

LADIES' SPANISH JACKET.

(For Illustrations see Page 306.)

No. 7120.—By referring to figure No. 292 K in this DELINEATOR, this jacket may be seen made of dark velvet and trimmed with jet gimp.

A jacket of the same or a contrasting material is a stylish feature of some of the most striking toilettes shown this season. The jacket is here portrayed developed in a handsome variety of black moiré and trimmed with jet passementerie. It rounds away gracefully toward the back, where it just touches the waist-line, and its fronts and seamless back are connected by shoulder and under-arm seams. Two patterns for this jacket are given, the only difference between the two being in the manner of adjustment. One jacket is fitted with single darts in the back extending from the top to the shoulder blades and with slight fulness gathered into a small space in the upper edges of the fronts, the gathers and darts being entirely concealed by the deep collar. This method of adjustment produces the best effect attainable, as the jacket fits without a wrinkle anywhere. The other jacket is fitted to produce the best



7073

Front View.



7073

Back View.

LADIES' ROUND BASQUE-WAIST, WITH SPANISH VEST AND JACKET FRONTS. (COPYRIGHT.)

(For Description see Page 295.)

results that can be achieved without the darts and gathers, the back and fronts being perfectly plain. The collar falls deep and round at the back, stands out broadly on the shoulders and tapers toward the ends, which extend to the bust; it is covered with a facing that is shaped to form underfacings for the front and lower edges of the fronts. The collar may be plain on the shoulders or deeply notched, as preferred, both effects being illustrated. A row of jet passementerie follows the lower and front edges of the jacket and the free edges of the collar, and the jacket is prettily lined with shaded silk.

Jackets of this class impart to a house or street toilette that picturesque air which is peculiar to the Spanish modes, and they will be especially becoming to tall, slender figures. They will make up attractively in velvet, *miroir moiré*, *moiré antique*, cloth or any preferred variety of fashionable silks and woollens, and if a handsome and fanciful completion is desired, an elaborate design may

be worked in gold soutache braid. A simple garniture of fancy braid, gimp, galloon, etc., may be chosen, if preferred. A lining of fancy, plain or shaded silk will always be added to the jacket; it may be of the same shade as the jacket fabric, but a contrast is generally preferred.

We have pattern No. 7120 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make either jacket for a lady of medium size, needs two yards and three-eighths of material twenty two inches wide, or a yard and a fourth forty-four inches wide, or a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

LADIES' PUFFED DRESS SLEEVE. (TO BE MADE UP AS A SINGLE-PUFF SHORT SLEEVE OR AS A DOUBLE-PUFF LONG OR ELBOW SLEEVE.)

(For Illustrations see Page 306.)

No. 7085.—This style of sleeve has found great favor with the devotees of fashion and is portrayed made of plain dress goods. It is shaped by the usual seams

along the outside and inside of the arm and is smooth and comfortably close-fitting below the elbow. It is gathered at the top and covered to the elbow with a huge puff, which is gathered at the top and bottom and once between, to form two puffs, the upper puff being a trifle deeper than the lower one. The puffs may be interlined with erinoline or tarlatan to emphasize the balloon effect and produce the fashionable droop on the shoulders. The sleeve may



also be made up in a single puff short sleeve or in a double puff elbow sleeve, as shown in the illustrations. The wrist is plainly completed.

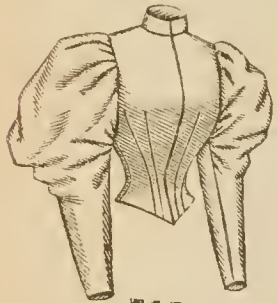
The sleeve is one of the most picturesque of the puff varieties and will make up charmingly in plain, shaded, or fancy silk, Liberty satin, taffeta, satin or moiré, striped grenadine and all sorts of woollen goods in either the plain or fancy varieties. The puff may contrast with the sleeve when a color combination is desired in the gown, and for very dressy wear the puffs may be of spangled or jetted lace webbing or Brussels net arranged upon silk or satin of contrasting hue.

We have pattern No. 7085 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches, as described, a pair of sleeves requires three yards and a half of goods twenty-two inches wide, or two yards and three-fourths thirty inches wide, or a yard and seven-eighths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE, WITH RUFFLE-COVERED BELL CAP (THAT MAY BE USED AS A CAP-SLEEVE).

(For Illustrations see Page 306.)

No. 7086.—Sleeves continue to be of enormous size, although some modifications are noticeable, and are so fanciful in effect that they are really picturesque adjuncts of most gowns. This sleeve is graceful and dainty in style and is portrayed made of a delicate lavender suiting. The sleeve is in coat-shaped style with inside and outside seams, and is overhung to the elbow by a bell cap that is gathered across the top and

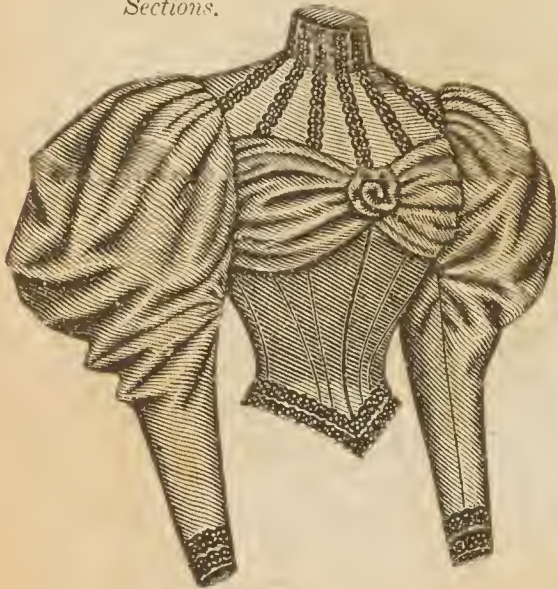


7105

View without Ornamental Sections.

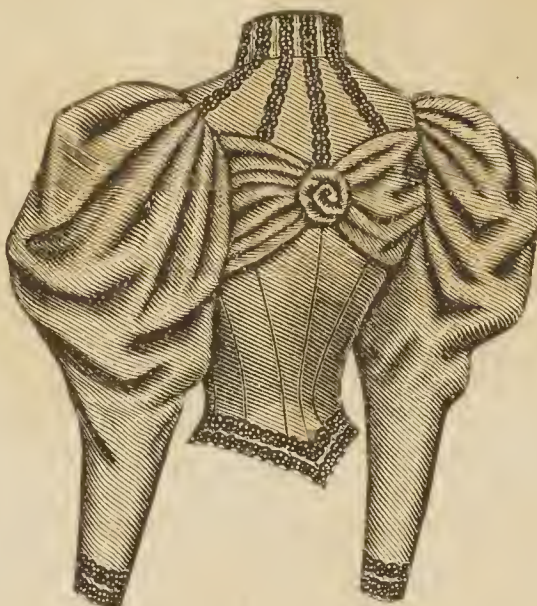
covered by five gathered ruffles of the material. The three lower ruffles are of equal depth all round, while the upper two narrow gradually toward their ends, the upper one being included in the arm's-eye seam with the bell cap. The ends of the ruffles meet in seams under the arm. The cap may be used alone for a sleeve in an evening gown.

Evening toilettes can be made quite elaborate by the introduction of sleeves of this kind which develop beautifully in chiffon, mull, lace, tulle, net and thin



7105

Front View.



7105

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 296.)

silks; crépon, organdy and dotted Swiss can also be effectively made up in this way. The wrist of the long sleeve may be decorated with

soft folds of chiffon or with a band of jet or insertion.

We have pattern No. 7086 in seven sizes from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, will require five yards and three-eighths of goods twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards



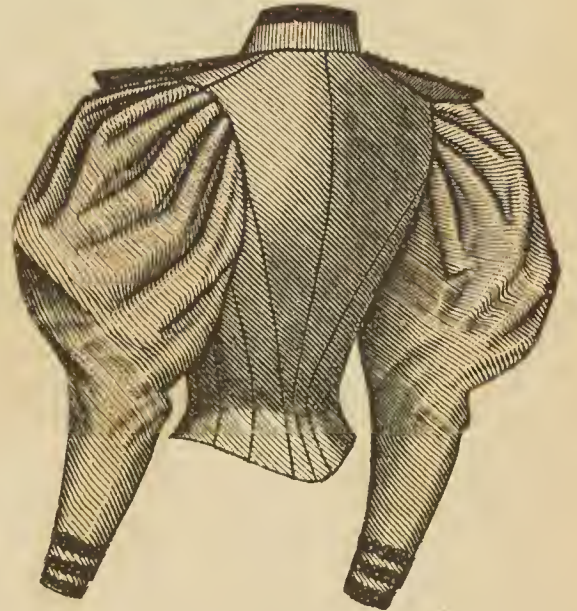
7123

View without Revers.



7123

Front View.



7123

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.) (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND, SQUARE OR POINTED NECK AND WITH LEG-O'-MUTTON OR PUFF SLEEVES.) (COPYRIGHT.)

(For Description see Page 295.)

and three-fourths forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' LEG-O'-MUTTON DRESS SLEEVE, IN BUTTERFLY EFFECT.

(For Illustration see Page 307.)

No. 7095.—The sleeve is noticeable for its picturesqueness even among the many fanciful modes which have been introduced this season, and is here portrayed developed in dress goods of suitable texture. It is in leg-o'-mutton style shaped by an inside seam only, and is mounted upon a smooth lining shaped by inside and outside seams. It is quite plain and smooth-fitting below the elbow and

very voluminous above, being gathered closely at the top and for some distance along the seam; it is also gathered at the center to spread broadly in butterfly effect; and the gathers are stayed by tackings to the lining. The wrist is plainly completed.

The sleeve is one of the most artistic modes presented this month and will make up attractively in India or China silk, Surah, miroir moiré, crepon, challis, serge, cashmere and various other fashionable goods of seasonable weight. It may match a long or short basque or over-dress it accompanies, and may be trimmed at the wrist with encircling rows of ribbon, fancy braid, gimp or galloon, if a simple completion is not desired.

We have pattern No. 7095 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will require three yards and seven-eighths of material twenty-two inches wide, or three





View without Bertha.

yards and one-eighth thirty inches wide, or two yards and one-fourth forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' THREE-PIECE SKIRT, WITH OVER-SKIRT DRAPED AT ONE SIDE.

(For Illustrations see Page 307.)

No. 7081.—The skirt is pictured in a pretty combination of camel's-hair and

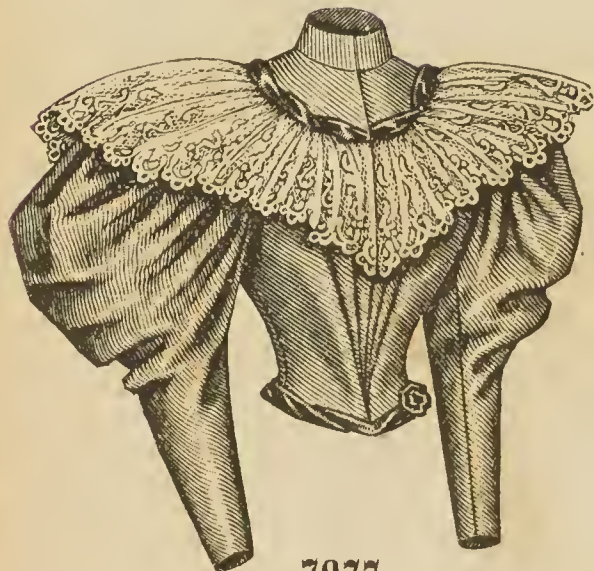
eighths of material twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and three-fourths fifty inches wide. In each instance one yard and seven-eighths of moiré twenty inches wide will be needed for facing. Price of pattern, 1s. 3d. or 30 cents.

LADIES' IMPROVED FOUR-GORED SKIRT. (TO BE GATHERED OR DART FITTED.)

(For Illustrations see Page 308.)

No. 7074.—This skirt is shown differently made up at figures Nos. 300 K, 311 K, 313 K and 316 K in this magazine. It is also shown at figures Nos. 1 and 13 on the Ladies Plate for Autumn, 1894.

The skirt is an improvement upon the lately fashionable four-gored modes and is here pictured developed in plain woollen dress goods. It is of stylish width at the bottom, where it measures a trifle more than three yards and a half in the medium sizes. The back-gore is shaped with comparatively little fulness at the top which is collected in gathers, and the needed fulness in the top of the front and side gores may be taken up in gathers or in the usual darts as preferred, the pattern providing for both styles shown in the illustrations. At the back, the skirt spreads in pronounced *godets*, their graceful pose being preserved by an interlining of canvas crinoline, hair-cloth or moreen; and elastic straps are tacked underneath to hold the fulness well to the back. The placket is finished at the center of the back and the skirt is completed with a belt.



7077  
Front View.



7077  
Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 297.)

silk at figure No. 315 K in this DELINEATOR, ruffles of silk and jet gimp providing the decoration. At figure No. 14 on the Ladies' Plate for Autumn, 1894, the skirt is shown differently made up.

The skirt is one of the most graceful of the draped modes and is here represented made of plain woollen goods and moiré. It is fashioned in three-piece style, having a narrow front gore between two wide gores, which extend to the center of the back, where their bias back edges are joined in a center seam. It is moderately wide at the bottom, where it measures three yards and a quarter round in the medium sizes, and is fitted snugly over the hips by the usual darts. The skirt is revealed effectively at the front and left side below the over-skirt, which has bias back edges joined in a center seam. The over-skirt has a jabot inserted at the left side to produce a draped effect; it falls quite to the bottom of the skirt at the back, where it is closely gathered at the top to depend in flowing *godets*, and gradually shortens toward the jabot where it reveals the skirt more than half way to the top. The slight fulness at the top at the front and right side is collected in gathers, and the jabot is arranged in a double box-plait that widens all the way down, and throws the edge in jabot folds. The jabot is deeply underfaced with moiré and the underfacing is continued along the rounding edges of the drapery. A placket is finished above the center seams of the skirt and drapery and the top of the skirt is completed with a belt.

The skirt will make up handsomely in goods of medium weight such as crépon, hopsacking, camel's-hair, vicuna, foulé, silk-and-wool novelties, serge, etc., either alone or in combination with shaded or plain satin, moiré antique, *miroir* moiré or Bengaline. A skirt of this kind requires no garniture save that provided by facings of a handsome contrasting fabric, and may be worn with almost any style of plain or fancy basque or round waist.

We have pattern No. 7081 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for eight yards and three-

The skirt is an excellent mode by which to develop any of the new woollen and silk-and-wool novelty goods, as well as the numerous fancy, figured and spotted silks which are so extensively used for stylish gowns.

We have pattern No. 7074 in eleven sizes for ladies from twenty to forty inches, waist measure. Of one material for a lady of medium size, the skirt requires six yards and five-eighths twenty-two inches wide, or five yards and a fourth thirty inches wide, or three yards and five-eighths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' FIVE-GORED SKIRT, WITH TABLIER DRAPERY.

(TO BE GATHERED OR PLAITED AT THE BACK.)

(For Illustrations see Page 308.)

No. 7068.—Different combinations of stylish materials and dis-



7119  
Front View.



7119  
Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

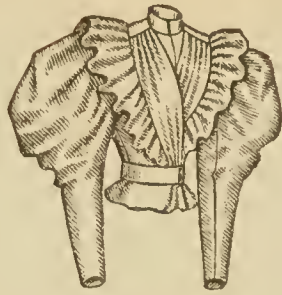
(For Description see Page 297.)

posals of garnitures are represented in this fashionable skirt at figures Nos. 301 K and 306 K in this DELINEATOR. At figure



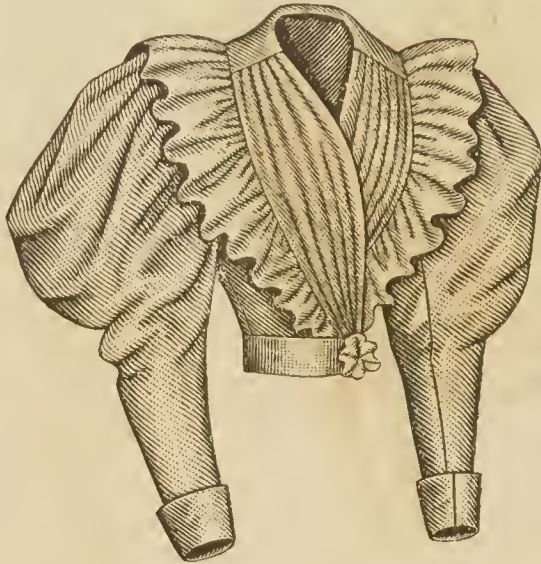
No. 12 on the Ladies' Plate for Autumn, 1894, this skirt is also shown.

The skirt is shown in the present instance developed in an artistic combination of fine woollen goods and moiré. It introduces a tablier drapery which falls nearly to the edge of the skirt at its center and back edges, and curves beautifully between to reveal the skirt with the effect of an over-skirt. The skirt is fashioned in the new five-gored style and is of fashionable width, measuring nearly three yards and a half in the medium sizes. It presents the regulation distended appearance at the bottom and is fitted smoothly over the hips by the usual darts. The fullness at the back falls in organ flutes that are held in place by tie-strings, and may be collected in gathers or in backward-turning plaits, as preferred, the pattern providing for both arrangements. The front and side gores are deeply faced with moiré, the facing being revealed at the sides below the tablier drapery, which is disposed in soft folds and wrinkles at the top by two forward-turning plaits at each side. The back edges of the



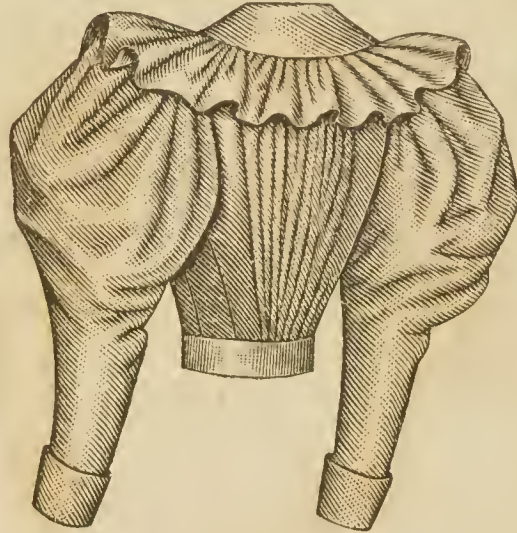
7117

Front View, Showing High Neck.



7117

Front View, Showing Open Neck.



7117

Back View.

LADIES' SURPLICE BLOUSE-WAIST, WITH FITTED LINING (WHICH MAY BE OMITTED). (KNOWN AS THE GALATEA BLOUSE.) (COPYRIGHT.)

(For Description see Page 298.)

drapery pass into the side-back seams of the skirt, and its lower edge is decorated with passementerie which is continued along the lower edge of the skirt at the back. A placket is finished above the center seam and the top of the skirt is finished with a belt.

The skirt is one of the most attractive of the new modes and will develop as handsomely in a single fabric as in a combination of materials. It will make up in silk-and-wool crépon, camel's-hair, canvas cloth, vicuna and various other stylish woollens, either alone or in combination with *miroir* moiré, satin, moiré antique or some other equally effective material of contrasting shade or texture. Serpentine braid, galloon, lace insertion, etc., would be appropriate garniture, or a simple finish may be adopted.

We have pattern No. 7068 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires four yards and a fourth of dress goods forty inches wide, with two yards of moiré twenty inches wide. Of one material, it needs eight yards and an eighth twenty-two inches wide, or six yards and three-fourths thirty inches wide, or four yards and a half forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED SKIRT, WITH OVER-SKIRT DRAPERY

(THAT MAY BE GATHERED OR PLAITED AT THE BACK).

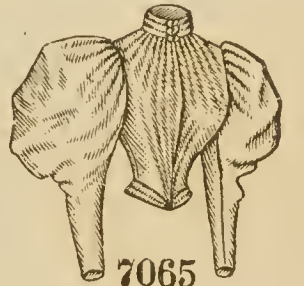
(For Illustrations see Page 309.)

No. 7124.—This skirt is shown made up in a pretty combination of velvet, cheviot and shaded silk at figure No. 305 K in this DELINEATOR, with a fancy buckle for decoration. The skirt is also shown at figure No. 9 on the Ladies' Plate for Autumn, 1894.

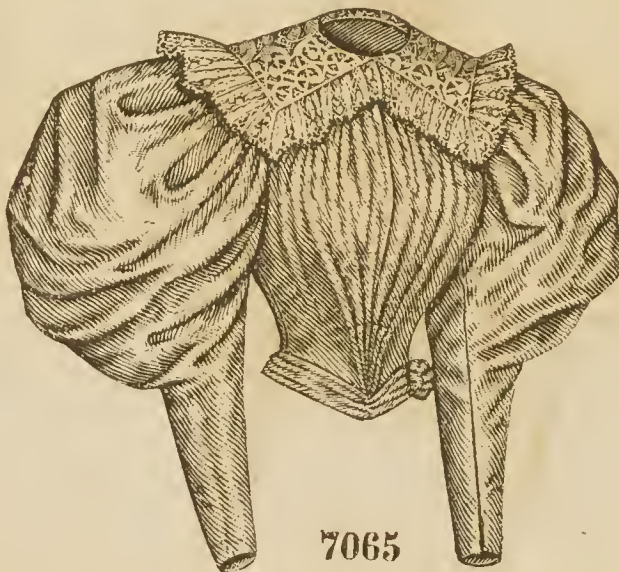
The skirt displays a novel and graceful over skirt drapery, and is here pictured developed in fine vicuna and trimmed with jet gimp and jet buckles. It is

provided for by the pattern. The free edges of the drapery are trimmed with narrow gimp. A placket is finished above the center seams of the skirt and drapery and the top of the skirt is completed with a belt.

The skirt is an attractive mode by which to develop silk-and-wool crépon, vailings, épingeline, cashmere, serge and all sorts of plain, fancy, checked and figured silks. Satin or moiré-striped grenadines will combine exquisitely with satin or moiré in a skirt of this kind and many other equally effective combinations both of fabric and hue are as easily achieved. The skirt may be

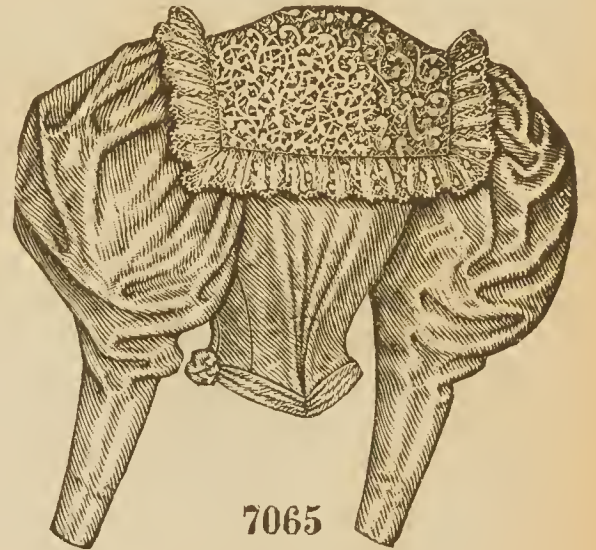


7065



7065

Front View.



7065

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH A CRUSH COLLAR OR A SAILOR COLLAR.) (COPYRIGHT.)

(For Description see Page 299.)

worn with a round basque or coat-basque, and may be simply finished, or decorated with gimp, galloon, fancy braid, ribbon, insertion, etc.

fashioned in the new five-gored style and has fullness at the back only. The shaping of the front and side gores, together with the usual darts at the top, produces a smooth adjustment over the hips, and the back is closely gathered at the top to fall in softly rolling folds to the lower edge, where the skirt measures fully three yards and a half in the medium sizes. The over-skirt drapery falls to the foot of the skirt, and consists of a tablier front and a back which has bias back edges joined in a center seam. The front and back of the over-skirt are joined for some distance from the belt at each side, and gathered along the seam nearly to the top, the gathers being tacked to the skirt under a buckle. Below the seam the front and back round off gracefully to reveal the skirt effectively at the sides. The front of the drapery has slight fullness gathered at the top, and the back may depend in well-defined flaring folds from backward-turning, overlapping plaits at the top at each side of the center; or it may be gathered up closely at the top to fall in full *godets*, as preferred, both styles being pro-



For all softly falling goods as well as materials of firmer texture the mode is particularly favored. A stylish skirt for wear with a variety of silk waists is of light-gray crépon and is trimmed with a fine jet beading and jet buckles.

We have pattern No. 7124 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for thirteen yards and a fourth of material twenty-two inches wide, or eight yards and a fourth forty-four inches wide, or seven yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, WITH FOUR FLUTED OR *GODET* BACK-GORES (TO BE GATHERED OR DART-FITTED).

(For Illustrations see Page 309.)

No. 7122.—Other views of this skirt may be had by referring to figures Nos. 295 K, 296 K, 297 K, 298 K, 308 K and 310 K in this magazine. At figures Nos. 6 and 11 in the Ladies' Plate for Autumn, 1894, the skirt is shown differently developed.

The skirt here represented made of novelty suiting, is an excellent mode by which to fashion silk or any of the popular dress goods. It consists of a front-gore, a gore at each side, and four narrow back-gores, and the slight fulness at the top of the front and sides may be removed by darts or collected in gathers, as best suits the figure of the wearer and the adaptability of the material. The back of the skirt is gathered up closely and falls in stately *godets* or flutes that spread gracefully to the lower edge, where the skirt measures four yards in the medium sizes. The folds are held in place by elastic straps tacked underneath near the top. An underfacing of crinoline or canvas will give the skirt a fashionable flare at the bottom. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

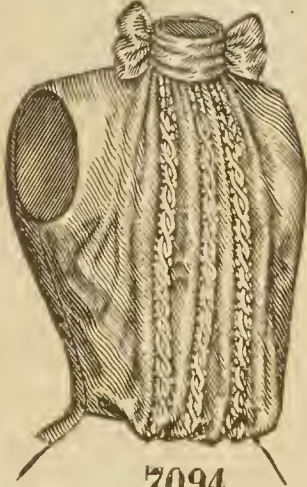
The skirt will make up especially well in silk, as the stately folds will fall with much grace, but crépon, challis and numerous novelty or plain woollen textures will look stylish; and though the skirt is here represented without garniture,

pointed drapery may be simulated by insertion, *passementerie*, gimp or braid. Deep jet or lace points may be applied to the top of the front of the skirt with elaborate effect.

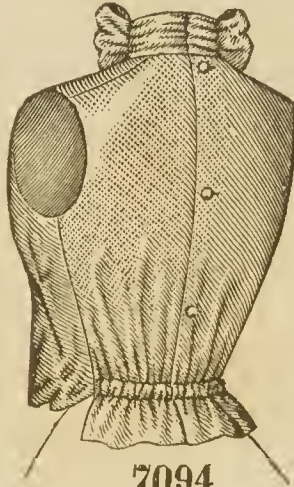
We have pattern No. 7122 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires eight yards and an eighth either twenty-two or thirty inches wide, or four yards and five-eighths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7094  
View Showing Vest with Girdle.



7094  
Front View.



7094  
Back View.

LADIES' SPANISH VEST. (COPYRIGHT.)

(For Description see Page 300.)

LADIES' TRAINED SKIRT. (TO BE MADE WITH A FULL-LENGTH TRAIN HAVING SQUARE OR ROUND CORNERS OR WITH A DEMI OR SHORT TRAIN.)

(For Illustrations see Pages 310 and 311.)

No. 7114.—This skirt forms part of the bride's toilette shown at figure No. 291 K in this *DELINEATOR*, where it is made of *moiré antique* and decorated with ribbon, flowers and a flounee of chiffon. At figure No. 10 in the Ladies' Plate for Autumn, 1894, the skirt is shown differently developed.

By this graceful mode the skirt may be handsomely developed in stately silks and satins, as well as rich velvets of either the plain or

shaded varieties; in the present instance it is shown made of different varieties of silk. It may be fashioned with a long court train, the corners of which are round or square, as preferred, and it will be appropriate for a bride or matron on occasions of great ceremony. The pattern provides also for a short train and a demi-train, either of which will be as suitable as the long train for a handsome reception or ball toilette. The skirt consists of four gores, the front and side gores being shaped by the aid of the usual darts at the top to fit smoothly over the hips. The back is gathered at the top to fall in sweeping folds to the edge of the train, and the artistic arrangement of the folds is preserved by an interlining of crinoline, moreen or hair-cloth and tie-strings that are attached underneath. The skirt is plainly completed and with the full-length square train measures fully five and a half yards at the bottom in the medium sizes. A placket is finished at the center of the back and the top of the skirt is completed with a belt.

The skirt will develop handsomely in *miroir* or *façonné moiré*, *moiré antique*, satin duchesse, *poult de soie*, and in fact, all varieties of lustrous silks, as well as in less expensive fabrics. The *basque* to accompany a skirt of this kind may be a round or long coat-basque. If garniture be desired, a foot-trimming consisting of a festooned frill of lace, or fancifully arranged bands of lace insertion, gimp, or handsome *passementerie* may be added. A band of sable, or other expensive fur, is often applied to the bottom of a trained skirt when it forms part of a reception or dinner toilette. A Louis coat of white Pompadour silk may accompany a skirt of this kind fashioned from white *moiré façonné*. A *jabot* of cream chiffon may fall over the closing and a deep frill of chiffon may adorn the skirt. Such a toilette may be worn at ceremonious dinners.

We have pattern No. 7114 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with full-length train calls for ten yards and three-eighths of material twenty-two inches wide, or six yards and five-eighths forty-four inches wide, or five yards and three-eighths fifty inches wide. The skirt with demi-train requires eight yards and a fourth twenty-two inches wide, or five yards forty-four inches wide, or four yards and a fourth fifty ins. wide. The skirt with short train needs seven yards and a half twenty-two inches wide, or four yards and five-

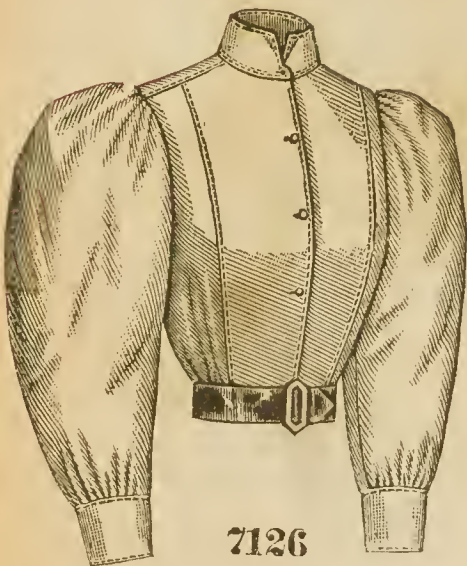
eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



7126

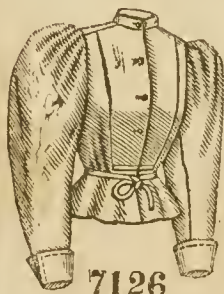


7126

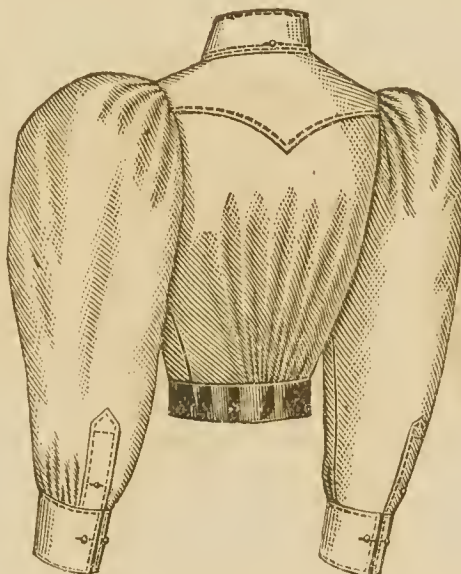


7126

Front View.



7126



7126

Back View.

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR A TURN-DOWN COLLAR AND STRAIGHT OR TURN-UP CUFFS.) (COPYRIGHT.)

(For Description see Page 300.)

some materials may be given a dressy appearance by the application of flat bands of velvet, *passementerie* or silk. A round or



FASHIONABLE HATS.

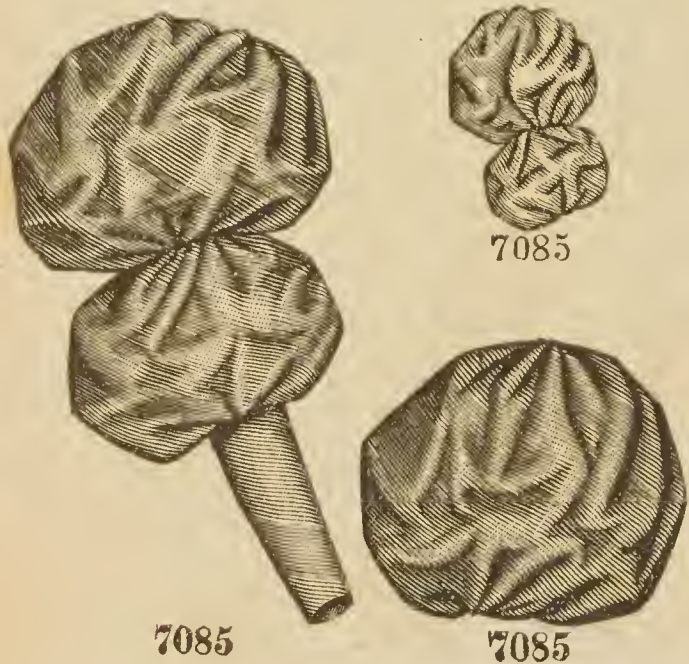
(For Illustrations see Page 255.)

Caprice is just now freely indulged in stylish millinery. The new felt hats, which are shown in large numbers, vie with those of straw, jet or lace, and all carry a message of change in the Autumn foliage with which they are adorned, or in the late fruits that form part of their dainty decoration. These fruits are smaller than their natural prototypes, but are very clever imitations in the matter of color and texture. The prevailing liking for plumage, either gay or sombre, is also a conspicuous reminder that Summer is waning.

FIGURE No. 1.—LADIES' FELT HAT.—A sea-gull with outstretched wings and realistic beak is a conspicuous feature of this dark felt hat, which has a square crown and prettily rolled brim. Black satin ribbon provides a portion of the garniture, encircling the crown in a pretty twist and forming loops that spread beyond the crown in front and afford a foundation for two fluffy ostrich tips. The latter tower above the crown and make a stylish background for the bird, whose shapely wings show lovely tints of gray and white. The edge decoration of gimp is decidedly pretty and the shape and trimming will be becoming to the average young woman, who will find it appropriate to wear with Autumn suits of silk or wool.

FIGURE No. 2.—LADIES' Capote FOR RECEPTION OR THEATRE WEAR.—Black straw edged with jet spangle gimp, forms the foundation for this capote, and black lace that is finely plaited and formed into a very broad stylish bow is arranged upon it, with two birds whose plumage shows the faint Impeyan tints. Two fancy pins are artistically thrust through the lace. Young or matronly ladies may safely assume a capote of this style, and if birds are not admired, flowers may take their place, with gratifying results.

FIGURE No. 3.—LADIES' THEATRE HAT.—This dainty capote for theatre and other dressy wear has for its foundation a circular wire frame banded with velvet. A broad bow of French lace gives the fashionable width, and a fanciful aigrette adds height, while a realistic bunch of cherries and leaves provides the front trimming, dividing the bow prettily and



LADIES' PUFFED DRESS-SLEEVE. (TO BE MADE UP AS A SINGLE-PUFF SHORT SLEEVE OR AS A DOUBLE-PUFF LONG OR ELBOW SLEEVE.) (COPYRIGHT.)

(For Description see Page 301.)

supplying a delicate bit of color in the heart of the diaphanous garniture. FIGURE No. 4.—YOUNG LADIES' FELT HAT.—A dove-gray French felt of finest quality forms this coquettish poke, which is faced with black velvet. The shape is rendered especially jaunty by catching the rolled brim at the back against the crown, which serves as a background for generous loops of gray satin ribbon that produce the

fashionable broad effect and are caught by jet ornaments fastened at each side of the front. Black ostrich plumes tower above the crown, their nodding ends curving prettily, one toward the right and the other toward the left. Young ladies will find numerous suggestions in this dainty example of prevailing styles, and in carrying them out they will select such colors as will prevent hostility between their gowns and complexions.

FIGURE No. 5.—LADIES' WALKING HAT.—A modish Alpine shape in light-brown rough straw is shown at this figure. The brim is rolled at the sides, and the crown, which is rather low, is indented as deeply as its height will permit. The trimming is arranged at the front, and consists of a large, fanciful bow of golden-brown ribbon, back of which stands a pretty aigrette of the same color. Hats of this style prefer-

ably accompany tailor-made, promenade or shopping gowns.

FIGURE No. 6.—LADIES' STRAW HAT.—This shapely straw hat, with its wealth of plumes grouped gracefully at the left side and a tall aigrette showing clearly above, is decorated about the crown with fine flowers, while the edge of the slightly curved brim is oddly finished with spangled jet fringe. A bandeau of flowers is added with stylish effect. Matrons will find this a conservative and appropriate shape; and the trimming may be less sombre, although, if black be used, the hat can be worn with a costume of any color.

FIGURE No. 7.—YOUNG LADIES' STRAW HAT.—An especially stylish hat that shows a moderately rolled brim is here pictured. Black lace is arranged in graceful bows that are rendered highly effective by the leaves and red berries of the mountain-ash, which are artistically arranged between the bows and daintily catch the brim and crown at the back. Nothing could be prettier or more seasonable for wear on the promenade or at a concert or theatre.

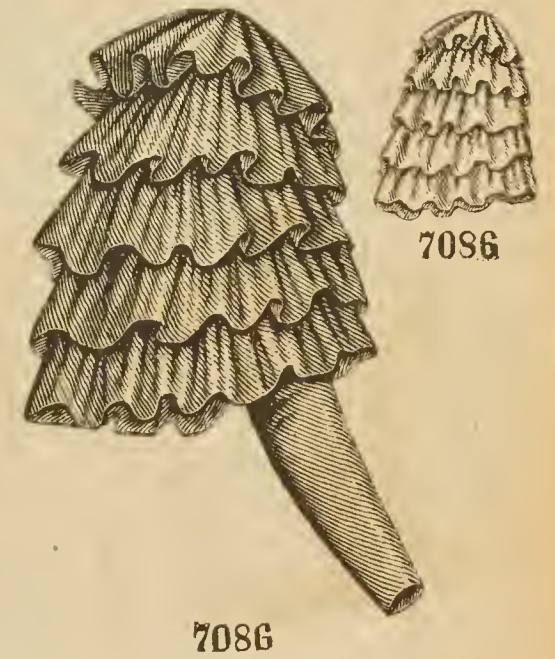
FIGURE No. 8.—LADIES' FELT HAT.—A popular shape having a gracefully rolled brim is here shown, the color being golden-tan, and the facing done with dark-brown corded silk. Dark-brown velvet and green satin are used for trimming, together with black wings and a bunch of fine light flowers. The satin is formed in fan loops, which spread to give the fashionable broad effect, while the velvet is formed in a full rosette, with a loop of velvet pointing upward; and the wings and flowers greatly increase the dressiness of the hat, which is suitable for church, concert or theatre wear, and may be worn by a married or unmarried lady, its becomingness being assured if appropriate colors are selected. Quills may be used instead of the wings.

FIGURE No. 9.—LADIES' STRAW HAT.—Very simple and dainty is this dark-blue straw hat, with its brim that is quite narrow at the front and widens slightly at the sides, where it droops to display the sloping crown. The high front trimming consists of loops of blue ribbon, one of which is arranged between fancy quill feathers that are spangled with jet sequins; the other loops rest against the



LADIES' SPANISH JACKET. (COPYRIGHT.)

(For Description see Page 301.)



LADIES' DRESS SLEEVE, WITH RUFFLE-COVERED BELL CAP (THAT MAY BE USED AS A CAP SLEEVE). (COPYRIGHT.)

(For Description see Page 302.)



crown, and the ribbon is knotted over the brim. At each side near the back are small, dainty bows of ribbon. The hat will be a favorite for ordinary occasions, and will be most becoming if worn slightly off the face.

FIGURE No. 10.—LADIES' JET HAT.—This jet hat has a low, round crown, and a brim that is straight and moderately wide. Myrtle-green velvet forms fan-shaped loops that flare at each side of a fancy gilt buckle, which is firmly caught through the velvet. Rosettes of yellow velvet add a pretty touch of color at the sides, and two black ostrich tips curl prettily over the crown. For young matrons the hat is eminently appropriate, and a touch of vivid red or of delicate blue or pink may give it a more becoming air.

### SOME STYLISH LINGERIE.

(For Illustrations see Page 257.)

The great popularity of such accessories as vests, yokes, collarettes and bodice decorations has called forth the best judgment and skill of designers in fashioning these belongings, with the result that the latest productions are wonderfully dainty and artistic. The host of diaphanous textures, like lace, crêpe, silk, chiffon and India mull, make it possible to attain a high degree of loveliness with little trouble, and our illustrations this month offer tempting suggestions to women who appreciate the possibilities of ribbon, lace, chiffon and silk. No patterns are furnished for any of the items of *lingerie* presented, as the pictures and descriptions convey a very clear idea of the manner in which they are fashioned and the materials of which they are composed.

FIGURE No. 1.—COLLAR WITH LACE RUFFLE.—A very dressy col-

style in front, and falling prettily over the back and shoulders. FIGURE No. 2.—FANCY YOKE, WITH BRETelles.—Black lace and velvet ribbon are associated in this fanciful yoke, which has a square lower outline. The yoke is gathered at the top and joined to a collar, which is banded at the upper and lower edges with narrow velvet ribbon. The bretelles are gathered at their upper edges and are deepest over the shoulders, narrowing to points at the waist-line. Straps of velvet ribbon cover the gathered edges of the bretelles, terminating at the waist-line under a full rosette; and a similar rosette is placed at the lower edge of the yoke at each side of the front.

FIGURE No. 3.—FANCY VEST.—This lovely vest of light-yellow accordion plaited chiffon is decorated with lengthwise rows of green velvet ribbon and yellow satin ribbon. The high collar fastens at the back, and is concealed in front by a broad chiffon bow that is secured at each side by a fancy gilt buckle. The waist is encircled by a belt, which closes at the back like the vest and is rendered very stylish by a fanciful bow that is secured with buckles matching those at the neck.

FIGURE No. 4.—FANCY YOKE.—White lace and insertion and Magenta silk and ribbon were used for this pretty accessory. The yoke is made of silk and lengthwise rows of insertion, and is outlined with a lace ruffle that is deepest over the shoulders and narrows to a point at the center of the front. The ruffle is headed by ribbon gathered over the shoulders to produce dainty upright puffs, and a ribbon bow completes the yoke effectively in front. The silk collar is of stylish height and is decorated at the top by a row of insertion and at the bottom by ribbon softly creased in folds and

caught at the front to form a loose knot.

FIGURE No. 5.—BODICE DECORATION.—White accordion-plaited chiffon, white brocaded silk and an ornamental pin were used in arranging this elaborate decoration for a low necked evening bodice. The chiffon forms triple frills over the arms and is very deep across the front and back, where it is caught up gracefully at the center. The ornamental sections of brocaded silk form points at their lower edges and flare sharply. The brooch, which shows the design of a true lovers' knot, catches the ornamental sections together in front.

FIGURE No. 6.—DECORATION FOR A BODICE.—An evening toilette may be rendered ornate by this removable decoration, which, if made of either black or white lace, can be utilized on various dresses. Two sections of point Venise lace of unequal depth are gathered at their upper edges and secured to a narrow ribbon band to form

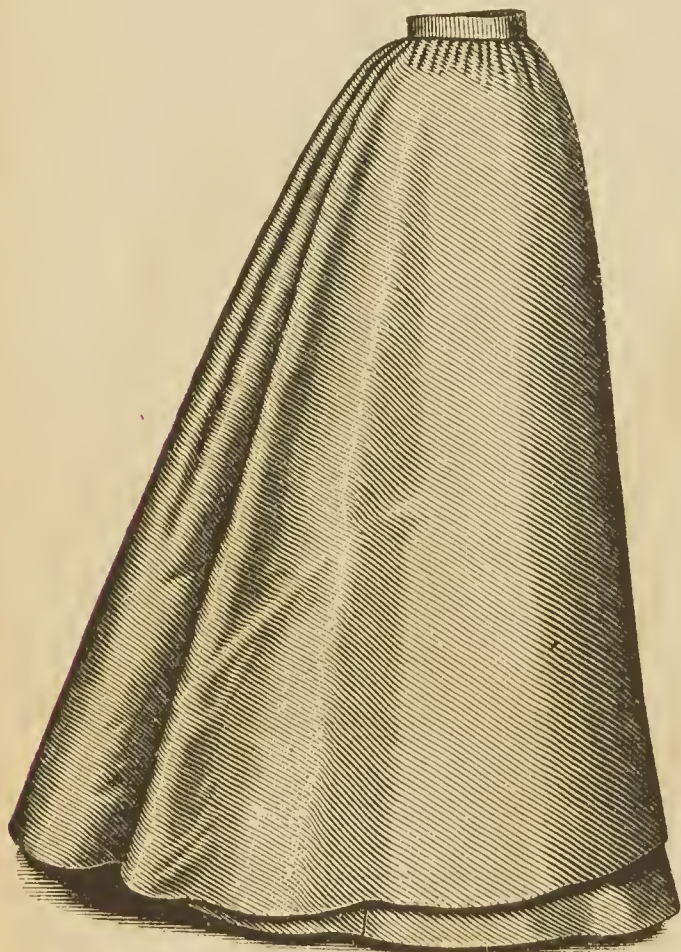
caps for each sleeve, and the draping of the lace at the center of the front can be easily accomplished by a woman of moderate ingenuity. The folds should be lightly but firmly tacked to a ribbon support placed underneath. A ruching of insertion crosses the drapery in front as illustrated. Velvet ribbon follows the outline of the low neck, being interrupted by dainty bows that are placed here and



7095

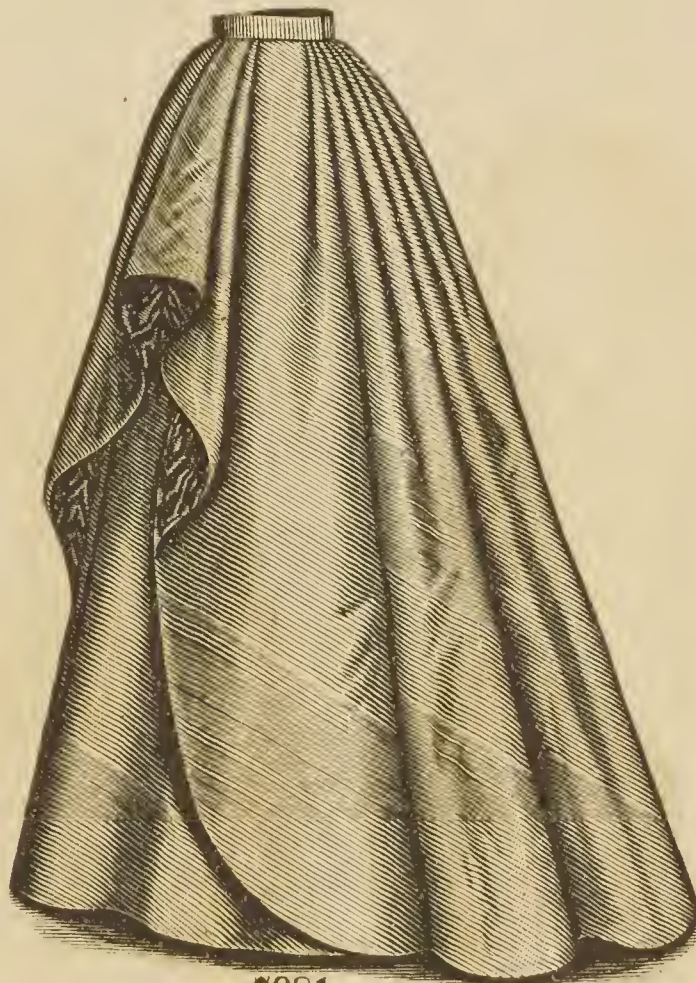
LADIES' LEG-O'-MUTTON DRESS SLEEVE, IN BUTTERFLY EFFECT. (COPYRIGHT.)

(For Description see Page 302.)



7081

Right Side-Front View.



7081

Left Side-Back View.

LADIES' THREE-PIECE SKIRT, WITH OVER-SKIRT DRAPED AT ONE SIDE. (COPYRIGHT.)

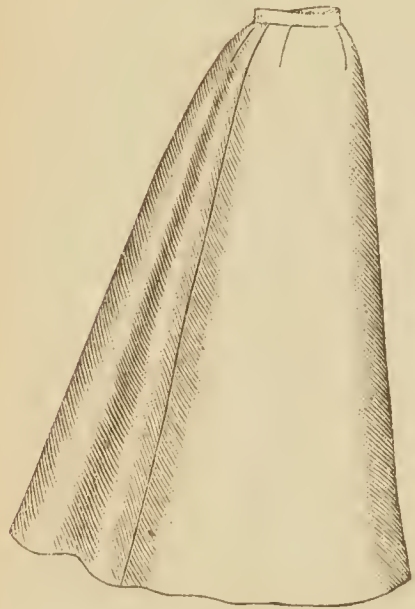
(For Description see Page 303.)

lar is here shown made of white silk, with white lace and silver spangles for decoration. The flat collar of silk is supplemented by a high ruche of lace that is close about the neck and is tacked to a foundation; the collar is of stylish depth and has pointed ends that flare in front, and it is ornamented with a row of spangles. The lace ruffle is full and graceful, drooping to the waist-line in jabot

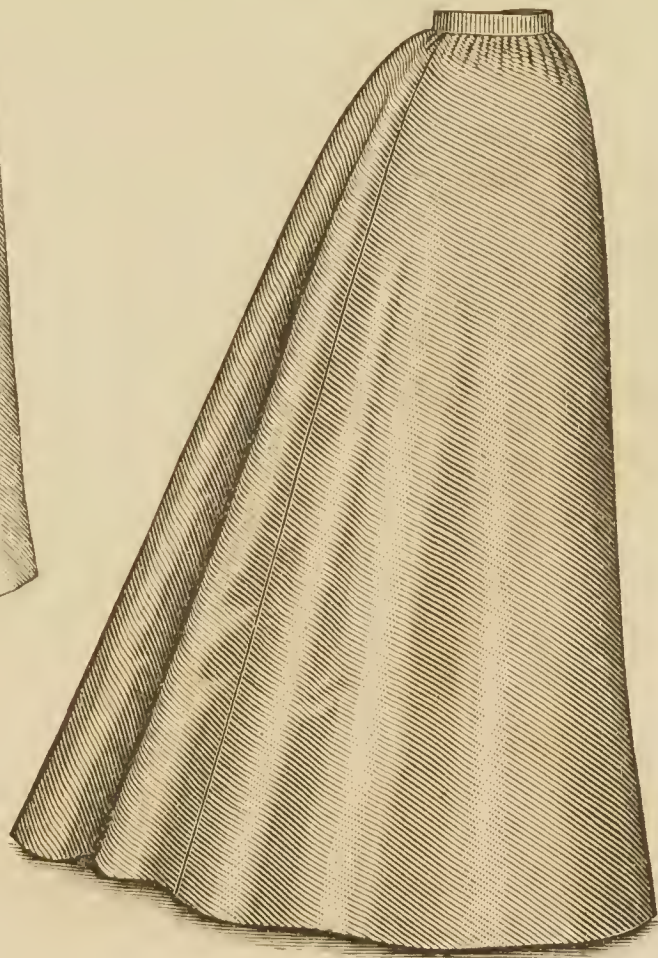


there to produce an elaborate effect; the bows located over each shoulder and at the center of the front being larger and fuller than ribbon is placed on the left shoulder, with coquettish effect.

FIGURE No. 8.—FANCY PLASTRON.—Cream-colored chiffon, lace

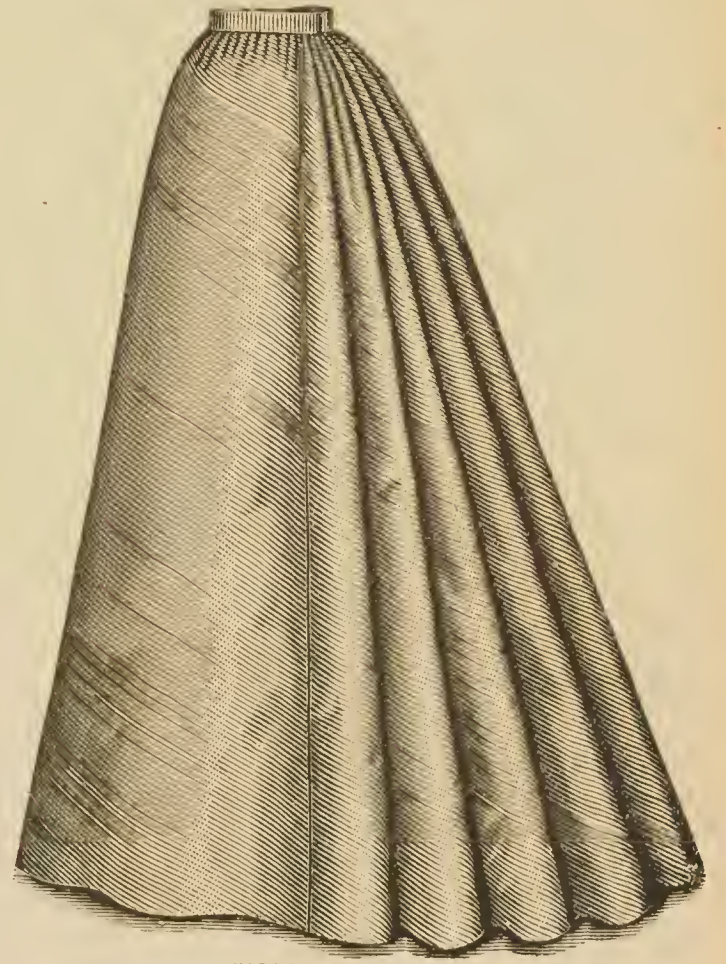


7074



7074

Side-Front View.



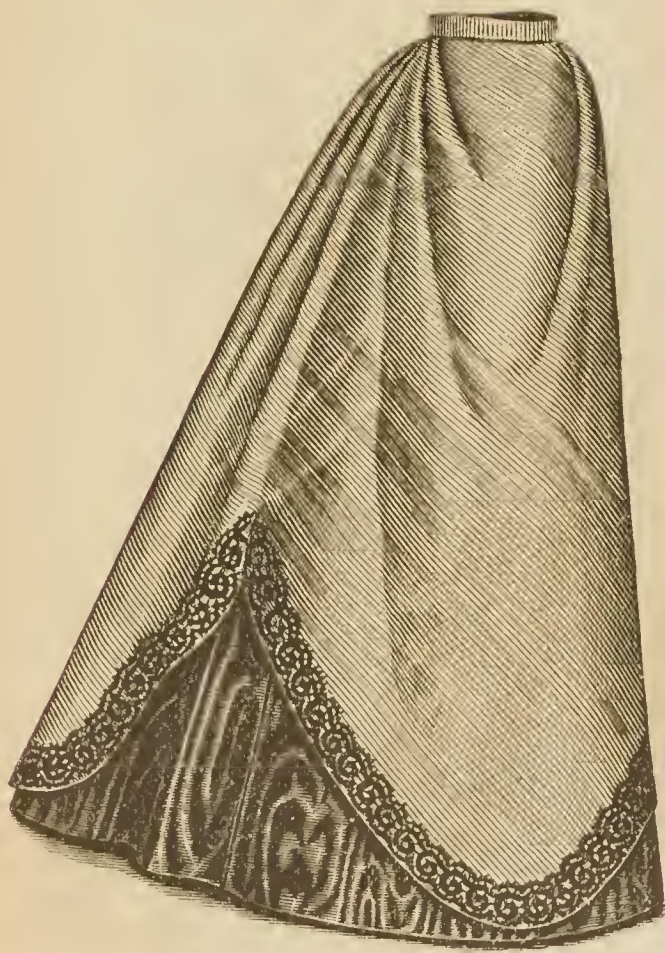
7074

Side-Back View.

LADIES' IMPROVED FOUR-GORED SKIRT. (TO BE GATHERED OR DART FITTED.) (COPYRIGHT.)

(For Description see Page 303.)

the rosette bows. FIGURE No. 7.—FANCY YOKE.—The round yoke of fine white lace net is finished with a high collar of the same, and around its lower edge is yellow chiffon figured in self that forms double frill-caps over the shoulders, and



7068

Side-Front View.

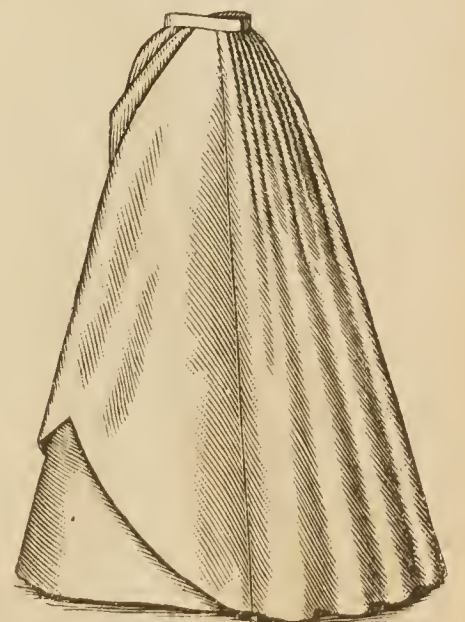


7068

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH TABLIER DRAPERY. (TO BE GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 303.)



7068

edging and lace insertion are tastefully combined in this plastron, which will improve a new or modernize a partly worn waist. The high collar of chiffon is outlined at the bottom with a row of fine white lace insertion, and the V front of chiffon is similarly outlined and is completed with a chiffon puff frill above a deeper frill of handsome white lace. A plastron of white chiffon with

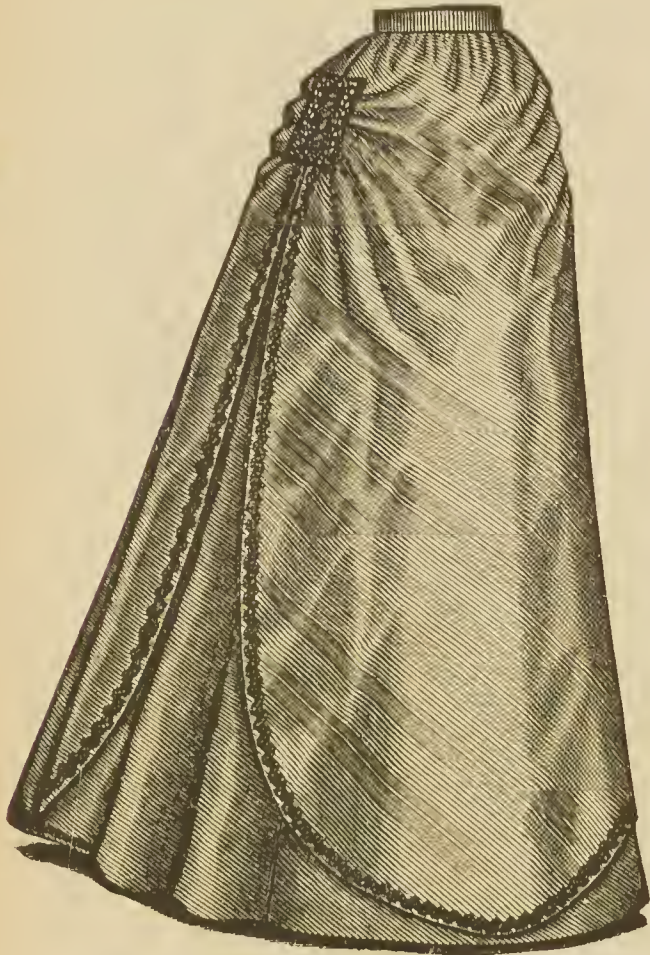
outlines the yoke in a soft puff terminating in two loose knots in front, from which fall long ends of chiffon. A bow of yellow

frill of handsome white lace. A plastron of white chiffon with



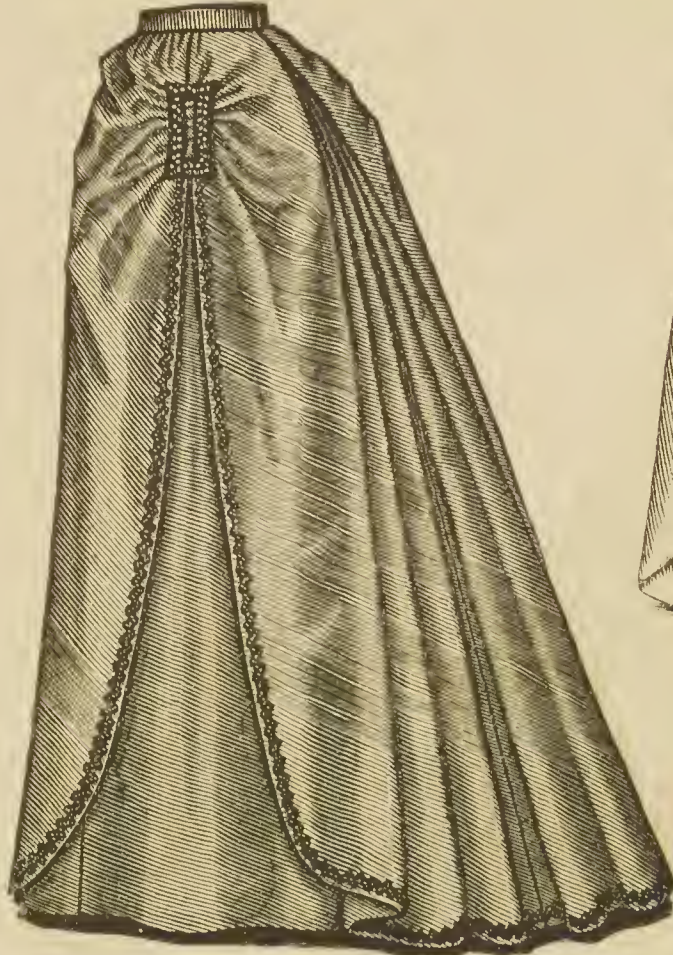
black lace or one of lavender chiffon with white lace will make a pretty combination for one who is wearing light mourning.

sleeves of chiffon, which stand out in bouffant fashion from the arm. Satin ribbon bows decorate the shoulders, and the yoke



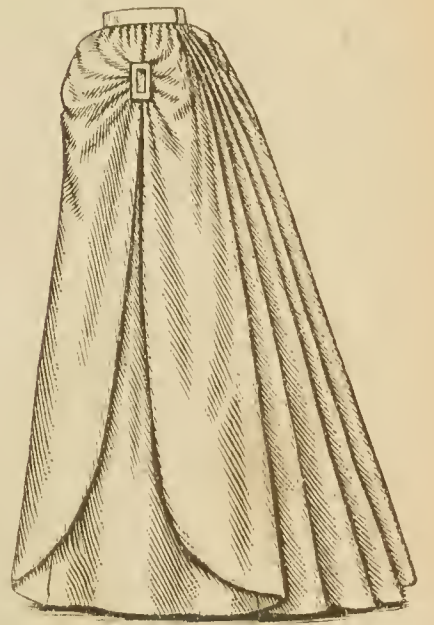
7124

Side-Front View.



7124

Side-Back View.

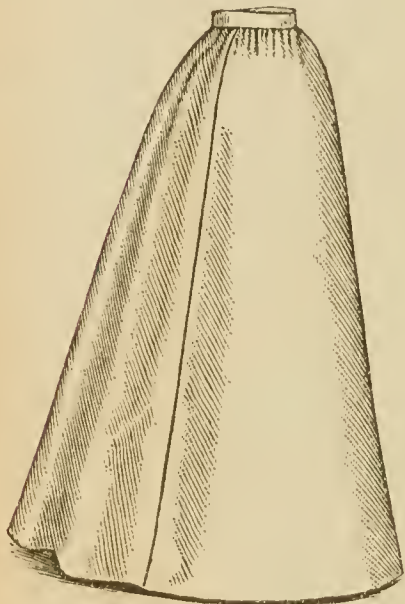


7124

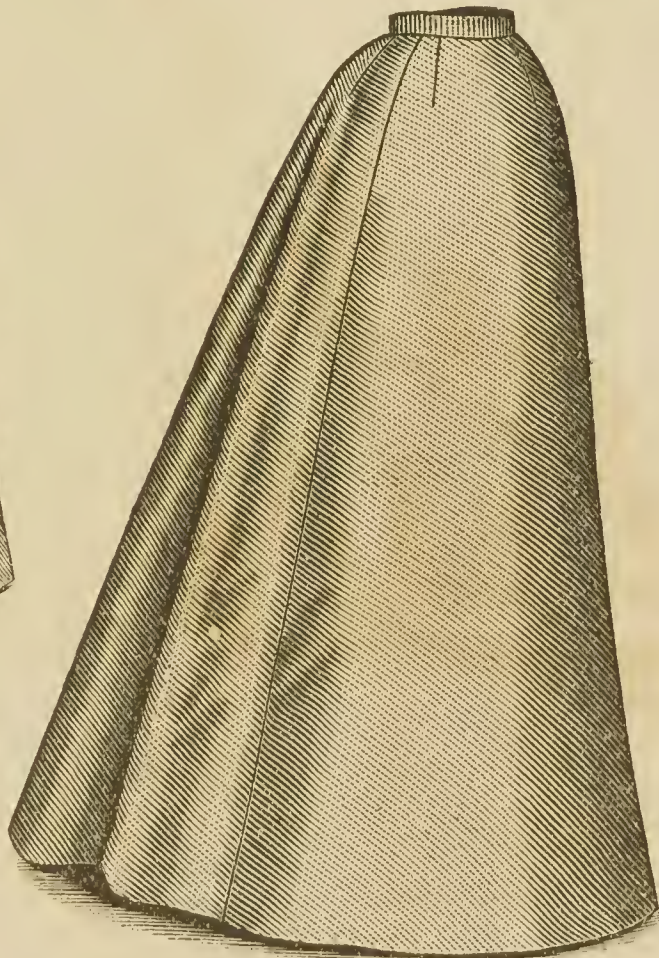
LADIES' FIVE-GORED SKIRT, WITH OVER-SKIRT DRAPERY. (THAT MAY BE GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 304.)

at each side near the arm's-eye, and long ends of ribbon fall gracefully from the bows on the yoke. A lining or foundation piece of silk or satin will be required for the sleeves and yoke to hold the chiffon in place and preserve its graceful

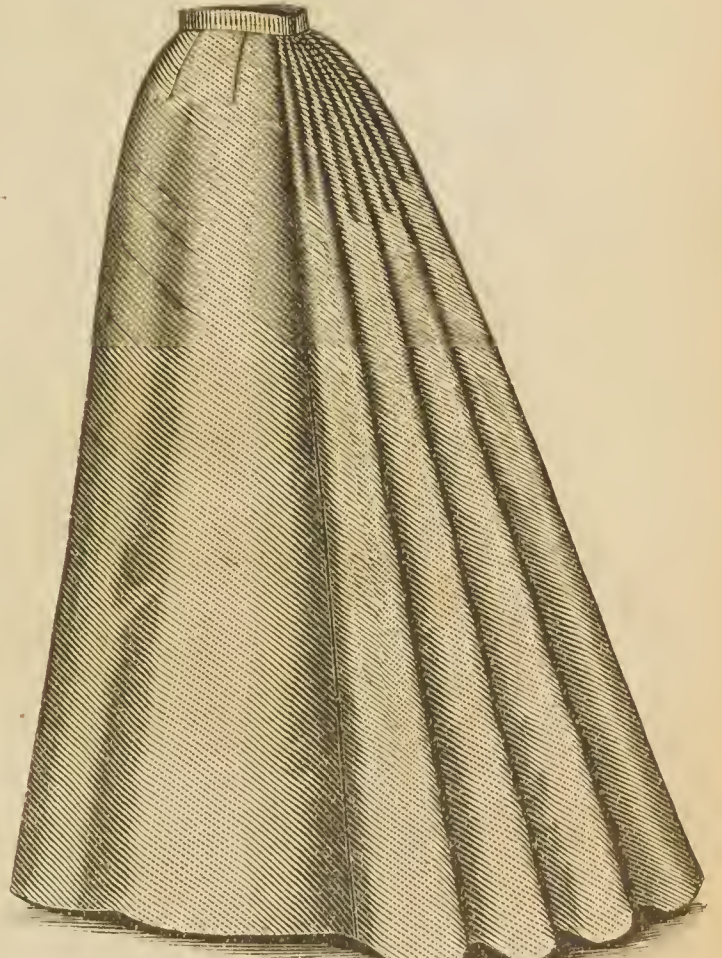


7122



7122

Side-Front View.



7122

Side-Back View.

LADIES' SKIRT, WITH FOUR FLUTED OR *Godet* BACK-GORES. (TO BE GATHERED OR DART FITTED.) (COPYRIGHT.)

(For Description see Page 305.)

FIGURE No. 9.— FANCY YOKE, WITH PUFF SLEEVES.— Chiffon, lace and satin ribbon in a creamy white tint form this dressy accessory, which will handsomely decorate the round low neck of an evening dress. The yoke is made of a puffing of chiffon outlined at the top and bottom with a ruching of the same, and from the lower row of the ruching droop Vandykes of point de Gène lace. Similar points fall over the puff

some cases would be extremely effective.



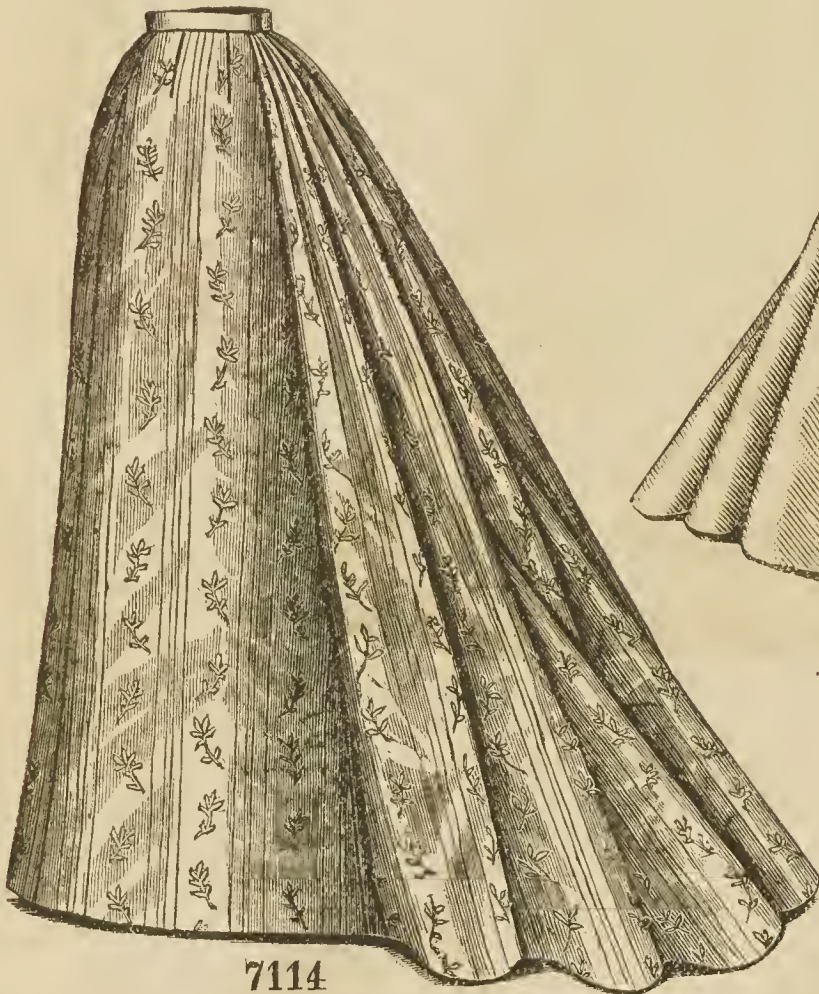
## ARTISTIC HOUSE FURNISHING AND DECORATION.

(For Illustrations see Page 253.)

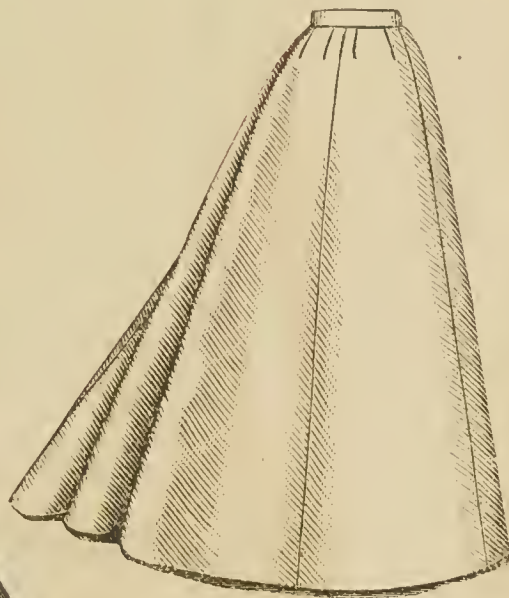
The woman who has a house to furnish or decorate has an object in life, and as the field for ornamentation increases, her eagerness to keep pace with the most artistic arrangements of draperies and to give that touch of comfort, beauty and harmony which has been well thought out, but which appears to be merely incidental, leads

afford the tasteful woman countless opportunities for producing effects that will be in strict accord with the rules of artistic harmony, and will yet give her home an unmistakable individuality.

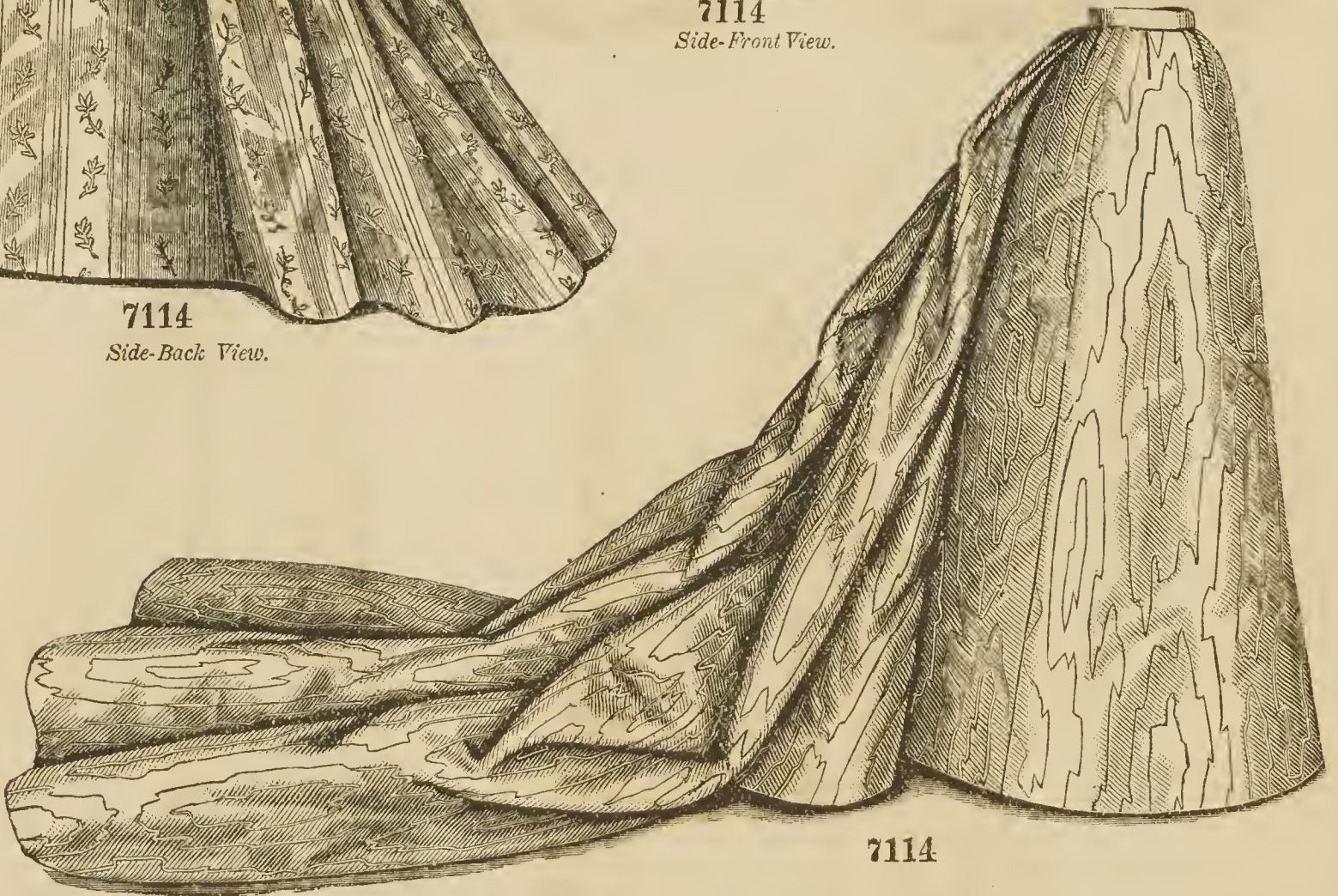
At figure No. 1 is illustrated a mantel drapery in which velours and flowered China silk are associated. The top, background and front are of velours in a rich shade of claret, while the white ground of the China silk serves to throw into pleasing relief the floral figures, which match the velours. A border consisting of a bullion band beautifully wrought in white and gold decorates the velours; it is used to border the lower edge of the top and the upper edge of the background, which is draped prettily across, its ends being caught up under loose knots or rosettes. A similar rosette decorates each end of the mantel, securing the drapery in its pretty folds, while at the sides the China silk falls to the floor with pleasing fulness. The inner and lower edges of the front are trimmed with fringe, and at each side of the front beneath the shelf hangs a fancy pocket bordered with bullion. The screen which occupies the fireplace shows a frame-work of bamboo, and the China silk drapery that covers it matches that used at the sides of the mantel. This drapery is edged with fringe and is festooned at the top, falling in pretty cascades at each side; a bow of claret-colored ribbon is tied through



7114  
Side-Back View.



7114  
Side-Front View.



7114  
Side-Front View.

LADIES' TRAINED SKIRT. (TO BE MADE WITH A FULL-LENGTH TRAIN HAVING SQUARE OR ROUND CORNERS OR WITH A DEMI OR SHORT TRAIN.) (COPYRIGHT.)

(For Description see Page 305.)

her to study carefully the designs and suggestions that are offered by specialists in this line. Domestic furnishings are really an index of the housewife's culture; they show whether she is actuated by a barbaric love of display or possesses a true refinement of feeling. A greater variety of fabrics is now manufactured for draperies, and far more latitude is permitted in their disposition, than ever before; while the new tints in wall-paper, the deep, rich color combinations in rugs, the fancy chairs, the curious foot-rests, the antique cabinets, and the multiplicity of curios to place in them, all

the frame-work near the center of the top, and loose knots of the silk are formed where the drapery is caught at the corners of the screen. A sitting-room or bed-room mantel could be effectively draped in this manner. Of course, such colors as will suit the occupants of the apartment and harmonize with the wall-paper and carpet should be selected.

Figure No. 2 portrays an attractive alcove and a pretty method of draping its entrance. The curtain is made of the new réséda denim, with a border in an olive tint that contrasts beautifully; its

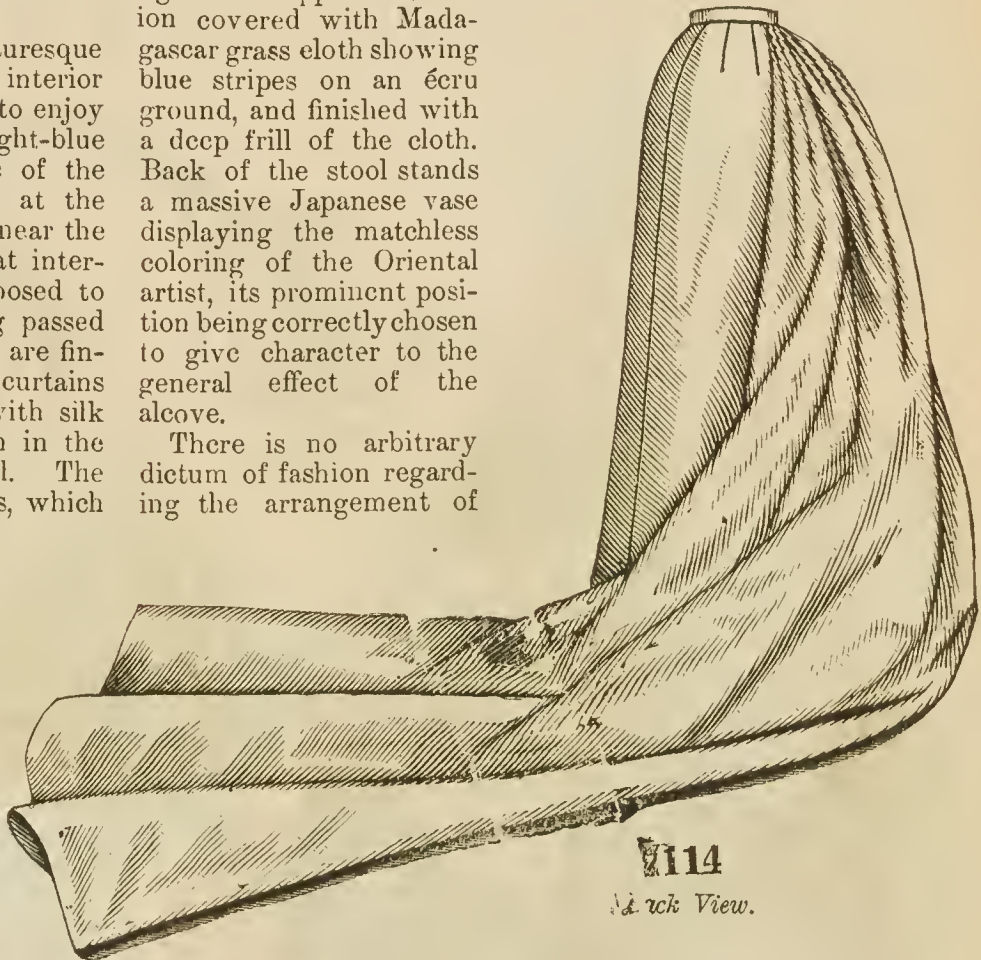


ends are fringed to a depth of two inches, and at the top the curtain is thrown over a pole, its reversed portion extending diagonally upward from one side well across the alcove. The drapery is looped back with a gilt chain a little below the center, effectively revealing the interior, which is furnished in a pleasing harmony of tones. On the floor is a rug showing dull shades of red and green, while at the window a graceful and luxuriant palm in a dark-red jardinière stands upon an oak bench. Near the entrance to the alcove is a high-backed chair in Colonial style.

Admirers of the Oriental hangings that are sheer and picturesque and not very extravagant in price, will be pleased with the interior shown at figure No. 3, which is an ideal bower in which to enjoy one's hours of leisure. The drapery of China silk has a light-blue ground strewn with curious gold figures, and the outline of the alcove is taken advantage of in the method of draping at the top, which is clearly illustrated. Two rings are secured near the center of a pole, and at each side a drapery is caught at intervals to the pole, the outer end of the drapery being disposed to produce a cascade at the bottom, and the inner end being passed through the further ring. The free edges of the draperies are finished with silk ball fringe, as are also the outer edges of the curtains at the sides, which fall from the pole and are held back with silk cords. A Japanese umbrella occupies a conspicuous position in the background, being secured against the cream-tinted wall. The light from the window is agreeably softened by the curtains, which

Japanese rug that covers the hard-wood floor is in harmony with the hangings, the most prominent colors on the yellow-white ground being blue and faint tones of red. A fanciful Moorish rush chair looks very inviting in the background, while the floor-cushion just back of it, which is covered with crêtonne that corresponds in hue with the draperies, affords a soft resting place for weary feet. The India stool at the right side supports a cushion covered with Madagascar grass cloth showing blue stripes on an écreu ground, and finished with a deep frill of the cloth. Back of the stool stands a massive Japanese vase displaying the matchless coloring of the Oriental artist, its prominent position being correctly chosen to give character to the general effect of the alcove.

There is no arbitrary dictum of fashion regarding the arrangement of



7114

Side-Back View.

LADIES' TRAINED SKIRT. (TO BE MADE WITH A FULL-LENGTH TRAIN HAVING SQUARE OR ROUND CORNERS OR WITH A DEMI OR SHORT TRAIN.) (COPYRIGHT.)

(For Description see Page 305.)

are of pure white China silk draped back with blue ribbons; and the window seat is upholstered in blue-and-gold crêtonne. The

furnishings, and the freedom and ease permissible in the placing of large and small etceteras is well illustrated in the interior of a drawing-room shown at figure No. 4. This interior is restful to the eye and gratifying to refined taste because of its admirable harmony. The walls are covered with satin-finished terra-cotta paper of the best quality, the frieze having a scroll pattern done in terra-cotta on a cream ground. The heavy drapery at the window is terra-cotta brocaded silk, and the lace curtains are drawn back gracefully. A brocaded curtain falls from the pole to the floor, being looped back near the top and more closely at the bottom of the window; and the top is finished with a separate drapery of the silk artistically disposed. The cabinet mantel is in white and gold and is pleasingly decorated with *bric-à-brac* and curios in tasteful profusion, as is also the white-and-gold cabinet which stands against the farther wall. Upon the walls are rare etchings in frames of white and gold, and the chairs are upholstered in terra-cotta brocade and have white-and-gold wood-work. The center table is of cherry, highly polished, and the couch is covered with brocade matching the window drapery. The rug is handsome in its mixture of colors, displaying no glaring tint and almost wholly covering the hard-wood floor. The tall lamp has a fancy shade of terra-cotta silk, and near the head of the couch is a luxuriant palm, its spreading leaves and vigorous stems contrasting prettily with the jardinière, which is in harmony with the prevailing color of the hangings.

complete and are most satisfactorily supplemented by an abundance of excellent illustrations. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to the home dressmaker who desires to practise economy. The same scientific principles which govern the designing and construction of our patterns have been used as a basis for this work, which is calculated to give many useful hints to the most skilful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who simply sews for herself and her family. Price, 2s. or 50 cents.

GARMENT-MAKING EXPLAINED AND SIMPLIFIED— Under the title, "The Art of Garment Cutting, Fitting and Making," we have just published a book that will yield a complete education in the science of making feminine garments to all who give it thorough and intelligent study. It treats the subject in an entirely new and original manner, nearly all the methods described for cutting, adjusting, sewing and completing being the result of numerous careful experiments expressly made by experts with a view to determining the simplest, quickest, most economical and most artistic system of dressmaking; and all the instructions are clear and



# Styles for Misses and Girls.

FIGURES NOS. 321 K, 322 K AND 323 K.—MISSSES' LOW-NECKED BODICES.

(For Illustrations see this Page.)

FIGURE No. 321 K.—This illustrates a Misses' basque. The pattern, which is No. 7104 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is given another portrayal on page 325 of this DELINEATOR. The basque is in the present instance pic-

mounted on smooth linings; both the sleeves and linings are here cut off below the elbow, and the lower edges are trimmed with ribbon, the ends of which are tied in dainty bows at the back of the arm. The garment may be made up with a high neck and finished with a standing collar, the pattern providing for both styles.

The basque may accompany a full or gored skirt to complete a charming toilette for a school reception, formal dance or other ceremonious function. It will develop prettily in India or China silk, taffeta, crêpe de Chine, vailing or silk crêpon for any of the above mentioned purposes, and may be daintily trimmed with lace, insertion, ribbon, etc., applied in any way becoming to the figure.



FIGURE No. 321 K.—MISSSES' BASQUE.—This illustrates Pattern No. 7104 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

tured made up for party wear in a dainty combination of plain and fancy silk. It is made over a closely adjusted lining and is closed at the back. The front and backs are separated by under-arm gores, and are smooth at the top, while the fulness at the lower edge is plaited to a point at the center of the front and at each side of the closing. The lower edge of the basque forms a shapely point at the center of the front and back and is covered by a plaited girdle-section of ribbon, two upturning butterfly loops of ribbon being arranged at the center of the front. The upper part of the basque is in this instance cut off above the circular Bertha of plain silk, which forms a pretty framing for the neck and droops in picturesque fashion over the *gigot* sleeves, its ends flaring slightly at the center of the front and back. The sleeves have inside seams only and are

FIGURE No. 323 K.—MISSSES' BASQUE-WAIST.—This illustrates Pattern No. 7076 (copyright), price 1s. or 25 cents.

(For Description see Page 313.)

FIGURE No. 322 K.—MISSSES' BASQUE.—This illustrates a Misses' basque. The pattern, which is No. 7102 and

costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in four views on page 324 of this magazine.

The basque is remarkable for its simplicity, and is here shown developed in shell pink crêpon. Its smooth adjustment displays the graceful lines and curves of the figure, and is accomplished by single bust darts and the gores that usually enter into the shaping of a close-fitting basque; and the closing is made at the center of the back. The lower edge of the basque shapes a becoming point at the center of the front and back and is ornamented with rather broad ribbon, which is arranged to form a wide girdle at the sides and is narrowed at the center of the front, where its ends are looped to form stylish ears. The basque is cut away at the top to expose the neck in Pompadour outline, but, if preferred, it may be shaped in low round outline or in a modest V, the pattern providing for the several styles, as well as for a high-necked basque finished at the neck with a close-fitting, standing collar. The neck edge is decorated with a full ruching of the material. The full puff sleeves which reach nearly to the elbow,

FIGURE No. 322 K.—MISSSES' BASQUE.—This illustrates Pattern No. 7102 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

are arranged upon smooth linings and are gathered at the top and bottom to present the fashionable droop on the shoulders and spread



in balloon fashion below. The pattern provides for long and short leg-o'-mutton and puff sleeves.

The basque is so very simple of construction that its popularity with the home dressmaker is assured. It will make up attractively in a variety of fabrics, among which may be mentioned crêpe de Chine, crêpon, India or China silk and all sorts of pretty woollens. The sleeves may be of different fabric, if a color contrast be desired, and dainty garnitures of lace, ribbon, embroidery, insertion, etc., will add greatly to the general good effect.

FIGURE No. 323 K.—This illustrates a Misses' basque-waist. The pattern which is No. 7076 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 324 of this publication.

The basque-waist is here represented made of figured India silk, and velvet ribbon contributes dainty decoration. It is short and round and is lengthened by a stylish peplum, which is attached smoothly to the bottom of the waist and falls in pretty ripples. The front, which is separated from the backs by under-arm gores that produce a smooth effect at the sides, is mounted on a dart-fitted lining and is smooth at the top, while the fulness at the lower edge is plaited to a point at the center. The backs are smooth at the top like the front and are arranged upon a close-fitting lining, and the fulness at the lower edge is plaited to a point at each side of the closing, which is made invisibly at the center. The garment is given an air of quaintness

the pattern providing for both styles. The double puff sleeves reach to the elbow and spread quaintly below the Bertha; they are mounted on smooth linings, and may extend to the wrists if long sleeves be desired. The garment is simply trimmed with baby ribbon arranged in four rows at the free edges of the Bertha and peplum.

The basque-waist will develop beautifully in all sorts of pretty silks, and also in diaphanous fabrics made over satin; silk or taffeta.



FIGURE No. 324 K.



FIGURE No. 325 K.

FIGURE No. 324 K.—MISSSES' DOUBLE-BREADED LONG COAT.—This illustrates Pattern No. 7107 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 325 K.—MISSSES' OUTDOOR TOILETTE.—This illustrates Misses' Coat No. 7112 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7072 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 314.)

by a gathered Bertha arranged at pointed yoke depth, above which the neck is revealed in the present instance; but, if preferred, the waist may be made with a high neck finished with a standing collar,

It may be worn with any of the new skirts and may appropriately form part of a reception, evening party or dancing-school toilette. The Bertha may be of point de Gène, Bruges or net-top lace.



FIGURE No. 324 K.—MISSES' DOUBLE-BREADED LONG COAT.

(For Illustration see Page 313.)

FIGURE No. 324 K.—This illustrates a Misses' coat. The pattern, which is No. 7107 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 321 of this DELINEATOR.

There is no style of top-garment that gives greater satisfaction

duces an attractive accessory in the form of a hood that is tastefully lined with gayly plaided silk; the edges of the hood are rolled in the usual manner, and the upper edge is included in the seam with a rolling collar which has square corners and flares stylishly in front. Side pockets inserted in the fronts are provided with pocket-laps, the free edges of which are finished with machine-stitching. The sleeves are in regulation leg-o'-mutton style and are shaped by inside seams only; they are extremely stylish at the top, where they are arranged in plaits to stand out broadly and droop in numerous folds to the elbow, below which they are close and smooth.

The coat possesses that eminently desirable quality—simplicity, yet has an air of youthfulness and good style that will make it a welcome addition to the wardrobe of a miss. Its serviceableness and protectiveness cannot be too strongly commended, and it is well adapted to the large range of cloaking materials that are offered in plain colors and pretty mixtures. Whipcord, fancy cloaking, cheviot, tweed and smooth and rough-surfaced cloths are some of the fabrics in which the style can be developed. Machine-stitching provides the neatest finish for a garment of this kind, and the hood should have a gay silk lining.

The wine-colored felt hat is trimmed with feathers and ribbon and is slightly poked in front.



FIGURE No. 326 K.

FIGURE No. 326 K.—MISSES' PARTY DRESS.—This illustrates Pattern No. 7110 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 327 K.—GIRLS' DRESS.—This illustrates Pattern No. 7103 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 315 and 316.)



FIGURE No. 327 K.

FIGURE No. 325 K.—MISSES' OUTDOOR TOILETTE. (For Illustration see Page 313.)

FIGURE No. 325 K.—This illustrates a Misses' coat and three-piece skirt. The coat pattern, which is No. 7112 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 322 of this DELINEATOR. The skirt pattern, which is No. 7072 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 327.

The coat is here shown made up in fancy eloth. It is of jaunty three-quarter length, and its double-breasted fronts are fitted by single bust darts; they are closed in double-breast-

ed style with button-holes and fancy buttons, and are reversed at the top to form stylish lapels that meet the rolling collar in notches. Under-arm and side-back gores and a curving center seam complete a close adjustment, which is rendered particularly attractive by a ripple effect below the waist-line at the sides and back produced by the ingenious shaping of the parts. The *gigot* sleeves have inside and outside seams and are close below the elbow and very full and broad above, the fulness being collected at the top in plaits that

for ordinary wear than the long coat that is protective and stylish without having sufficient weight to be cumbersome. Such a coat is here shown made of fancy cloth, with a neat and unobtrusive finish of machine-stitching. The loose fronts lap and close in double-breasted style with button-holes and buttons, and the close adjustment at the back is performed by under-arm and side-back gores and a curving center seam, the fulness below the waist-line being sufficient to insure a pretty effect over the dress skirt. The coat intro-





FIGURE No. 328 K.

FIGURE No. 328 K.—MISSSES' DRESS.—This illustrates Pattern No. 7069 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 329 K.—GIRLS' DRESS.—This illustrates Pattern No. 7098 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 316 and 317.)

are joined in a center seam. Superfluous fulness at the front and sides is removed by darts, and the stylish fulness at the back is massed at the center in backward-turning plaits that spread gracefully toward the lower edge. A placket is finished at the center seam, and the top of the skirt is completed with a belt. The skirt requires no decoration when developed in plaid goods.

The coat will often be made up to wear with all sorts of seasonable dress skirts, for which purpose cloth, whipcord, diagonal, cheviot or any of the novelty coatings may be selected. The skirt may be cut from any preferred variety of Autumn dress goods, and when a plain material is chosen, a foot decoration may be arranged with velvet bands, braid, folds of the material, or rows of passementerie.

The becoming felt hat is tastefully trimmed with ribbon and feathers.

FIGURE No. 326 K.—MISSSES' PARTY DRESS.

(For Illustration see Page 314.)

FIGURE No. 326 K.—This illustrates a Misses' dress. The pattern, which is No. 7110 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differently portrayed on page 318 of this magazine.

The dress is here shown developed for party wear in primrose-yellow crépon, brocaded silk and lace edging with lace and ribbon for



FIGURE No. 329 K.

produce the popular drooping effect. Upon each front is a square pocket-lap that conceals the opening to a pocket.

The three-piece skirt is made of bright plaid dress goods. It is smooth at the top of the front and sides, and its bias back edges

decoration. Soft and sheer materials for dressy evening wear are highly popular, and ribbon and lace are lavishly used in their ornamentation. The low-cut waist of this becoming dress, which is fitted by darts and the usual gores, is outlined at the top by a gath-



ered Bertha of yellow Renaissance lace, over which falls a shorter tab-Bertha of brocaded silk, the fluffy lace showing below and between the flaring sections of the tab-Bertha with pretty effect. Very bouffant puff sleeves of crépon that are gathered at the top and bottom are mounted on fitted linings of silk, and each is finished with a deep frill of lace caught up daintily at the inside seam under a ribbon bow. The skirt is fashioned with a simplicity that is in keeping with the youth of the wearer. It consists of full breadths, and is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist. A festooned flounce of lace decorates the lower edge of the skirt and is surmounted by a twisted ribbon garniture, which is formed at intervals in dainty bows that appear to secure the lace in festoons.

Dresses intended for ceremonious festivities are developed by this

girls from three to twelve years of age, and is shown again on page 320 of this DELINEATOR.

The charmingly quaint little dress is here pictured made up in a combination of India silk and chiffon, with a decoration of ribbon. The full, round skirt is deeply hemmed at the lower edge and is gathered at the upper edge and attached to a pretty baby-waist that is mounted on a well fitted lining. The fulness in the front is drawn to the center by gathers at the top and bottom, and the fulness at the back is similarly collected at each side of the closing, which is made with hooks and loops at the center. The low, square neck is outlined with two frills of chiffon that are gathered at the top and droop in the soft, lovely folds that make this material so popular as a decoration. The upper frill, which is not a part of the pattern, has the same fulness as the lower one, but is cut narrower. The huge

puff sleeves of silk stand out with picturesque effect; their gathered upper and lower edges are tacked to their smooth linings, and from their lower edges an airy frill of chiffon falls prettily; a ribbon bow is secured at the inside of the arm. The waist is girdled by a ribbon belt that is closed under a full rosette, completing a charming dress for some pretty little blonde or brunette that is invariably worn with a guimpe, although it is here shown without one.

A great variety of thin fabrics are suitable for the dress, which will be developed for party wear in any of the artistic silks or in embroidered muslin, dotted Swiss, crépon, grenadine, Russian net, French organdy, veiling, chiffon or lace, the tissues being made up over colored silk linings. If heavier materials be desired, the pretty cashmere or Henrietta weaves in delicate tints may be selected, or silk-and-wool crépon in the pale colors that are so becoming to children. Ribbon and lace, or ribbon with chiffon, for the fluffy frills, will appropriately trim the airy textures mentioned, the decorative possibilities of these garnitures being almost



FIGURE NO. 330 K.



FIGURE NO. 331 K.

FIGURE NO. 330 K.—GIRLS' DRESS.—This illustrates Pattern No. 7108 (copyright), price 1s. or 25 cents. FIGURE NO. 331 K.—GIRLS' DRESS.—This illustrates Pattern No. 7066 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 317 and 318.)

mode in such materials as lace, India silk, chiffon, and fancy flowered, figured or striped silks, and also in crépon, mull, tulle and organdy made up over silk or percaline. Ribbon and lace have become really indispensable for the decoration of party dresses; indeed, the material is in many instances subordinated to these lovely garnitures, which work wonderful changes in plain bodices and can be purchased very reasonably and utilized on more dresses than one.

FIGURE NO. 327 K.—GIRLS' DRESS.

(For Illustration see Page 314.)

FIGURE NO. 327 K.—This illustrates a Girls' dress. The pattern, which is No. 7103 and costs 1s. or 25 cents, is in ten sizes for

inexhaustible. The lacy and shoes will usually correspond in elegance with the gown.

FIGURE NO. 328 K.—MISSES' DRESS.

(For Illustration see Page 315.)

FIGURE NO. 328 K.—This illustrates a Misses' dress. The pattern, which is No. 7069 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 317 of this DELINEATOR.

The present representation of the dress pictures it developed in a charming combination of pale-blue cashmere and crépe de Chine, with lace edging and narrow ribbon for decoration. The skirt is fashioned in three-piece style, having a front-gore arranged



between two wide gores that extend to the center of the back, where their bias back edges are joined. The fulness is massed at the center of the back in graceful *godets*, and the upper edge is joined to the body. The skirt may be made up with or without a deep Spanish flounce that is finished at the top to form a self-heading; the flounce is used in this instance and is trimmed at the bottom with five rows of narrow ribbon. The fronts of the body are fitted snugly by single bust darts; they lap in surplice fashion at the lower edge, and flare widely to reveal a full chemisette of *crêpe de Chine* arranged upon the dart-fitted front of lining; and rolling back with lapel effect from the front edges of the fronts are the long, tapering ends of the ripple collar, which falls deep and round over the smoothly adjusted back and is disposed on the shoulders in well-defined ripples that result wholly from its peculiar shaping. The ripple collar is decorated with five rows of ribbon, and from its edge a frill of lace droops prettily. The close-fitting standing collar is ornamented with rows of ribbon, and a full ribbon rosette is arranged at the left side. The enormous *gigot* sleeves are mounted upon linings, which, like the sleeves, are shaped by inside and outside seams. The sleeves are disposed in spreading folds above the elbow by gathers at the top, and each is trimmed at the wrist with five encircling rows of ribbon. The waist is encircled by a belt, the pointed ends of which are lapped and closed at the left side.

The graceful effect of the dress and the ease with which it may be developed are features that will be highly appreciated by the amateur dressmaker. The style will make up attractively in India or China silk or any pretty wool goods for party wear, while for a more serviceable dress camel's-hair, cheviot, serge, flannel, etc., may be chosen with or without velvet or some other effective contrasting goods.

The becoming felt hat is trimmed with ostrich feathers.

serpentine, soutache or Hercules braid may be added in any way preferred, for a finish. An all-over braid decoration may be applied to the body between the bretelles.

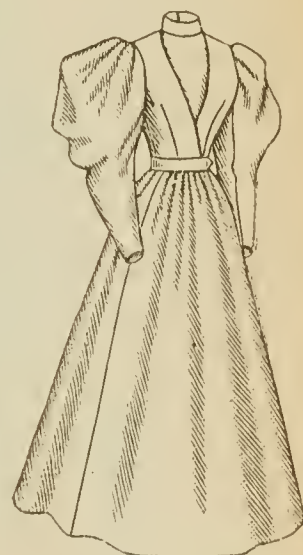
The broad felt hat is turned up jauntily and trimmed with ribbon and feathers.

FIGURES NOS. 330 K AND 331 K.—  
GIRLS' DRESSES.

(For Illustrations see Page 316.)

FIGURE No. 330 K.—This illustrates a Girls' dress. The pattern, which is No. 7108 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age, and is presented in a different development on page 320 of this *DE-LINEATOR*.

Dark-blue silk-and-wool goods and a very gay bias plaid are here combined in the charming dress, which typifies the prevailing tendency toward simple skirts and quaintly fanciful waists for girlish



7069

View Without Flounce, Plastron and Ripple Collar.

FIGURE No. 329 K.—GIRLS' DRESS.

(For Illustration see Page 315.)

FIGURE No. 329 K.—This illustrates a Girl's dress. The pattern, which is No. 7098 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is given another portrayal on page 321 of this magazine.

A charming dress for a school girl is here pictured, the material selected for its development being golden-brown camel's-hair, with narrow ribbon in three colors for garniture. The skirt reaches to the prescribed length, is full and round, and is gathered at the top to fall in graceful folds from the body, to which it is joined; and its lower edge is deeply hemmed. The body is simply adjusted by under-arm and side-back gores, and is closed at the center of the back with button-holes and buttons. It is relieved of absolute plainness by bretelles, which are broad on the shoulders and are narrowed to points at the lower edges of the front and back. The bretelles are gathered on the shoulders to fall in pretty folds upon the sleeves, and their edges are decorated with three rows of ribbon in different shades of brown. The full puff sleeves reach to the elbow and are arranged upon smooth linings, which are covered below the sleeves with facings of camel's-hair trimmed with ribbon in the three colors applied to produce a plaid effect. The collar is trimmed to match the bretelles with three rows of ribbon, and the front of the body is decorated between the bretelles with ribbon arranged as on the sleeves.

The dress will make up satisfactorily in challis, cashmere, serge, flannel, *épingeline* or any pretty silk-and-wool or all-wool novelty goods appropriate to the season. Velvet, plaid or shaded silk, or Surah may be combined with any of the above mentioned woollens to make a becoming dress for best school wear; and while garniture is not really necessary, gimp, ribbon bands or rosettes or



7069

Front View.



7069

Back View.

MISSSES' DRESS, WITH THREE-PIECE SKIRT HAVING A SPANISH FLOUNCE (WHICH MAY BE OMITTED).  
(COPYRIGHT.)

(For Description see Page 318.)

figures. The waist is smoothly adjusted by under-arm and side-back gores and closes at the center of the back. The graceful Bertha describes a circular outline at the top and is gathered at its upper edge and shaped to fall in a deep point at the center of the front and back and on each shoulder. The upper edge of the Bertha is trimmed with ribbon artistically arranged, and a dainty rosette is perched coquettishly on each shoulder and another is placed at the center of the front. Bouffant sleeves that are gathered at the top and bottom are arranged over coat-shaped linings, which are revealed with round cuff effect and faced with the plaid goods; and at the neck is a moderately high collar. The full, round skirt is deeply hemmed at the bottom, and is gathered at the top to fall in soft, graceful folds from the waist. A section of ribbon extends across each side over the joining of the skirt and waist, and long ends fall prettily over the skirt from the front ends, where rosettes are placed.



The demand for trimmings of plaid silk or wool is quite pronounced, being desired alike by young folks and their elders. The varieties of plaid goods are numerous, and all are effective in combination with silk-and-wool cr  pon, Henrietta, cashmere, camel's-hair serge, or any of the pretty novelty suitings. Ribbon decoration arranged as suggested at this figure will always be appropriate and stylish.

FIGURE No. 331 K.—This illustrates a Girls' dress. The pattern, which is No. 7066 and costs 1s. or 25 cents, is in eight sizes for girls



7110

Front View with Plain Circular Bertha and without Gathered Bertha.



7110

Back View without Berthas.



7110

Front View.



7110

Back View.

MISSES' DRESS. (TO BE MADE UP HIGH OR LOW NECKED AND WITH LONG OR ELBOW SLEEVES.) (COPYRIGHT.)

(For Description see Page 319.)

from five to twelve years of age, and is again shown on page 319 of this DELINEATOR.

The mother who delights in dainty gowning for her little daughters will find in this mode opportunity for many charming combinations, which may be developed for a party or dancing-school gown or a best dress for home or visiting wear. India silk showing green figures on a cream-tinted ground, is here united with dark-green velvet, lace and a band of velvet providing the dainty garniture. The loose front of the dress is supported by a dart-fitted body front of lining and is deeply hemmed at the bottom and shirred at the top; it extends the length of the dress and joins the backs in shoulder and under-arm seams. The backs reach to the waist-line

and close at the center, and the front is extended to form the skirt of the sides and back and is trimmed near the lower edge with a bias band of the velvet. The neck is finished with a standing collar. The puff sleeves are gathered at the top and bottom and are mounted on smooth, coat-shaped linings that are revealed below the puffs with round-cuff effect and faced with velvet.

The picturesque jacket, which is worn over the dress, has square-cornered fronts joined in shoulder and under-arm seams to a seamless back, and is given a charmingly fanciful effect by the collar, which forms a point over each shoulder and tapers to points at the lower edge of the front, where it gives the effect of revers. The jacket is very prettily trimmed with lace; and while it adds to the dressiness of the gown, it could be omitted without detracting from the artistic effect.

Ideal party dresses can be made up by this mode in soft silk, dotted Swiss, chiffon over silk, French foul  , silk-warp cr  pon, etc., and for ordinary wear the serviceable cashmere or Henrietta weaves in delicate colors will make up effectively. The jacket is usually of velvet and trimmed with creamy lace, and the dress may be adorned with silk or velvet ribbon or with spangled passementerie, according to the material and the occasion for which the dress is intended.

MISSES' DRESS, WITH THREE-PIECE SKIRT HAVING A SPANISH FLOUNCE (WHICH MAY BE OMITTED).

(For Illustrations see Page 317.)

No. 7069.—Cashmere and cr  pe de Chine are pictured in this dress at figure No. 328 K in this DELINEATOR, lace and ribbon contributing the decoration. At figures Nos. 13 and 22 on the Juvenile Plate for Autumn, 1894, the dress is again represented.

Vieux-rose dress goods and darker velvet are here charmingly associated in this artistic gown, which introduces pleasingly the popular Spanish flounce, and ripple collar. The skirt, which is stylishly known as the three-piece skirt, has a front-gore between two very wide gores, the bias edges of which meet in a seam at the center of the back. It is gathered at the top, and the fulness is mainly brought to the back where it falls in rolling folds to the lower edge, at which point the skirt measures fully two yards and a half round in the medium sizes. The Spanish flounce renders the skirt particularly becoming to tall figures; it extends to the knee, and is turned under at the top and gathered far enough from the upper edge to form a dainty frill heading. The skirt is joined to the lower edge of the fanciful body which is snugly fitted by single bust darts, and under-arm and side-back gores, the closing being made with hooks and loops at the center of the back. The fronts are mounted upon a lining fitted by single bust darts; they are lapped at the bottom in surplice fashion and flare

broadly toward the shoulders, prettily revealing a full plastron, which is gathered at its upper and lower edges. At the neck is a standing collar of velvet. The waist is encircled by a belt having a pointed overlapping end closing at the left side of the front. The mutton-leg sleeves are shaped by inside and outside seams, and are very voluminous above the elbow and close-fitting below; they are mounted upon smooth linings which are also shaped by inside and outside seams. The fanciful ripple collar of velvet falls deep and round across the back and over the shoulders, and its tapering ends are joined to the front edges of the fronts in revers fashion. The ripple collar, Spanish flounce and full plastron may be omitted, as shown in the small illustration.



The mode will make up beautifully in serge, crépon, vieuna, eashmere, India or China silk and novelty suitings, and lace, insertion, embroidered edging, ribbon and fancy braids will form appropriate and attractive garnitures.

We have pattern No. 7069 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress will need five yards and a half of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material it requires ten yards and a fourth twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or five yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

at the top, and joined to smooth backs which reach to the waist-line and are closed at the center with button-holes and buttons. The bottom of the dress is finished with a deep hem, and at the neck is a standing collar of velvet. The full puff sleeves are gathered at the top and bottom and are disposed over smooth, coat-shaped linings; they droop softly from the shoulders and the linings revealed with round cuff effect are tastefully faced with black velvet. The jacket has a smooth seamless back and loose fronts joined in under-arm and shoulder seams; the fronts being wide apart all the way down from the shoulders. Joined to the front edges of the fronts are the tapering ends of the fanciful collar which falls in deep round outline across the back and in deep points on the shoulders, pro-



7066

MISSES' DRESS. (TO BE MADE UP HIGH OR LOW NECKED AND WITH LONG OR ELBOW SLEEVES.)

(For Illustrations see Page 318.)

No. 7110.—Crépon, brocaded silk and lace edging are combined in this dress at figure No. 326 K in this DELINEATOR, lace and ribbon providing the decoration.

Some attractive possibilities of this gown for both general and ceremonious wear are made apparent in the engravings where the dress is shown developed with a low neck and short sleeves and with a high neck and long sleeves and with other modifications that will often be accepted when simplicity is desired. In this instance novelty suiting showing a pretty blending of indistinct colorings, is prettily combined with lace and silk. The skirt, which is deeply hemmed at the bottom, is gathered at the top and joined to a waist that is fitted by single bust-darts, and under-arm and side-back gores, the closing being made down the center of the back. A dressy appearance is imparted to the waist by a circular Bertha of silk and a gathered Bertha frill of lace, which are arranged in rounding yoke outline. The circular Bertha may be left plain or it may be deeply slashed to form square tabs that prettily reveal the Bertha frill, which is much deeper and produces a picturesque effect. The circular Bertha may be used alone or the waist may be made without either the frill or Bertha, as illustrated. The coat-shaped sleeves are fitted by inside and outside seams and have large balloon puffs that are gathered at the top and bottom. When short sleeves are desired a deep frill of lace is joined to the lower edge of the puff, to fall gracefully about the arm. The low neck is shaped out at the top of the Bertha, while the high neck is completed with a standing collar of becoming height. Encircling the waist is a twisted ribbon that is decorated with a loop bow at the center of the front and back.



7066

Front View.



7066

Back View.

GIRLS' DRESS, WITH REMOVABLE JACKET. (COPYRIGHT.)

(For Description see this Page.)

The dress will be most serviceable for ordinary wear when made of serge, mixed suiting, basket weaves, Henrietta, eashmere or vieuna, but for evening or dressy day wear, silk, crépon, vailing and the numerous light weight stuffs that come in all colors, will be selected. Lace or embroidery will be used for the gathered Bertha, and sleeve frills and silk or velvet, for the circular Bertha.

We have pattern No. 7110 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires four yards and a fourth of dress goods forty inches wide, with one yard and a fourth of silk twenty inches wide, and four yards and three-fourths of lace edging eight inches and a fourth wide. Of one material, it will need ten yards and a fourth twenty-two inches wide, or seven yards and three-eighths thirty inches wide, or five yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7084

Front View.



7084

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 320.)

GIRLS' DRESS, WITH REMOVABLE JACKET.

(For Illustrations see this Page.)

No. 7066.—Velvet and figured India silk are shown united in this dress at figure No. 331 K in this DELINEATOR, lace and a bias band of the velvet contributing the decoration.

Scarlet dress goods and black velvet are here charmingly associated in this picturesque little dress which pleasingly introduces a removable jacket. The full front is arranged upon a body front of lining fitted by single bust darts, and the fulness is becomingly drawn to the center and collected at the top in three closely drawn rows of shirring, which are tacked to the lining. The front is extended at the sides below the waist-line to form the skirt; the extended portions are gathered

during the effect of large Restoration revers at the front. The jacket may be omitted, as shown by the small illustration.

Dainty gowns are made up in this way of satin striped challis, crépon, eashmere, serge, camel's-hair, gingham, percale and batiste, and attractive garnitures may be provided by embroidered edging





7108

View without Bertha.

or insertion, lace, ribbon, gimp, passementerie and Persian bands. The jacket may be cut from plain cloth when it is to be worn with a dress of fancy suiting, and it may be all-over braided with soutache.

We have pattern No. 7066 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress calls for three yards and an eighth of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or four yards and a half thirty inches wide,

## GIRL'S DRESS.

(For Illustrations see this Page.)

No. 7108.—Plain and plaid goods are shown combined in this dress at figure No. 330 K in this DELINEATOR, ribbon providing the decoration.

This dainty dress has a quaint grace imparted by the deep, drooping Bertha, which can be omitted as shown in the small engraving, if greater simplicity be desired. Novelty dress goods of a rich claret tint were here selected for its development, and éceru lace insertion decorates it effectively. The skirt is of stylish length and deeply hemmed at the bottom; it is gathered at the top and falls in pretty rolling folds from the smooth body, which is prettily adjusted by under-arm and side-back gores, and closed down the center of the back. A fanciful Bertha, which is gathered at the top, is disposed on the waist in round-yoke outline and falls in a deep point at the center of the front and back and over each shoulder, a row of insertion outlining its upper and lower edges. The full puff sleeves are mounted on coat-shaped linings which are revealed with cuff effect and faced with the material below the puffs, a row of insertion decorating the wrist edges. At the neck is a standing collar of becoming height, overlaid with insertion.

This mode will make up very prettily in any of the materials usually employed for children's dresses and it is especially commended for cashmere, Henrietta, serge, fancy silk or soft woollen goods that can be purchased in a variety of charming colors becoming to children. Blue, red, pink, yellow, old-rose, Gobelin-blue, myrtle, forest or leaf-green, etc., are some of the hues that will be well adapted to its development, and lace insertion or embroidery, fancy braid, gros grain or velvet ribbon, etc., will trim it effectively.

We have pattern No. 7108 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the dress requires six yards and five-eighths of material twenty-two inches wide or four yards and seven-eighths thirty inches wide. Price of pattern, 1s. or 25 cents.



7108

Front View.



7108

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

## GIRLS' DRESS.

(For Illustrations see Page 319.)

No. 7084.—This dress is represented made of dress goods in a pretty silk-and wool-mixture. The stylishly full skirt is deeply hemmed at the bottom and gathered at the top to fall in graceful folds from the body, to which it is joined. The body is made over a lining that is adjusted by single bust darts and under-arm and shoulder seams; it has a full front and full backs connected by under-arm and shoulder seams and shirred to round yoke depth at the top, the fulness at the lower edge being drawn prettily to the center by short double rows of shirring. The closing is invisibly made at the center of the back. At the neck is a standing collar of moderate height. The full sleeves, which are made over coat-shaped linings, are gathered at the top and bottom and droop softly over round cuff facings of the material applied to the linings.

Dresses of this kind are appropriate for school and every day wear, if serviceable materials, such as serge, cashmere, Henrietta, vicuna or novelty suitings that are not too gay in coloring, be selected. The shirrings in the waist are especially youthful and very becoming to slight, undeveloped figures. Silk or velvet may be selected for the collar and sleeves.

We have pattern No. 7084 in eight sizes for girls from five to twelve years of age. For a girl of eight years the dress requires five yards and three eighths of material twenty-two inches wide, or four yards thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

## GIRL'S DRESS (TO BE WORN WITH A GUMPE)

(For Illustrations see this Page.)

No. 7103.—This dress is pictured made of India silk and chiffon



7103

Front View.



7103

Back View.

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

(For Description see this Page.)

and trimmed with ribbon at figure No. 327 K in this DELINEATOR. The dress is suitable for a lawn party or a garden fête, and is here



portrayed made of crépon and white lace. The full, round skirt is deeply hemmed at the bottom and gathered at the top and joined to the fanciful body, which is shaped in low Pompadour outline at the top. The body has a full front and full backs separated by under-arm gores, and is mounted on a lining fitted by single bust darts, and under-arm and side-back gores, the closing being made invisibly at the center of the back. The fulness of the front and backs is becomingly disposed by gathers at the top and bottom at the center of the front and at each side of the closing; and falling from the neck of the waist is a deep Bertha frill of lace. The short puff sleeves are mounted on smooth linings; they are gathered at the top and bottom and stand out well from the arm, and from the lower edge of the puff falls a deep frill of lace. The dress may be worn with a guimpe of cambric, lawn, India or China silk, Surah or nainsook.

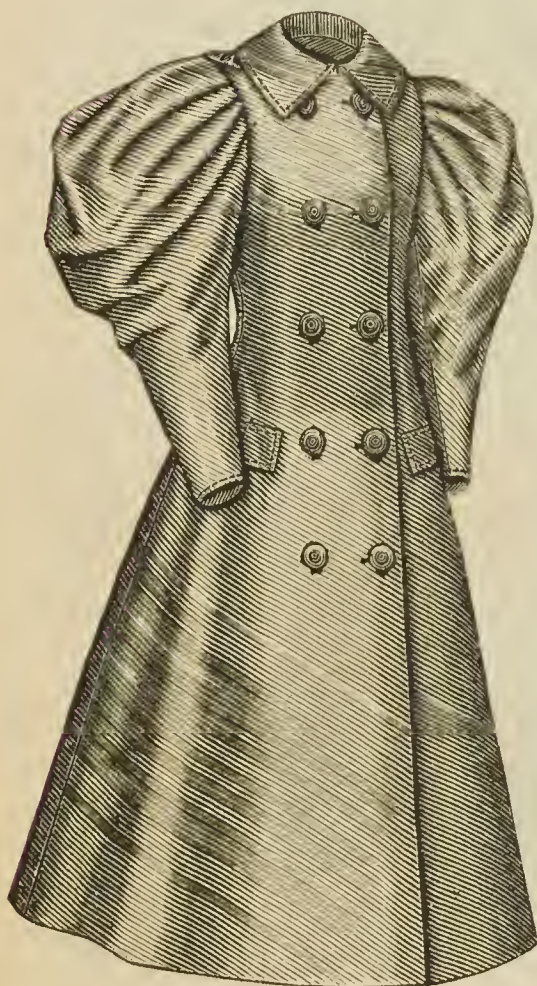
Charming dresses may be made up in this way, of plain or fancy taffeta, India or China silk, embroidered flouncing, dotted Swiss, gingham, lawn, nainsook, challis and crépon, and lace, fine embroidered edging, insertion, gimp, galloon and ribbon afford tasteful garnitures, which may be

lavishly or sparingly applied according to the taste of the wearer.

We have pattern No. 7103 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires three yards and a fourth of dress goods forty inches wide, with five yards and a fourth of lace edging six inches wide. Of one material it will call for seven yards twenty-two inches wide, or four yards and three-



7107



7107

Front View.



7107

Side-Back View.

MISSSES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD. (COPYRIGHT.)

(For Description see Page 322.)

fourths thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7098.—This dress is shown at Figure No. 329 K in this DELINEATOR and also at Figures Nos. 14, 16 and 20 on the Juvenile Plate for Autumn, 1894.

China-blue polka-dotted challis was here employed in the development of the dress, which is very attractive, displaying the admired broad bretelles and deep puffs, and yet being simple enough in construction to be possible to the amateur dress-maker. The full skirt is deeply hemmed



7098

View without Bretelles.



7098

Front View.



7098

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

at the bottom and gathered at the top to fall with graceful fulness from the round waist which is fitted by under-arm and side-back gores and closed with button-holes and buttons at the center of the back. The smooth, coat shaped sleeves are surmounted by voluminous puffs that extend to the elbow; the puffs are gathered at the top and bottom and droop softly from the shoulders, and each sleeve below the puff is decorated with rows of blue bébé ribbon arranged in clusters of three. Falling quaintly over the sleeves are gathered bretelles, which are very broad over the shoulders, taper to points at the ends and extend to the lower edge of the waist. Between the bretelles the waist is decorated with cross rows of bébé ribbon disposed in groups of three, and at the neck is a standing collar of moderate width encircled by three rows of bébé ribbon. The bretelles may be omitted when a plain dress is desired.

Dainty gowns of this mode can be stylishly developed in taffeta, plain or fancy India silk, embroidered vailing, figured crépon, satin-striped challis, gingham, chambray and batiste, and lace, insertion, two-toned or plain embroidery, embroidered bands, ribbon, gimp, and fancy braid will contribute choice trimmings. A pretty gown of blue-and-white striped gingham has the skirt trimmed just above the knee with two bands of white embroidery,

and the portions of the waist revealed between the bretelles are faced with all-over embroidery, while just above the lower edges of



the bretelles are set bands of embroidery, similar bands encircling the sleeves below the puffs.

We have pattern No. 7098 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs six yards and seven-eighths of goods twenty-two inches wide, or four yards and seven-eighths thirty inches wide or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DOUBLE-BREADED LONG COAT, WITH REMOVABLE HOOD.

(For Illustrations see Page 321.)

No. 7107.— This coat is shown at figure No. 324 K in this DELINEATOR and also at Figure No. 19 on the Juvenile Plate for Autumn, 1894.

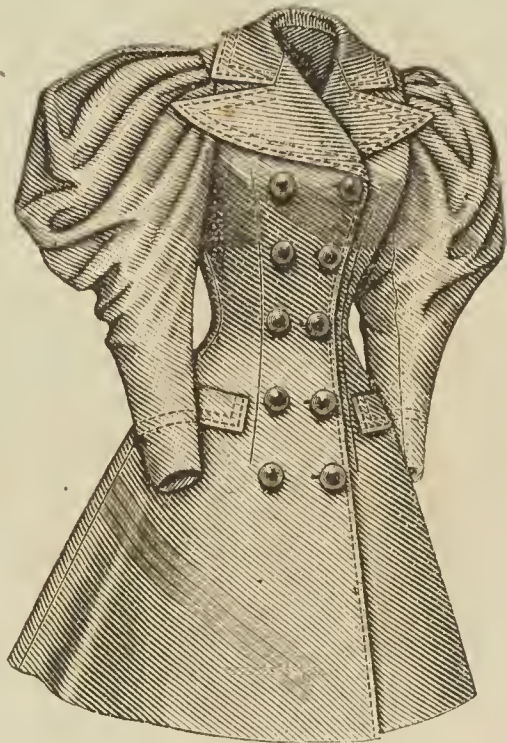
The coat is here portrayed made of marine-blue cloth of a fine quality and is especially adapted for school and travelling wear. The loose fronts lap and close to the throat in double-breasted style with button-holes and large bone buttons, and the garment is snugly adjusted to the figure at the sides and back, by under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrella fashion below the waist-line. At the neck is a rolling collar having a center seam and widely flaring ends. The free edges of the collar are followed by a single row of machine-stitching, and a similar finish is seen at the edges of the pocket-laps which are applied upon the fronts to conceal the openings to inserted pockets.

The *gigot* sleeves are shaped by inside seams only, and are close-fitting below the elbow, and droop and spread in balloon fashion above, the fulness at the top being collected in four backward and four forward turning plaits. Each wrist is simply finished in tailor style with a single row of machine-stitching. The Capuchin hood is a pleasing feature of the coat, and is shaped by a center seam

that extends from the point to the outer edge; it falls in characteristic fashion, and is attractively lined with red plaid silk, the outer edge being prettily reversed. The small illustration represents the coat without the hood, and with the collar standing and rolled slightly all round after the manner of the Medici modes.

The coat may be made of cheviot, camel's-hair, tweed, serge, water proof cloth, and any of the fashionable coatings, and may be plainly finished with machine-stitching, or trimmed with soutache or Hercules braid, gimp or narrow passementerie. The hood may be lined with Surah, changeable silk or satin, the plaid varieties being especially favored.

We have pattern No. 7107 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat will need eight yards of goods twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and three-fourths fifty-four inches wide, each with three-fourths of a yard of plaid silk twenty inches wide to line the hood. Price of pattern, 1s. 3d. or 30 cents.



7112

Front View.

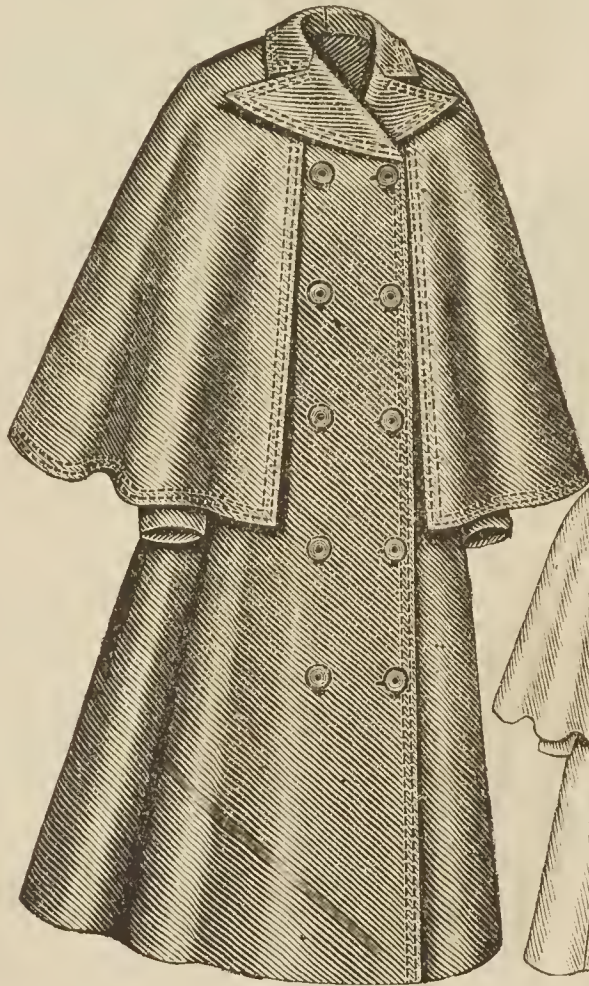


7112

Side-Back View

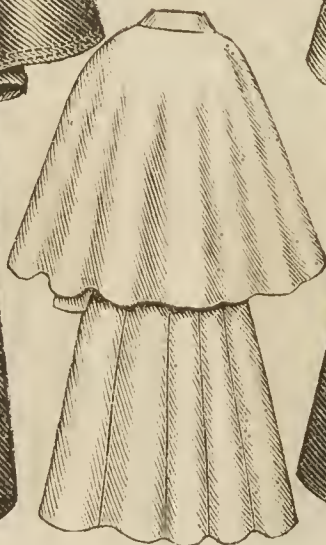
MISSES' COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see this Page.)



7079

Front View.



7079



7079

Back View.

MISSES' COAT, WITH REMOVABLE CAPE. (COPYRIGHT.)

(For Description see Page 323.)

MISSES' COAT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see this Page.)

No. 7112.— This coat is shown made of fancy cloth and plainly finished at figure No. 325 K in this DELINEATOR. It is again shown at figure No. 22 on the Juvenile Plate for Autumn, 1894.

This style of coat is in popular favor, being of requisite

length and having the close adjustment that insures a stylish appearance. It is here represented made of tan-colored covert-cloth with a neat finish of machine-stitching. The fronts close in double-breasted style with button-holes and buttons, and are fitted by single bust darts and reversed at the top in pointed lapels that meet the rolling collar in notches. The close adjustment of the coat is completed



by under-arm and side-back gores and a curving center seam, the seams being sprung below the waist-line to produce the fashionable ripple effect at the sides and back. The two-seam leg-o'-mutton sleeves have their fulness collected in upturning plaits at the top, while below the elbow the popular close adjustment is maintained. The wrists are finished at round cuff depth with two rows of machine-stitching; and

two rows of stitching form a tasteful finish for the edges of the collar and lapels. A single row of stitching finishes the front edges of the coat. Side pockets inserted in the fronts are provided with pocket-laps, the free edges of which are finished with a double row of machine-stitching.

Precision of fit, and a certain trimness of figure characteristic of youth, render a garment of this kind a convenient and most satisfactory addition to the wardrobe of a miss. Covert cloth, serge, cheviot, fancy coating and tweed are favored materials for seasonable coats, which may be increased in

weight by a light or heavy lining and finished neatly with machine stitching applied in one or several rows. Very often the collar is inlaid with velvet or silk in the same or a contrasting color, and the pocket-laps are sometimes similarly finished.

We have pattern No. 7112 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat will need six yards and three-fourths of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' COAT,  
WITH REMOVABLE  
CAPE.

(For Illustrations see  
Page 322.)

No. 7079. — This coat is especially adapted for traveling, driving, school and general wear, and is represented made of light-weight cloth. The loose, double-breasted fronts lap and close in regulation fashion with button-holes and buttons. They are re-

versed at the top in fashionably broad lapels that meet the rolling collar in notches, and are adjusted smoothly at the sides by long under-arm darts. The back is fitted snugly by side-back gores and a curving center seam and flares out below the waist-line in a series of rolling folds or *godets*, that result from the shaping of the parts. The huge *gigot* sleeves are mounted upon linings, which, like the

sleeves, are shaped by inside and outside seams. They are gathered at the top to spread broadly on the shoulders, and are finished with two rows of machine-stitching made to simulate round cuffs. Upon each front is arranged a square-cornered pocket-lap which conceals the opening to a side pocket. The edges of the pocket-laps, collar and lapels, and the front edges of the fronts are followed with two

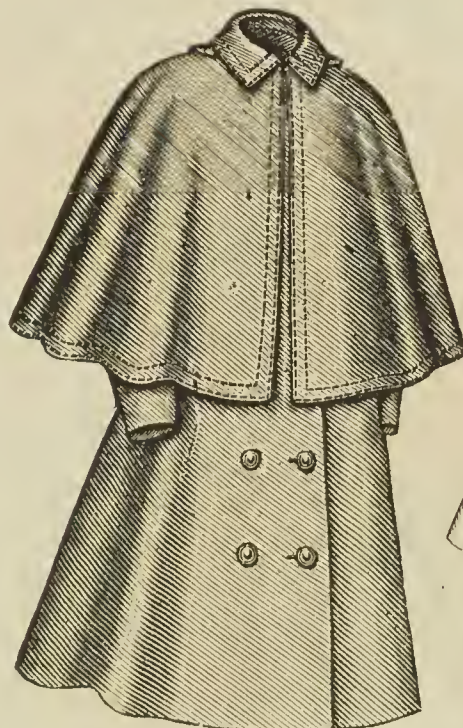
rows of machine-stitching. The coat may be worn with or without a deep cape of the military order. The cape is attached underneath the collar with hooks and loops and fits smoothly over the shoulders, its shaping permitting it to fall below with the ripple effect in vogue. The front edges of the cape fall evenly at each side of the buttons, and are finished with two rows of machine-stitching, which are continued along the lower edge.

The mode will develop satisfactorily in cloth, serge, tweed and camel's-hair, and in repellent cloth or cloth-finished rubber for a rain coat. A handsome lining of taffeta or changeable

silk or Surah may be added throughout, or only to the cape, if preferred, and a plain tailor finish will be most appropriate. A stylish coat of this kind for school wear may be fashioned from invisible checked cloaking in neutral tones, and the collar and lapels may be inlaid with black velvet.

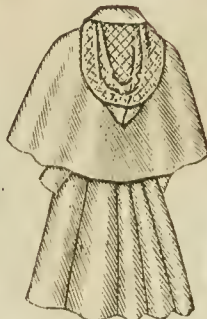
We have pattern No. 7079 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires ten yards and three-eighths of material twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards fifty-four inches wide.

Price of pattern, 1s. 3d. or 30 cents.



7078

Front View.



7078



7078

Back View.

GIRLS' COAT, WITH HOOD AND REMOVABLE CAPE. (COPYRIGHT.)

(For Description see this Page.)



7121

Front View.



7121

View Showing  
Collar  
Notched.



7121

Back View.

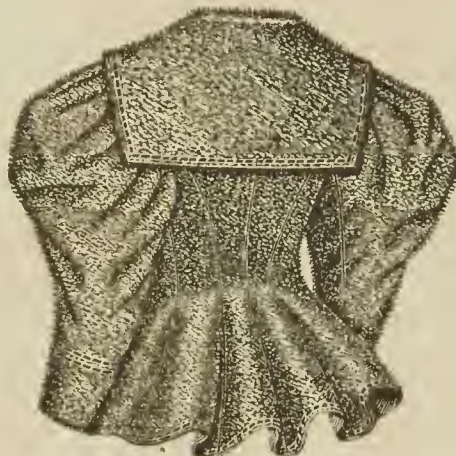
MISSES' SPANISH JACKET. (COPYRIGHT.)

(For Description see Page 324.)



7109

Front View.



7109

Back View.

GIRLS' DOUBLE-BREASTED REEFER JACKET. (COPYRIGHT.)

(For Description see Page 324.)

GIRLS' COAT, WITH  
HOOD AND  
REMOVABLE CAPE.

(For Illustrations see  
this Page.)

No. 7078. — This coat, on account of its jaunty appearance and protective qualities, will be a popular top-garment for school and general wear. It is here shown made of Venetian-blue cloth, with plaid silk for the hood lining. The coat extends to the

lower edge of the gown and is nicely curved to the figure at the back and sides by under-arm darts, side-back gores and a curving center seam, the shaping of the parts below the waist-line producing full, rolling folds or ripples. The loose fronts lap widely and are closed to the throat in double-breasted fashion with button-holes and fancy buttons. The removable cape, which extends below the



waist-line, falls in pretty undulating curves about the figure, its front edges flaring slightly. An attractive feature of the coat is the

hood which can be used with the cape or without it, as illustrated, its edges being prettily reversed to disclose the lining of bright plaid silk. The hood is made with a seam extending from the point to the edge and is included in the seam with the rolling collar, the ends

with a facing of the material, which is carried down the front and lower edges of the fronts to the under-arm seams for underfaings. The free edge of the collar, and the front and lower edges of the jacket are decorated with a row of gimp.

The jacket may be developed in cloth and elaborately or simply decorated with gilt soutache braid to accompany a full basque, round waist or blouse of plaid, striped or shaded silk, Surah or woollen goods of seasonable variety. These jackets are decidedly improving to immature figures and often form part of a very dressy toilette.

We have pattern No. 7121 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket needs a yard and seven-eighths twenty-two inches wide, or one yard forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.



7102



7102



7102

Front View.



7102

Back View.

MISSES' BASQUE, CLOSED AT THE BACK. (TO BE MADE WITH A HIGH NECK, OR WITH A LOW ROUND, SQUARE OR POINTED NECK, AND WITH LONG OR SHORT LEG-O'-MUTTON OR PUFF SLEEVES. (COPYRIGHT.)

(For Description see Page 325.)

of which flare at the throat. The sleeves are shaped by inside and outside seams and are comfortably full at the top and close below the elbow; they are mounted on linings that will usually be made of silk or some slippery lining material so as to go on easily over the dress sleeves. Moderately deep cuffs are simulated by a double row of machine-stitching. Upon each front is arranged a square cornered pocket-lap which conceals the opening to an inserted pocket. The loose edges of the cape, collar and pocket-laps are followed by a double row of machine-stitching.

The coat can be made up attractively in cloth, cheviot, tweed and the pretty mixed wool suitings that are of sufficient weight to be appropriate for outside garments. Plaid, changeable, plain or figured silk may be used to line the hood, and the neatest finish for the cape, collar and pocket-laps will be machine-stitching.

We have pattern No. 7078 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, will need seven yards and three-eighths of goods twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards fifty-four inches wide, each with half a yard of plaid silk twenty inches wide to line the hood. Price of pattern, 1s. 3d. or 30 cents.

MISSES' SPANISH JACKET.

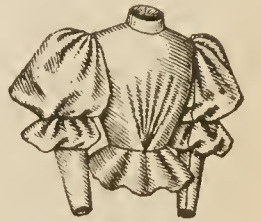
(For Illustrations see Page 323.)

No. 7121.—Besides being extremely stylish just now, a Spanish jacket is practical, as it often serves to freshen up a *passé* waist and conceal evidences of wear. The jacket shown here made of moiré is of regulation depth, extending nearly to the waist-line. It is shaped with shoulder and under-arm seams, and may have a plain back or a back fitted by darts extending from the shoulders to the shoulder blades. The dart-fitted back produces the best effect attainable in a garment of this style, and the darts are concealed by the collar; but the back fitted without darts may be preferred by some. The fronts round off gracefully from the shoulders to the back. The collar falls deep and round at the back and tapers toward its ends, which come at the bust; it may be plain or notched on the shoulders, as shown in the engravings and is covered

an underfacing down the fronts. Openings to side pockets in the fronts are concealed by pocket-laps which are neatly finished with machine-stitching. The two seam leg-o'-mutton sleeves are full at the top, where they are gathered, and comfortably close below the elbow; they are completed at cuff depth from the wrist edges with a double row of machine-stitching. A row of machine-stitching finishes all the free edges of the collar and jacket.

For school, ordinary or best wear the jacket will be found suitable and comfortable and will look well made in tan, blue, red, gray or brown cloth, serge, tweed or cheviot or of camel's-hair that may be lined to increase the weight. Braid or machine-stitching will form a neat decoration.

We have pattern No. 7109 in eight sizes



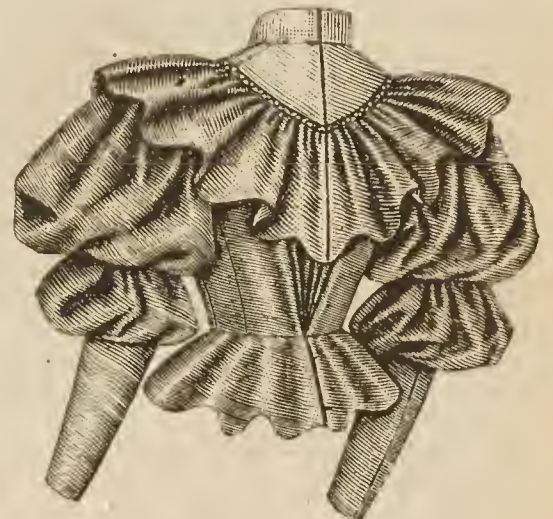
7076

View without Bertha.



7076

Front View.



7076

Back View.

MISSES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 325.)

for girls from five to twelve years of age. For a girl of eight years, the jacket requires four yards and a half of goods twenty-two



inches wide, or two yards and an eighth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE, CLOSED AT THE BACK. (TO BE MADE WITH A HIGH NECK OR WITH A LOW ROUND, SQUARE OR POINTED NECK AND WITH LONG OR SHORT LEG-O'-MUTTON OR PUFF SLEEVES.)

(For Illustrations see Page 324.)

No. 7102.—This basque is shown made up with a low neck and short puff sleeves at figure No. 322 K in this magazine, the material being pink crépon and the decoration ribbon.

The basque is suitable for ordinary wear or for full dress or evening wear, and is here represented made of plain woollen dress goods. It may be made with a high neck, or with a low V, round or square neck, as preferred, the pattern providing for the several styles. The smooth adjustment is due to single bust darts and under-arm and side-back gores, and the closing is made at the center of the back with button-holes and buttons. The basque is short upon the hips, and its lower edge forms a shapely point at the center of the front and back. The high neck is finished with a curate collar that is becomingly high and closed at the center of the back. The sleeves may be of the double puff variety or on the leg-o'-mutton

order, as preferred, both styles being provided for in the pattern. The puffs, which extend

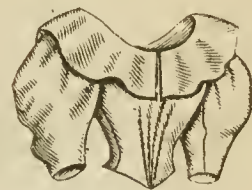
to the elbow, are gathered at the top and bottom and some distance from the bottom, and are arranged upon smooth coat sleeves. The leg-o'-mutton sleeves are arranged upon smooth linings, which, like the sleeves, are shaped by outside and inside seams. The puff sleeves may be cut off just below the upper puffs and the mutton-leg sleeves may be cut off at the elbow for dressy wear, as shown in the small engravings, where the neck is pictured in round and pointed shape.

A basque of this kind cut in V shape at the top may accompany a full or gored skirt to complete a becoming toilette for school commencement, graduation, party or reception wear. The mode is adaptable to all stylish silks and to such seasonable woollens as vicuna, serge, silk-and-wool crépon, cashmere, hopsacking, Henrietta cloth or novelty suitings, and will be appropriate for a combination of materials, if desired.

fourths thirty inches wide, or two yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.

and braid, ribbon, passementerie, gimp, machine-stitching, etc., may trim it, unless a plain completion is deemed more desirable.

We have pattern No. 7102 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque with leg-o'-mutton sleeves requires three yards of goods twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and a half forty-four inches wide. The basque with puff sleeves needs three yards and seven-eighths twenty-two inches wide, or two yards and three-



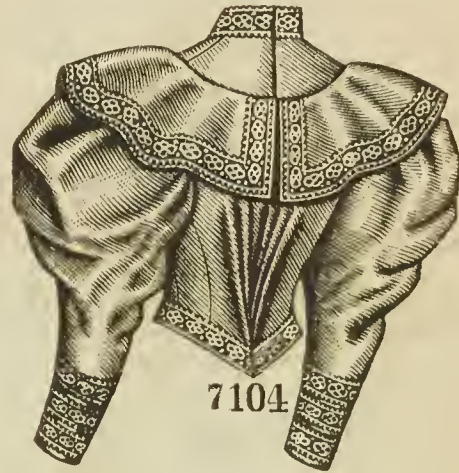
7104

View Showing Low Neck and Elbow Sleeves.



7104

Front View.

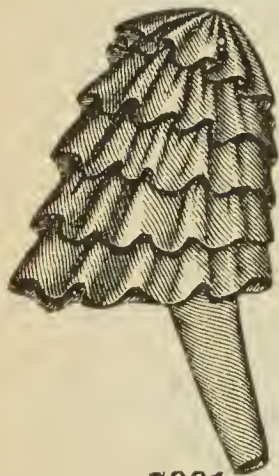


7104

Back View.

MISSES' BASQUE. (COPYRIGHT.)

(For Description see Page 326.)



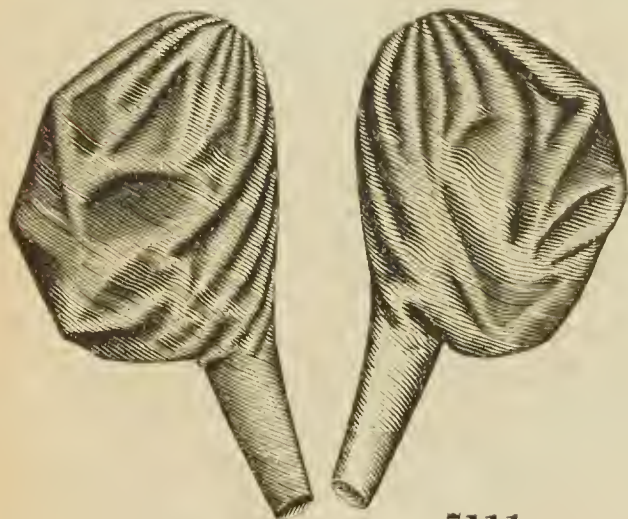
7091

MISSES' AND GIRLS' DRESS SLEEVE, WITH RUFFLE-COVERED BELL CAP (THAT MAY BE USED AS A CAP SLEEVE). (COPYRIGHT.)

(For Description see Page 326.)



7091



7111

7111

MISSES' AND GIRLS' ONE-SEAM LARGE LEG-O'-MUTTON DRESS SLEEVE, WITH A PUFF OR BALLOON EFFECT IN THE UPPER PART AND A FITTED LINING. (COPYRIGHT.)

(For Description see Page 326.)

Taffeta, Surah, changeable silk, silk crépon and, in fact, all stylish varieties of dress goods and suitings are adaptable to the mode,

MISSES' BASQUE-WAIST.

(For Illustrations see Page 324.)

No. 7076.—Figured India silk is represented in this basque-waist at figure No. 323 K in this DELINEATOR, rows of baby ribbon providing the decoration.

The basque-waist may be developed in shaded or figured silk to form part of a dressy toilette, or may be made up in any inexpensive variety of woollen goods for every day or school wear. It is here shown made of cashmere and trimmed with narrow gimp. The front and backs are separated by under-arm gores; and the waist is arranged upon a body-lining, which is closely adjusted by single bust darts, under-arm and side-back gores. The front is smooth above the bust, and the fulness below is plaited to a point at the center of the lower edge, the plaits being stayed by tackings to the lining; and the fulness at the lower edge of the back is similarly plaited at each side of the closing, which is made invisibly at the center. The waist is lengthened by a peplum or circular skirt, which is joined smoothly to its lower edge and flares over the skirt in a series of ripples. The peplum is shaped by a center seam and its ends fall evenly in line with the closing. The garment is given a fanciful air by a gathered Bertha, which, however, may be omitted, if undesirable. The Bertha, which is made with a center seam, is arranged at pointed yoke depth, and falls all round in pretty folds that emphasize the drooping effect on the shoulders, its gathered upper edge being covered with a band of narrow gimp. The coat sleeves have picturesque puffs, which extend to the elbow and are gathered at the top and bottom and once between to form double puffs, the lower puff being shallow and the upper one deep and presenting the drooping effect demanded by prevailing modes. At the neck is a moderately high collar in close-fitting standing style and closed at the center of the back. The small engraving shows the waist without the Bertha.

The basque-waist may accompany a full or gored skirt or one having drapery, and may be developed in all sorts of pretty silks and woollens and in all fashionable varieties of cottons. It may be trimmed with gimp, galloon or fancy braid, or may be finished plainly, as preferred.

We have pattern, No. 7076 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the waist requires five yards and a fourth twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



## MISSES' BASQUE.

(For Illustrations see Page 325.)

No. 7104.—Plain and fancy silk are shown combined in this basque at figure No. 321 K in this magazine, ribbon providing the decoration.

The basque is fashioned in a style that will be decidedly improving to immature figures and is here portrayed developed in cashmere. The front and backs are separated by under-arm gores and are smooth across the bust and shoulders and have fulness below plaited to a point at the lower edge. The basque is made with a lining fitted by single bust darts and under-arm and side-back gores and is closed invisibly at the center of the back. The lower edge forms a shapely point at the center of the front and back and arches becomingly over the hips. Arranged upon the basque at round yoke depth are Bertha bretelles that are shaped to stand out in rolling folds on the shoulders and impart a quaint, picturesque air. The bretelles are smooth at the center of the front and back, where their ends flare slightly, and are decorated along their free edges with lace insertion. The mutton-leg sleeves have inside seams only; they are mounted upon smooth, coat-shaped linings, and are gathered at the top to spread in balloon fashion on the shoulders and droop in countless soft folds to the elbow. The wrists are trimmed with three encircling rows of lace insertion, and a single band of insertion covers the collar, which is in high standing style and closed at the center of the back. A band of lace insertion follows the lower edge of the basque. For full dress, the basque may be made up with a low, round neck and elbow sleeves, as illustrated in the small engraving.

The basque may be worn with any of the new flaring gored or full skirts to complete a stylish toilette for either ordinary or ceremonious occasions. It will develop exquisitely in

taffeta, satin or changeable or fancy silk for evening wear, and in cloth, crépon, vicuna, cheviot, hopsacking or silk-and-wool novelty goods for the street. A combination of fabrics will be extremely effective in a basque of this kind, and the decoration may consist of ribbon, serpentine or soutache braid, gimp, galloon, passementerie or insertion.

We have pattern No. 7104 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the basque requires three yards and five-eighths twenty-two inches wide, or three yards thirty inches wide, or two yards forty-four inches wide. Price of pattern, 10d or 20 cents.

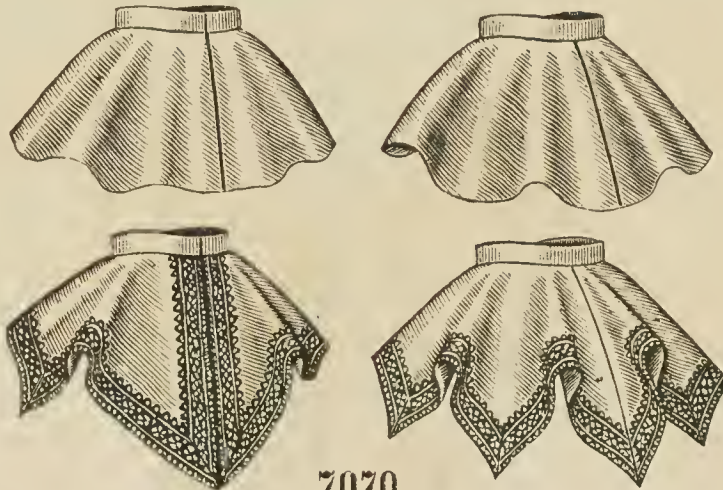
## MISSES' AND GIRLS' DRESS SLEEVE WITH RUFFLE-COVERED BELL CAP (THAT MAY BE USED AS A CAP SLEEVE).

(For Illustrations see Page 325.)

No. 7091.—This sleeve is decidedly quaint and picturesque and is here shown developed in plain dress goods. It is in coat-sleeve style with the usual seams along the inside and outside of the arm, and the fulness at the top is collected in gathers. The sleeve is covered to the elbow with a bell cap, which flares toward the bottom in regulation style and is covered by five ruffles of the material. The ruffles are of about uniform depth, the lowest droops softly from the lower edge of the cap and the upper two are narrowed considerably under the arm, where the ends of each ruffle are joined in a short seam. The cap may be used as a cap sleeve in gowns that are to be worn with guimpes, or that have short sleeves. The wrist is plainly completed.

The sleeve may be added to a long or short basque or overdress and will develop beautifully in either woollen or cotton goods. India or China silk, silk-and-wool crépon, vicuna, Henrietta cloth, dotted Swiss or organdy, lawn and many other equally pretty dress fabrics are adaptable to the mode, and the edges of the ruffles may be trimmed with lace or insertion.

We have pattern No. 7091 in eight sizes from two to sixteen years of age. For a miss of twelve years a pair of sleeves will require four yards and three-fourths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.



Front Views.

Back Views.

## MISSES' PEPLUMS. (COPYRIGHT.)

(For Description see Page 327.)



7088

Front View.

7088

Back View.

## MISSES' SACK APRON (PERFORATED FOR LOW ROUND AND POINTED NECK). (COPYRIGHT.)

(For Description see Page 327.)

## MISSES' AND GIRLS' ONE-SEAM LARGE LEG-O'-MUTTON DRESS SLEEVE, WITH A PUFF OR BALLOON EFFECT IN THE UPPER PART, AND A FITTED LINING.

(For Illustrations see Page 325.)

No. 7111.—

The sleeve introduces the fashionable sloping effect on the shoulders and is here pictured developed in smooth-surfaced woollen goods. The shaping is accomplished by a seam along the inside of the arm, and the sleeve is mounted upon a coat-shaped lining fitted by the customary inside and outside seams. The sleeve is smooth and comfortably close-fitting below the elbow and of enormous width above; and the fulness at the top may be gathered or laid in upturning plaits to droop from the shoulders and break into numerous soft folds and wrinkles, both styles being provided by the pattern. The wrist is finished plainly.

The sleeve may appropriately be developed in Surah, India or



China silk, silk-and-wool erépon and the numerous pretty novelty goods which appear from time to time. It may be added to any of the new basques or round waists, and if a simple finish at the wrist is not desirable, a dainty garniture of lace, braid, gimp, galloon or passementerie may be applied.

We have pattern No. 7111 in six sizes from six to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and a fourth of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' PEPLUMS.

(For Illustrations see Page 326.)

No. 7070.—These peplums are fashionable and convenient accessories for improving the appearance of waists or basques that are to be remodeled, or to add a touch of good style and grace to entirely new gowns. They are represented made of dress goods and are in round and in pointed styles, the selection of either being a matter of individual approval. Each peplum is fashioned in circular style and shaped with a center seam; it is finished with a belt and falls below in pretty ripples all round, the closing being made at the center of the front with hooks and eyes. The pointed peplum falls in six pretty points and its free edges are decorated with fancy braid. The round peplum is plainly finished.

It is not necessary that the peplum should be of the material of the dress, it may be of silk, velvet or any contrasting goods admired, and the edge decoration should be appropriate and may consist of braid, passementerie, jet, gimp or galloon or lace insertion applied in any way to suit the figure.

A pretty lining of plain or shaded silk is generally added. A short waist of brown cashmere may have a peplum of dark-red cashmere; and one of blue may have black.

We have pattern No. 7070 in four sizes for misses from ten to sixteen years of age. For a miss of twelve years, the round peplum requires a yard and a fourth of material twenty-two inches wide, or five-eighths of a yard forty-four inches wide. The pointed peplum needs a

yard and a half twenty-two inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' SACK APRON (PERFORATED FOR LOW ROUND AND POINTED NECK).

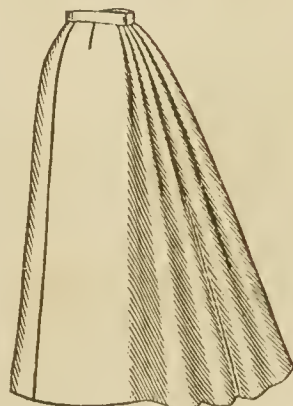
(For Illustrations see Page 326.)

No. 7088.—This apron is here pictured made of plaid gingham and will be invaluable as a protection to the dress when the wearer is engaged as an amateur artist, or in such domestic duties as are apt to soil the dress. In this instance it is shown made with a high neck, but may be cut low in V or rounding outline, if preferred, the pattern providing for the three styles. It is simply shaped by under-arm and shoulder seams, and the closing is made at the center of the back to a desirable depth with button-holes and buttons. The sleeves are sufficiently full to allow perfect freedom

of the arms and are shaped by inside and outside seams, and gathered to stand out full at the top; the wrist edges are neatly completed with a frill of embroidered edging. The neck is finished with a narrow band that is decorated at the top with a standing frill of embroidered edging. Upon each side of the front is a pointed patch pocket that is decorated at the top with a frill of edging.

Gingham, linen, chambray, cambrie or calico are serviceable and suitable materials to select in making this apron. If in some instances white washable fabrics be desired, cross-barred muslin, lawn, cambric or linen may be selected. A neat finish of colored or white embroidery or of lace at the neck and sleeves is always in good taste, and frequently bias bands of the material are used for decoration.

We have pattern No. 7088 in nine sizes for misses from eight to sixteen years of age. Of one material for a miss of twelve years, the apron requires four yards and a fourth twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



7072

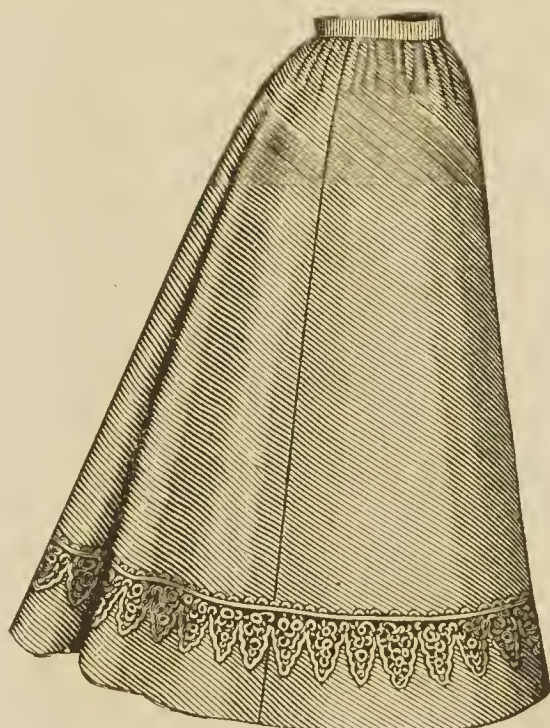
MISSES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAIED AT THE BACK.)

(For Illustrations see this Page.)

No. 7072.—This skirt forms part of the toilette depicted at figure No. 325 K in this magazine. It is also shown at figure No. 18 on the Juvenile Plate for Autumn, 1894.

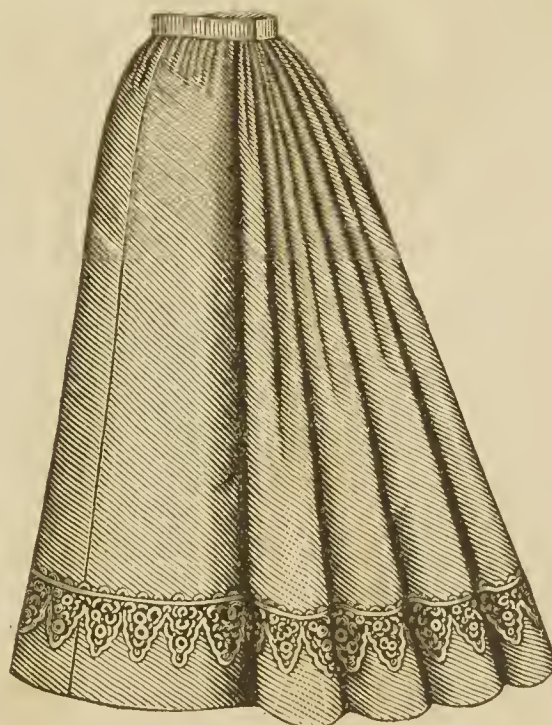
Canary dress goods were here selected for making this stylish skirt, and Vandyke trimming affords a pleasing and attractive garniture. The skirt has a front-gore between two very wide gores which have bias back edges that meet in a center seam. The

adjustment at the front and sides may be accomplished by four darts at the top, or by means of gathers, as preferred; and the fulness at the back may be laid in three backward-turning plaits at each side of the placket or it may be collected in closely drawn gathers, the pattern permitting of the various styles. The choice of fitting the skirt by gathers or darts, and the arrangement of the fulness at the back into plaits or closely drawn gathers, is a very desirable one, as the full effect will be adapted



7072

Side-Front View.



7072

Side-Back View.

MISSES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAIED AT THE BACK.) (COPYRIGHT.)

(For Description see this Page.)

for light diaphanous fabrics, while a smooth adjustment will be preferred for heavier materials. The skirt is adorned at hem depth from the bottom with a row of Vandyke trimming. The placket is made above the center seam, and the top of the skirt is finished with a belt.

The mode will develop attractively in plain or fancy silk, taffeta, cloth, camel's-hair, erépon, ehalls, silk-and-wool novelty suiting, batiste, nainsook, gingham, organdy and dotted Swiss; and graduated rows of braid, gimp, galloon, passementerie, insertion and ribbon will be the decorations usually selected. When the skirt is fashioned from chiffon it will usually be made over a foundation of silk, pereale or satteen.

We have pattern No. 7072 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt calls for three yards and five-eighths of goods twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. or 25 cents.



## Styles for Little Folks.

FIGURE NO. 332 K.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 332 K.—This illustrates a Little Girls' coat. The pattern, which is No. 7116 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen in two views on page 332 of this magazine.

An exceedingly quaint and becoming top-garment for a wee woman is here portrayed, the material selected for its development being tan cloth and chestnut-brown velvet. It has a rather short body shaped by shoulder and under-arm seams and joined to a skirt, which has bias back edges joined in a center seam, and falls in two flowing, backward-turning plaits at each side of the seam. The closing is made at the center of the front with button-holes and buttons. The garment is given a fanciful air by velvet bretelles, which are broad on the shoulders, where they are gathered to droop in pretty folds upon the sleeves; their smooth ends are narrowed gradually and concealed at the lower edge of the



FIGURE NO. 332 K.



FIGURE NO. 333 K.

FIGURE NO. 332 K.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 7116 (copyright), price 10d. or 20 cents. FIGURE NO. 333 K.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 7106 (copyright), price 10d. or 20 cents. FIGURE NO. 334 K.—LITTLE GIRLS' REEFER JACKET.—This illustrates Pattern No. 7113 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 328 and 329.)

body by full rosettes of velvet arranged at the front and back. The sleeves have full, drooping puffs and are covered below the puffs with round cuff-facings of velvet; and a turn-down velvet collar with flaring ends provides a becoming completion for the neck.

Coats reaching below the ankle impart a quaint, old-time air that is as decidedly becoming to a little maid as it is comfortable in cool weather. The mode will develop exquisitely in cloth, serge, plain or fancy coating, etc., either with or without velvet, plain or shaded silk or some other equally pretty goods of contrasting hue and texture. Effective garniture of fancy braid,

ribbon, gimp, galloon, etc., may be added, or a simple completion of machine-stitching may be chosen.

The Tam-O'-Shanter cap combines the two materials of the coat.

FIGURE NO. 333 K.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE NO. 334 K.—This illustrates a Little



FIGURE NO. 334 K.

Girls' coat. The pattern, which is No. 7106 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently displayed on page 333 of this DELINEATOR.

An exquisite top-garment for best wear is here depicted made of heavy white Bengaline, with pipings of the material for decoration. The coat extends to a becoming depth—almost to the shoe-tops. The skirt is arranged in forward-turning side-plaits and joined to the body, and is extended at the center of the back to the top of the body, from which point it falls in a graceful Watteau to the deeply hemmed lower edge. The body, which is simply shaped by shoulder and under-arm seams, is wholly covered by three graduated frills that fall in full, soft folds and droop in picturesque fashion upon the puff sleeves, the lowest two frills passing underneath the Watteau. The closing is made at the front with button-holes and buttons. The free edges of the frills are decorated with pipings of the material, and the close-fitting standing collar is finished to correspond. The puff sleeves display the fulness demanded by prevailing modes, and their smooth linings are covered below the

puffs with round cuff-facings of Bengaline.

The coat may be developed in less expensive and more serviceable material for school or every-day wear, and its quaint fashioning renders decoration merely a matter of personal fancy. Pretty coatings of all kinds, plain cloth, serge, camel's-hair, etc., will make garments suited to the intermediate season, and even for Winter wear; and if a combination be desired, velvet, Bengaline or fancy, figured or plaid goods may be associated with any of the materials mentioned above.

The large white hat is garnitured with white feathers.



FIGURE NO. 334 K.—LITTLE GIRLS' REEFER JACKET.

(For Illustrations see Page 328.)

FIGURE No. 334 K.—This illustrates a Little Girls' jacket. The pattern, which is No. 7113 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and is presented in two views on page 332 of this publication.

The jacket, which is fashionably known as the reefer and is just now the most approved style of top-garment for little folks, is here portrayed developed in an effective combination of red and white cloth. The fronts lap and close in double-breasted fashion with button-holes and buttons, and are reversed at the top by the deep sailor collar which is covered with a facing of white cloth that is continued to the lower edges of the fronts for underfacings. Side-back gores and a curving center seam adjust the garment nicely to the figure at the back and sides, and the side-back seams disappear a little below the waist-line above extra fulness underfolded in a forward-turning plait at each side, the shaping of the parts producing moderate ripples at the back. The sleeves display fashionable fulness above the elbow, and are gathered at the top to stand out broadly on the shoulders. They are decorated with machine-stitching made to outline round cuffs. The square cornered pocket-laps which cover openings to side pockets inserted in the fronts, and the lower and front edges of the jacket are finished with a row of stitching, as are also the edges of the collar.

Jaunty little jackets may be made up by the mode in cloth, serge, chevot, chinchilla, camel's-hair, whipcord, flannel or light-weight coating of seasonable variety, and Hercules or soutache braid, gimp or cord may be added, if the simple completion adopted in the present instance be deemed too severe.

The large felt hat is bent to suit the face and simply trimmed with feathers.

FIGURE NO. 335 K.—LITTLE GIRLS' ENGLISH DRESS.

(For Illustration see this Page.)

FIGURE No. 335 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7099 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age and is presented in two views on page 331 of this magazine.

The dress displays the long-waisted effect peculiar to the quaint English modes, and is here portrayed developed in fine white embroidered mull flouncing. The skirt is full and round and is gathered at the top to fall in flowing folds from the long body, which is shaped in moderately low, round outline at the top. The full front and backs of the body are drawn into pretty folds at the

center of the front and back by gathers at the top and bottom; they are arranged upon a smooth body-lining fitted by under-arm gores, and the closing is made at the center of the back with button-holes and buttons. From the top of the body a frill of edging droops with pretty fulness at the front and back and stands out in picturesque fashion over the full puff sleeves, which are gathered at the top and bottom and are arranged upon smooth linings. A frill of edging droops below each puff, and just above it the arm is encircled by a band of ribbon, the ends of which are covered with a rosette-bow placed at the back of the arm. About the waist is passed a broad white-silk sash, the ends of which are tied in a huge bow at the center of the back and fall low upon the skirt.

A charming little dress for a party or for dancing-school may be developed by the mode in India or China silk, embroidered mull, batiste, nainsook or embroidered wool goods, while for ordinary wear there are many dainty woollens from which to choose. Ribbons, lace edging or insertion, fancy braid, feather-stitching, etc., may be chosen for garniture, and may be applied in any pretty way suggested by individual fancy.



FIGURE NO. 335 K.



FIGURE NO. 336 K.

FIGURE No. 335 K.—LITTLE GIRLS' ENGLISH DRESS.—This illustrates Pattern No. 7099 (copyright), price 10d. or 20 cents. FIGURE No. 336 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7115 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE NO. 336 K.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 336 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7115 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently depicted on page 331 of this DELINEATOR.

A dainty party dress for a small maid is here shown developed in white China silk. The dress is in moderately low, round outline at the top, and has only short shoulder seams; it is gathered at the top and arranged upon a simply adjusted, high-necked body-lining, from which it falls in full, graceful folds to the ankles. The body-lining is cut away in the present instance

to reveal the neck prettily, and from the upper edge of the dress two frills of the material of unequal depth droop, with decidedly quaint effect. The pattern provides for a standing collar, which will complete the neck when it is made high, and also for long sleeves, that are here cut off below the deepest of three graduated frills covering each sleeve to the elbow.

The dress is pretty enough to please the most exacting little maiden, and for a party or some other special occasion it may be developed in India or China silk, dotted Swiss or organdy, silk muslin, lawn, mull, or embroidered batiste or nainsook flouncing. All sorts of pretty woollens are adaptable to the mode, and the frills may be edged with narrow lace, insertion or feather-stitching, if a fanciful completion is desired. A pretty dress for a little maid who is to take part in a church wedding is of figured white silk mull, made, as in the present instance, with a low neck and only the upper sleeve frills being used, the frills being edged with lace.



## FIGURE No. 337 K.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 337 K.—This illustrates a Little Girls' dress. The pattern, which is No. 7092 and costs 10d. or 20 cents, is in seven sizes for little girls from three to nine years of age, and is shown again on page 332 of this magazine.

The little dress, which is here represented developed in silk and figured goods, is equally remarkable for its practical shaping and for its dressy and stylish effect, and is, therefore a most desirable mode for the home seamstress. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the full, graceful waist, which is arranged over a plain lining shaped by shoulder and under-arm seams and closed down the center of the back. The waist is gathered at the top and bottom and at belt depth from the lower edge, and the lining is covered at the top by a bias, seamless yoke of silk, which is shirred at the neck, and gathered at the lower edge, a cording of ribbon finishing the full portions. The waist droops gracefully in blouse fashion over the belt, which is stitched at its upper and lower edges, and is closed at the back. The coat-shaped sleeves are fitted by inside and outside seams and have moderate fulness at the top, and over them droop two sleeve-caps of unequal depth, which are narrow under the arm and are gathered at the top to fall with graceful fulness. The standing collar and the belt are trimmed with rows of narrow ribbon and a rosette of wider ribbon, and a similar rosette adorns the waist at the top of the full front. Narrow ribbon trims the wrist edges of the sleeves, and wider ribbon follows the free edges of the sleeve caps.

Artistic combinations may be effected in the fashioning of the mode. Changeable, plaid, figured, striped or plain silk will be effective for the yoke and accessories, and novelty wool suiting, cashmere, Henrietta, serge, camel's-hair, crépon, silk-and-wool mixtures that show gay minglings of color, vicuna, etc., may be selected for the balance of the dress. Decorations of gros-grain or velvet ribbon will be appropriate on any of these materials, and, if liked, encircling rows may be added to the bottom of the skirt.



FIGURE No. 337 K.

and cream point de Gène lace for decoration. The garment has a decidedly French air, with its short-waisted back lengthened by a skirt laid in two double box-plaits, and its wide, double-breasted fronts. The right front is rendered dressy by numerous crosswise rows of shirrings made at regular intervals at the top and tacked to a fitted stay, while the left front is made with a short body joined to a plain skirt portion. The closing is made invisibly down the left side. The leg-o'-mutton sleeves are mounted on coat-shaped linings, and the fulness is collected in numerous plaits and gathers at the top and in gathers along one edge of the outside seam to the elbow. The wrists are prettily decorated with lace arranged to produce a cuff effect. The rolling collar has square corners that flare in front, and is tastefully trimmed with lace.

Quaint and picturesque coats for little girls will be made up by the mode in cloth, corded silk, plush, cashmere, appropriately lined, camel's-hair, or suiting material of seasonable weight, and decoration will be supplied by fur, lace or passementerie. Combinations of cloth and Bengaline or silk and velvet are famed for the mode, with lace or ribbon for decoration.

The pretty hat of gray felt is trimmed with loops of silk matching the coat and separated by a soft knot of the same.



FIGURE No. 338 K.

FIGURE No. 337 K.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 7092 (copyright), price 10d. or 20 cents. FIGURE No. 338 K.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 7087 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

## FIGURE No. 338 K.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 338 K.—This illustrates a Little Girls' coat. The pattern, which is No. 7087 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is given a different portrayal on page 333 of this publication.

Dove-colored Bengaline was here selected to make the coat,

is made to a desirable depth at the center of the back, and falls in full folds from a body lining that reaches to the waist-line, and upon which the dress is arranged at shallow yoke depth. The body lining is shaped by shoulder and under-arm seams, and is closed invisibly at the center of the back. A double Bertha frill of dotted Swiss trimmed at the lower edges with Valenciennes lace is sewed along the upper edge of the dress. If a high-necked dress is desired, the body lining exposed above the frill is covered with a round yoke facing of the material and a close-fitting standing collar finishes the neck. The coat sleeves are made fanciful by three frills; the lowest frill extends to the elbow, and the free edges of all the frills are decorated with lace. The sleeves are cut off at the top of the lowest frills when short sleeves are desired, and the body lining is cut away at the top for a low-neck dress. The frills may be omitted, if a simple dress be desired.

## LITTLE GIRLS' DRESS.

(For Illustrations see Page 331.)

No. 7115.—This little dress is pictured made of white China silk at figure No. 336 K.

The dress displays the quaintness which just at present characterizes modes for little folks, and is here pictured developed in dotted Swiss and trimmed with narrow Valenciennes lace. It may be made up with a high neck and long sleeves, or with a low, round neck and elbow sleeves, as shown in the illustrations. The dress is shaped in low, round outline at the top and is very simply adjusted by short shoulder seams. It is gathered at the top at the center of the front and at each side of the closing, which



The dress is one of the most attractive designed for small maids this season, and will make up exquisitely in organdy, lawn, Swiss, mull, nainsook, cotton cr  pon and, of course, in challis and all reasonable woollen goods of either plain, spotted or figured varieties. The Bertha frills and sleeve frills may be trimmed with insertion, gimp, lace edging, fancy braid or feather-stitching, and narrow ribbon will contribute dainty garniture.

We have pattern No. 7115 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress requires six yards and seven-eighths of material twenty-two inches wide, or five yards and an eighth thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' ENGLISH DRESS. (TO BE WORN WITH OR WITHOUT A GUMPE.) (For Illustrations see this Page.)

No. 7099.—Embroidered mull flouncing is daintily made up in this dress at figure No. 335 K in this magazine, a wide ribbon sash and narrow ribbon rosettes supplying very pretty accessories. At figure No. 17 on the Juvenile Plate for Autumn, 1894, it is again shown.

The style that characterizes little English dresses is here prominent in the long waist, short puff sleeves and low neck. Coral pink China silk was here chosen for the development of the dress with cream lace insertion for decoration. The full skirt is deeply hemmed at the bottom and gathered at the top to fall with pretty fulness from a round, low-necked waist which has a smooth lining front and backs connected by under-arm gores. The fulness of the full front is drawn to the center by gathers at the top and bottom, and the fulness in the back is collected in gathers at the top and bottom at each side of the closing, which is made with buttons and button-holes. The low neck is completed by a prettily drooping Bertha that is gathered at its upper edge to fall in ripples all round, the lower edge being completed by a row of lace insertion. The puff sleeves are gathered at the top and bottom and mounted upon smooth linings; the lower edge is completed with a gathered frill that is decorated with a row of lace insertion. A row of lace insertion also decorates the skirt above the hem.

All white materials such as nainsook, mull, fine lawn or cambric, will be appropriately made in this manner, also delicate shades of cashmere, Henrietta or silk, and bands of lace or embroidery or rows of baby ribbon or narrow velvet may provide the decoration. We have pattern No. 7099 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the

dress calls for five yards twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 332.)

No. 7092.—Another view of this little dress may be had by referring to figure

No. 337 K in this DELINEATOR, where it is shown made of figured goods and plain silk and trimmed with ribbons.

The opportunity afforded for tasteful combinations render this dress an acceptable mode for making up new, or remodeling partially worn dresses. Plain serge and plaid silk were in this instance selected for the dress. The full skirt is deeply hemmed at the bottom and gathered at the top and depends in full, graceful

folds from the round waist, which is arranged upon a smooth, high-necked lining that is shaped by shoulder and under-arm seams. The full front and full backs of the waist are gathered at the top and twice at belt depth apart at the bottom, the fulness drooping in graceful blouse fashion over the top of a belt that is stitched to the waist; and above them the lining is covered by a bias, seamless yoke that is shirred several times at the neck and gathered at the lower edge. A cording of plain material finishes the upper edges

of the full front and full backs, adding a neat and decorative finish. The dress is closed at the back, and at the neck is a bias collar of the plaid goods. The waist is encircled by a bias belt of the plaid that is closed in front, the ends being neatly finished in points. The coat-shaped sleeves have double sleeve-caps of the plaid, which flare in bell fashion and are gathered full across the shoulders.

Bright and becoming combinations and very dressy effects can be developed in this manner. The vivid red that is frequently seen in conjunction with dark-blue, is still a favorite

combination for little girls, and gray and cherry-red, dark-green with rose, golden-brown with blue, etc, will be becoming contrasts for some. Remnants of plaid silk may be tastefully utilized, or two plain materials or figured dress goods that contrast harmoniously, may be chosen.

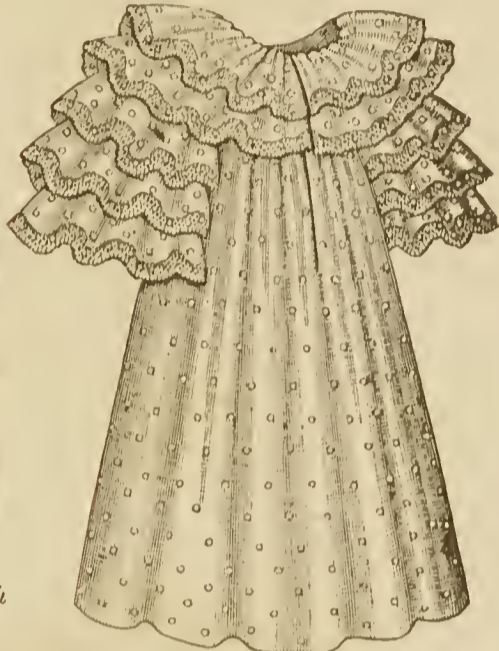
We have pattern No. 7092 in seven sizes for little girls from three to nine years of age. For a girl of five years, the dress calls for two yards of plain dress goods forty inches wide, with two yards and three-eighths of plaid silk twenty inches wide. Of one mate-



7115  
Front View.



7115  
View with High Neck and Long Sleeves and without Frills.



7115  
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 330.)



7099  
Front View.



7099  
Back View.

LITTLE GIRLS' ENGLISH DRESS. (TO BE WORN WITH OR WITHOUT A GUMPE.) (COPYRIGHT.)

(For Description see this Page.)



rial, it needs five yards and five-eighths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

to nine years of age. Of one fabric for a girl of five years, the jacket needs three yards and three-fourths twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DOUBLE-BREADED REEFER JACKET.

(For Illustrations see this Page.)

No. 7113.—This jacket is shown made up in a combination of red and white cloth at figure No. 334 K in this magazine, stitching providing the finish. It is again illustrated at figure No. 17 on the Juvenile Plate for Autumn, 1894.

A most desirable little top-garment for cool days in Autumn is here pictured, the material selected for its development being blue chinchilla. The jacket reaches to a stylish depth and introduces moderate ripples at the back. The back is nicely curved to the figure by a curving center seam, and is separated from the loose fronts by side-back gores. The side-back seams disappear at the top of extra fullness underfolded in a coat plait that is marked at the top with a button; and the shaping of the back portions produces the stylish ripple effect below the waist-line. The fronts are closed in double-breasted style with button-holes and buttons and are reversed at the top by a deep sailor collar, which is covered with a facing of the material that is continued down the fronts for underfacings to the lower edge of the jacket. The one-seam leg-o'-mutton sleeves are fashioned to present the quaint old-time droop on the shoulders and are smooth below the elbows. They are gathered at the top to fall into numerous soft folds and wrinkles and are trimmed at round cuff depth with a double row of machine-stitching. Pocket-laps showing square corners cover openings to side-pockets inserted in the fronts, and their free edges, as well as all the other free edges of the jacket are completed with a single row of machine-stitching.

The jacket is one of the jauntiest of the new modes and will be serviceable either for best or school wear. It will make up fashionably in hopsacking, cheviot, tweed, cloth, serge, diagonal and plain and fancy coatings of all seasonable varieties. Braid, gimp or galloon may be added for garniture, if a plain tailor finish be desirable. We have pattern No. 7113 in eight sizes for little girls from two

ful bretelles that are deepest over the shoulders and narrow at their ends which are included in the seam joining the skirt and waist; the pretty ripple effect noticeable over the shoulders is the result of their circular shaping and a slight fullness collected in gathers. Rosettes of the material edged with Astrakhan binding mark the termination of the bretelles at the back. The puff sleeves are gathered at the top and bottom and mounted on smooth, coat-shaped linings that are revealed with round cuff effect below the puffs and faced with material, the wrist edges being decorated with Astrakhan binding. At the neck is a rolling collar shaped by a center seam and having flaring ends. The free edges of the bretelles and collar are trimmed with Astrakhan binding.

For little girls dainty coats will be fashioned in this manner of rose, heliotrope, green, blue, gray or brown cloth, Henrietta or cashmere that will be suitably lined, or plush, velvet or corded silk. Any variety of fashionable fur or



7092  
Front View.



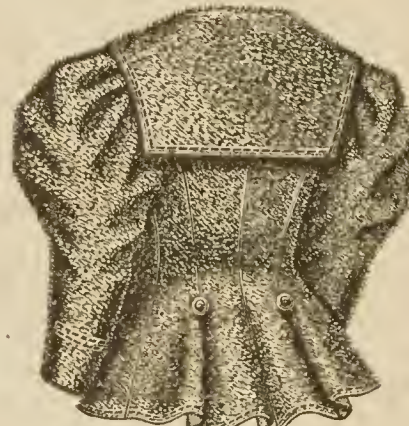
7092  
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 331.)



7113  
Front View.



7113  
Back View.

LITTLE GIRLS' DOUBLE-BREADED REEFER JACKET. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 7116.—Tan cloth and chestnut-brown velvet are shown united in this coat at figure No. 332 K in this DELINEATOR, with velvet rosettes for decoration. At Figure No. 15 on the Juvenile Plate for Autumn, 1894, it is again shown.

Very quaint is this comfortable little coat with its short waist and deep skirt that has a graceful fulness at the center of the back, the bretelles and puff sleeves contributing to the general becomingness. Stone-colored cloth was here chosen for its development and Astrakhan binding forms the decoration. The short waist which is shaped by shoulder and under-arm seams and closed with button-holes and buttons down the center of the front, is lengthened by the circular skirt, which is smoothly joined to it and is in two sections with bias back edges joined in a center seam. The fulness in the skirt is laid in two backward turning plaits at each side of the seam. Disposed upon the waist are fanci-



7116  
Front View

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



7116  
Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



Astrakhan will be an appropriate decoration on these materials.

We have pattern No. 7116 in seven sizes for little girls from two to eight years of age. For a girl of five years, the garment calls for five yards and a fourth of material twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



**7087**  
Front View.

LITTLE GIRLS' COAT. (COPYRIGHT.)  
(For Description see this Page.)

LITTLE GIRLS' COAT.  
(For Illustrations see this Page.)

No. 7087.—At figure No. 338 K in this magazine this coat is represented made of light cloth and trimmed with lace edging.

The coat is unique in style and is here shown made of myrtle-green cloth. The short, seamless back is lengthened by a skirt portion, that is laid in two double box-plaits; it is connected with the fronts in shoulder and under-arm seams.

The right front is the full length of the coat, and laps to the left shoulder seam and falls straight below; it is gathered at the neck and shoulder edges and the fulness is tastefully disposed in four double rows of shirrings made far enough apart to form pretty puffs, the shirrings being tacked to a fitted stay. The left front is made with a short body portion joined to a plain skirt portion, and the coat is closed with hooks and loops. The full, *gigot* sleeves are shaped by inside and outside seams and mounted on linings shaped with similar seams; the fulness at the top is collected in forward and backward turning plaits arranged between gathers, the gathers extending down the back edge of the upper portion as far as the elbow; and the fulness droops in fashionable folds and wrinkles. At the neck is a prettily shaped rolling collar which forms a point in the center of the back and has pointed ends that flare stylishly.

Cloth, cashmere, Henrietta and fancy cloakings of seasonable weight will make up satisfactorily in this manner, also some suiting materials of moderate weight that can be rendered sufficiently warm by a lining throughout. The popular colors for coats of this kind are green, brown, gray, rose, electric and navy blue, red and tan. Bengaline, Surah or Ondine will make up stylishly for very dressy wear.

We have pattern No. 7087 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the garment requires six yards and an eighth twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

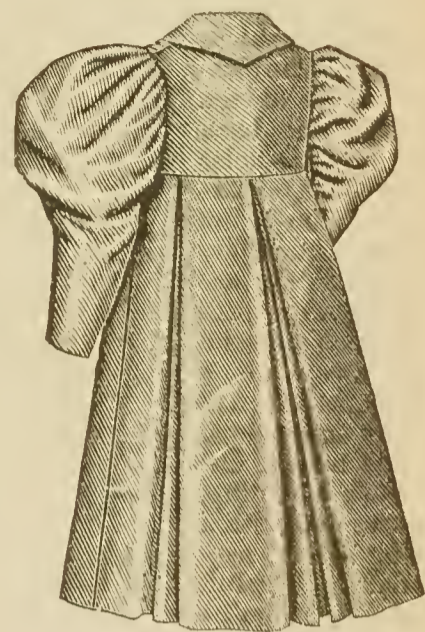
LITTLE GIRLS' COAT.  
(For Illustrations see this Page.)

No. 7106.—At figure No. 333 K in this issue, this coat may be observed made of white Bengaline and trimmed with pipings of the material. This coat is also shown at figure No. 12 on the Juvenile Plate for Autumn, 1894.

The plaited skirt, Watteau back and graceful frills are stylish features of the coat. Tapestry-blue cloth was here selected to make the coat, and black marten was the fur binding chosen for its decoration. The skirt is side plaited all round except at the center of the back, where it is extended to the neck to form a Watteau, that is arranged in a double box-plait; it is finished at the bottom with a deep hem, narrower hems completing the front edges, and is joined to a short-waisted body, which is simply shaped by under-arm and shoulder seams. The coat is invisibly closed at the center of the front. The full puff sleeves are mounted on coat-shaped linings which are revealed with round cuff effect; they are gathered at the top and bottom and droop gracefully from the shoulders and each wrist is tastefully trimmed with fur binding. At the neck is a neat standing collar, trimmed at its ends and upper and lower edges with fur binding. Disposed upon the body are three gathered frills, the lowest one being in two sections that fall free under the Watteau, while the middle one is in one section and passes across the back under the Watteau; the upper frill is included in the seam with the standing collar and all the frills are trimmed at their lower and front edges with fur binding. The coat may be made without the upper two frills as shown in the small illustration.

The coat has many points that commend it for real comfort, and its quaint style and convenient weight make it an acceptable mode for the cold season. The new shades of cloth in the various brown, blue, gray, rose, red and tan hues, also the novelty mixtures in cheviot or fine cloaking goods will be selected for its development, and frequently cashmere, Henrietta or suiting goods will be chosen and made weighty and warmer by a suitable lining. Astrakhan or fur will trim the garment stylishly and appropriately, and when the material will permit, a lining of some pretty shaded silk will be added to the frills. A pretty coat is of golden-brown Bengaline trimmed at all the free edges with sable bindings and lined throughout with white silk.

We have pattern No. 7106 in seven sizes for little girls from two to eight years of age. For a girl of five years, the garment will require six yards and seven-eighths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



**7087**  
Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)  
(For Description see this Page.)



**7106**  
View without Upper Frills.



**7106**  
Front View.



**7106**  
Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)  
(For Description see this Page.)

LITTLE GIRLS' APRON.  
(For Illustrations see Page 334.)

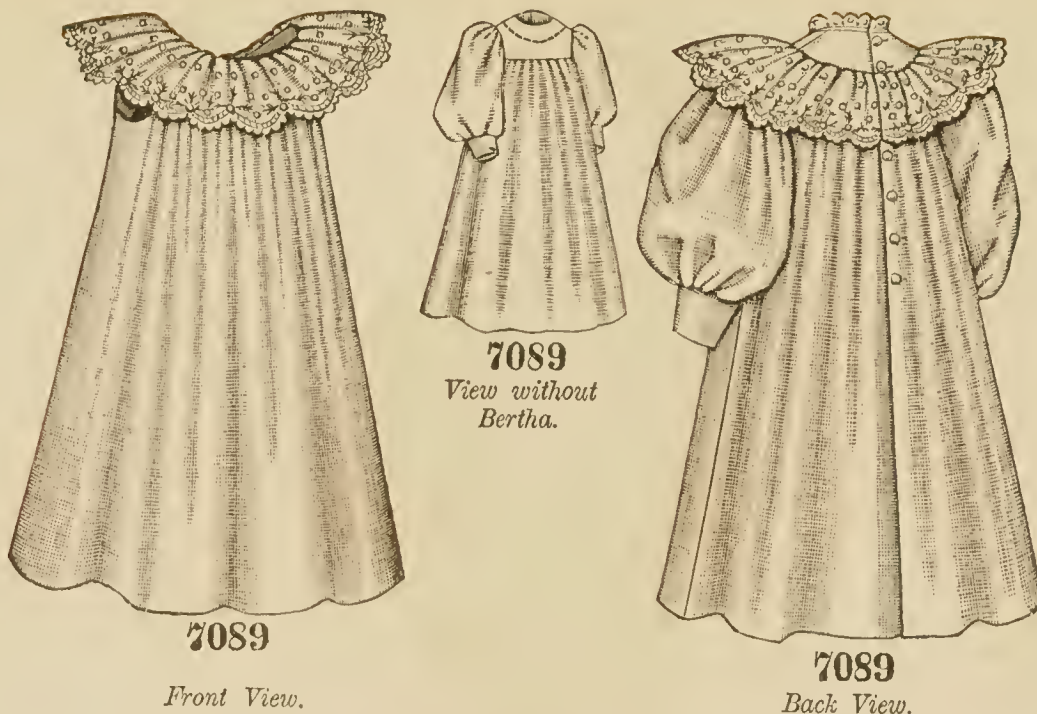
No. 7089.—This apron is dainty enough to please the most exacting little maid and is here shown developed in white lawn and wide embroidered edging, with narrow edging for decoration. It

may be made with a high or a low, round neck and with or without sleeves, as shown in the engravings. The front and backs of the



apron are joined in under-arm seams and are gathered at the top to fall with pretty fulness from a square yoke shaped by shoulder seams. The closing is made at the center of the back with button-holes and buttons. Arranged upon the yoke in rounding outline is a Bertha-frill of embroidery, above which the yoke is cut away for a low neck, as shown in the large front view. The high neck is finished with a cording, and decorated with a standing frill of narrow edging. The full shirt-sleeves are gathered at the top and bottom and finished

with round cuffs that are quite deep. If preferred, the apron may be made up without the Bertha-frill, as shown in the small illustration.



7089

Front View.

7089

View without  
Bertha.

7089

Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 333.)

The apron will make up nicely in lawn, nainsook, cross-barred muslin, Swiss and numerous other fabrics devoted to garments of this kind, and the Bertha-frill may be of Hamburg edging or Swiss or colored embroidery.

We have pattern No. 7089 in eight sizes for little girls from two to nine years of age. For a girl of five years, the apron requires two yards and seven-eighths of lawn thirty-six inches wide, with two yards of embroidered edging four inches and three-fourths wide. Of one material, it needs five yards twenty-

seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

## Styles for Boys.

FIGURE No. 339 K.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 339 K.—This consists of a Boys' double-breasted jacket and short trousers. The jacket pattern, which is No. 7134 and costs 10d. or 20 cents, is in six sizes for boys from three to eight years of age, and is represented in two views on page 339 of this DELINEATOR. The trousers pattern, which is No. 4395 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years of age, and may be seen on its accompanying label.

The suit is so natty in its general appearance that it will strongly appeal to mothers who strive for picturesque effects in their children's attire. It is here portrayed developed in dark-blue and white flannel. The fronts of the jacket, which is popularly known as the commodore jacket, are lapped and closed in double-breasted fashion with button holes and buttons, and are cut away at the top to accommodate the long, tapering ends of the deep sailor collar; and between the ends of the collar is revealed a shield of white flannel, which is attached with buttons and button-holes. The back is fitted by center and side seams, which define the form becomingly. The sleeves display seams along the outside and inside of the arm and are decorated a little above the wrists with a single row of machine-stitching. Three rows of soutache braid are applied to the upper part of the shield, a bow of ribbon covers the ends of the sailor-collar, and all the free edges of the jacket are outlined with a single row of machine-stitching. A breast pocket in the left front is finished with stitching.

The trousers extend below the knee and are shaped by the usual seams and hip darts, and the closing is made in a fly. Side pockets are inserted in the outside leg seams,



FIGURE No. 339 K.—BOYS' SUIT.—This consists of Boys' Double-Breasted Jacket No. 7134, price 10d. or 20 cents; and Trousers No. 4395, price 7d. or 15 cents.

(For Description see this Page.)

and the top is finished with a waistband.

Attractive suits for small boys may be developed by the mode in flannel, serge, cloth or similar goods, and the shield will usually be of contrasting material. If a simple completion be deemed undesirable, braid or machine-stitching will contribute effective decoration.

The hat is a dark felt.

FIGURE No. 340 K.—BOYS' SUIT.

(For Illustration see Page 335.)

FIGURE No. 340 K.—This consists of a Boys' reefer, sailor trousers and cap. The reefer pattern, which is No. 7133 and costs 10d. or 20 cents, is in eight sizes for boys from three to ten years of age, and is differently depicted on page 339 of this magazine. The trousers pattern, which is No. 3786 and costs 10d. or 20 cents, is in fourteen sizes for boys from three to sixteen years of age, and is shown again on its accompanying label. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-quarters, cap sizes, and may also be seen on its label.

The suit presents a decidedly nautical air, and is portrayed in the present instance developed in navy-blue serge. The reefer, which is now the fashionable top-garment for small boys, extends to the regulation length and is closed in double-breasted style. The fronts are reversed at the top in lapels that are inlaid with silk and form notches with a rolling collar, and the back is curved to the figure by center and side seams. The comfortable shaping of the coat sleeves is accomplished by the customary inside and outside seams, and the wrists are finished with machine-stitching. The pocket-laps, which cover open-



ings to side pockets inserted in the fronts and the welt which covers the opening to a breast pocket in the left front, are finished with machine-stitching, and all the other free edges of the reefer are completed to correspond.

The sailor trousers are shaped by the usual seams and are made with a fall-bearer, the closing being effected at the sides and across the fronts with button-holes and buttons. They flare in regulation fashion over the foot and have a pocket inserted in the right back.

The sailor cap, which matches the suit, has a circular crown, and a side that is joined to the crown and band. A ribbon covers the band and falls in ends at the back.

Navy or black flannel, serge and chin-chilla are the materials most in favor for reefers, and the closing may be made with brass or bone buttons, as preferred. The trousers may be of white, blue or black flannel or serge, and the cap may correspond or may be of contrasting material, as preferred.

FIGURE NO. 341 K.—LITTLE BOYS' OVER-COAT.

(For Illustration see Page 336.)

FIGURE NO. 341 K.—This illustrates a Little Boys' overcoat. The pattern, which is No. 7060 and costs 10d. or 20 cents is in six sizes for little boys from two to seven years of age, and is shown in two views on page 337 of this magazine.

The overcoat is here represented made of a stylish variety of light cloth and tastefully finished with machine-stitching. The fronts close in double-breasted fashion and are reversed at the top in lapels, which meet the rolling collar in notches, and in each of which a button-hole is made. The back is seamless and is joined to the fronts in shoulder seams, and side seams which are gracefully curved to the figure. The shapely coat sleeves are of regulation width and are finished a little above the lower edges with encircling rows of machine-stitching. Two

capes of unequal depth are attached underneath the rolling collar with hooks and loops or with button-holes and buttons, as preferred. They fall gracefully over the shoulders, and their ends flare widely at each side of the buttons. Pocket-laps cover openings to side pockets inserted in the fronts and a welt finishes a breast pocket in the left front.

All sorts of stylish over-coatings, such as melton, beaver, kersey, etc., may be appropriately used for top garments of this kind, and a single row of machine-stitching may follow all the free edges.

The felt hat is an Alpine shape, with a high, deeply indented crown.

BOYS' LONG OVERCOAT.  
(KNOWN AS THE PAD-  
DOCK COAT.)

(For Illustrations see this Page.)

No. 7132.—This overcoat

is shown differently developed at figure No. 8 on the Juvenile Plate for Autumn, 1894. The paddockcoat is the fashionable long overcoat for youths



FIGURE NO. 340 K.—BOYS' SUIT.—This consists of Boys' Reefer No. 7133, price 10d. or 20 cents; Sailor Trousers No. 3786, price 10d. or 20 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 334.)

and small boys and is here shown made of Oxford cloth. It extends well below the knee, and its fronts are reversed in small lapels by the rolling collar which is covered with velvet. A button-hole is worked in the left lapel, and below the lapels the fronts are lapped widely their entire length and closed with a fly. The fronts are widened to form the skirt portion of the sides, the extension being fitted smoothly by a short dart, which is really the continuation of the under-arm seam; they are joined to the short side-gores in cross seams. The back, which is seamless, is joined to the side-gores in well curved side seams; it is joined to the skirt portion of the left front and is free at the right side, where its edge is widely hemmed. Beneath the back is an underlap, which is joined to the back edge of the right front and hemmed at the left edge; and extra widths at the side seams are arranged in well pressed coat plaits which are each marked at the top by a button. This ingenious arrangement gives ample room for stepping. Curved openings to side pockets inserted in the fronts are covered with pocket-laps having round front corners, and the breast pocket at the left side is provided with a smaller pocket-lap; the edges of all the pocket-laps are outlined with a single row of machine-stitching. The sleeves are comfortably wide and are shaped by the usual seams along the inside and outside of the arm. The wrists are finished with a row of stitching made close to the edge, and all the edges of the coat are completed in a similar manner.

Fashionable top-garments of this kind may be developed in melton, corkscrew, kersey, and plain and fancy coatings of all seasonable varieties, preference being given now to smooth-surfaced cloths. The collar will usually be of velvet and the mode of completion as here represented.

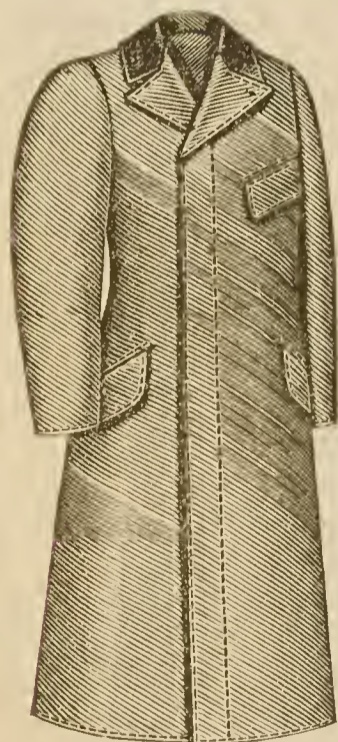
We have pattern No. 7132 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the overcoat needs four yards and seven-eighths of material twenty-seven inches wide, or two yards and a half fifty-four inches wide, each with a fourth of a yard of velvet (cut bias) twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

BOYS' LONG SACK OVER-COAT.

(For Illustrations see Page 336.)

No. 7135.—This overcoat is shown differently made up at figure No. 3 on the Juvenile Plate for Autumn, 1894.

The overcoat is fashionably long, reaching to below the knee, and is here shown made of mixed overcoating. The loose fronts are reversed at the top in small lapels by the rolling collar which is covered with velvet; they are lapped widely below the lapels, and the closing is made with a fly. The fronts are curved to the figure at the sides by under-arm darts, and are joined to the back in shoulder and side seams, the side seams being curved to define the waist. The back is shaped by a center seam that terminates below the waist-line above extra widths, the extra width on the left back being turned under for a hem, under which the other extra width is lapped. The sleeves are of comfortable width and

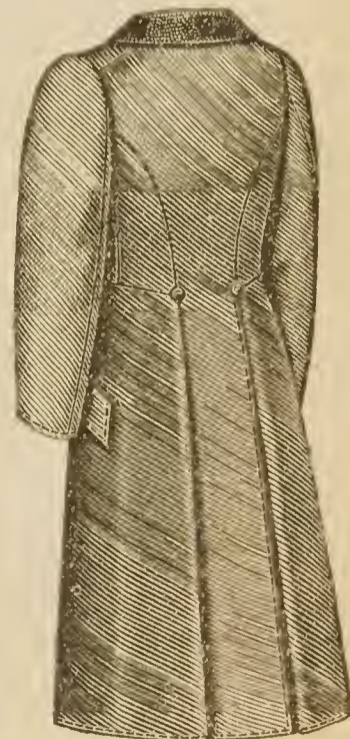


7132

Front View.

BOYS' LONG OVERCOAT. (KNOWN AS THE PADDOCK COAT.)

(For Description see this Page.)



7132

Back View.

BOYS' LONG OVERCOAT. (KNOWN AS THE PADDOCK COAT.)

(For Description see this Page.)



are shaped by the usual seams along the inside and outside of the arm. The wrists are finished with a single row of machine-stitching made to outline shallow, round cuffs, and a single row of stitching finishes the free edges of the pocket-laps, which cover openings to side pockets inserted in the fronts and a breast pocket in the left front. The edges of the lapels and the front, lower and loose back edges of the coat are finished with machine-stitching, and a button-hole to hold a *boutonnière* is made in the left lapel.

Fashionable top-garments for boys may be developed by the mode in melton, kersey, corkserew, and other smooth-surfaced coatings, and in most instances the collar will be covered with velvet. A plain finish may be chosen or machine-stitching may finish the edges as in the present instance.

We have pattern No. 7135 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the overcoat requires four yards and three-eighths of material twenty-seven inches wide, or two yards and a fourth fifty-four inches wide. In either instance, a fourth of a yard of velvet (cut bias) twenty inches wide, will be needed. Price of pattern, 1s. 3d. or 30 cents.

#### LITTLE BOYS' OVERCOAT WITH CAPES.

(For Illustrations see Page 337.)

No. 7060.—This overcoat is pictured made of light cloth at figure No. 341 K in this magazine. At figure No. 21 on the Juvenile Plate for Autumn, 1894, it is again represented.

For the present development of the overcoat fine melton was chosen. The fronts are closed in double-breasted style with button-holes and buttons, and are reversed at the top in lapels that meet the rolling collar in notches; and in each lapel is a button-hole. The fronts are joined to the back, which is seamless at the center, in shoulder seams and side seams. The sleeves are comfortably shaped by the customary seams along the inside and outside of the arm, and are plainly finished at the wrists. Pocket-laps having square ends cover the openings to side pockets inserted in the fronts and a welt covers the opening to a breast pocket in the left front. The capes, which are attached underneath the rolling collar with hooks and eyes or button-holes and buttons, are fitted smoothly on the shoulders by darts. They are of unequal depth and their ends flare widely at each side of the buttons.

A comfortable garment may be developed by the mode in chinchilla, kersey, melton and all sorts of overcoatings of seasonable texture. Machine-stitching or braid may be applied for a finish, or a plain completion may be adopted.

We have pattern No. 7060 in six sizes for little boys from two to seven years of age. Of one material for a boy of five years, the overcoat needs three yards and three-eighths twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

#### LITTLE BOYS' SHORT OVERCOAT. (SOMETIMES CALLED THE COVERT COAT.)

(For Illustrations see Page 337.)

No. 7064.—Other illustrations of this overcoat are given at figures Nos. 1 and 11 on the Juvenile Plate for Autumn, 1894.

The overcoat is popularly known as the Covert coat from its resemblance of a fashionable English mode, and is here pictured made of wide-wale serge. It is of stylish length, and its fronts, which are closed with a fly, are reversed at the top in small lapels that meet the rolling collar in notches. The back is nicely conformed to the figure by a center seam, and is joined to the fronts in shoulder seams and well curved side seams that terminate a short distance above the lower edge above extra widths allowed on the back edges of the fronts for underlaps. Side pocket inserted in both fronts and a breast pocket in the left front are provided with pocket-laps. The comfortably wide coat sleeves are shaped by the usual inside and outside seams and finished a little above the wrist edges with an encircling row of machine-stitching; and a single row of machine-stitching outlines all the free edges of the overcoat. The seams of the overcoat are stitched in welt style.

All fashionable varieties of heavy cloth and overcoating may be made up in this way, but just now cloth, kersey, beaver, chinchilla and melton are particularly stylish.

We have pattern No. 7064 in six sizes for little boys from two to seven years of age. Of one material for a boy of seven years, the overcoat needs two yards and three-eighths twenty-seven inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 341 K.—LITTLE BOYS' OVERCOAT.—This illustrates Pattern No. 7060, price 10d. or 20 cents.

(For Description see Page 335.)

#### BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Illustrations see Page 337.)

No. 7063.—At figure No. 5 on the Juvenile Plate for Autumn, 1894, the coat is again represented.

The coat unites the jaunty effect of the regulation cutaway modes with the comfortable air of the sack coat, and is in the present instance pictured made of mixed cheviot. The fronts are reversed by the rolling collar to form notched lapels, below which the closing is made with three button-holes and buttons; and below the closing they round off gracefully to the back which is nicely curved to the form by a center seam and side seams. The coat sleeves are comfortably wide and are shaped by the usual seams along the outside and inside of the arm; they are finished with two rows of machine-stitching made to simulate round cuffs and a button and simulated button-hole are arranged in front of the outside seam. Openings to side pockets inserted in the fronts are covered with pocket-laps, and the opening to a breast pocket in the left front is provided with a welt; the edges



7135

Front View.



7135

Back View.

#### BOYS' LONG SACK OVERCOAT.

(For Description see Page 335.)

Price of pattern, 10d. or 20 cents.

serted in the fronts are covered with pocket-laps, and the opening to a breast pocket in the left front is provided with a welt; the edges



of the welt and pocket-laps are finished with machine-stitching, and machine-stitching finishes the edges of the change pocket made in the right front, and all the free edges of the coat.

Coats of this description are fashionably developed in cheviot, serge, vicuna, cloth, English tweed, diagonal and all sorts of plain and fancy suitings. A flat binding of silk or mohair braid may decorate the edges, but a severe completion will be more elegant. A stylish coat for wear with light trousers, may be fashioned from black cheviot and plainly finished.

We have pattern No. 7063 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the coat needs two yards and five-eighths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' FOUR-BUTTON CUT-AWAY SACK COAT.

(For Illustrations see Page 338.)

No. 7062.—This coat is again portrayed at figure No. 2 on the Juvenile Plate for Autumn, 1894.

The coat combines the best features of the cutaway and sack modes. It is here portrayed developed in mixed suiting. The collar rolls the fronts in small lapels with which it forms notches, and the closing is made with four button-holes and buttons, a button-hole being also worked in the left lapel. Below the closing the fronts round gracefully toward the back, which is fitted by side seams and a center seam. Openings to side pockets inserted in the fronts are covered with round-cornered pocket-laps, and the breast pocket in the left front is finished with a welt. The edges of the pocket-laps and welt, and the edges of a change pocket in the right front are finished with a single row of machine-stitching. The shapely coat sleeves display the usual seams along the outside and inside of the arm, and are finished in round cuff style with a double row of stitching and two buttons and simulated button-holes placed in front of the outside seams. The remaining free edges of the coat are followed with a single row of stitching.

The coat will make up satisfactorily in cheviot, hopsacking, serge, vicuna, diagonal or plain or fancy suiting to accompany a vest of the same material and trousers which may, if desired, be of contrasting fabric. The mode of completion selected in the present instance will usually be adopted.

We have pattern No. 7062 in twelve sizes for boys from five to sixteen years of age. Of one material for a boy of eleven years, the coat calls for two yards and five-eighths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' DOUBLE-BREADED SACK COAT. (TO BE BUTTONED WITH TWO OR THREE BUTTONS.)

(For Illustrations see Page 338.)

No. 7137.—This coat is shown differently made up at figure No. 7 on the Juvenile Plate for Autumn, 1894.

For a stylish garment the double-breasted sack coat divides favor with the single-breasted and cutaway modes, and to many figures

it is vastly more becoming. A very natty double-breasted sack coat is here shown made of checked cheviot. It extends to regulation depth and is closed in double-breasted fashion with either two or three buttons, as preferred, both styles of closing being shown in the illustrations. The fronts are reversed above the closing in lapels that meet the rolling collar in notches, and are fitted smoothly at the sides by long under-arm darts. The back is shaped by a curving center seam that terminates some distance above the lower edge at the top of extra widths, the extra width in the left back being turned under for a hem, beneath which the extra width in the right back is lapped and tacked. The coat is provided with side pockets, a breast pocket in the left side and a change pocket in

the right side, the openings of which are covered with pocket-laps. The comfortable coat sleeves are shaped with the usual seams along the inside and outside of the arm, and the wrists are each finished with a single row of machine-stitching. A row of stitching finishes the pocket-laps and all the other edges of the coat.

Diagonal, tweed, serge, cheviot and plain and fancy coatings are adaptable to the mode, and one or two rows of machine-stitching is the approved mode of completion.

We have pattern No. 7137 in ten sizes for boys from seven to sixteen years of age. Of one fabric for a boy of eleven years, the coat will require two yards and three-fourths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7060  
Front View.



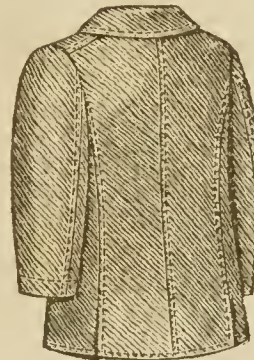
7060  
Back View.

LITTLE BOYS' OVERCOAT, WITH CAPES.

(For Description see Page 336.)



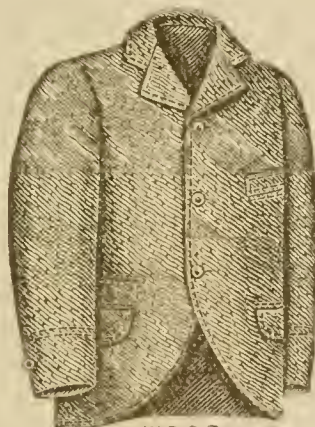
7064  
Front View.



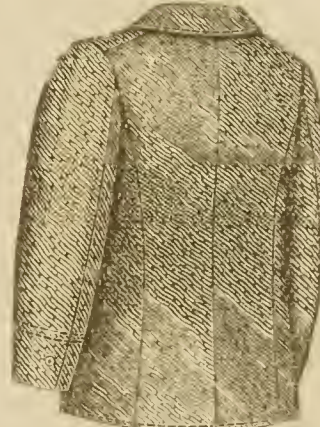
7064  
Back View.

LITTLE BOYS' SHORT OVERCOAT. (SOMETIMES CALLED THE COVERT COAT.)

(For Description see Page 336.)



7063  
Front View.



7063  
Back View.

BOYS' THREE-BUTTON CUTAWAY SACK COAT.

(For Description see Page 336.)

BOYS' THREE-BUTTON CUT-AWAY SACK COAT, WITH PATCH POCKETS.

(For Illustrations see Page 338.)

No. 7061.—This coat is again represented at figure No. 4 on the Juvenile Plate for Autumn, 1894.

A stylish variety of fancy suiting was chosen for the coat in the present instance. The collar rolls the fronts in lapels, with which it forms notches, and the closing is made with three button-holes and buttons. Below the closing the fronts round off gracefully. The seamless back joins the fronts in shoulder and side seams, the side seams being well curved to define the form. The sleeves are comfortably wide and are shaped by seams along the inside and outside of the arm. They are finished with two rows of machine-stitching in the outline of round cuffs, and three buttons and button-holes close them at the wrists. The fronts are provided with two patch pockets at the left side and two at the right side, the upper pocket on the left side being a breast pocket and on the right

side a change pocket. The pockets are hemmed at their upper edges and machine-stitched to place and all the free edges of the coat are finished with a single row of machine-stitching.

Sack coats on the cutaway order are very fashionable just now and are very generally becoming. They may match the trousers with which they are worn or be of different material. Coats of this kind develop stylishly in cheviot, serge, diagonal, cloth, flannel, tweed and various other plain and mixed suitings, and are usually finished as illustrated in the present instance. A stylish suit for school wear may consist of mixed gray cloth trousers and a coat of this kind made of black cheviot. Machine-stitching may finish the



edges and outline cuffs on the sleeves, or a perfectly plain completion may be chosen.

We have pattern No. 7061 in twelve sizes for boys from five to sixteen years of age. For a boy of eleven years, the garment needs two yards and seven-eighths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

### BOYS' REEFER.

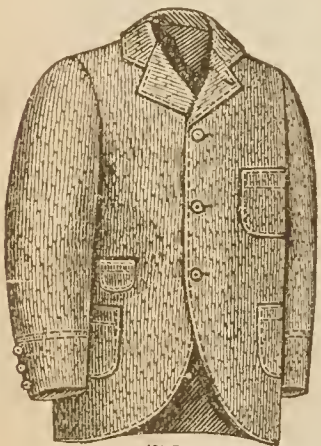
(For Illustrations see Page 339.)

No. 7133.—This reefer is shown made of serge with facings of silk and a finish of stitching at figure No. 340 K in this magazine. At figures Nos. 1 and 6 on the Juvenile Plate for Autumn, 1894, it is again illustrated.

The jauntiest top coat for a small boy is the reefer, a stylish example of which is here pictured developed in dark-blue serge. It extends to the regulation depth and has loose fronts that lap widely, and close in double-breasted fashion with button-holes and bone buttons. The fronts are reversed in lapels by a rolling collar which meets the lapels in notches, and a button-hole is worked in each lapel. The back is shaped by a center seam, and is joined to the fronts in shoulder seams and in well curved side seams, below which the edges of the coat are rounded off. The fronts are provided with side pockets that are finished with laps, and the left front has a breast pocket that is completed with a welt, the laps and welt being finished with machine-stitching. The coat sleeves, which are comfortably wide and shaped by inside and outside seams, are followed at the wrists with a single row of machine-stitching, and all the free edges of the reefer are finished with a row of stitching made close to them.

These natty top-garments, which are now almost universally worn by small boys, may accompany either kilts or short or long trousers. They will develop most acceptably in rough serge either in black or dark-blue and may be closed with bone or brass buttons, as preferred. A school or even a dress suit consisting of trousers and a reefer of this kind may be made of one material or of contrasting goods, as desired.

We have pattern No. 7133 in eight sizes for little boys from three to ten years of age. Of one material for a boy of seven years, the reefer calls for two yards twenty-seven inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7061

Front View.

BOYS' THREE-BUTTON CUTAWAY SACK COAT, WITH PATCH POCKETS.

(For Description see Page 337.)

BOYS' DOUBLE-BREASTED JACKET, WITH SAILOR COLLAR AND SHIELD. (KNOWN AS THE COMMODORE JACKET.)

(For Illustrations see Page 339.)

No. 7134.—This jacket is shown in a combination of white and dark-blue flannel and decorated with a ribbon bow, soutache braid and machine-stitching at figure No. 339 K in this DELINEATOR. At figure No. 9 on the Juvenile Plate for Autumn, 1894, it is again shown.

The jacket is one of the jauntiest of the new modes for small boys and is known as the Commodore jacket. For its development in the present instance an effective combination of dark-blue and red flannel was chosen. The back is nicely conformed to the figure by a curving center seam, and the fronts are lapped and closed in

double-breasted fashion with button-holes and brass buttons, which are highly ornamental and attractive. The fronts are cut low at the top to accommodate the long, tapering ends of the sailor collar, which falls deep and square at the back. Between the ends of the collar is disclosed a chemisette of red flannel, which is attached with buttons and button-holes; and a bow of ribbon is arranged over the ends of the collar. The coat sleeves, which are of comfortable width, are shaped by the customary seams along the inside and outside of the arm, and the wrists are plainly completed. The curved opening to a breast-pocket inserted in the left front is plainly finished, as are also all the other free edges of jacket.

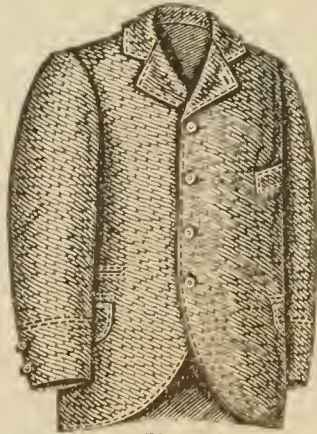
A jacket of this kind may be worn with short or sailor trousers or kilts, and will develop fashionably in cloth, serge, flannel, diagonal and other seasonable varieties of stylish woollen goods. The chemisette will usually be of some contrasting color, or it may be of the same color as the jacket and made fanciful by adding braid or embroidered nautical emblems, such as wheels, anchors, stars, etc., for decoration. A stylish jacket, that may accompany sailor trousers, may be made of invisible-green cloth with a white cloth chemisette. An anchor and chevrons may be embroidered with gold bullion on the chemisette, and the design may be repeated at the top of the left sleeve.

We have pattern No. 7134 in six sizes for boys from three to eight years of age. For a boy of seven years, the jacket needs two yards and an eighth of blue and three-eighths of a yard of red flannel twenty-seven inches wide. Of one material, it requires two yards and an eighth twenty-seven inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

### BOYS' FIVE-BUTTON VEST, WITH SHAWL COLLAR.

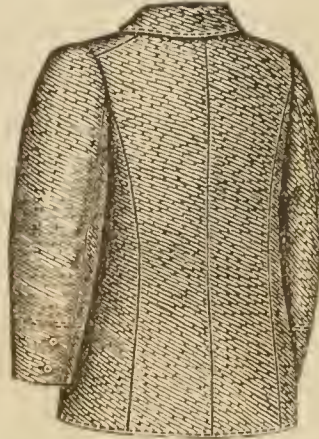
(For Illustration see Page 339.)

No. 7058.—This vest may stylishly accompany a cutaway sack coat and long or short trousers of the same or a contrasting material, and is shown made of suiting. The fronts are cut away to accommodate a shawl collar and are closed at the center with five button-holes and buttons. The collar is covered with a facing of the material, which is continued along the front and lower edges of the fronts for underfacings. The fronts join the back in shoulder and side seams, the side seams being terminated a short distance above the lower edge; and the back is nicely curved to the figure by a center seam, below which it is notched. Straps are included in the side seams and their ends are drawn through a buckle to draw the garment to the figure as closely as desired. Pocket welts cover



7062

Front View.

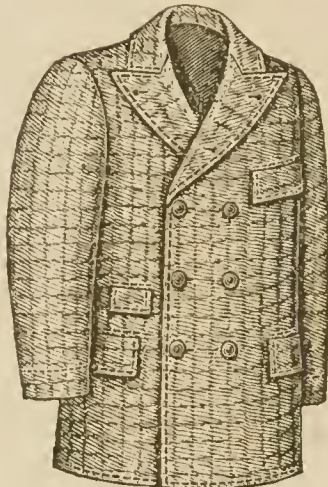


7062

Back View.

BOYS' FOUR-BUTTON CUTAWAY SACK COAT.

(For Description see Page 337.)

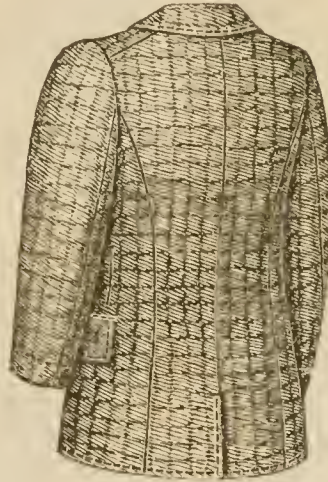


7137

Front View.



7137

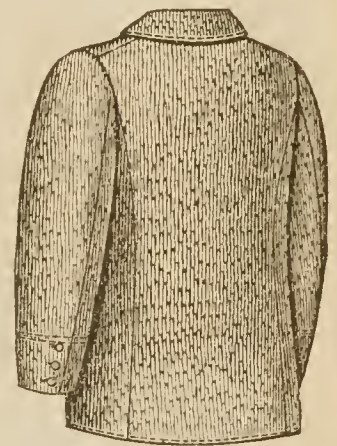


7137

Back View.

BOYS' DOUBLE-BREASTED SACK COAT. (TO BE BUTTONED WITH TWO OR THREE BUTTONS.)

(For Description see Page 337.)



7061

Back View.

BOYS' THREE-BUTTON CUTAWAY SACK COAT, WITH PATCH POCKETS.

(For Description see Page 337.)



openings to side pockets and shorter welts are arranged over openings to breast pockets, all the welts, as well as all the free edges of the fronts and collar, being finished with a single row of machine-stitching.

All sorts of plain and fancy vestings, vicuna, cloth, serge, cheviot and tweed are adaptable to the mode, and while a simple finish of machine-stitching will be in best taste, bindings of braid may trim the edges, if desired. A stylish vest for wear with a jacket and trousers of black cheviot may be cut from fancy vesting, and finished with machine-stitching.

front and lower edges to the side seams for underfacings. The back is curved to the figure by a center seam, below which it is notched; and the back is joined to the front in shoulder seams and well curved side seams that terminate a little above the lower edge. The customary straps are included in the side seams; they cross the back and their pointed ends are secured with a buckle to regulate the size about the waist. Pocket openings made in the lower part of the fronts are finished with welts, and shorter welts complete the openings to the breast pockets. The welts are followed by machine-stitching and the free edges of the fronts, and collar are similarly finished with a single row of machine-stitching.

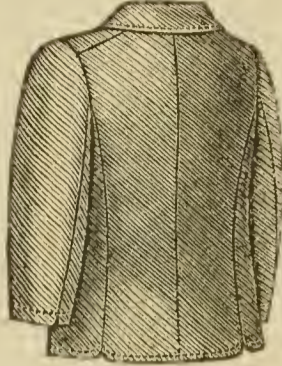
Plain and fancy vestings, serge, cloth, cheviot, etc., may be used for vests of this kind to be worn with coats of the same and trousers of either the same or a contrasting material. Machine-stitching is the approved mode of completion, unless a perfectly plain finish be preferred. A binding of flat silk braid is permissible, at all the free edges.

We have pattern No. 7059 in thirteen sizes for boys from four to sixteen years of age. Of one material for a boy of eleven years, the vest needs three-fourths of a yard twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.



7133

Front View.

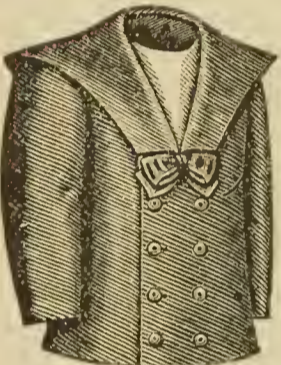


7133

Back View.

BOYS' REEFER.

(For Description see Page 338.)



7134

Front View.



7134

Back View.

BOYS' DOUBLE-BREASTED JACKET, WITH SAILOR COLLAR AND SHIELD. (KNOWN AS THE COMMODORE JACKET.)

(For Description see Page 338.)

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

We have pattern No. 7058 in thirteen sizes for boys from four to sixteen years of age. For a boy of eleven years, the vest requires three-fourths of a yard of material twenty-seven inches

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

BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS.

(DESIRABLE FOR BICYCLING OR OTHER OUTDOOR SPORTS.)

(For Illustrations see this Page.)

No. 7136.—At figure No. 10 on the Juvenile Plate for Autumn, 1894, these trousers are again illustrated.

These trousers, which are here shown made of cloth, may be worn with a Norfolk jacket, shirt-waist, blouse or sweater for bicycling and other outdoor sports. The shaping is accomplished by the customary seams and hip darts, and the closing is made with a fly. The trousers extend to just below the knee, and the legs are finished with underfacings that form casings for elastic straps which draw the lower edges closely about the knee, the fulness drooping in regulation bloomer fashion. Pockets are inserted in the outside leg seams, which are covered with a row of fancy braid, and a pocket is also inserted in each side of the back and covered with a pointed lap that is held down with a button and button-hole. The top of the trousers is finished with a waistband stitched underneath, buttons being added for the attachment of

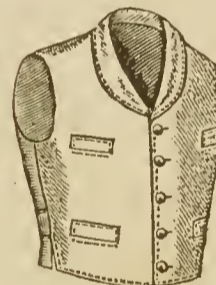
BOYS' FIVE-BUTTON VEST, WITHOUT A COLLAR.

(For Illustration see this Page.)

No. 7057.—This vest is one of the simplest yet devised and is shown developed in plain cloth. The fronts are cut fashionably low at the top and are closed at the center with five button-holes and buttons; they are notched below the closing, and the neck, front and lower edges are finished with underfacings and a row of machine-stitching. The back is shaped by a center seam that terminates a little above the lower edge, and the well curved side seams also terminate a little above the lower edge. The customary straps are included in the side seams, their pointed ends being secured by a buckle to regulate the size about the waist. Openings to inserted side and breast pockets in the fronts are covered with welts, which are finished with a single row of machine-stitching.

The vest may appropriately be made of piqué or duck for warm weather wear, and of cloth, serge, cheviot, flannel or fancy vesting showing silken dots upon a woollen ground for Autumn and Winter. The vest may be worn with cutaway or double-breasted sack coats and will usually be finished as illustrated, or with a narrow black silk binding, which will be applied along all the free edges.

We have pattern No. 7057 in thirteen sizes for boys from four to sixteen years of age. Of one material for a boy of eleven years, the vest requires five-eighths of a yard either twenty-seven or fifty-four inches wide. Price of pattern, 5d. or 10 cents.



7058

BOYS' FIVE-BUTTON VEST, WITH SHAWL COLLAR.

(For Description see Page 338.)



7057

BOYS' FIVE-BUTTON VEST, WITHOUT A COLLAR.

(For Description see this Page.)



7059

BOYS' FIVE-BUTTON VEST, WITH NOTCHED COLLAR.

(For Description see this Page.)

BOYS' FIVE-BUTTON VEST, WITH NOTCHED COLLAR.

(For Illustration see this Page.)

No. 7059.—A fashionable variety of checked vesting was selected for this vest with machine-stitching for a finish. The fronts are closed with five button-holes and buttons, and are cut away at the top to accommodate a notched collar that rolls high at the back and is covered with a facing of the material, which is carried along the

the blouse or shirt-waist, and straps are arranged on the outside for a belt, which may support the trousers. Machine-stitching finishes the straps and pocket-laps.

Flannel, serge and cloth are the materials oftenest selected for trousers of this kind, but all sorts of plain or mixed suitings may be just as appropriately used; and the finish is usually as here represented.

We have pattern No. 7136 in fourteen sizes for boys from three to sixteen years of age. For a boy of eleven years, the trousers need a yard and a half of material twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.



7136

Front View.



7136

Back View.

BOYS' FULL KNICKERBOCKER OR BLOOMER TROUSERS. (DESIRABLE FOR BICYCLING OR OTHER OUTDOOR SPORTS.)

(For Description see this Page.)



## Illustrated Miscellany.

### DRESSMAKING AT HOME.

(For Illustrations see Pages 261 and 340 to 342.)

The prevailing fashions are wholly devoid of absurd or grotesque features, although a marked individuality asserts itself in all the new garments. The array of basques and waists is so varied, and designs for skirts, ranging from extreme to most conservative fulness, are so numerous that every follower of the fickle goddess of Fashion may easily find styles to suit her especial needs.

Plain skirts predominate, although draped ones are frequently seen.

Vests are sometimes made in blouse fashion, and again are fitted closely to the figure.

Yoke effects that have either square or pointed outlines are very popular, jacket fronts complete short or long basques, and fulness in basques or sleeves imparts a quaint charm to every figure.

Flat trimmings and those that are wrought in Vandyke points or scallops are much favored, and so are folds, ruffles, shirrings and narrow

darts and seams. The fulness is prettily disposed in spaced rows of shirring made in the outline of a shallow, round yoke at the top, and is collected in plaits at the waist-line at the front and back, the drooping effect over the belt being very attractive. The sleeves are in one-seam leg-o'-mutton style and are fashionable in their fulness at the top and their closeness on the forearm. The jacket has

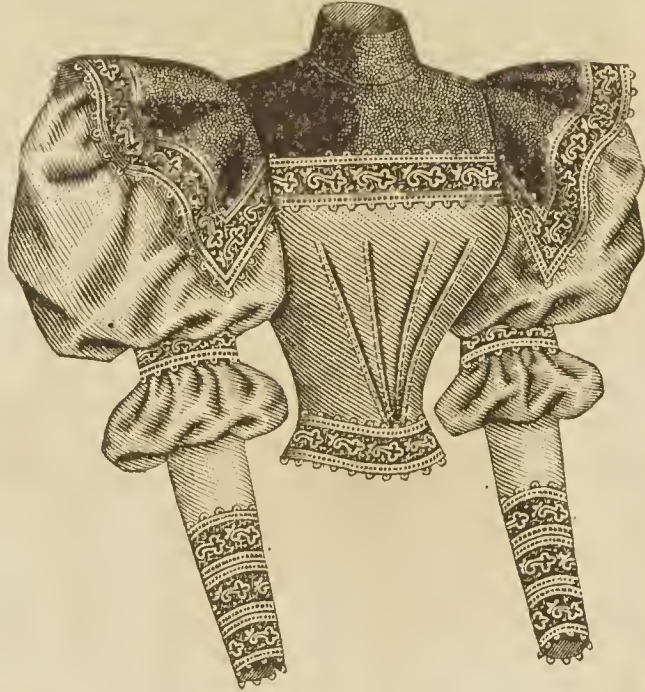


FIGURE NO. 7.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 6764; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

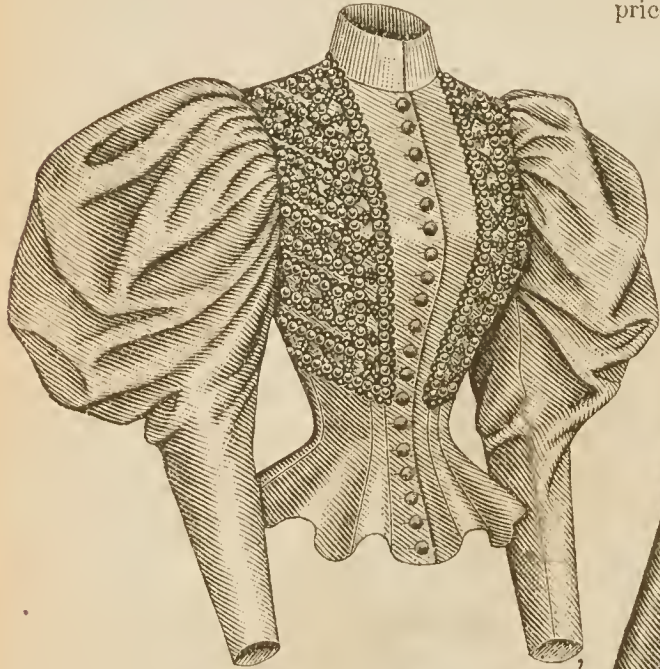


FIGURE NO. 8.—GARNITURE FOR A LADIES' BASQUE.—(Cut by Pattern No. 7071; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

plaitings, with an occasional fancy buckle of jet, gilt or steel to catch up or give effect to a drapery.

FIGURE NO. 1.—LADIES' SPANISH JACKET AND BLOUSE-WAIST.—The trim Spanish jacket is here shown with a rather elaborate garniture, and with the flat collar smooth all round instead of slashed, as at figure No. 4. The blouse-waist over which the jacket is worn is made of primrose-yellow silk, and the jacket of black velvet. The blouse, which was cut by pattern No. 6977, price 1s. or 25 cents, is novel in its adjustment, being without shoulder seams and mounted on a lining fitted by the usual

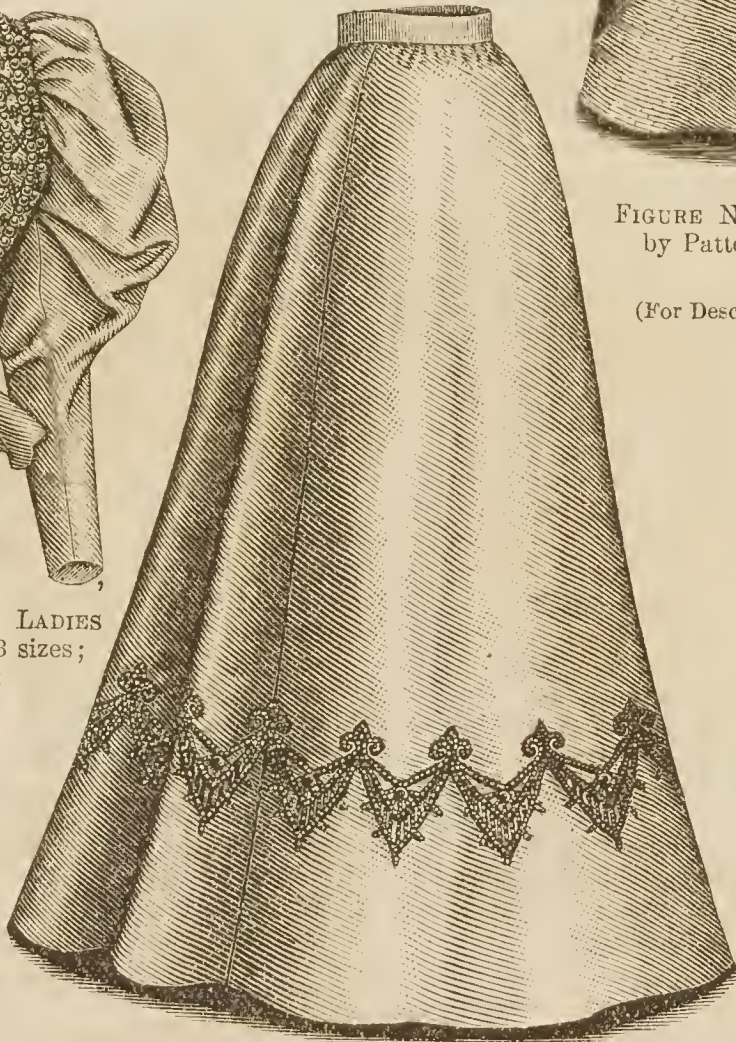


FIGURE NO. 10.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7074; 11 sizes; 20 to 40 inches, waist measure; price 1s. or 25 cents.)

elaborate appearance by a bodice decoration of inverted V's of jet. The pattern of the basque is No. 7119, price 1s. or 25 cents.

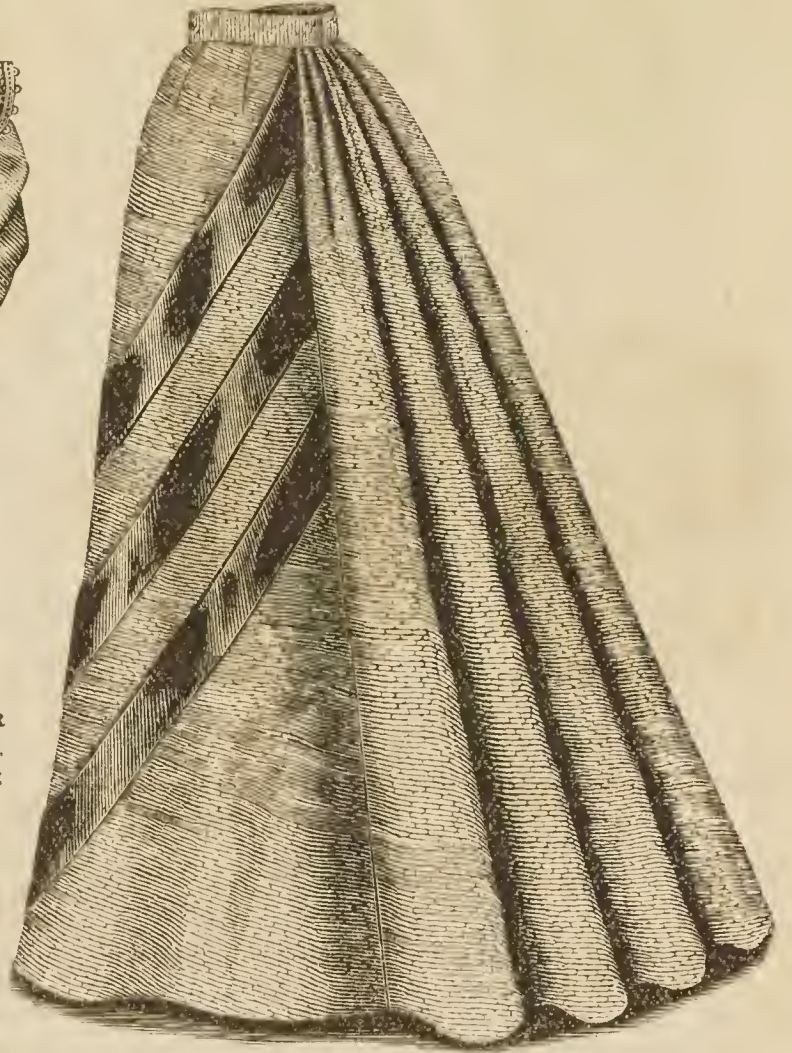


FIGURE NO. 9.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7122; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 7, 8, 9 and 10, see "Dress-making at Home," on Pages 341 and 342.)

rounding fronts and a seamless back and is rendered extremely dressy by the artistic shaping of the deep collar, which is graduated in width, being narrowest at the front. The collar is elaborated by the elegant jet garniture, which is continued on the free edges of the jacket. A wide velvet belt encircles the waist and closes at the left side. The jacket pattern is No. 7120, price 7d. or 15 cents.

FIGURE NO. 2.—DECORATION FOR A LADIES' BASQUE-WAIST.—This handsome basque is shown made of novelty silk-and-wool suiting. It has a rounding lower outline and is adjusted upon a lining fitted by double bust darts and the usual gores and seams and is closed at the center of the front. The full front is arranged on a lining front, is gathered at the neck and shoulder edges and is shirred at the waist-line, the fulness being drawn well to the center; and the closing is made along the left shoulder and underarm seams. The leg-o'-mutton sleeves are very full above the elbow and close-fitting below, and the basque is given an



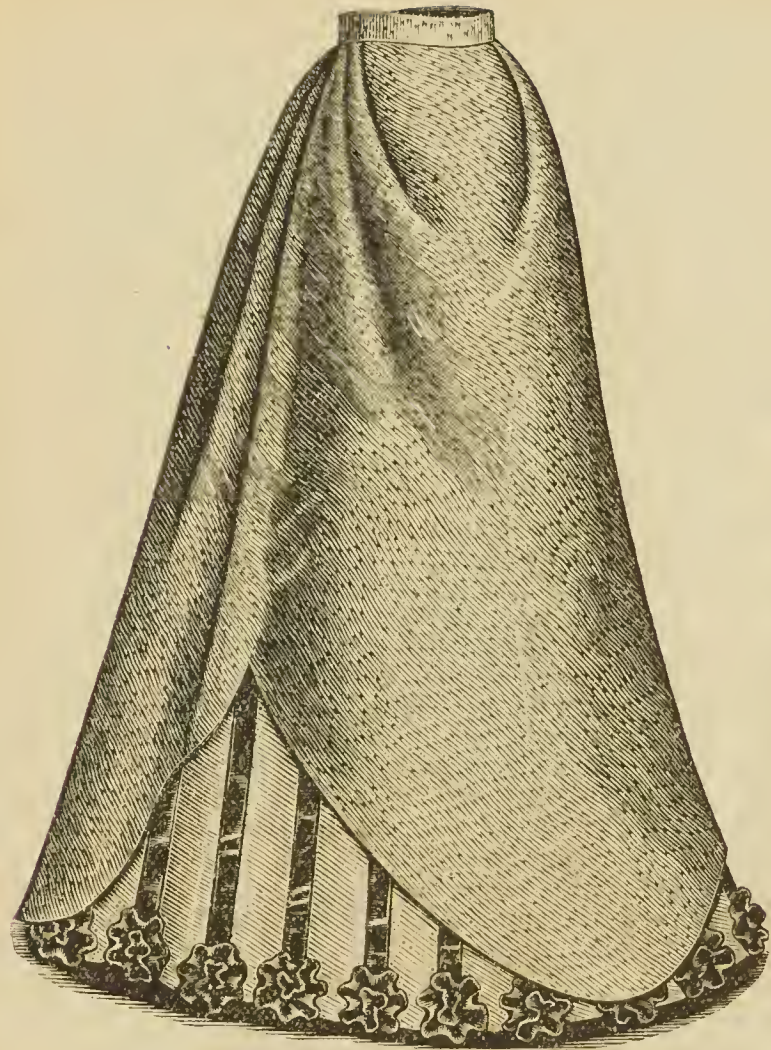


FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7068; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

FIGURE NO. 3.—LADIES' GALATEA BLOUSE.—This surplice blouse-waist, or, as it is fashionably known, Galatea blouse, is pictured made of changeable silk showing tints that shade from golden-brown to blue, and its decoration of white lace is very effective. The garment is arranged over a fitted lining, but this may be omitted when its presence is not deemed necessary to the stylish adjustment of the blouse. The fronts lap at the waist-line, and at the neck is a rolling collar, to which are joined surplice sections that cross like the fronts. The collar and its surplices are greatly improved by a deep lace frill. The *gigot* sleeves are stylishly bouffant and are prettily completed with cuffs, and the waist is encircled by a belt. The garment was cut by pattern No. 7117, price 1s. or 25 cents.

FIGURE NO. 4.—LADIES' BLOUSE-WAIST AND SPANISH JACKET.—The Spanish jacket, which is sleeveless and frequently elaborate in decoration, possesses a jauntiness that is universally admired; and it is not difficult to make. The jacket here shown is made of dark-green velvet, which is particularly effective in contrast with the figured white silk blouse over which the garment is worn. The blouse, which was cut by pattern No. 7002, price 1s. or 25 cents, may be worn outside or underneath the skirt, and is in this instance represented with a velvet belt, over which the fulness droops prettily. The fronts and back are joined to a shallow, round yoke that is displayed between the jacket-fronts with stylish effect, and the immense sleeves lend a dressy air and give support to the broad collar of the jacket, which may be slashed on each shoulder to suggest lapels that flare and spread over the full sleeves. The collar is shown slashed at this figure, and smooth at figure No. 1. The rounding front edges of the jacket and the free edges of the collar are decorated with handsome bead gimp. The jacket was cut by pattern No. 7120, price 7d. or 15 cents.

FIGURE NO. 5.—DECORATION FOR A LADIES' BASQUE.—Light-gray serge was chosen to make this basque, which is admirably adjusted and presents a novel arrangement of decoration. The pretty sleeve is a slight modification of the leg-o'-mutton style, with gathers along one edge of the seam and at the top, that produce graceful fulness in keeping with prevailing fashions. The full sections that cross the front and back are gathered at the center and at the side edges, giving a picturesque air; and above is a yoke decoration consisting of many lengthwise rows of spangled jet. The collar is overlaid with jet, and the sleeve is decorated with one row of jet close to the wrist edge and another row at an effective distance above. The basque was cut by pattern No. 7105, price 1s. or 25 cents.

FIGURE NO. 6.—LADIES' BASQUE.—Black velvet trimmed with lace is represented in this dressy evening basque, the design for which was furnished by pattern No. 7101, price 1s. or 25 cents. The adjustment is faultless, and the lower outline arches gracefully at the sides and shapes a point at the front and back. The low, round neck is made doubly effective by a flatly applied row of lace, while huge puff sleeves give that mediæval touch which is now so popular. A row of similar lace crosses below the bust; and the lower edge of the basque is outlined with lace, the pointed edge of which is arranged with the points turned upward, producing a graceful *ensemble* that may be copied with silk, lace or any of the transparent textiles used for evening or ceremonial toilettes. Beaded or plain lace, jet, or lace that is spangled with gilt or silver may be used with fine effect.



FIGURE NO. 12.—DECORATION FOR A LADIES' MATINÉE.—(Cut by Pattern No. 7029; 10 sizes 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE NO. 7.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—This short, round basque-waist is generally favored, and is shown made up in a combination of gray vicuna and black velvet, with a decoration of white lace insertion that is especially effective over the velvet. The front is mounted on a dart-

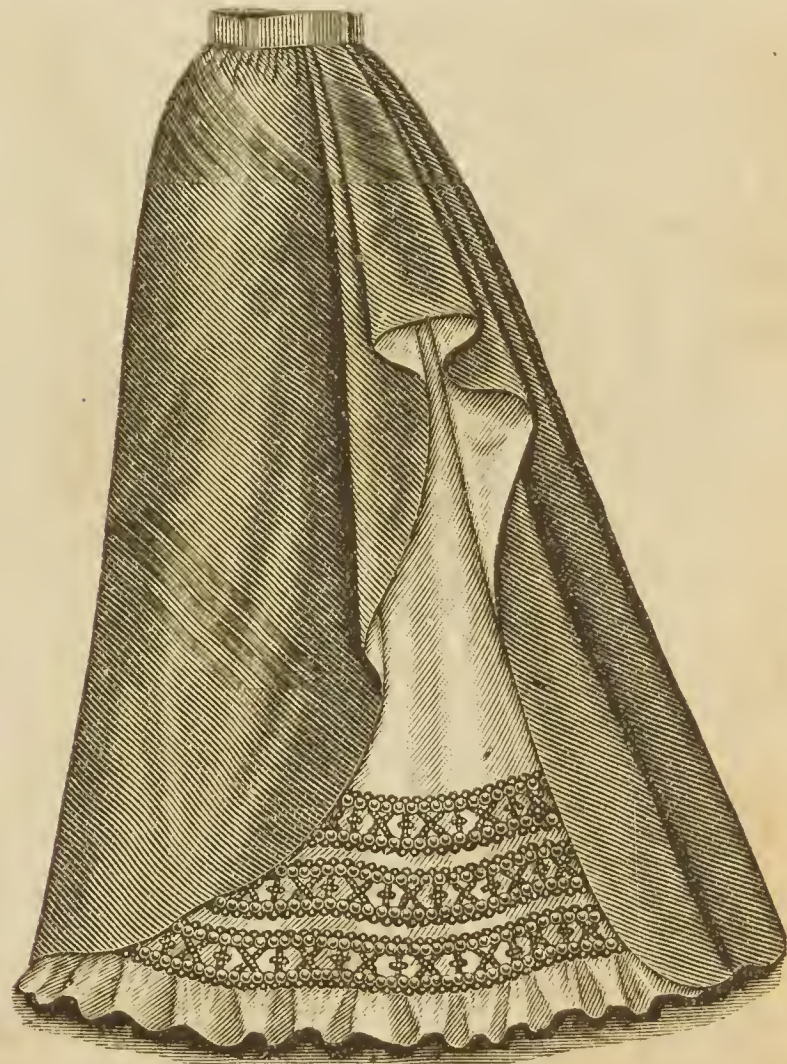


FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7081; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 11, 12 and 13, see "Dressmaking at Home," on Pages 342 and 343.)



fitted lining and is separated from the seamless back by under-arm gores, and the fulness is plaited to a point in the center of the front and back, the plaits being neatly stitched to position. A square yoke of velvet outlined with lace insertion, and sleeve-caps similarly trimmed, give dressiness to the waist, which is rendered still more effective by the picturesque sleeve. This has a coat-shaped foundation, which is covered more than half its depth by a puff that is gathered at the top and bottom and considerably above the lower edge to form two puffs; the latter gathering is concealed by an encircling band of velvet covered with lace insertion, and the wrist is decorated with three similar bands. The waist was cut by pattern No. 6764, price 1s. or 25 cents.

FIGURE No. 8.—GARNITURE FOR A LADIES' BASQUE.—This stylish basque, which is made of tan-colored silk-and-wool crepon, is novel in shaping, being sprung at the seams and darts to ripple the skirt. The bouffant sleeves have the fashionable outstanding effect above the elbow and arc close below. The jet garniture is arranged to simulate jacket fronts. A row of jet extends from the shoulder seam nearly to the waist-line, and diagonal rows radiate from the shoulder, arm's-eye and under-arm seams to meet it. Dressy basques will often be trimmed in this manner with jet, braid or passementerie. The basque was cut by pattern No. 7071, which costs 1s. or 25 cents.



FIGURE No. 14.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7124; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Description of Figure No. 14, see "Dressmaking at Home," on Page 343.)

FIGURE No. 9.—DECORATION FOR A LADIES' SKIRT.—A pretty arrangement of trimming is admirably carried out on this skirt, which shows a

FIGURE No. 9.—DECORATION FOR A LADIES' SKIRT.—The stately folds in the full back of this skirt and the plain effect at the front and sides will insure the mode an extensive vogue. Mulberry-colored cloth was here selected for its development, and bands of darker silk trim it effectively. The silk bands are arranged in tablier outline, a disposal that will please many who like the effect of drapery but object to its weightiness. The mode is very appropriate for silk, the disposition of the fulness being calculated to display handsomely any material that has body; while for érçons that can be silk-lined, and for numerous woollens, it is quite as satisfactory. The skirt was cut by pattern No. 7122, price 1s. 3d. or 30 cents.

FIGURE No. 10.—DECORATION FOR A LADIES' SKIRT.—Many concessions to current modes are made, but the variety of plain and draped skirts make it possible for the most conservative taste to be gratified. Dark-blue serge is the material chosen for the skirt shown at this figure, which is known as the improved four-gored skirt on account of its skilful shaping and adjustment. The decoration is simple yet elegant, consisting of jet Vandykes applied at an effective distance from the lower edge. Those who object to elaborate disposals of trimming or drapery will be pleased with this skirt, which is adapted to all seasonable materials and was shaped by pattern No. 7074, price 1s. or 25 cents.

FIGURE No. 11.—COMBINATION AND DECORA-

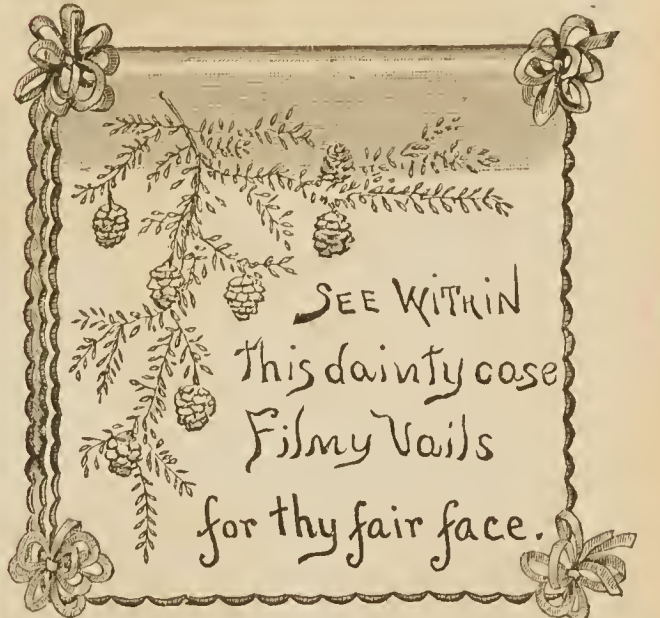


FIGURE No. 2.—VEIL-CASE.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 343.)



FIGURE No. 1.—FANCY PILLOW.

combination of buff-colored shot cloth and silk of similar hue, with darker ribbon for decoration. The skirt is shaped in the new five-gored style, and may be plaited or gathered at the back, where all the fulness is massed. Upright rows of ribbon are applied at regular intervals and terminate at the bottom under graceful rosettes to match. The tablier-drapery is admirably curved at the sides to reveal the skirt, which is faced with silk, and is arranged in soft folds and wrinkles at the top. The new novelty suitings, and silk-and-wool mixtures of all kinds will make up admirably by this pattern, which is No. 7068 and costs 1s. 3d. or 30 cents.

FIGURE No. 12.—DECORATION FOR A LADIES' MATINÉE.—This comfortable and convenient short dressing-gown is really indispensable in the boudoir or dressing-room, and is represented at this figure made up in dark-red Surah, with point de Gène lace for decoration. For very practical wear cashmere or



French flannel will be selected. The garment extends to the knee, and the full fronts and full back are gathered and joined to a square yoke, which is overlaid with lace and outlined by a deep frill of lace edging headed by beading. The rolling collar has flaring ends, and is prettily decorated with lace and beading. The leg-o'-mutton

FIGURE No. 14.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—Light-brown camel's-hair and dark-brown silk are united in this skirt, which was shaped according to pattern No. 7124, price 1s. 3d. or 30 cents. The skirt consists of five gores and has moderate fulness massed at the back. The over-skirt drapery falls almost to the lower edge and consists of a tablier front, and two back sections that have bias back edges joined in a center seam. The front and back of the drapery are prettily rounded to reveal the silk skirt, and are fancifully caught up at each side under a handsome buckle of jet. The free edges of the drapery are trimmed with cord gimp. The mode will be appreciated by all who are eager for new ideas and suggestions for decoration, and any of the seasonable dress goods can be chosen for development in this way.

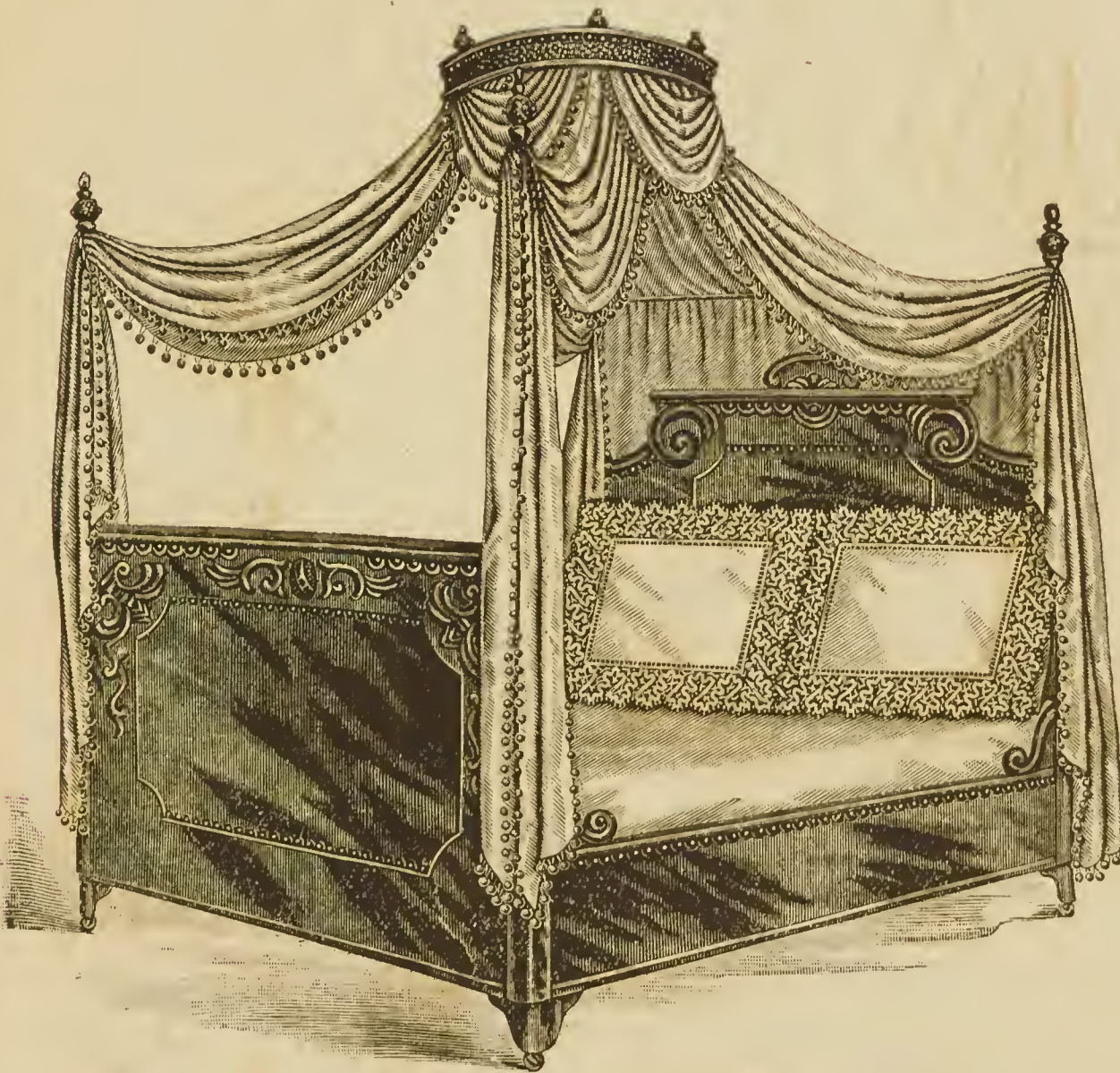


FIGURE No. 3.—CANOPY FOR BED, AND LACE DECORATION FOR SHAMS.  
(For Description see "Artistic Needlework," on Page 344.)

### ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 342 and 343.)

FIGURE No. 1.—FANCY PILLOW.—An opportunity for the display of good taste is afforded in this cushion of comfortable size, which is represented covered with apple-green silk and decorated with beading and satin-stitch embroidery. The design for the embroidery in correct size is given in "Fancy Stitches and Embroideries" in the March DELINEATOR. The full, doubled frill of silk which finishes all the edges is now the approved method of completion for such articles.

FIGURE No. 2.—VEIL-CASE.—The artistic fancy that conceived this useful case had a poetic sense that expressed itself appropriately on the outer lid, which is of pure white linen of finest quality. Cut

sleeves are bouffant at the top and close on the forearm, and each is decorated at the wrist with a deep frill of lace headed by a row of beading. The matinée was cut by pattern No. 7029, price 1s. or 25 cents.

FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—This skirt is represented made up in a combination of green silk-and-wool crêpon and lighter green silk, with an elaborate decoration of jet. The skirt proper, which is overhung by a stylish over-skirt drapery, is in three-piece style; and the drapery is in circular shape, with bias back edges joined in a center seam and an inserted jabot at the left side. The skirt is decorated at the

bottom with a ruffle of silk, above which are three equally spaced bands of jet. The arrangement of the jabot effectively reveals an underfacing of silk. The skirt was cut by pattern No. 7081, price 1s. 3d. or 30 cents.



FIGURE No. 1



FIGURE No. 2.

FIGURES NOS. 1 AND 2.—YEAR BOOK.

(For Descriptions of Figures Nos. 1 and 2, see "The Work Table," on Page 344.)

a section of linen about three-quarters of a yard in length and line it with white silk or satin, laying between a thin sheet of cotton batting sprinkled with violet or heliotrope sachet-powder; and scollop and button-hole stitch the edges. A pretty decoration of



THE WORK-TABLE.

(For Illustrations see Pages 343 and 344.)

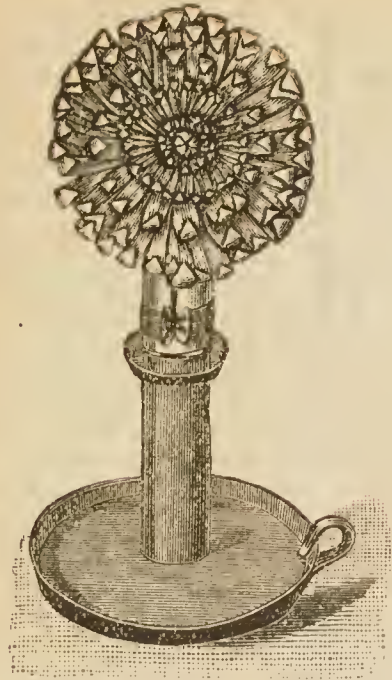


FIGURE No. 3.

FIGURES NOS. 3, 4, 5, 6 AND 7.  
—SHADE FOR CANDLESTICK,  
AND SECTIONS FOR SHAPING IT.

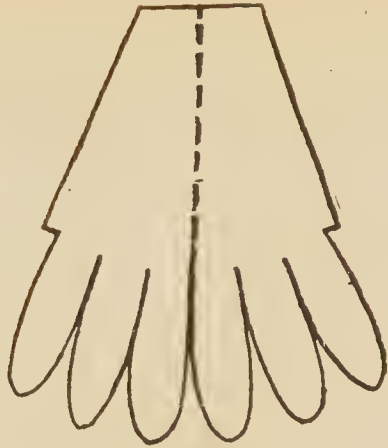


FIGURE No. 4.

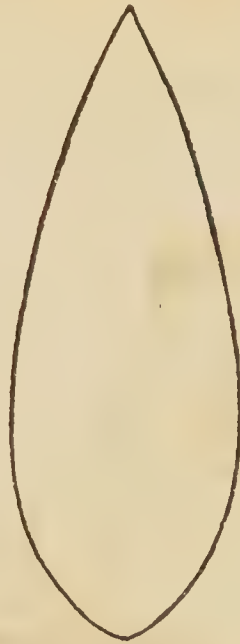


FIGURE No. 7.

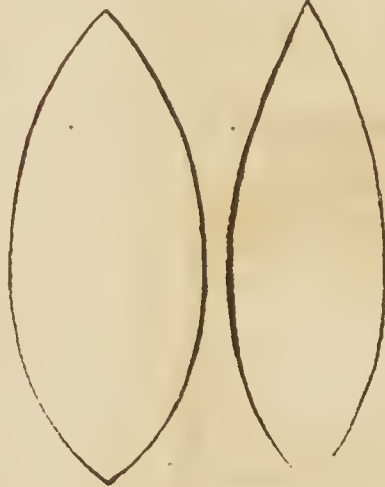


FIGURE No. 5. FIGURE No. 6.

colors may be used for the figures, one of which is shown in the open view of the book at figure No. 2; and the lettering may be done in sepia. Bows of ribbon prettily ornament the cover as at figure No. 1.

FIGURES NOS. 3, 4, 5, 6 AND 7.—SHADE FOR CANDLESTICK, AND SECTIONS FOR SHAPING IT.—An ordinary tin candlestick can be given quite an artistic touch by painting it pale-pink, blue, light-yellow or any admired color, and ornamenting it with a fancy shade, the holder for which can be purchased in any art store. A candlestick is here shown painted dark-blue, and the shade is made of red paper shaped like the various sections illustrated at figures Nos. 4, 5, 6, and 7. The largest pointed section is for the outside, and the other pointed sections graduate in size, the pointed end of each being prettily curled over, as shown at figure No. 3. Each of the sections is glued to the disc which supports the shade. The section resembling fingers, shown at figure No. 4, is for the heart of the shade and must be folded double, a loose knot of the paper completing the center. The disc is secured to the holder, and the general effect is very pretty.

FIGURE No. 8.—INDIA FAN.—A curious and pretty ornament, and one that will be appreciated by the collector of odd fancies, is this palm-leaf fan, which is in its natural condition, without lacquer and with its numerous tapering sections extending to their full length. The stem is ornamented with ribbon, and two photographs are tacked near the center of the leaf. The fan may be secured upon the wall or may rest upon a cabinet or mantel.

FIGURE No. 9.—PHOTOGRAPH-HOLDER.—Two sections of ribbon sewed together form the foundation for this pretty holder. The pocket section is fringed both top and bottom and secured to the

foliage and pine-cones is done in natural colors, and the words printed in sepia indicate clearly the use for which the case is intended. Rosettes of narrow blue ribbon finish the corners prettily.

FIGURE No. 3.—CANOPY FOR BED, AND LACE DECORATION FOR SHAMS.—The suggestions here offered for the arrangement of a canopy will gratify the most luxurious taste for the elaborate disposal of silk about the bed, and the lace decoration on the shams and the bed itself are examples of elegant refinement. The bed is of polished cherry, artistically elaborated with carving on the head and foot boards; and brass posts, and a center piece or ring that is held in place by smaller rings in the ceiling support the drapery of pure white China silk. The silk is gracefully festooned in sections that droop from the ring, and the longer ends are carried to the head and foot, those at the foot falling in folds at the corners, and that at the head forming a curtain back of the head-board, some distance above which a slender brass rod is placed to prevent the



FIGURE No. 8.—INDIA FAN.

silk from falling loosely about the bed. Silk ball fringe provides a decorative finish for all the loose edges of the drapery. The fine linen pillow-shams are edged with handsome lace, designs and instructions for making which are given in "The Art of Modern Lace-Making," published by us at 2s. or 50 cents.



FIGURE No. 9.—PHOTOGRAPH-HOLDER.

(For Descriptions of Figures Nos. 3, 4, 5, 6, 7, 8 and 9, see "The Work-Table," on this Page.)



foundation, the upper edge of which is fringed to correspond, and tied to give a tassel effect. A loop of ribbon that is tied at the top in a bow arranges for the suspension of the ornament in the bedroom or sitting-room.

**CHILDREN'S  
CORNER.**

(For Illustrations see this Page.)

If you are clear-headed, practical boys and girls, you will readily learn how to solve the puzzles which are provided this month for your amusement. They are not at all difficult, but you will find them decidedly interesting.

Have you ever tried to cut out a card in such a way as to make two interlinked oblongs? That seems, at the first blush, an impossible task, but I will soon prove to you that it can be done, and very easily, too. At figure No. 1 is shown a card hollowed out to look like a double picture-frame. After carefully cutting out the card as illustrated, your object is to slip the lower half into the upper half, as at figure No. 3. This is done in the following manner: With a very sharp knife blade cut the cardboard half its thickness as indicated at the lower and upper corners of the upper and lower frames respectively, making the cuts alternately on each frame on opposite sides, and across from edge to edge as shown at figure No. 2. Then separate the upper and lower frames along the dotted crosswise line at the center. After this has been done, you will find it no longer a difficult matter to simply slip the lower frame into the upper one, as at figure No. 3. You might make a chain of links by using a long piece of pasteboard. Try not to bend the weak parts of the cardboard which have been partially cut through.

The puzzle pictured at figure No. 4 you will find a little more difficult to solve than the one just explained. In a piece of wood about six inches long and one inch wide make a small hole half an inch from each end, and in the center make a little oval opening. Besides the wood you will require a piece of twine at least half a yard in length, and two glass beads each larger than the oval opening, so they cannot pass through it. Double the twine at the center draw the loop thus formed through the oval opening, and then pass the ends of the twine through the loop. Slip a bead over each end of the twine and secure the end through the small hole. After this adjustment is completed, the object is to have the beads come side by side. The oval opening, you will remember, is too small to admit the beads; how, then, will you bring the beads into the desired position? Proceed thus: Take the loop, which is located at the center, and through it pass the bead at the right side toward the oval opening; then draw the two ends toward you, first passing them through the oval opening. From the opposite side draw the

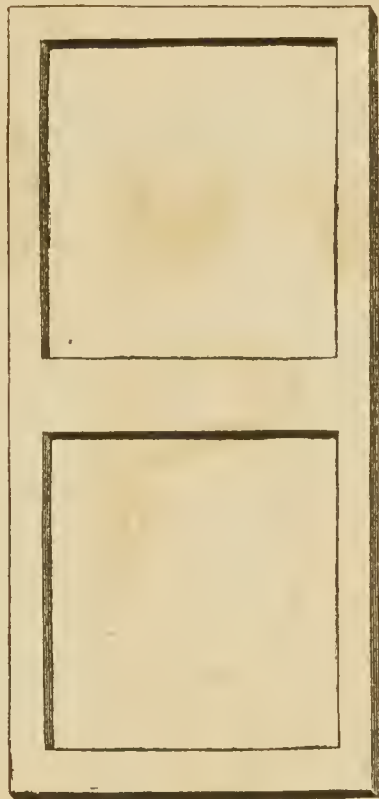


FIGURE No. 1.

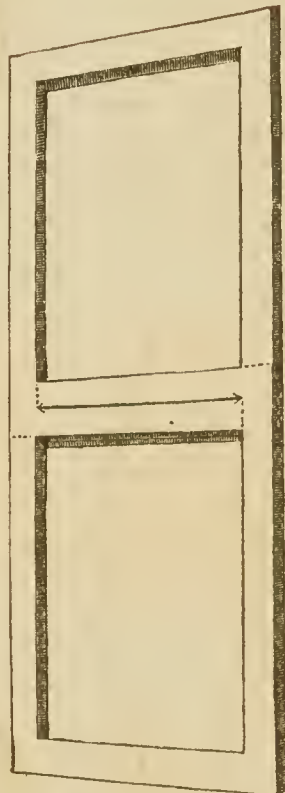


FIGURE No. 2.

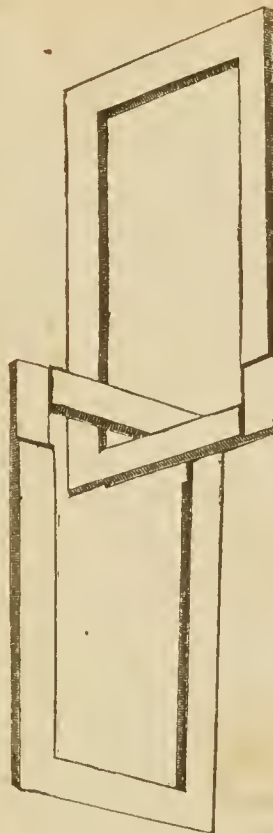


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—METHOD OF CUTTING INTERLINKED OBLONGS.

loop through the hole (it will then be double), pass the bead through the left, and loosen the string. A single loop will then hold the bead; draw it through and move to the left, and the beads will be together. You will be obliged to work backward to bring the beads back to the starting point. Although this puzzle is rather complicated, you will have no difficulty in working it out, I am sure.

Many of my little folks are familiar with the pretty woven paper mats pictured at figures Nos. 5 and 6, having learned how to work them at the kindergarten. At figure No. 5 is shown a basket pattern. The foundation is brown glazed paper, which is slashed lengthwise at intervals of about three-quarters of an inch, the slashes ending near the edge at each end. The weaving is done with strips of red paper, which are passed alternately over and under the strips formed by the slashes in the founda-

tion. These papers may be purchased at any shop where school supplies are kept.

Another style of weaving is pictured at figure No. 6. The foundation is of blue glazed paper, and is cut in groups of two one-inch strips alternating with single strips two inches wide, and

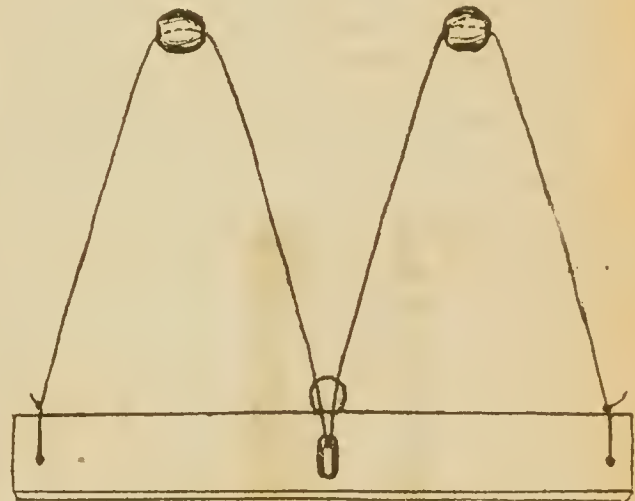


FIGURE No. 4.—PUZZLE.

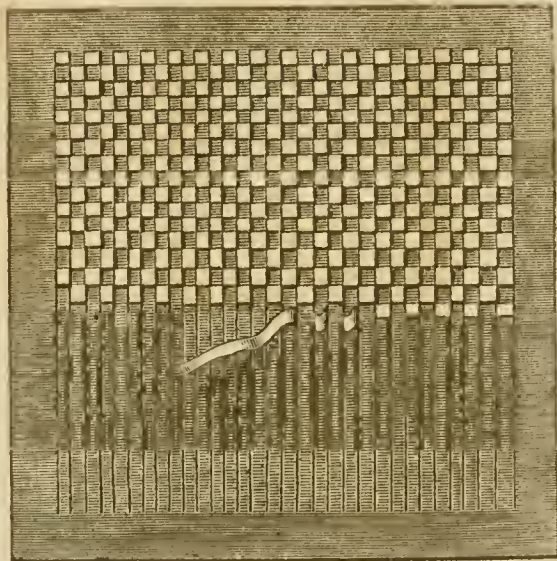


FIGURE No. 5.

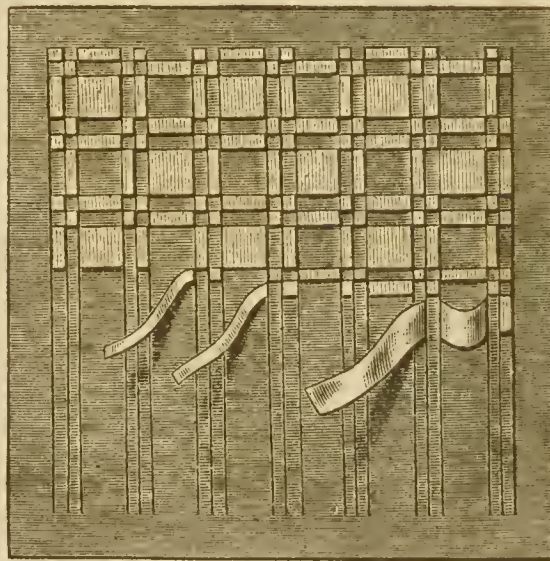


FIGURE No. 6.

FIGURES NOS. 5 AND 6.—WOVEN PAPER MATS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Children's Corner," on this Page.)

the weaving is done with white paper strips in widths corresponding with those in the foundation, an effective lattice-work design being produced. Nimble fingers will perform this work very neatly. You must be careful not to tear even one strip, or the mat will be hopelessly spoilt. Then, too, you must try to make the strips perfectly even. You may paste the mats in a book when completed, pasting only the corners to the leaves of the book, or you may present them to your friends,

who will surely put them to some ornamental use. Such work will teach you patience and neatness and will train both eyes and hands to be accurate and reliable.



STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

Our illustrations for the present month include two new styles of link cuff-buttons, two strap ties, an outing shirt and a men's jumper.

FIGURE NO. 1.—GOLD LINK CUFF-BUTTONS.—This represents a desirable cuff-link having a fancy square knot joined by a bent shank to a plain round button, which turns on a spring hinge to pass easily through the button-hole. This style of buttons may be procured in a variety of designs.

FIGURE NO. 2.—GENTLEMEN'S STRAP TIES.—These ties illustrate two very popular designs in neck wear goods — one material showing small black dots on a white ground and the other fine red stripes on a similar ground. The material is lawn of good quality, and the ties are washable. A variety of patterns are offered.

FIGURE NO. 3.—SILVER LINK CUFF-BUTTONS.—This unique silver sleeve-link presents a medallion scroll design in Louis XIV. style. The buttons are the same in design and one is attached to the link, while the shank of the other is inserted in the link at its widest part and gently drawn down to the other end, where the link is narrow enough to hold it securely.

FIGURE NO. 4.—MEN'S OUTING SHIRT.—This attractive shirt is shown made of striped percale. The collar is in rolling style with flaring ends and is mounted on a narrow band that is closed with a gold stud. The sleeves are finished with a pointed lap and square cuffs, which are closed with link buttons. The fronts are closed with small gold studs. Piqué, Madras or muslin will also make up well in this style.

We have the pattern of this shirt in ten sizes for men from thirty-two to fifty inches, breast measure. It is No. 745, and costs 1s. or 25 cents.

FIGURE NO. 5.—MEN'S JUMPER.—This garment is represented made of duck, but will be equally satisfactory in jean or any similar goods. It makes a serviceable coat for rough work about the house or shop. The seamless back is joined to the fronts in side seams. The closing

fancifully shaped laps are applied to the fronts, one being placed on the right front and two on the left. These pockets will be found very convenient for holding tools, foot-rules, etc.

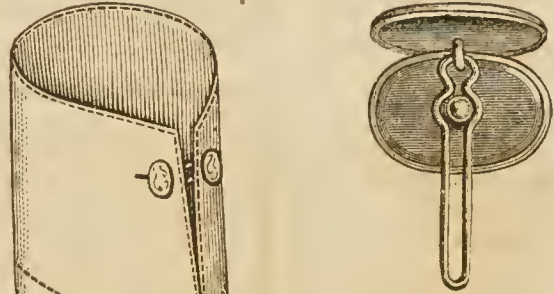
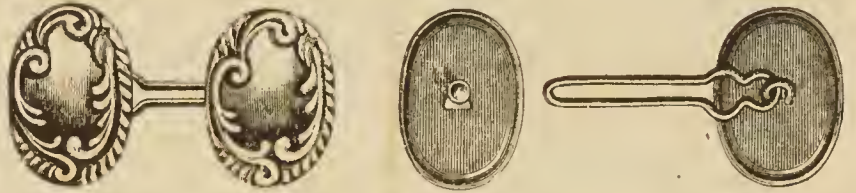
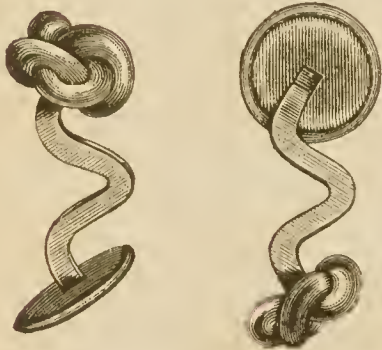
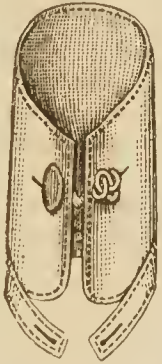


FIGURE NO. 1.—GOLD LINK CUFF-BUTTONS.

sents a medallion scroll design in Louis XIV. style. The buttons are the same in design and one is attached to the link, while the shank of the other is inserted in the link at its widest part and gently drawn down to the other end, where the link is narrow enough to hold it securely.

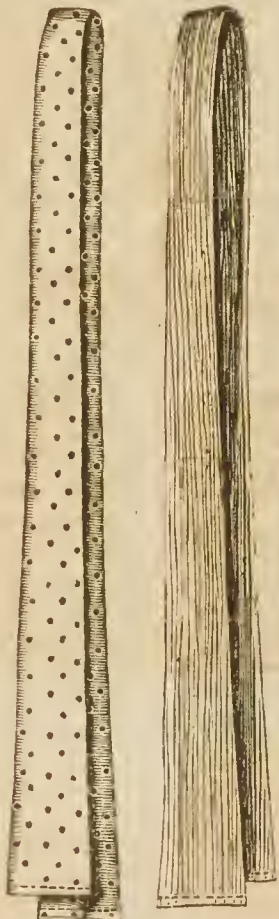


FIGURE NO. 2.—GENTLEMEN'S STRAP TIES.

in front is made with three button-holes and buttons, and the standing collar, which is of moderate height, is closed with one button and button-hole. Large patch pockets finished with

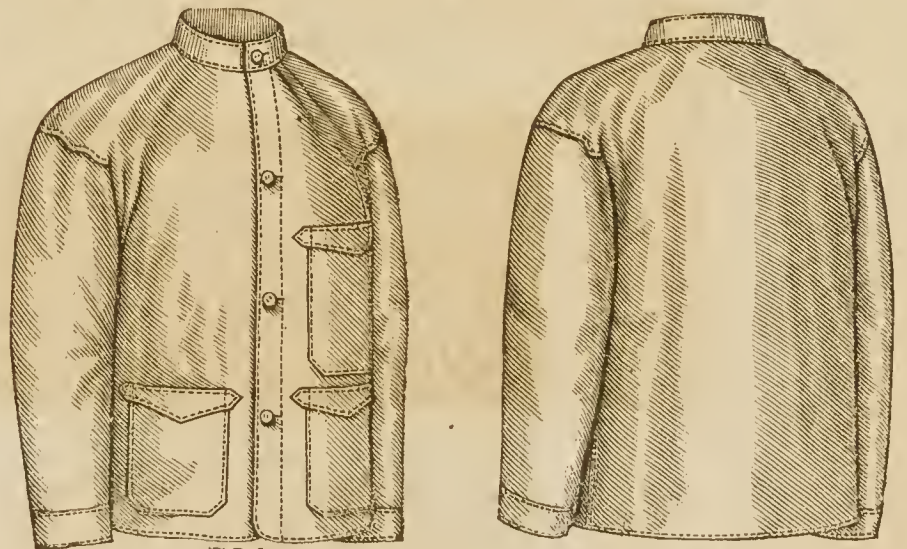
FIGURE NO. 3.—SILVER LINK CUFF-BUTTONS.



745

745

FIGURE NO. 4.—MEN'S OUTING SHIRT.—(Cut by Pattern No. 745; 10 sizes; 32 to 50 inches, breast measure; price, 1s. or 25 cents.)



704

704

FIGURE NO. 5.—MEN'S JUMPER.—(Cut by Pattern No. 704; 10 sizes; 32 to 50 inches, breast measure; price, 10d. or 20 cents.)

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

We have the pattern of this jumper in ten sizes for men from thirty-two to fifty inches, breast measure. It is No. 704, and costs 10d. or 20 cents.



## MODERN LACE-MAKING.

CENTER-PIECE, FINISHED WITH BATTENBURG LACE BORDER.

FIGURE No. 1.—This engraving illustrates a very handsome center-piece, to be used in decorating a dining table. When completed it should be twenty-eight inches square. The design is very stylish and can be enlarged or decreased to suit the article it is to decorate. If the lady who desires to make the center-piece cannot herself adapt the design to the size required, she can send it to a

Whether to use pure white, cream or éceru materials in making the lace for this center-piece is a matter that must be decided by individual taste. All three are popular—the pure white less so than either of the other tints.

If the filling-in stitches cannot be easily copied from this engraving, our book on Modern Lace-Making, price 2s. or 50 cents, will place within reach many pretty stitches, which are both illustrated and described therein. The book also contains a large number

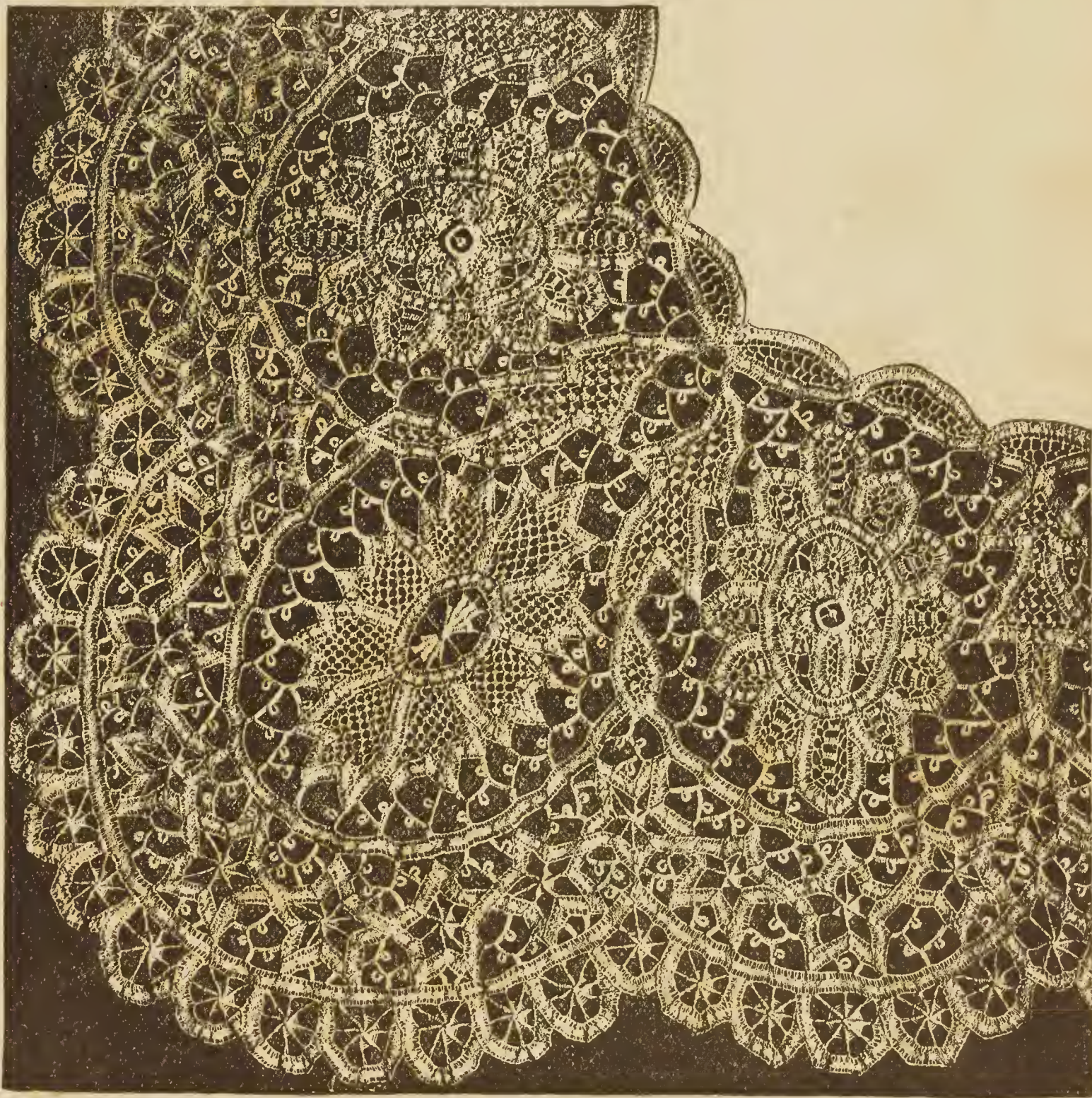


FIGURE No. 1.—CENTER-PIECE, FINISHED WITH BATTENBURG LACE BORDER.

professional lace-maker, who will, for a moderate compensation, reproduce it in the dimensions required. Or, if one possesses or can obtain the use of a pantograph, she can apply the design in any size she wishes.

of designs in various kinds of lace, both modern and antique.

For the design given above and the information concerning it, thanks are due Miss Sara Hadley, designer and maker of laces, 923 Broadway, New York City.

A TEXT-BOOK OF DRAWING AND PAINTING.—“Drawing and Painting” is the title of a book, recently published by us, that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and

bronzes. The chapters entitled “Oil Painting on Textiles,” “Painting on Glass,” “Painting on Plaques,” “Screens,” “Lustra Painting,” “Kensington Painting,” “Tapestry Painting,” “Fancy Work for the Brush,” and “China Painting” will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.



## FANCY STITCHES AND EMBROIDERIES.—No. 33.

THE APPLICATION OF ZEPHYR ON CANVAS.

## EMBROIDERED SCREEN.

A very handsome screen forms our subject this month, and the enthusiastic needle-woman will find it as easy to construct as it is artistic and ornamental. The embroidered panel may be mounted in a gilt, a fancy bamboo or a light carved or plain wooden frame, as preferred; the effect of an elaborate gilt frame is shown at figure No. 1, which illustrates the completed screen. Two sections of the design in full size are represented at figures Nos. 2 and 3. The decoration is done in bullion embroidery, is a handsome novelty that rivals the silk and linen effects in popularity, although the latter are not likely to be displaced by this new aspirant which has so much to commend it.

Bullion can be purchased in gold, silver and many of the cashmere colors, and is especially effective in the pale shades of pink and blue. The bullion should be in pieces of various lengths, according to the design and its requirements, and great care should be taken not to stretch it, as it is rendered really unattractive if even slightly pulled. The design of the leaves and buds should be well padded by means of long stitches of thread or silk taken

After the pieces of bullion are cut the desired length, they should be stitched to position with a fine needle threaded with silk matching the bullion in color, the needle being first passed through the silk foundation and then lengthwise through the



FIGURE NO. 1.—SCREEN.



FIGURE NO. 2.—SECTION OF DESIGN.

lengthwise of the design; and to prevent any displacement of the padding, cross-stitches should supplement and strengthen the lengthwise ones.

pieces of bullion in the same manner as you would string beads. A variety of tints can be used, and if artistic color-combinations are effected, the result will be exquisitely beautiful. Initials or a



pretty monogram may be worked at the center of the design, it being a matter of personal fancy which shall be used. A very full from the encircling wreath. A bird or a spray of buds and leaves may be worked in the middle and may be done in either

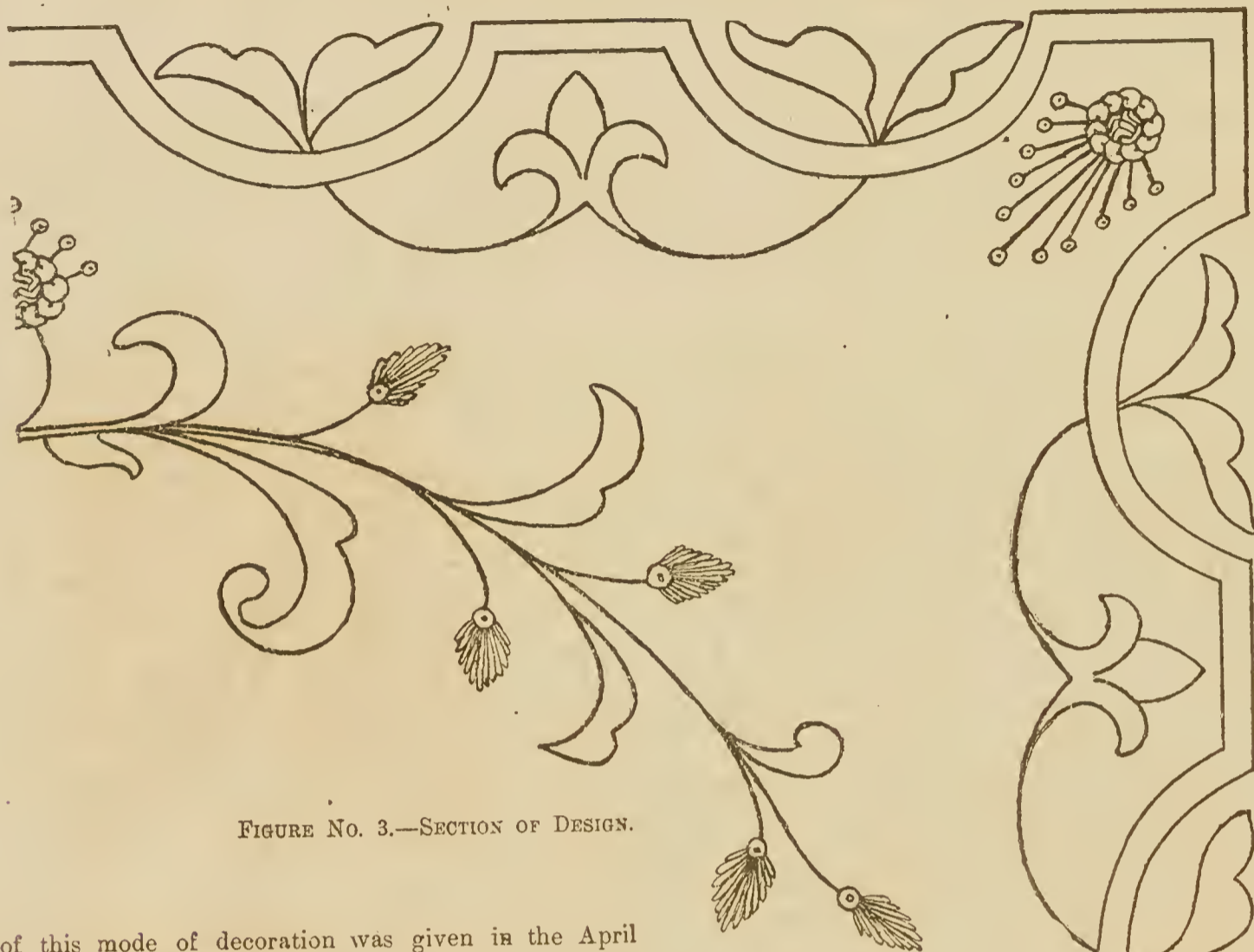


FIGURE NO. 3.—SECTION OF DESIGN.

description of this mode of decoration was given in the April *DELINEATOR*, in which this screen was also illustrated.

The brilliancy and artistic coloring displayed in this style of decoration are brought out finely under artificial light, which greatly enhances the beauty of the metallic gleam given off by the bullion. The popularity of white-and-gold effects in house furnishing and decoration renders this an exceptionally appropriate suggestion, as the gilt frame and the size and design of the panel are in correct Louis XVI. style. If the screen is intended for a library or sitting-room, a higher and broader frame of polished cherry would be very effective, although the inexpensive bamboo frames can be recommended for their durability and are really artistic if in harmony with the other appointments of the apartment.

If the initial or monogram is not liked, some other pretty design may be used, but it must be striking enough to stand out well

natural or art colors. The pattern illustrated may be executed in other embroidery materials than bullion. It is eminently appropriate for portières, table-covers of white linen or of blue, yellow, rose-pink or green denim, and for bureau scarfs, and will look well done in embroidery silk, coronation cord or white novelty braid on a colored ground.

## AUTUMN DRESS FABRICS.

As Nature at the end of Summer doffs her gay apparel and arrays herself in more sober and dignified tints, so the fashionable woman lays aside the light-hued gowns that are so appropriate to the season of birds and flowers and chooses for her raiment textiles that show soft and subdued colors—veritable Autumnal hues that have a beauty all their own.

Many of the new materials have a light film thrown up over their surfaces, through which the tints beneath are revealed in fascinating half-tones. Extreme novelties have not yet appeared, and unless all signs fail, they will be less pronounced or, at least, less exaggerated during the Autumn than such goods generally are.

The great assortment of camel's-hair materials now offered would seem to indicate that this class will occupy an exalted rank among the season's fabrics, but the fluctuations of the tide of fashion are so frequent and uncertain that it would be unsafe to hazard a positive assertion in this direction. Certain it is, however, that the new camel's-hairs are wonderfully effective in the piece and will make up most artistically according to many of the latest modes. One solid-hued variety has a nap like beaver and is equally silky to the touch. Some members of this family show furrows or other indentations, which are accentuated by the glossy fibre that con-

stitutes the chief charm of the weave. Then there are striped camel's-hairs in pleasing color medleys, the bright tones of which are much softened by the layer of down that rests almost as lightly on the surface as the bloom on a peach.

Bouclés in black or colors relieve camel's-hairs having both solid and mixed grounds. These small, silky loops lie flatly and are arranged without regard to regularity, and they add materially to the beauty of the goods. A charming example of bouclé camel's-hair has a navy-blue and gold mixed ground strewn with small black rings, and another displays a mixture of golden-brown and turquoise-blue that glimmers through black loops of various sizes, the smallest of which are scarcely larger than the eye of a heavy needle, while the largest are about the size of the small rings that are employed in place of eyes for closing bodices.

The material last described was associated with turquoise-blue grosgrain silk and black velvet in the construction of a stylish street toilette. The four-gored skirt flares very moderately toward the bottom, and is wholly untrimmed. The short basque displays the triple combination to particularly good advantage. The back is smooth and close, and a soft Spanish vest of silk droops in front between rounding jacket-fronts, which are reversed in velvet-faced



lapels at the top. At the back rolls a narrow collar of velvet, and a silk standing collar completes the neck. Elbow puffs droop over the sleeves, which are covered with silk below the puffs. A fancy black straw hat trimmed with jetted aigrettes and black tips, and brown Suède gloves complete a very tasteful outfit. This mode is quite simple and could be developed satisfactorily in any of the materials mentioned above. Combinations are very fashionable, and both fancy silks and velvets are frequently united with wool goods.

Canvas or basket weaves that closely resemble saeking are again in vogue, being produced in both solid and mixed colors. In some instances the weave is very close and in others just the reverse. These goods are fair to look upon, but it is by no means certain that they will remain popular, since their durability is open to question.

Silk-and-wool mixtures present dots and checks and are smooth-surfaced. Indeed, smooth effects are alone noted in the new dress goods, for even when such irregularities as bouclés and tufts are introduced, they are pressed close to the grounds. Checks are as well liked as they were during the past three months, but the new ones are not distinguished by the uniformity which was a noticeable feature of their predecessors. Odd color harmonies are effected in the checked goods, but gay hues are conspicuously absent.

Coarsely twilled serges and diagonals with moderately wide wales are offered in solid colors and in contrasts of two pretty tints, and are largely favored for the development of tailor-finished gowns. Among the most popular unions of hues displayed in these serviceable fabrics are garnet and black, gold and dark-brown, wood-brown and light-blue, navy and gold, and navy and dark-green, the last-mentioned combination being as much admired as it was during the Summer. Either color in a two-toned material may be matched in the fabric chosen for a vest or any other adjunct that may be included in the gown or top garment.

Covert suitings, tailor cloths and faced cloths will be worn extensively throughout the Autumn, Fashion having declared most emphatically in their favor. The new covert cloths differ somewhat from the old in the matter of finish, being very smooth and as lustrous as wool sateens, which are once more seen. The granite mixtures in light and slate grays, blues, browns and tans continue to receive most attention in these goods.

Tailor cloths rank among the most elegant woollens. They are smooth as velvet and fully as heavy and substantial as men's suitings, and they make up with perfect accuracy. Of course, only the most rigid fashions are suited to these cloths, which are presented in exquisite shades of gray, tan, blue, green and brown.

Faced cloths are produced in all the fashionable plain colors, and also in mixed effects that are entirely novel. One attractive sample has a Russian-green ground illuminated with glints of gold, another shows a suspicion of pale-blue on a golden-brown surface, and a third presents a combination of many colors in sober shades. Most of the faced cloths have a solid color on the reverse side, the utility of which is proven when lapels or similar accessories are introduced.

An exceptionally stylish toilette that may be worn at church or for calling is fashioned from an illuminated cloth that is cornflower-blue on the wrong side. The skirt is formed of many gores, and the four gores at the back are rolled in *godet* folds, which hang with better effect in heavy than in light materials. The jacket is of the Tuxedo pattern. It reaches considerably below the hips and is fluted at the back below the line of the waist. The fronts are rounded away at the bottom and are reversed their depth in lapels, the contrasting color on the under side of the cloth obviating the necessity of a facing. If preferred, the lapels may end above the waist-line and a closing be made below them with two button-holes and fancy buttons. A rolling collar joins the lapels in notches, and the sleeves are in mutton-leg style. Under the coat is worn a shirt of white linen. The bosom is stiffly starched like that of a man's shirt, and at the top of the back is a pointed yoke. The shirt sleeves are finished with link cuffs, the collar is in standing style and has flaring ends, and with it is worn a white lawn four-

in-hand tie decorated with a dainty, hand-painted floral design in pale-blue. This style of tie is a novelty and is decidedly choice; but if a four-in-hand is not desired with the standing collar, a pretty lawn stock-bow or a stock Teck scarf may be worn, and may be either white or blue. The toilette is completed by a brown straw hat trimmed with black *coq* feathers and brown satin ribbon, and tan glacé gloves.

Whipeords in solid colors and mélange effects are admirably adapted to the tailor style of development and will be frequently chosen by tourists for wear on train or steamer, as will also the numerous chevots and tweeds. These excellent Scotch mixtures may always be relied upon, and they are certain to receive a liberal share of attention, no matter how many other pretty materials may be temptingly displayed. Their serviceableness commends them to practical women, while their undoubted good style appeals strongly to the ultra-fashionable. For early Autumn wear gray and tan mixtures will prevail, and as usual knots and tufts of vivid color will enliven the neutral grounds. The wool sateens are woven to closely resemble the cotton ones, and may be had in all plain colors, among which the most popular are various shades of green, brown, blue and tan. A novelty in sateen is decorated with self-colored fancy dots that glisten like silk. It is equally appropriate for severe and for fanciful styles and will associate harmoniously with a second fabric. A charming draped skirt may be developed by using sateen for the drapery and moiré antique for the skirt proper; and the accompanying waist may also unite the two materials and may be as fluffy as the wearer's figure will permit.

Corded silks have been reinstated, and both grosgrain and *gros de Londres* are prominent among the handsome new goods. The latter weave has a very fine cord, and the former is too well known to require description. Plain and figured or brocaded grosgrains are fashionably used for entire gowns, and also for fancy waists, which will remain in vogue throughout the Autumn. The designs in the figured and brocaded varieties are generally small. A dainty pattern that could be selected for a Louis coat intended for ceremonious wear, or for a dressy blouse, has a navy-blue ground bearing diamond-shaped blocks formed by minute pink roses and foliage. Either of the garments mentioned could be assumed with a black or navy-blue silk skirt. Moiré antique, satin, *peau de soie* and *poult de soie* will be in general demand with matrons for wear on formal occasions, and brides will, of course, remain loyal to ivory-white satin Duchesse and *poult de soie*.

Silks composed of alternate grosgrain and satin or moiré blocks figure conspicuously among the novelties. They are shown in black and in color combinations, and the blocks are of various sizes. These sumptuous fabrics will be in better taste when associated with plain silks or woollens than when used alone.

Satin-striped and *façonné* moirés are also late productions for dressy gowns, and so are brocaded satins in floral designs.

Brocaded taffetas are newer than the printed-warp varieties and will be used exclusively for house waists or as combination materials, being too light for street wear. Plain-hued taffetas figured with self-colored pin-dots, and ovals, diamonds, or spheres in shades that contrast with the grounds are stylish and extremely effective.

Printed chiffons are truly artistic both in coloring and design. They are invariably made over plain silks for dancing parties and similar functions, and are devoted to young girls' wear.

The newest material for evening wraps is a crépon which has a swan's-down back that takes the place of lining, being both ornamental and protective. The ground, which is pure white, is very decidedly crinkled and is crossed by vertical pink, blue, heliotrope, yellow or réséda stripes; and the color of the stripes is reproduced in the fluffy swan's-down lining.

The designs displayed in the latest dress goods are for the most part simple and rather undecided, and are, therefore, generally becoming. The stripes are of such a nature as to be appropriate for tall figures, and the checks, with a few exceptions, may even be affected by women of short stature. This very indefiniteness of pattern is a boon to her who must needs confine her tastes to the requirements of her special type.

## FASHIONABLE GARNITURES.

Just as lace held first place among dress decorations during the past Summer, so jet passementerie is the elect of the Autumn trimmings, being used without discrimination upon both woollen and silken fabrics. Despite the marked ascendency of jet, however, there is still a lingering fondness for lace, but it finds expression more frequently upon house and ceremonious toilettes than upon

street gowns. Jet garnitures are more appropriate to the season than fluffy trimmings, and Fashion is therefore consistent in giving them prominence.

There is every likelihood that decoration will be prodigally applied. Textiles are simple enough in pattern to admit of profuse ornamentation, and besides, the nature of the new jet garnitures is such as



to warrant their use in large quantities. The designs are entirely conventional and are produced with seed-like beads of superior cut, small, jewel-like facets, and oddly shaped uncut jet stones, or *cabochons*, as they are still called. These stones increase the attractiveness of the trimmings as much by their unique outlines as by their wonderful brilliancy. Some are flat and round or oval, others are disc-shaped, others again are triangular, and still others are elongated and very sharply pointed. They are greatly superior to the much-vaunted spangles, not only in beauty, but also in durability; for most of the *paillettes* were made of gelatine, and all too soon lost their glitter and pretty forms.

Vandykes and festoon effects are conspicuous among the season's conceits. The former are shown in both continuous and separate trimmings, and modistes find many uses for them. Every conceivable device is to be observed in Vandykes, but the rules of conventionality are always followed in executing the patterns, and the trimmings are produced in various widths. A very long and slender Vandyke garniture has an open design that suggests lattice-work, and is enriched at the top with long, flat, pointed stones, which in this particular shape are familiarly known as "Vandyke stones." Another Vandyke trimming is rather close in pattern and is studded through the center with a vertical row of small, graduated cut *cabochons* that are exceptionally brilliant. Alternate points and sprays formed of jet beads and fancy stones compose a third style of garniture, and a fourth presents points that turn right and left.

Decorations that display double Vandykes (that is, points at both sides), and medallions at the center are new and very stylish, and may be disposed on either skirts or bodices, or on both. Then there are narrow Vandykes that may be used for outlining, and undulated points with very fanciful headings; and all of these, without a single exception, are dotted with fancy jet stones.

An exquisite separable Vandyke trimming studded with raised oval jet stones and small *cabochons* and finished with a narrow festooned heading was chosen in three widths to adorn a dressy visiting toilette of Russian-green camel's-hair. The four-gored skirt is dart-fitted in front and fluted at the back, and at each side fall three Vandykes with their points downward, the center one in each group being shorter than the others. The short waist is made with a full front and a French back. At the back plaits spread in fan fashion from the center of the lower edge. The front is unusually full, and among the folds sparkle points of jet, the heading of which provides decoration for the standing collar, the location of the closing at the left side rendering this arrangement possible. The bouffant portion of the *gigot* sleeve is trimmed with three Vandykes that hang gracefully from the shoulder. The small jet hat accompanying this toilette is adorned with a bunch of black ostrich tips and green foliage, and tan *Suède* gloves are worn. There is no rule regarding the direction of the points in Vandyke trimmings, some styles or tastes favoring an upturning disposal, and others demanding the reverse arrangement.

The majority of festoon decorations show open designs, and fancifully shaped stones are placed at the points. One variety of festoon garniture is formed of a series of chains composed of large and small beads, and oval stones are set at the points. In another, small *cabochons*, oval stones and tiny beads are associated in an arabesque design, trefoils being formed at the points. An over-skirt effect may be successfully produced with festoon garniture, which may be applied in pointed, round or square outline, as desired; and on a bodice the trimming may be arranged to harmonize with the disposal on the skirt.

A choice specimen of *passementerie* shows raised oval stones in graduated sizes, encircled by jet beads; and in another sample the same device forms a heading for a tassel fringe composed of the very finest beads. *Epaulettes*, yokes and similar waist accessories may be fashioned from the latter trimming, and skirt draperies may be effectively outlined with it.

Jet galloon gimps that are neither pointed nor festooned are produced in one, two and even three inch widths, and are applied as fancy dictates. Jet-embroidered net trimmings are shown in points, festoons and galloons and are handsome for decorating silks and velvets. Scrolls, arabesques and sprays are wrought upon the delicate foundations with glittering large and small beads, and the results are indeed elaborate. A unique combination is effected on a grenadine galloon with medallions of fur showing jet at the center, and jet embroideries between; and on another grenadine band fur is applied in a succession of oblong sections that are secured to the foundation by small jet slides.

Slides, by-the-bye, are now in high favor, and are made of jet beads and illuminated with wee, shining facets, being offered in

oval, oblong, round and fanciful shapes, and used for various purposes. They are chosen to support draperies where they are gathered or plaited up, to secure the ends of belts or collars, to hold in position sleeve trimmings made of the material, and to adjust the loops of fanciful ribbon collars or belts. These loops protrude at each side of the center or directly at the front and back, and are doubly attractive when drawn through the jet ornaments.

The jet waist-pieces offered for the current season are much simpler in construction than those formerly in vogue, but they are none the less artistic on that account. One, a garniture to be applied above the bust, is composed of several chains of fine jet beads caught at intervals with flat, oval stones and finished at each end with a scroll set with flat, round stones; another, a yoke trimming, is formed of chains of large beads, with a triangular buckle in front, and another at the back; and a third, also intended for a yoke decoration, is a festoon *passementerie*, with flat stones inserted in the points, and two medallions of jet in front holding bunches of strand fringe. A corselet composed of graduated wired Vandykes formed of beads and jet rings is sufficiently choice to elaborate a gown of *moiré*. Another tasteful yoke garniture extends in a point to the waist-line at the center of the front, and at each side of the point innumerable chains of small, sparkling beads fall over the bust.

All the waist pieces and, in fact, all the other styles of jet trimming described are duplicated in pearl and silver-lined beads for trimming ceremonious attire, all sorts of evening silks and satins admitting the application of these rich garnitures.

Silk *passementeries* will not vainly sue for recognition, since the very acme of elegance has been attained in their construction. They are made of an admixture of silk and satin cords and are wrought in open, lace-like patterns that form points, scrolls or festoons. The rigidity of the tailor-made gown is to be relaxed somewhat by the application of silk trimmings, and tasteful women generally will welcome the innovation, since cloth, whipcord and all the other fabrics devoted to costumes of this kind are much improved by tasteful disposals of the rich but simple decorations.

Black silk galloon trimming, which is very fashionable, and detachable silk Vandykes were most satisfactorily used upon a gown of bluet-blue lady's-cloth. The gored skirt hangs in *godets* at the back and flares moderately toward the bottom, and four vertical rows of galloon trim the front and sides very tastefully. The basque is accurately fitted and springs out naturally in ripples below the waist-line, its skirt ending just below the hips. A yoke is simulated with five Vandykes arranged to radiate from the throat to the bust, and on the wrists of the mutton-leg sleeve are set three points. The original design includes a rolling collar, but in this instance a standing collar is used, being overlaid with galloon, which has the effect of a heading for the points. The hat designed to accompany this costume is a large black felt Alpine simply banded with black ribbon and trimmed at the left side with black *coq*-feathers that are sustained by a bow of ribbon; and a black chenille-dotted veil and black *Suède* gloves complete the smart outfit.

A similarly fashioned costume could be pleasingly embellished with black silk *crochet* trimming. This is deemed the choicest of silk garnitures, and is at the same time the costliest; but it is so durable that it will outlive more than one gown, and being made of the purest silk, it will retain its color as long as it lasts. The designs shown in the silk *passementeries* are also carried out in *crochet*.

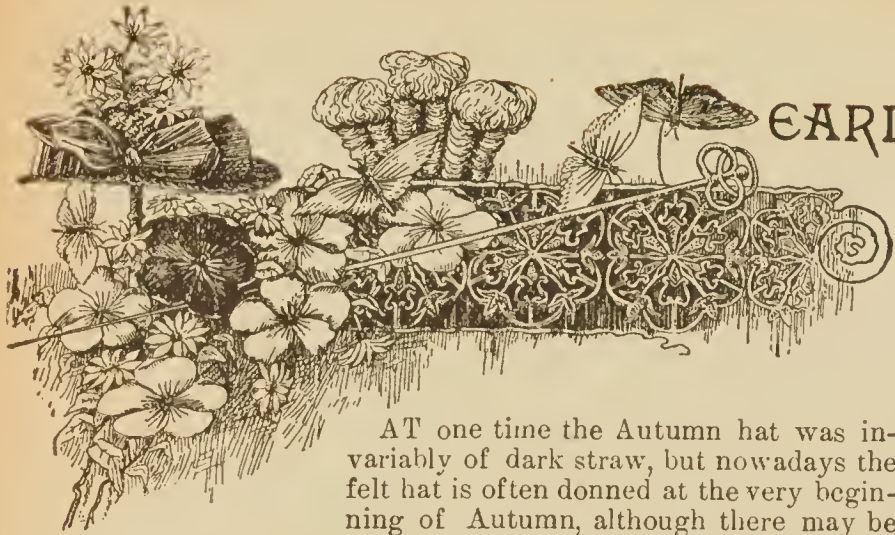
In black, beige and butter-colored point de *Gène* and point Venise laces, points and medallions of various shapes are highly favored. Point appliqué and Duchesse laces are profusely used on evening and bridal gowns, being applied in frills, jabots and other fluffy arrangements. A dainty trimming for evening wraps is a band of white marabou feathers mixed with countless little curled ostrich flues, which are white, gold, heliotrope, Nile-green, pale-blue or a very delicate pink that is like a faint reflection of rose-color. This soft decoration may also be used to border the skirts and bodices of evening gowns.

Ostrich-feather boas will play a prominent part in the early Autumn modes. They are obtainable in one, one and a quarter, one and a half and two yard lengths, and in white, black and colors to match special gowns. A black or white boa is most useful, since it will harmonize with any hue in dress goods or trimmings. These charming and protective accessories may be assumed with all sorts of toilettes, and they are becoming to all save those whose necks are too short to permit any high and close arrangement. Dampness effects the eurl of the feathers considerably, but this evil may be very easily remedied. If a damp, limp boa is held over a fire at a safe distance from the flames, the flues will quickly become as soft and fluffy as though fresh from the curler's knife.

In the QUARTERLY CATALOGUE FOR AUTUMN, 1894, are displayed excellent illustrations of all the current and new fashions issued to date, the representations being in reduced size, which makes the pamphlet an exceedingly convenient and useful

one for household reference. Should you not be able to obtain the Catalogue through the nearest agency for the sale of our Patterns and Publications, we shall be pleased to forward it to your address on receipt of a two-cent stamp to prepay postage.





## EARLY AUTUMN MILLINERY.

AT one time the Autumn hat was invariably of dark straw, but nowadays the felt hat is often donned at the very beginning of Autumn, although there may be enough of Summer lingering in the air to

render its wearing a discomfort. Women who are not ultra-fashionable, however, still prefer to make the change gradually, and wear a between-season's hat of straw in early Autumn. Modistes, therefore, now display shapes in both felt and straw, among which square and rather low crowns prevail, though not to the total exclusion of high crowns. Moderation is the rule in the width of brims, which are variously shaped or else are simply allowed to droop and fall with their own weight. Shapes showing the latter style of brim are known as "picture hat," a distinction which they fully merit on account of their artistic appearance.

These hats, and indeed, all others that are of sufficient size, are weighted with plumage—great ostrich feathers that wave and toss in a most fascinating way. Other styles of feathers, such as *coq* and stiff quills, wings and aigrettes, divide honors with ostrich plumes; and birds, which the humane efforts of the Audubon Society are inadequate to protect against the demands of Fashion for perfecting the beauty of woman's head-gear, appear on many hats. Among the feathered creatures, sea-gulls in their natural soft gray tones, small black and white birds, and paroquets of gorgeous coloring are just now receiving most attention, and they are usually arranged in nests of bows or rosettes.

The newest quills and wings are heavily frosted with jet, which glitters charmingly among black or colored trimmings. Flowers and even foliage are also sprinkled with powdered jet, which is really an evolution of the tiny *paillettes* that were so prominent in Summer millinery.

Jet trimmings are again promised an extensive vogue, and include bands, sprays, aigrettes of divers kinds, wings and flowers that very fairly copy the outlines of natural blossoms. Many of these jet conceits are made of minute cut beads strung at intervals on fine wires, and intermingled with the beads are spangles shaped like crescents, rings, triangles and other odd forms, and also brilliant *cabochons*. Jet crown-pieces and tiny bonnets are very elaborate affairs and introduce rings, large jet discs, *cabochons*, loops and knots of large jet beads, and shells of jet.

Spangled *moiré* ribbon, satin ribbon, and piece velvet in the *miroir* and *moiré* varieties are made up in *torsades* and pompons, and also in bows, both of the aggressive and the Alsatian order, which in most cases support flowers or some other trimming.

A black rough straw hat in the narrow-back sailor shape, which is a favorite alike in straw and felt, is trimmed simply but effectively for early Autumn wear to accompany a gown of any color. Black velvet bands the crown, and at each side of the back are bunched black velvet violets with green stems, while directly in front is another bunch of flowers, with a larger one standing erect in its center. At the back is adjusted a small velvet *bandeau*, upon which violets are arranged to droop over the hair. The green stems of the violets give a delightful touch of color to the hat, which will accord with any complexion. Violets will be as much used in Autumn as they were during the Summer.

Colored felt hats are as well liked as black and white ones, and are usually chosen to match the prevailing hues of the gowns they are intended to accompany. Thus, with a sage-green toilette may be worn a sage-green felt "picture hat" with a brim that softly shades the eyes. In the center of the crown sparkles a large jet *cabochon*, and another directly in front near the edge of the brim holds the stems of four large black ostrich plumes, two of which lie about the crown at each side. Two black tips are crossed at the back on the black velvet head-band and are secured with a jet facet. The hat is simple in construction, but is extremely effective in appearance. If a bend at the back be found necessary to becomingness, it may be arranged, the milliner always using her discretion in this regard.

The pleasing effect of the union of Russian-green and Havane-brown is brought out in a brown felt narrow-back sailor hat. In front an Alsatian bow of green *miroir* velvet holds a cluster of tiny brown-and-green birds, which nestle closely together in the center

of the bow. More birds of the same kind are set about the top of the crown, completing a very dainty trimming.

For theatre and other dressy wear a small jet hat is commended composed of beads and four shells of jet that are scalloped at the edges. In front is a small bow of black *moiré* velvet, which has the watered effect seen in *moiré* silk. The bow is unfinished at the edges and sustains a bunch of black and green velvet violets, and similar flowers are arranged at the back to fall on the hair. Very little decoration is required upon such hats, which, it is predicted, will take the place of the open-crown shapes that enjoyed such long-continued popularity.

A stylish toque that may accompany a tailor-made costume is shaped in black felt. In front the brim is indented, and at each side of the dent is secured a small pompon of Russian-green *miroir* velvet. At the back two tiny black birds with frosted wings nestle at the base of a stalk of black roses and their foliage, both the flowers and leaves being powdered with the brilliant jet atoms. Black velvet ties complete the trimming, but their use is optional.

Beige felt hats are youthful and dressy, as may be observed by considering a large shape trimmed in front with a standing bow of *cerise* velvet, which balances a bunch of *cerise* geraniums and black roses that seem to grow out of the bow. A spangled galloon encircles the crown, and the back of the brim is caught to the crown under a bow of the bright-hued velvet.

Jetted machine-plaited lace is an Autumn favorite for carriage and other dressy hats. A large shape indented to suit the wearer has a crown of jet rings and a brim of the spangled lace. At the left side are three black plumes disposed in fan fashion, and at the back the brim is caught to the crown under a bow of spangled *moiré* ribbon. This hat is particularly brilliant.

No less attractive is a *capote* of jet studded with large *cabochons* and trimmed simply in front with a pair of small black birds lodged in a large *chou* of black tulle, from which material the strings are made. Even a youthful face would look well beneath this airy conception.

A charming "picture hat" is of black Neapolitan straw, which lends itself most graciously to such shapes. A frosted black bird and a jet aigrette are fastened to the center of a spangled black *moiré* Alsatian bow, which is tacked to the crown in front. The brim is caught toward the left side in a small plait, which raises it sufficiently to show a pair of tiny white wings adjusted on a *bandeau* underneath, the contrast effected being singularly pleasing. Color could be introduced, if preferred, either in the external trimming or beneath the brim.

An effective combination hat has a gold crown studded with jet *cabochons*, and a convoluted brim covered with heavy black lace that suggests silk *passenterie*, a jet edge following the flutes on the under side. Three large plumes are adjusted at the left side, one standing upright and the others falling over the crown. Color is provided by a *bandeau* of salmon-pink velvet, to which in front are fastened two diminutive frosted tips that are held in place with a *cabochon*. At the back the brim meets the crown under a bunch of black frosted violets that straggle prettily over the coiffure.

For travelling and general wear felt Alpine hats, still of exaggerated size, will be generally favored. After black, brown and pearl-gray are most fashionable in these shapes, and the conventional trimming is a band of ribbon arranged in loops at the left side and upholding plain or frosted quills, *coq*-feathers or wings. The trimming may be black or may correspond with the hat in hue. Tissue or sewing-silk veils are better suited to Alpine hats than the net varieties.

The black-and-red combination is always fashionable in Autumn. It is carried out very happily on a red felt narrow-back sailor. The crown is encircled by black satin ribbon that is formed in a bow at the back to hold a bunch of black and cardinal frosted quills; and all round the top of the crown curl the tiniest of tips, which are black and red in alternation.

Among the new colors are the following: *Glycine*, *Sans Gêne*, *chais*, *mignon*, *prélat* and *Radjah*, which are bluish-purple tints; *ivoire*, *crème*, *paille*, *genet*, *ébénier* and *Cleopatra*, yellow tones; *ortolan*, *gazelle*, *mordoré*, *moka*, *nonnette*, *tabac* and *marron*, shades of brown; *Smyrne*, *Corinthe* and *Stamboul*, which belong to the lavender family; *coquelicot*, cardinal and *grenat*, red tones; *nickel*, *argent* and *platine*, which are grays; *roseau*, *sédium*, *cigale*, *sauterelle*, *Caspienne*, *émeraude*, *Russe* and *Nil*, shades of green; among blues, *colibri*, *azurine*, *ciel*, *azur*, *bluette*, *pervenche* (the last two lavender tints), and *matélot* and *marine*, which are navy-blue shades; *girôflé*, which is a dark-red; and *corail*, *métore*, *caprice*, *rose* and *Sarah*, which are pink tones.



TATTING.—No. 28.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

TATTED DOILY.

FIGURE No. 1.—Two kinds of tatting are employed in making this doily. The rosettes are made with a single thread, and the border with two. The center of each ring contains 30 stitches and 12 picots, with two stitches and a half between the picots; finish off and tie in a perfect ring.

Begin the second row by making a small loop of 8 stitches and 3 picots (1 p. between 2nd and 3rd stitches, 1 between 4th and 5th, and 1 between 6th and 7th); draw up and make a larger loop of 16 stitches

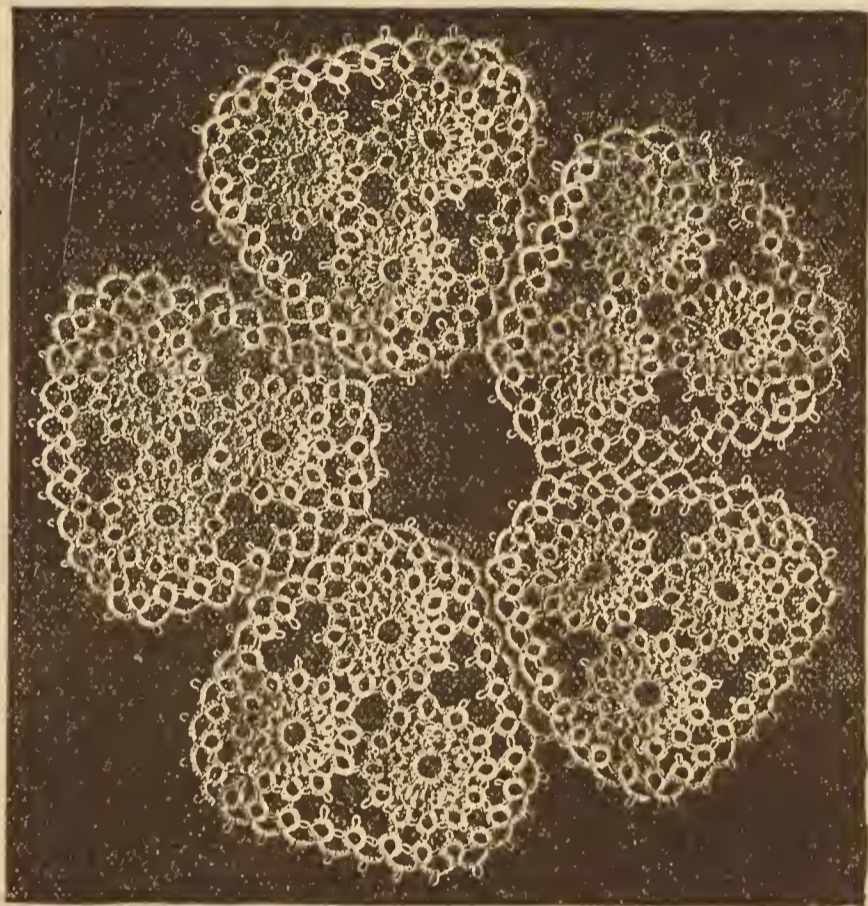


FIGURE No. 1.—TATTED DOILY.

and 3 picots (1 p. after every 4th stitch); draw up and make a second small loop like 1st, attaching the 1st picot to 3rd in first small loop, also attaching each small loop to the ring by middle picots. Continue small and large loops until 12 of each are made, when the rosette will be complete. Examine picture to see where the 3 rosettes are joined.

The little edge or border is made with 2 threads. After making a loop like the larger one in rosette, tie on 2nd thread close to loop, hold firmly between left thumb and first finger, wind the new thread around 3rd finger to hold taut, then work d. s. with first thread on the new thread. Make 8 stitches, with 1 picot coming between the 4th and 5th stitches; then begin another loop as before, attaching to the rosettes as seen in picture.

TATTED TRIMMING.

FIGURE No. 2.—For each scollop first make a large ring thus: Make 3 d. s., then 12 picots, each separated by 3 d. s., and draw up. Turn the work and make a small ring of 5 d. s., 1 picot, 5 d. s., and close; now tie to 1st picot in center ring, \* make another ring like the last, tie to next picot in center ring, and repeat 6 times more from \*, or until there are 8 rings, leaving 4 picots free in center ring. Now tie the thread in the picot of the ring last made,

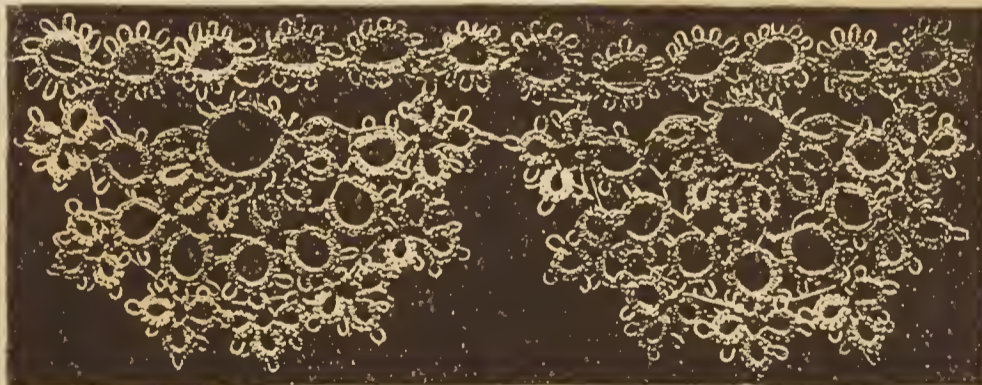


FIGURE No. 2.—TATTED TRIMMING.

and turn the work; then make a ring thus: 4 d. s., 1 picot, 3 d. s., then 4 picots, each separated by 3 d. s.; then 4 d. s., and draw up; tie in the picot of next ring; \* then make another ring like the last, only instead of making the 1st picot join it to the last picot made in last ring; tie in picot of next ring, and repeat 5 times more from \*; turn the work and tie in the 3rd picot of the last ring made.

Now make a group of 3 tiny rings, making each ring with 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., 1 picot, 3 d. s., and draw up; make these rings close together, then tie again in the same picot, now tie in the middle picot of next ring, and repeat from the beginning until there are 7 groups around the scollop.

For the Heading.—Make a ring thus: Make 2 d. s., then 10 picots each separated by 2 d. s., and close the ring. Carry the thread along at the back of the work and tie in the 5th picot of ring just made. \* Make another ring like the last one and tie it again in the same 5th picot, then repeat from \* until the heading is the required length. Now use the edge of the heading having 4 picots for the bottom, and join to the scollop thus: Tie the side picot of the tiny ring to the last picot of 1st ring (in heading) and 1st picot in 2nd ring, then tie the 2 middle picots of center ring to the last picot of 3rd ring and the 1st picot of 4th ring, skip one ring and tie the side picot of tiny ring to the 5th and 6th rings, the same as at the beginning, and tie all the scollops to the heading in the same way. Join the scollops by the center picot of each middle ring in each upper group, and be particular to make all the tyings come on the wrong side. This scollop is very pretty when made of silk.

TATTED EDGING.

FIGURE No. 3.—Begin by making the center 4-leaved figure which is made thus: 9 d. s., 3 p. each separated by 5 d. s., 9 d. s. and close. Make 3 more rings close together like the one just described, then tie neatly and break the thread. Next tie the thread in the center p. of a ring, and make a ring thus: \* 5 d. s., then 5 p. each separated by 4 d. s., 5 d. s. and close; catch in the next p., and repeat 6 times more from \*, thus working in all but one ring of the center figure. Make as many scollops like the one just made as desired, and tie them together by 2 picots of the upper side ring. (See picture.)

Next tie the two threads into the center picot of a side ring at the top, and work a chain of \* 4 d. s., then 4 p. each separated by 4 d. s., then 4 d. s., tie in the middle p. of next ring, and repeat 4 times more from \*, then make 6 d. s., catch in the corresponding picot of the next scollop, and repeat for all the scollops.

For the Heading.—Tie the thread in the top picot of the last chain, and crochet \* 5 ch., 1 d. c. in the p. where the first ring joins the center 4-leaved figure, but only work off 2 stitches, make 1 more d. c. in the same place, work off 2 stitches, then through all, 5 ch., 1 s. c. in the middle p. of center figure, 5 ch., another 2 d. c. worked like the last 2, in the corresponding p. to the first one, 5 ch., another 2 d. c. in the p. where the scollops join, and repeat from \* for the rest of the strip.

Next Row.—D. c. with 2 ch. between in the middle of the 5-ch., and also in the top of the s. c. and in the middle of the 2 d. c. (see picture).

Next Row.—Make d. c. with 2 ch. between in every space.



FIGURE No. 3.—TATTED EDGING.



## THE ART OF KNITTING.—No. 39.

## ABBREVIATIONS USED IN KNITTING.

**k.**—Knit plain.  
**p.**—Purl, or as it is often called, seam.  
**pl.**—Plain knitting.  
**n.**—Narrow.  
**k 2 to.**—Knit 2 together. Same as n.  
**th o or o.**—Throw the thread over the needle.  
**Make one.**—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
**To Knit Crossed.**—Insert needle in the back of the stitch and knit as usual.

**sl.**—Slip a stitch from the left needle to the right needle without knitting it.  
**sl and b.**—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.  
**To Bind or Cast Off.**—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.  
**Row.**—Knitting once across the work when but two needles are used.  
**Round.**—Knitting once around the work when four or more needles are used, as in a sock or stocking.  
**Repeat.**—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

## KNITTED DOILY.

FIGURE NO. 1.—Use linen thread No. 90 and two steel needles No. 20. Cast on 50 stitches.

*First row.*—Knit 4, o, n, k 3, o, n, k 3.  
*Second row.*—Turn the work, sl 1, p 2, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

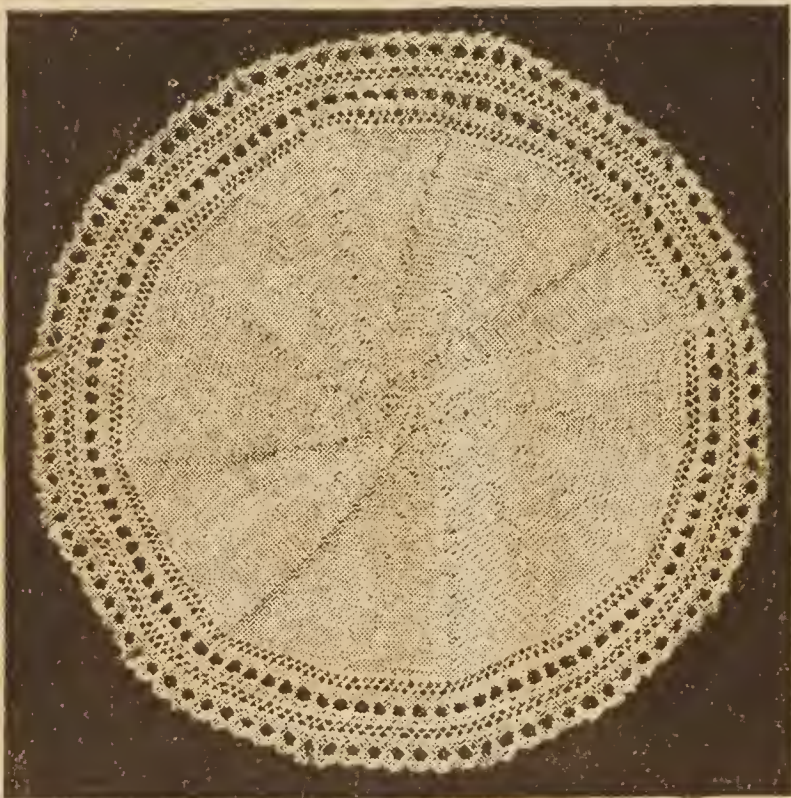


FIGURE NO. 1.—KNITTED DOILY.

*Third row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 6. Turn the work.

*Fourth row.*—Slip 1, p 5, k 1, o, n, k 5, o, n, k 5.

*Fifth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 9. Turn work.

*Sixth row.*—Slip 1, p 8, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Seventh row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 12. Turn the work.

*Eighth row.*—Slip 1, p 11, k 1, o, n, k 5, o, n, k 5.

*Ninth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 15. Turn the work.

*Tenth row.*—Slip 1, p 14, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Eleventh row.*—K 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 18. Turn the work.

*Twelfth row.*—Slip 1, p 17, k 1, o, n, k 5, o, n, k 5.

*Thirteenth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 21. Turn the work.

*Fourteenth row.*—Slip 1, p 20, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Fifteenth row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 24. Turn the work.

*Sixteenth row.*—Slip 1, p 23, k 1, o, n, k 5, o, n, k 5.

*Seventeenth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 27. Turn the work.

*Eighteenth row.*—Slip 1, p 26, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Nineteenth row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 30. Turn the work.

*Twentieth row.*—Slip 1, p 29, k 1, o, n, k 5, o, n, k 5.

*Twenty-first row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 33. Turn the work.

*Twenty-second row.*—Slip 1, p 32, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Twenty-third row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, k 36. Turn the work.

*Twenty-fourth row.*—Slip 1, p 35, k 1, o, n, k 5, o, n, k 5.

*Twenty-fifth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 39.

*Twenty-sixth row.*—Slip 1, p 38, k 1, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2. This makes one gore or section.

*Twenty-seventh row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 3. Turn the work.

*Twenty-eighth row.*—Slip 1, k 3, o, n, k 5, o, n, k 5.

*Twenty-ninth row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, p 6.

*Thirtieth row.*—Slip 1, k 6, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Thirty-first row.*—K 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 9.

*Thirty-second row.*—Slip 1, k 9, o, n, k 5, o, n, k 5.

*Thirty-third row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, p 12.

*Thirty-fourth row.*—Slip 1, k 12, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Thirty-fifth row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 15.

*Thirty-sixth row.*—Slip 1, k 15, o, n, k 5, o, n, k 5.

*Thirty-seventh row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, p 18.

*Thirty-eighth row.*—Slip 1, k 18, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Thirty-ninth row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 21.

*Fortieth row.*—Slip 1, k 21, o, n, k 5, o, n, k 5.

*Forty-first row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, p 24.

*Forty-second row.*—Slip 1, k 24, o, n, k 1, o twice, k 2, o, n, k 1, o twice, k 2.

*Forty-third row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 27.

*Forty-fourth row.*—Slip 1, k 27, o, n, k 5, o, n, k 5.

*Forty-fifth row.*—Bind off

2, k 3, o, n, n, n,

k 1, o, n, p 30.

*Forty-sixth row.*—Slip 1, k

30, o, n, k 1, o

twice, k 2, o, n,

k 1, o twice, k 2.

*Forty-seventh row.*—Knit 3, p

1, k 2, o, n, k

2, p 1, k 2, o, n,

p 33.

*Forty-eighth row.*—Slip 1, k

33, o, n, k 5, o,

n, k 5.

*Forty-ninth row.*—Bind off 2,

k 3, o, n, n, n,

k 1, o, n, p 36.

*Fiftieth row.*

—Slip 1, k 36, o, n, k 1, o

twice, k 2, o, n, k 1, o

twice, k 2.

*Fifty-first row.*—Knit 3, p 1, k 2, o, n, k 2, p 1, k 2, o, n, p 39.

*Fifty-second row.*—Slip 1, k 39, o, n, k 5, o, n, k 5. This finishes the second section.

*Fifty-third row.*—Bind off 2, k 3, o, n, n, n, k 1, o, n, k 3, and

proceed to knit like first and second sections alternately until 16



FIGURE NO. 2.—KNITTED LACE FOR PILLOW-CASES.



sections are knitted, 8 plain and 8 purled. Bind off, run a thread around the hole in center and sew the edges or sides together. The doily can be made any size by adding more or less stitches divisible by three.

KNITTED LACE FOR PILLOW-CASES.

FIGURE No. 2.—This lace may be made of cotton or linen thread, as preferred. Cast on 25 stitches, and knit across plain.

KNITTED INITIALS.

In the following directions, **w** will stand for "white" and **d** for "dark." The directions given are for knitting in an initial when working round and round. If the article to be marked is knitted back and forth, then every other row must be purled instead of knitted, and the directions for the row must be read backwards or from the end of the row toward the beginning.

These initials may be knitted into stockings, socks, mittens or any article that is made with knitting-needles, and for which an initial is required as a mark of identification.

FIGURE No. 3.—O.—(17 stitches wide.)



FIGURE No. 3.



FIGURE No. 4.



FIGURE No. 5.

First row.—Knit 3, th o twice, p 2 together, n, th o twice, n, k 9, th o twice, p 2 together, k 2, th o twice, n, k 1.

Second row.—K 3, p 1 out of the second half of the put-over, k 2, th o twice, p 2 together, k 11, p 1, k 1, th o twice, p 2 together, k 3.

Third row.—K 3, th o twice, p 2 together, k 2, n, th o twice, n, k 7, th o twice, p 2 together, k 6.

Fourth row.—K 6, th o twice, p 2 together, k 9, p 1, k 3, th o twice, p 2 together, k 3.

Fifth row.—K 3, th o twice, p 2 together, n, th o twice, n, n, th o twice, n, k 5, th o twice, p 2 together, k 2, th o twice, n, th o twice, k 2.

Sixth row.—K 3, p 1, k 2, p 1, k 2, th o twice, p 2 together, k 7, p 1, k 3, p 1, k 1, th o twice, p 2 together, k 3.

Seventh row.—K 3, th o twice, p 2 together, k 2, n, th o twice, n, n, th o twice, n, k 3, th o twice, p 2 together, k 9.

Eighth row.—K 9, th o twice, p 2 together, k 5, p 1, k 3, p 1, k 3, th o twice, p 2 together, k 3.

Ninth row.—K 3, th o twice, p 2 together, n, th o twice, n, n, th o twice, n, n, th o twice, n, k 1, th o twice, p 2 together, k 2, th o twice, n, th o twice, n, th o twice, n, k 1.

Tenth row.—K 3, p 1, k 2, p 1, k 2, p 1, k 2, th o twice, p 2 together, k 3, p 1, k 3, p 1, k 3, p 1, k 1, th o twice, p 2 together, k 3.

Eleventh row.—K 3, th o twice, p 2 together, k 2, n, th o twice, n, n, th o twice, n, k 3, th o twice, p 2 together, k 12.

Twelfth row.—K 3, n, k 7, th o twice, p 2 together, k 5, p 1, k 3, p 1, k 3, th o twice, p 2 together, k 3.

Thirteenth row.—K 3, th o twice, p 2 together, n, th o twice, n, n, th o twice, n, k 5, th o twice, p 2 together, k 2, th o twice, n, th o twice, n, th o twice, n, th o twice, n, k 1.

Fourteenth row.—Knit and purl the next 15 stitches (purling as in second row), th o twice, p 2 together, k 7, p 1, k 3, p 1, k 1, th o twice, p 2 together, k 3.

Fifteenth row.—K 3, th o twice, p 2 together, k 2, n, th o twice, n, k 7, th o twice, p 2 together, k 15.

Sixteenth row.—K 3, n, k 5, n, k 3, th o twice, p 2 together, k 9, p 1, k 3, th o twice, p 2 together, k 3.

Seventeenth row.—K 3, th o twice, p 2 together, n, th o twice, n, k 9, th o twice, p 2 together, k 2, th o twice, n, th o twice, n, th o twice, n, th o twice, n, th o twice, n, k 1.

Eighteenth row.—K and p 18, purling same as in 14th row, th o twice, p 2 together, k 11, p 1, k 1, th o twice, p 2 together, k 3.

Nineteenth row.—K 3, th o twice, p 2 together, k 13, th o twice, p 2 together, k 18.

Twentieth row.—Slip and bind 14 stitches. K 4, th o twice, p 2 together, k 13, th o twice, p 2 together, k 3, and repeat from first row.

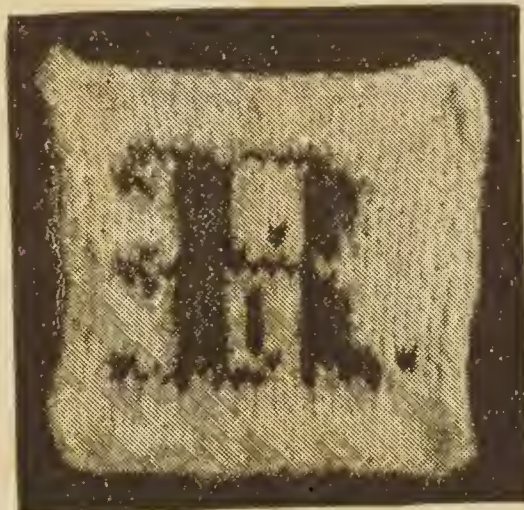


FIGURE No. 6.

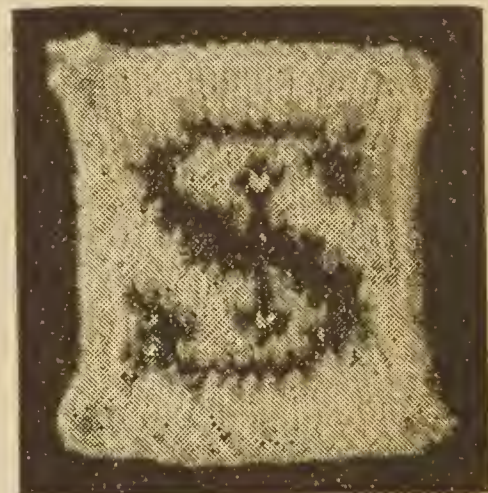


FIGURE No. 7.

First row.—K 2 w, 1 d, 2 w, 6 d, 2 w, 1 d, 3 w.

Second row.—1 w, 1 d, 2 w, 1 d, 5 w, 2 d, 1 w, 2 d, 2 w.

Third row.—2 w, 3 d, 6 w, 3 d, 3 w.

Fourth row.—3 w, 2 d, 1 w, 1 d, 2 w, 1 d, 1 w, 2 d, 4 w.

Fifth row.—2 w, 3 d, 2 w, 2 d, 2 w, 3 d, 3 w.

Sixth row.—2 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 3 w.

Seventh row.—1 d, 1 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d, 1 w.

Eighth row.—1 w, 4 d, 6 w, 4 d, 1 w, 1 d.

Ninth row.—1 d, 1 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d, 1 w.

Tenth row.—2 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 3 w.

Eleventh row.—2 w, 3 d, 2 w, 2 d, 2 w, 3 d, 3 w.

Twelfth row.—Like 10th.

Thirteenth row.—Like 3rd.

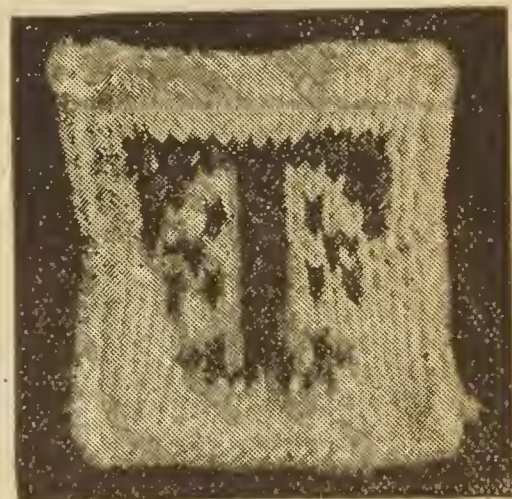


FIGURE No. 8.

FIGURES Nos. 3 TO 8.—KNITTED INITIALS.



*Fourteenth row.*—1 w, 1 d, 2 w, 2 d, 4 w, 2 d, 2 w, 1 d, 2 w.

*Fifteenth row.*—Like 1st.

FIGURE No. 4.—P.—(13 stitches wide.)

*First row.*—K 5 w, 3 d, 1 w, 3 d, 1 w.

*Second row.*—4 w, 1 d, 2 w, 3 d, 2 w, 1 d.

*Third row.*—5 w, 1 d, 1 w, 3 d, 1 w, 1 d, 1 w.

*Fourth row.*—7 w, 3 d, 3 w.

*Fifth and sixth rows.*—Like 4th.

*Seventh row.*—7 w, 3 d, 1 w, 1 d, 1 w.

*Eighth row.*—2 w, 9 d, 1 w, 1 d.

*Ninth row.*—1 w, 2 d, 4 w, 3 d, 1 w, 1 d, 1 w.

*Tenth row.*—3 d, 1 w, 1 d, 2 w, 3 d, 3 w.

*Eleventh row.*—4 d, 1 w, 1 d, 1 w, 3 d, 3 w.

*Twelfth row.*—3 d, 1 w, 1 d, 2 w, 3 d, 3 w.

*Thirteenth row.*—3 d, 4 w, 3 d, 1 w, 1 d, 1 w.

*Fourteenth row.*—1 w, 3 d, 2 w, 4 d, 2 w, 1 d.

*Fifteenth row.*—3 w, 5 d, 1 w, 3 d, 1 w.

FIGURE No. 5.—Q.—(17 stitches wide.)

*First row.*—K 2 w, 3 d, 1 w, 6 d, 2 w, 1 d, 2 w.

*Second row.*—1 w, 5 d, 5 w, 2 d, 2 w, 1 d, 1 w.

*Third row.*—1 d, 3 w, 5 d, 3 w, 3 d, 2 w.

*Fourth row.*—4 w, 2 d, 6 w, 2 d, 3 w.

*Fifth row.*—3 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 2 w.

*Sixth row.*—3 w, 4 d, 2 w, 1 d, 2 w, 3 d, 2 w.

*Seventh row.*—1 w, 1 d, 1 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d.

*Eighth row.*—2 w, 5 d, 4 w, 5 d, 1 w.

*Ninth row.*—1 w, 1 d, 1 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d.

*Tenth row.*—3 w, 3 d, 2 w, 2 d, 2 w, 3 d, 2 w.

*Eleventh row.*—3 w, 3 d, 1 w, 1 d, 2 w, 1 d, 1 w, 3 d, 2 w.

*Twelfth row.*—4 w, 2 d, 6 w, 2 d, 3 w.

*Thirteenth row.*—3 w, 3 d, 6 w, 2 d, 3 w.

*Fourteenth row.*—2 w, 1 d, 2 w, 2 d, 4 w, 2 d, 2 w, 1 d, 1 w.

*Fifteenth row.*—3 w, 1 d, 2 w, 6 d, 2 w, 1 d, 2 w.

FIGURE No. 6.—R.—(16 stitches wide.)

*First row.*—K 1 w, 3 d, 1 w, 1 d, 2 w, 3 d, 1 w, 3 d, 1 w.

*Second row.*—1 d, 1 w, 4 d, 1 w, 1 d, 2 w, 3 d, 2 w, 1 d.

*Third row.*—3 w, 3 d, 2 w, 1 d, 1 w, 3 d, 3 w.

*Fourth, fifth and sixth rows.*—Like 3rd.

*Seventh row.*—4 w, 2 d, 4 w, 3 d, 1 w, 1 d, 1 w.

*Eighth row.*—5 w, 9 d, 1 w, 1 d.

*Ninth row.*—4 w, 2 d, 3 w, 4 d, 1 w, 1 d, 1 w.

*Tenth row.*—3 w, 3 d, 1 w, 1 d, 2 w, 3 d, 3 w.

*Eleventh row.*—3 w, 3 d, 4 w, 3 d, 3 w.

*Twelfth row.*—Like 11th.

*Thirteenth row.*—3 w, 3 d, 4 w, 3 d, 1 w, 1 d, 1 w.

*Fourteenth row.*—4 w, 2 d, 4 w, 3 d, 2 w, 1 d.

*Fifteenth row.*—5 w, 5 d, 1 w, 4 d, 1 w.

FIGURE No. 7.—S.—(12 stitches wide.)

*First row.*—K 3 w, 7 d, 1 w, 1 d.

*Second row.*—1 w, 2 d, 7 w, 1 d, 1 w.

*Third row.*—2 d, 3 w, 1 d, 3 w, 3 d.

*Fourth row.*—2 d, 2 w, 1 d, 1 w, 1 d, 3 w, 1 d, 1 w.

*Fifth row.*—3 d, 2 w, 1 d, 5 w, 1 d.

*Sixth row.*—4 d, 1 w, 1 d, 6 w.

*Seventh row.*—2 w, 6 d, 4 w.

*Eighth row.*—2 w, 8 d, 2 w.

*Ninth row.*—4 w, 6 d, 2 w.

*Tenth row.*—5 w, 1 d, 1 w, 4 d, 1 w.

*Eleventh row.*—1 d, 4 w, 1 d, 3 w, 3 d.

*Twelfth row.*—1 w, 1 d, 2 w, 1 d, 1 w, 1 d, 3 w, 2 d.

*Thirteenth row.*—3 d, 2 w, 1 d, 4 w, 2 d.

*Fourteenth row.*—1 w, 1 d, 7 w, 2 d, 1 w.

*Fifteenth row.*—1 d, 1 w, 7 d, 3 w.

FIGURE No. 8.—T.—(13 stitches wide.)

*First row.*—K 3 w, 3 d, 1 w, 3 d, 3 w.

*Second row.*—2 w, 2 d, 1 w, 3 d, 1 w, 2 d, 2 w.

*Third row.*—3 w, 1 d, 1 w, 3 d, 1 w, 1 d, 3 w.

*Fourth row.*—5 w, 3 d, 5 w.

*Fifth row.*—Like 4th.

*Sixth row.*—1 w, 1 d, 3 w, 3 d, 3 w, 1 d, 1 w.

*Seventh row.*—Like 6th.

*Eighth row.*—2 w, 1 d, 2 w, 3 d, 2 w, 1 d, 2 w.

*Ninth row.*—1 w, 2 d, 2 w, 3 d, 2 w, 2 d, 1 w.

*Tenth row.*—1 d, 2 w, 1 d, 1 w, 3 d, 1 w, 1 d, 2 w, 1 d.

*Eleventh row.*—Like 10th.

*Twelfth row.*—2 d, 3 w, 3 d, 3 w, 2 d.

*Thirteenth row.*—3 d, 2 w, 3 d, 2 w, 3 d.

*Fourteenth row.*—13 d.

*Fifteenth row.*—Like 14th.

## MOTHER AND DAUGHTER.

### CHAPTER VI.—THE MOTHER'S INSTRUCTION IN ALL WOMANLY VIRTUES.

"Count life by virtues, these will last  
When life's lame-footed race is o'er;  
And these when earthly joys are past,  
Shall cheer us on a brighter shore."

S. J. HALE.

There is a vast deal of truth in the adage, "Nothing succeeds like success." The world judges almost wholly from a superficial standpoint, and heaps honors solely upon those men and women who have climbed high on the ladder of fame. With adulation and flattery the multitude surround the triumphal car and, nodding their heads wisely, say one to another, "I knew he would make his mark in the world." The hero of the day looks down upon the upturned faces, and wonders in his heart if his admirers can imagine half the toil his honors have cost him—how he has worked and planned by day and by night to achieve this end; and then with a sigh he asks himself if he is repaid for his struggles. If he is a literary man, he recalls all the years of study and patience, of hope and disappointment; he remembers how he spent himself over one article especially, which he considered particularly good, and which he expected to bring him renown; and even now his heart throbs a little in sympathy for himself when he calls to mind his feelings when the manuscript was returned as "unavailable." He thought at the time the editor made a mistake, and he still thinks so, for he is sure that article was superior to the one which ultimately brought his name prominently before the reading public.

We pay dearly for everything that we gain in this life, and so long as there is "envy, hatred and malice and all uncharitableness," in the world, just so long will there be bitterness in the cup of success. Granting this indisputable fact, is it not better to strive after things which can give us happiness that is as nearly real as any we can obtain here below? There are hosts of unknown

heroes and heroines who are living happily from a sense of duty well discharged, who care nothing for the applause of the world, and whose highest ambition is to bring joy to the dear ones in their homes and keep care from their hearts. More edifying biographies could be written of unknown than of known heroes, because the elements which enter into the composition of those who are great in the home are always nobler than those which raise men upon the lofty but dangerous pinnacle of fame. Whenever distinction is attained before the world there must follow the envy, malice and criticism of the multitude; but the domestic hero has none of these to contend with, because there is no bitterness in the quiet circle over which he reigns.

The home, then, should be the scene of one's triumphs. The mother who has been wise in her instruction of her young daughter has this truth in her heart; she knows that the virtues which should adorn and beautify the girl's character are those which will make her a model daughter, wife and mother, and she will help her always to cultivate them. Perhaps the first of these in importance is the sentiment of religion. That woman who does not worship her God and have her heart fully imbued with His goodness and greatness, lacks one of the most beautiful elements of the feminine character. An old Norse king, on being asked about his religion, replied, "I don't know; ask my wife." Men have too frequently neglected to cultivate and exercise the religious part of their being, but however irreligious they may be themselves, they invariably wish the trait to be one of the chief factors in the lives of their mothers, sisters and wives. A woman without religion is like a flower without perfume; the external beauty may be there, but the soul is wanting.

Not only is religion one of the crowning graces of womanhood, but in that dire need which comes to all humanity at some time in



life's course, it is the one comfort that can bring solace when all else has failed. "There are times in the lives of us all when the soul shrinks back in weakness and dismay before the burdens laid for it to bear. It looks in heart-sickness and despair upon the cross it must take up. When friends desert us; when scandal points her envenomed finger at the reputation we have earned in struggles and hopes; when fortunes, acquired in the sweat and toil of years, take wings and flee away; when the dearest and longest cherished hopes of the heart are crushed by the chill hand of disappointment; when beloved ones that live in our very souls are snatched from our embraces and borne off in the icy arms of death; when any severe affliction or trial is laid upon us, we feel our inability to bear it; we give way to despondency, we shrink back into the gloomy solitudes of despair, too weak to meet the solemn messenger of adversity face to face, too nerveless to stand up under our burdens and give God thanks for our trials, intended to confer the strength of soul we need, and fit us for higher modes of spiritual life. Then it is that we feel our moral weakness; then it is that we are most dissatisfied with ourselves and feel the necessity of higher moral attainments than we have yet acquired. We cannot be prepared for these trials, which we must meet, without due attention to the cultivation of our moral powers."

The mother must instruct her daughter in the elements of Christianity with even more zeal than she bestows upon any other necessary branch of her education. She must see to it that the child learns to revere God from her earliest years of understanding and begins with her first stumbling sentences a prayer for His protection and loving care. There have doubtless been written many grander poems than the childish prayer which begins, "Now I lay me down to sleep," but there is none which has so often been repeated with that child-like faith which is too apt to leave us with our youth. No other verse in our tongue carries with it such associations of home and its inmates and of early trust in God's goodness, and that mother fails in her duty to her children who does not give them while still very young some such impressive form for approaching the Deity. No other lesson in religious training leaves so deep and lasting an impression upon the plastic minds of little folks.

While it is not advisable to force the young to attend religious services, it is well to encourage the habit; and if the mother sets an example of regular and devout obedience to the rules and requirements of her church, the daughter is likely to follow naturally in her footsteps. Certainly if all the rest of the week is given up to worldly duties and pleasures, at least one day should be devoted to the worship of God. The Puritanical mothers of a hundred years ago made Sunday a day of torture to their children, but the wise woman of to-day strives to find the golden medium. She instils veneration into her daughter's mind, because it is the basis of true religion. It makes God's will our will, and acknowledges our dependence upon him. It teaches us to love holiness, purity of thought and life, sincerity, and all the highest virtues. It never wearies of uttering praises and thanks to God for his unspeakable goodness, and these thanksgivings bring us into closest relations with our Maker.

Another noble quality which this mother earnestly endeavors to cultivate in her daughter is benevolence. The world has too little of this kindly grace, yet it is a glorious trait of character, covering a multitude of objects. "It is as wide as the world of suffering, deep as the heart of sorrow, extensive as the wants of creation, and boundless as the kingdom of need." The help offered in a natural, sensible way, and the sympathy which every woman can carry into the homes of the poor and needy are not to be computed by ordinary methods. Society does something of this kind during the Lenten season, but the conscientious mother encourages her daughter to do good at all times. It is true some especial effort should be made during the season which commemorates the suffering and temptation of our Lord, but the poor we have with us always, and if hunger and want are oppressive, true charity will relieve them at all seasons. It is the highest form of love, for it is self-sacrificing; it is the lofty sentiment which went farther than anything else to prove the divinity of the Saviour.

This mother teaches her daughter to avoid everything that even resembles gossip. The world gossips more from carelessness and

thoughtlessness than from positive ill nature. Unkind things are often repeated because they are heard, not because they are believed; but that does not lessen the heart aches of those who are cruelly misjudged and misrepresented. "Judge not that ye be not judged, for with what measure ye mete, it shall be measured to you again," was thundered forth with unmistakable meaning ages ago, yet the world appears to heedlessly ignore its meaning. The wise course is to talk of things, not people; the common mistake is to allow ourselves to descend to the discussion of personalities. We all have our faults, but we do not like to have them flaunted in our faces or held up to the criticism of others. Our own consciousness of them is hard enough to bear, weighing down the soul with sincere regret, which deepens into utter misery when we know that the world of our acquaintance is discussing our shortcomings.

The beginning of the habit of thoughtless speaking may often be traced to early childhood, when little folks are allowed to tattle heedlessly of each other, of their teachers or of the servants. They must then be earnestly warned of the danger of such a course, for it will invariably lead to a confirmed love of gossip in after years, a trait which all hold in utter contempt, although some may listen attentively enough to the retailed news. It is a pity that so few of us learn proper discretion in this direction early in life. We do not realize how we degrade our own natures and how much suffering we cause others, until it is too late. There is not always even a small foundation for gossip, which is repeated, first in whispers, with promises of secrecy, and then more boldly, and is added to here and subtracted from there, until, by the time it has had a dozen repetitions, no one would recognize it as the original statement. High and low are victims of the gossiping tongue. One of the most notable examples of modern times was the unhappy Caroline of Brunswick, wife of George IV., of England. Although the most profligate man of his time, this monarch demanded the utmost purity in his consort, and innocent though she was, he deprived her of her rights as a wife, mother and queen, because of the malicious gossip of a jealous woman.

Women are too often the bitterest enemies of their sex, blasting fair names and breaking hearts through heedlessness or malice. If the Golden Rule were taught more zealously by mothers to the little children gathered at their knees, the world would be a better place; we would all have more charity for the faults and mistakes of others. And right here comes the necessity for a good adviser. People are very much like a flock of sheep; if their leader takes a certain course, the others follow blindly, without consideration. Any one who doubts the accuracy of this observation can verify it by listening quietly to a conversation where a woman's name is mentioned; if the first speaker says kindly things of her, all the others will do the same, and *vice versa*. The thoughtful mother has noticed this, and will exert such an influence over her daughter as will bring out the sweetest and best traits of her character and assist her in suppressing all unwomanly ones. Women may not intend to be cruel, but they often allow their heedlessness or love of gossip to render them so in effect, and the mother must watch for the first indication of this fault in her daughter and must call her attention to its dangers.

Many a fashionable woman pays much more attention to her daughters' external and mental equipment than to their spiritual training. She has them highly educated, and gives them the benefit of every aid to physical beauty, dressing them as richly as her purse will allow; and when they make their débuts, she displays their fine points as one would those of a thoroughbred horse; but their moral natures are dwarfed from lack of proper cultivation, and the girls simply grow up to be beautiful creatures, with ambitions only for fine dressing and a brilliant settlement in life. The mother who has a right conception of her duty, however, is not thus neglectful of her daughter's highest interests. She knows that youth is the time to impress upon the heart and mind ideals that are to be striven for in after life; she realizes that to eradicate all vanities and unlovely traits she must first inculcate high moral sentiments. Having done this, she may rest assured of her daughter's peace and happiness, and of her becoming as "a polished corner of the temple."

MAUDE C. MURRAY.

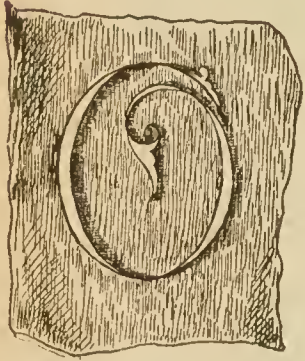
TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the *DELINEATOR* compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the October *DELINEATOR* should reach us before the fifth of August. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.



SOME USES OF CRÊPE AND TISSUE PAPERS.—TENTH PAPER.

A FEW PRETTY GIFTS.



NE of the most sensible women of the writer's acquaintance makes her Christmas presents during vacation time. Nearly every one takes a holiday in the

Summer, even if there is little or no opportunity for a change of environment; for a month or two the home duties are relaxed,

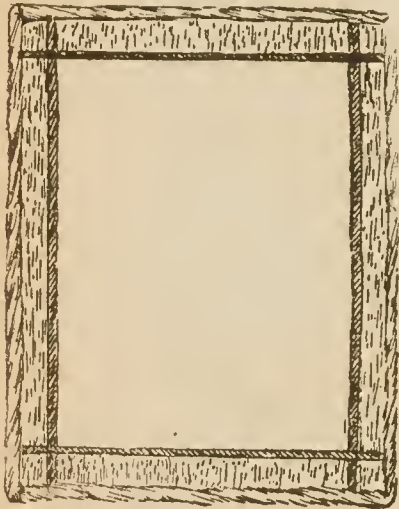


FIGURE NO. 151.

thus giving leisure for fancy work; and while even the latter may call for considerable exertion in very warm weather, the worker must remember how pleasant it will be to have all her dainty remembrances in readiness when the hurry and bustle of the Winter holiday season fill her time to overflowing.

Below are offered suggestions for a number of pretty holiday gifts, all of which may be easily made by those who have carefully followed the instructions given in the previous papers of this series, since the details described are common to most uses of crêpe and tissue papers.

The writing-pad pictured at figure No. 151 is very simple of construction. For it procure a piece of the stiffest pasteboard obtainable, purchasing it at a paper shop, or else selecting the gray pasteboard known as "carpet lining," which is sold by many carpet dealers and is at least three-sixteenths of an inch thick. This lining is very pretty, but when it is not covered its dark color renders it less desirable than white cardboard for the uses described. Cut a section fourteen inches long and ten inches wide, cover neatly with crêpe paper, and either turn all the edges in, having first creased them, or else trim them off very carefully, and cover them with a band of ribbon or with crêpe paper twisted loosely. Cut four straps of flat silk elastic in the narrowest width used by milliners, and arrange them as illustrated, sewing their ends to position under the edge finish; and beneath these straps slip a sheet of blotting-paper.

To construct the portfolio displayed at figure No. 152, cut two pieces of the heavy cardboard each fourteen inches long and ten inches wide. After trimming their edges smoothly, cover each section on the outside with a split sheet of cotton wadding, sprinkle with sachet-powder, and secure the wadding in place by winding it loosely with sewing cotton, which can be easily removed after the crêpe paper cover is put in place. This cover should be double, as the wear on it will be greater than it would be if the cotton were

not used. Finish the inside smoothly with crêpe paper, and connect the two boards at each end with a strip of China silk the exact shade of the crêpe paper, plaiting the silk at the back of the portfolio, and gluing or sewing the side edges neatly to the boards. Bind the back with firm ribbon or doubled silk, and finish the edges like those of the writing-pad described above. An end view of the portfolio is given at figure No. 153

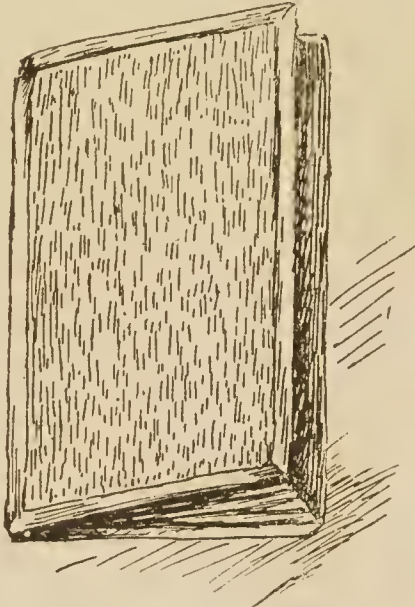


FIGURE NO. 152.



FIGURE NO. 153.



FIGURE NO. 155.

Figure No. 154 illustrates a unique blotting-pad. For its foundation use a piece of heavy pasteboard, curving it with a hot iron as directed in a previous paper. Neatly cover it on the inside with crêpe paper and on the outside with blotting paper, and connect the ends under a bow of heavy satin ribbon the exact shade of the crêpe paper. If it is impossible to exactly duplicate the tint of the crêpe paper in the blotting paper, it is best to have the latter white. It will not be practical to make the bow of crêpe paper, as the wear and strain upon this ornament necessitates the use of a firm material.

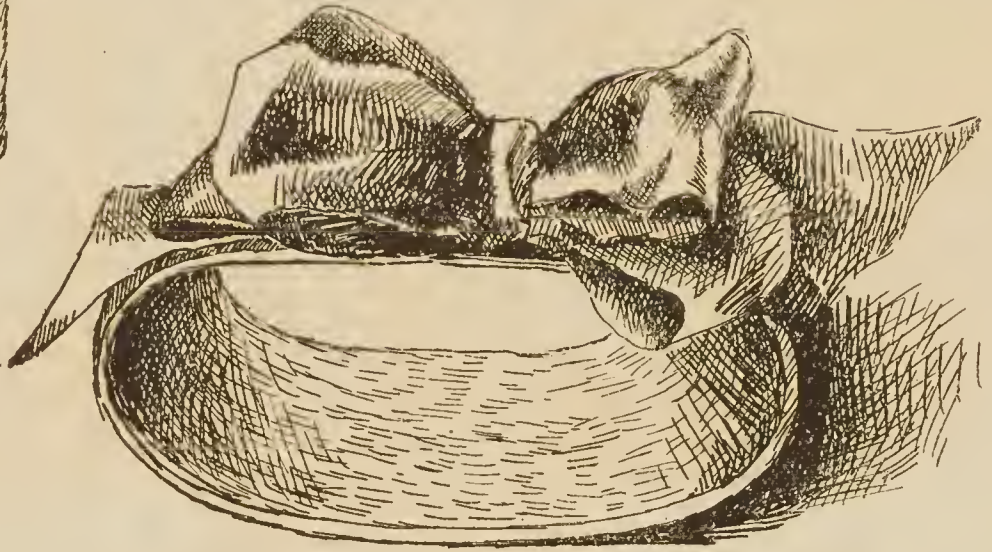
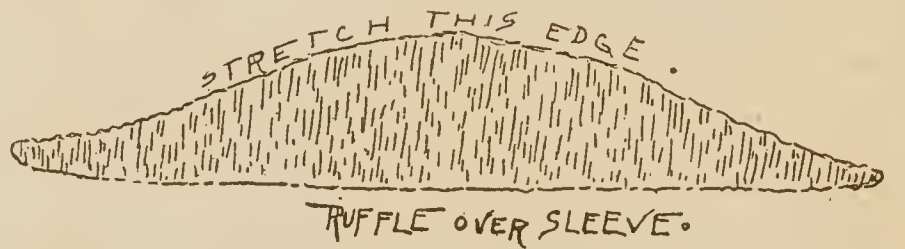


FIGURE NO. 154.

Figure No. 157 shows



a pen-wiper that is quite elaborate in appearance, although its construction is very simple. Cut from water-color paper or stiff cardboard a section the shape of figure No. 155, and either paint the head and face with water-colors, or else paste in the proper place one



FIGURE NO. 156.



of the pretty heads that may be purchased for a few cents at almost any stationery shop. Tint the hands and the exposed portions of the arms, and add a neat little dress of crêpe paper, shaping the sleeves and ruffles according to figure No. 156, and attaching them by means of a few strong stitches. When the little doll is completed, sew it upon the leaves of the pen-wiper, which should be heart-shaped, and may be cut from black broadcloth or from the tops of discarded mousquetaire gloves of brown, black or white undressed kid.

To make the pretty stamp holder or case pictured at figure No. 159, cut a foundation of light-weight cardboard the shape of figure No. 158, cover it with crêpe paper, fold according to the dotted lines, and finish the edges neatly with a fine cord of twisted paper. Decorate one side of the case with a tiny crest, which should be painted with water-colors on a piece of smooth water-color paper and should then be cut out carefully and pasted neatly near one of the lower corners of the case.

The card-ease shown at figure No. 160 is made like the stamp-holder. The decoration illustrated is both artistic and appropriate, and was arranged by gluing a tiny oval miniature upon the case and framing it with minute pearl beads sewed closely together.

A box for envelopes like that seen at figure No. 161 is very convenient and can be made with an ordinary stationery box for a foundation. Cover the sides of the box proper, both inside and out, with crêpe paper, and also the inner side of the bottom,



FIGURE No. 157.

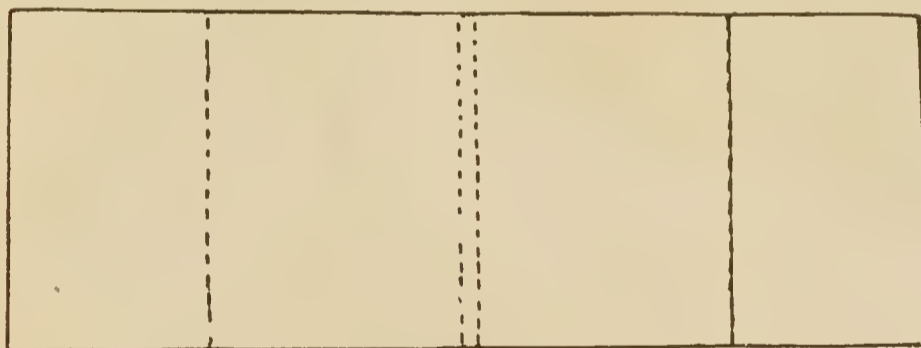


FIGURE No. 158.

when the paste is dry. Use a plain lengthwise strip to cover the cardboard cylinder, and also the bottom of the little stand; and cover the upper side of the base with a gathered strip, stretching the outer edge and applying the paper as smoothly as possible. Add a narrow ruffle of paper at the outer edge, and conceal the joining with a cord of paper pasted firmly to position. Place in the candlestick one of the small colored wax candles sold by confectioners, choosing it to match the paper if possible. The base may be

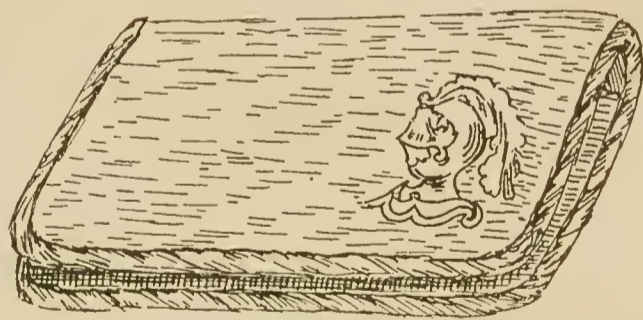


FIGURE No. 159.

and edge with a cord of twisted paper. Remove the sides of the top, and cut the remaining portion in half crosswise. Cover the two pieces on both sides with crêpe paper, edge them with cords of paper, and strongly sew a pearl

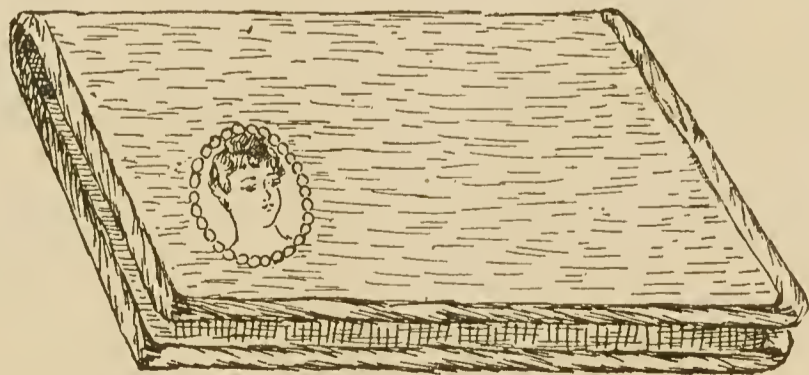


FIGURE No. 160.

button to the inner edge of one lid at the center, and a loop of white silk cord elastic at a corresponding point on the other lid, thus arranging for a secure fastening when the lids are closed. With a pointed wire or a very coarse needle make two holes in the

and entirely cover the surface. Glue the box at

outer edge of each lid and two more in the upper edge of the box, and form hinges by passing fine silk cord or baby ribbon through the holes and bowing it as pictured. The bows must be very small to permit the lids to open easily.

For note-paper, a little tuck case made like the portfolio described above will be found more desirable than a box. It should be an inch larger each way than the paper, and the sachet-powder should be used on the inner side, that the paper may partake of the delicate perfume.

A tiny candlestick of paper makes a very pretty ornament for a desk, and may be constructed thus: Cut a circular piece of cardboard three inches in diameter, and also a section like

figure No. 162, slashing the latter at the solid lines, bending the little tabs marked X to stand at right angles to the remainder of the section, and forming a hollow cylinder, with the tabs projecting at the bottom (see figure No. 163); then paste the cylinder upon the center of the circular piece.

Cut a strip of crêpe paper one inch wide across the crinkles, stretch one edge carefully to produce a fluted effect, gather four inches of the unstretched edge on a fine drawing thread, paste this edge inside the little cylinder, and bend the frill outward

cut square or the shape of a heart, spade, club or diamond; and a very unique ornament may be produced by using a playing card for the foundation, allowing the face and back to remain uncovered, and trimming with

crêpe paper around the candle-holder and with cord at the edge of the base. (See figure No. 164.)

For the dainty pen-box displayed at figure No. 165, procure a small jewelry-box, and all-over decorate it with pansies or other pretty flowers painted in oils, arranging the flowers so as to overlap one another

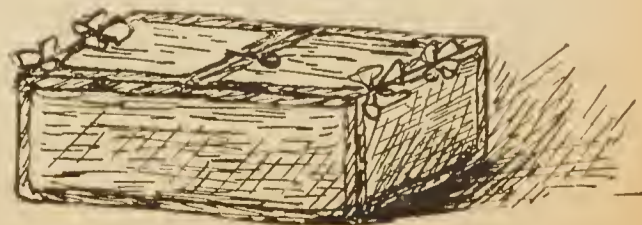


FIGURE No. 161.



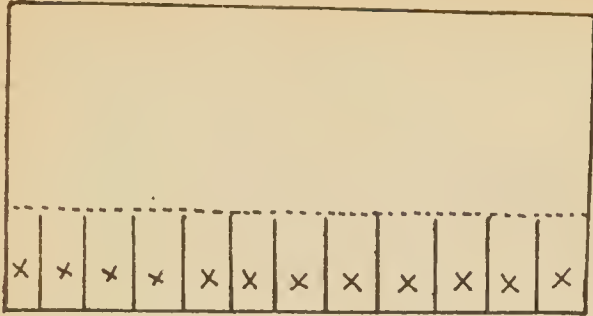


FIGURE NO. 162.

portion of this tray with tightly twisted cords of crêpe paper laid very close together.

A number of small adjuncts for the work-basket may be made with crêpe paper, and the basket itself can be neatly lined with a tightly drawn puffing of the paper cut so that the crinkles will run up and down. The pockets should be made of silk or fine Silesia and covered with crêpe paper put smoothly over the textile before the pockets are sewed into shape. There should be four pockets, two of them long and two square.

An extremely pretty sewing-basket may be evolved from a straw sailor hat. Paint the outside with white enamel, and allow the hat to dry on a flat surface, so that the brim will be perfectly level when the paint is hard. English enamel is easy to apply and forms a porcelain finish. Cover the inside of the hat (which is, of course, turned upside down to form the basket) with crêpe paper put on as scantily as possible. The gathers must meet exactly at the center of the crown inside, and the point of meeting must be concealed by a large button-mould covered with crêpe paper and secured in place with glue. Neatly cover what is now the upper side of the brim with crêpe paper, and edge it with a cord of

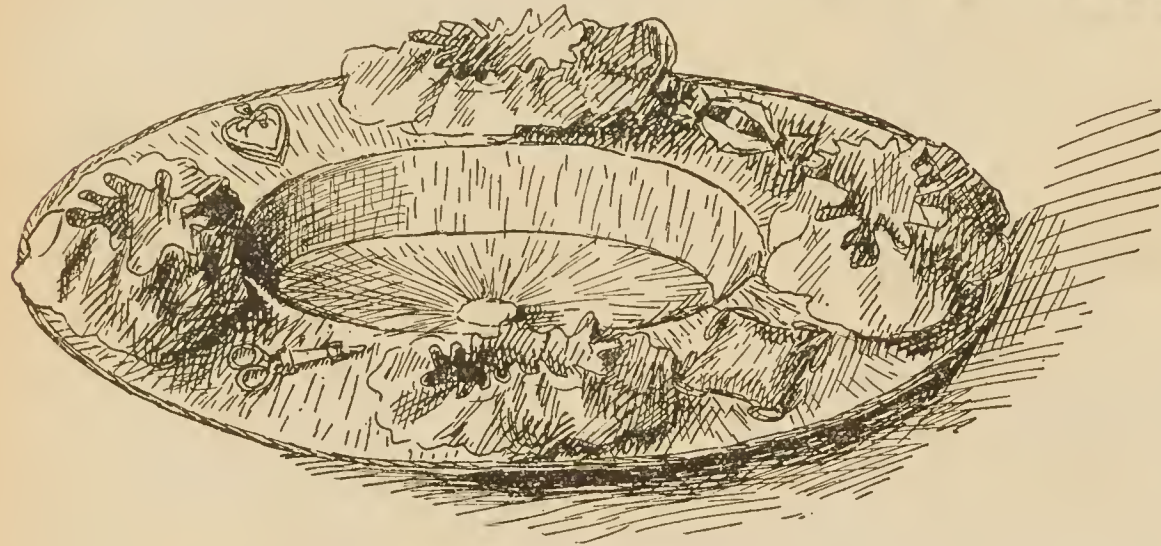


FIGURE NO. 166.



FIGURE NO. 167.

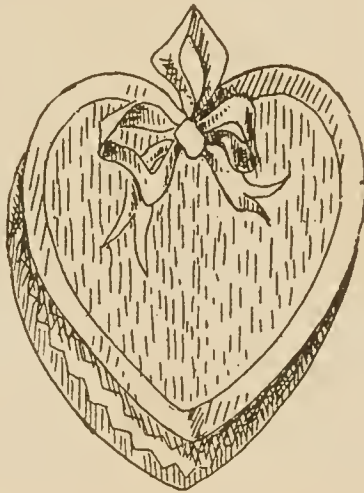


FIGURE NO. 168.

the center of an oblong of cardboard that is two inches longer and wider, and cover the exposed

For the covers of the needle-ease cut two heart-shaped pieces of light cardboard or Bristol-board, cover them with crêpe paper, bind the edges with narrow silk or satin ribbon, and finish them with a loop and tiny bow at the top. Make the leaves of fine white flannel, or, if convenient, cut them from the upper parts of old white kid gloves, and fasten them between the covers. The finished book should look like figure No. 168.

Make the pin-cushion two inches and a half square, using white twilled muslin or drilling for the foundation and stuffing it with bran or fine sifted sawdust. Cover the cushion with paper, and ornament the corners with loops of paper cord, as shown at figure No. 169.

To make the thimble-case, cut a piece of silk two inches and a half long and three inches wide, and cover it with a section of crêpe paper exactly the same size. Gather the silk and paper together according to the dotted lines at figure No. 170, and after drawing the gathering strings, fasten the case to the straw brim with a few firm

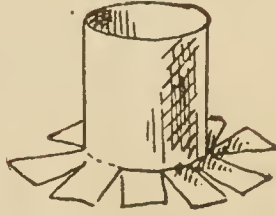


FIGURE NO. 163.

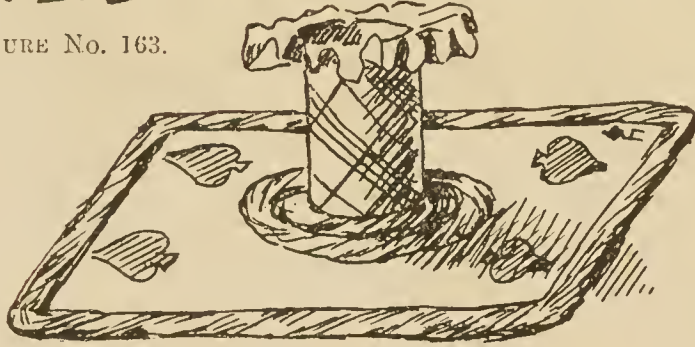


FIGURE NO. 164.

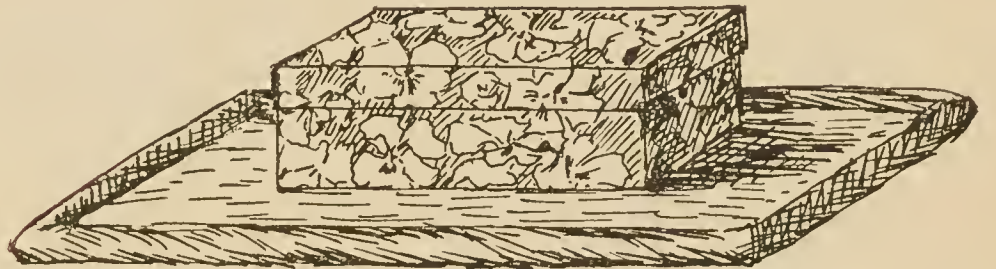


FIGURE NO. 165.



FIGURE NO. 169.

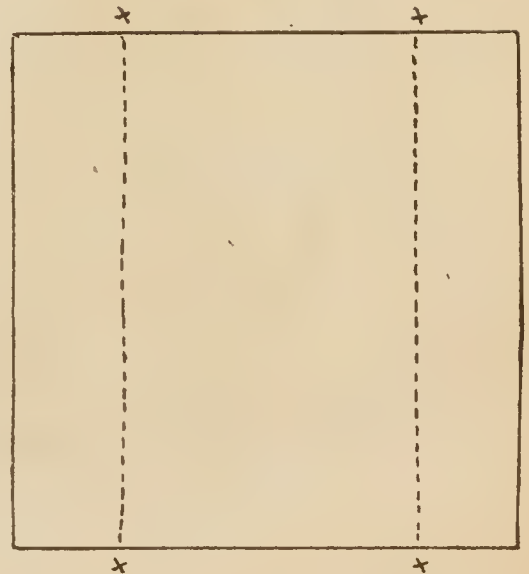


FIGURE NO. 170.

twisted paper. For the bags cut circles of silk the color of the crêpe paper, gather their outer edges, and draw the gathering strings to produce the proper shape. Fasten the bags at intervals upon the brim, and between them arrange the needle-book, thimble-case, pin-cushion and scissors-holder, leaving the crown as a receptacle for materials and unfinished work. Figure No. 166 shows the completed basket, and figure No. 167 a side view of the hat without the accessories, but with a flat band and bow of crêpe paper sewed upon it in the regulation sailor fashion.

stitches, tie a bow of paper over each gathering, and place the thimble in the case, as at figure No. 171.

The scissors-holder consists of two loops or bands of ribbon half



an inch wide, sewed to the brim of the basket over the closed scissors so as to fit them snugly and hold them securely when properly adjusted. Figure No. 172 pictures this simple but very practical arrangement.

A button-bag is a very convenient receptacle for small buttons that have four eyes, and five or six pieces of linen bobbin cut the length of the

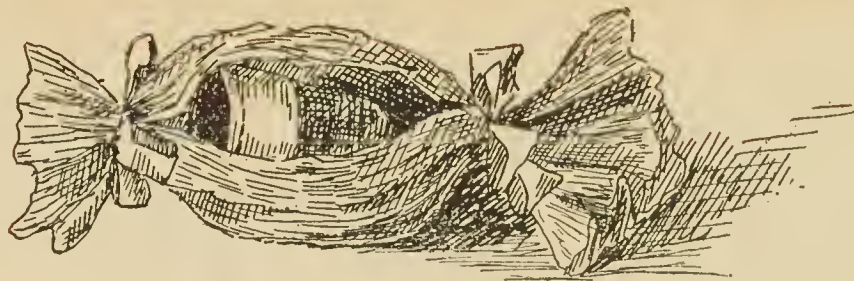


FIGURE NO. 171.

use of dainty mats, which may be made of crêpe paper at very small cost. First paste together, end to end, a number of strips of the paper, and twist them tightly to form a cord, which should be half an inch thick. Cut from white skirt or sail canvas as many pieces as are desired in the outlines

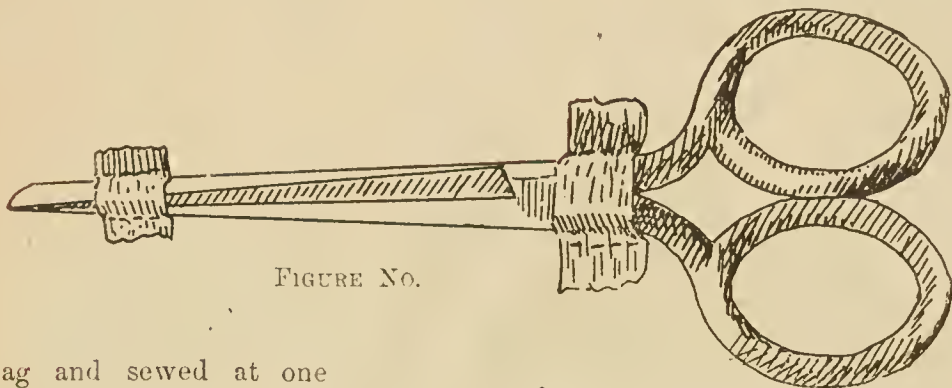


FIGURE NO.

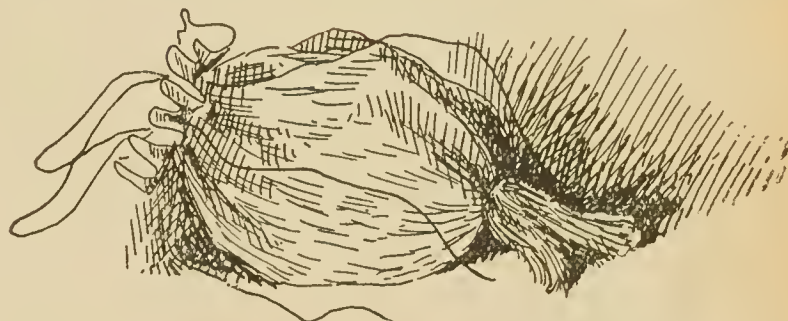


FIGURE NO. 173.

bag and sewed at one end to the top of the bag will provide a handy means of securing buttons that have shanks, the latter being strung upon the threads, which are tied about the end buttons. The button-bag should be about six inches long, and about four inches wide when completed. Make it of strong Silesia covered with crêpe paper, both being the same color as the other furnishings of the work-basket. Baste the paper smoothly to the Silesia before sewing the latter together, and finish the bag with

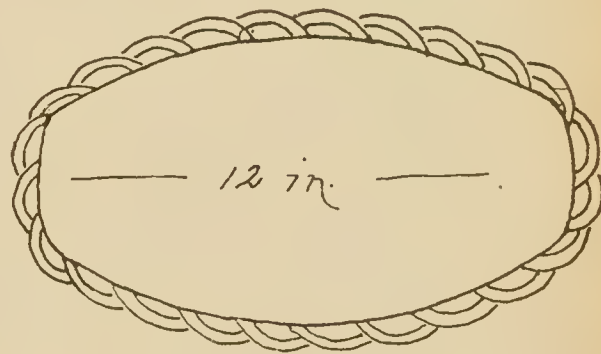


FIGURE NO. 174.



FIGURE NO. 175.

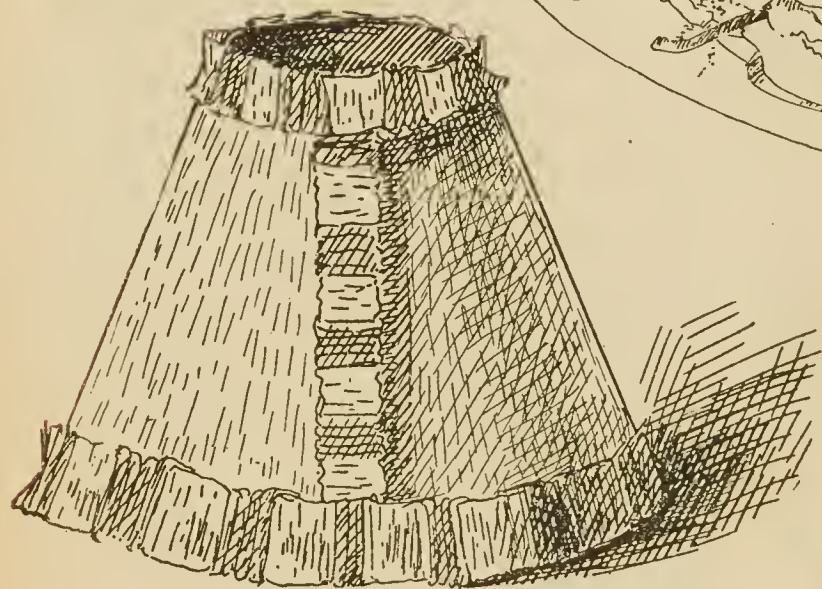


FIGURE NO. 176.

shown at figure No. 174; begin at the center of each section, and sew the cord round and round until the canvas is entirely covered. If the cord is twisted very tightly, these mats will last a long time.

Many dealers in lamps and fixtures sell pretty candle-shade foundations made of water-color paper the shape of figure No. 175 and ornamented with water-colors. The illustration shows an artistic example, in decorating which only five colors were used—carmine, Payne's gray, green, yellow and black, there being no background or shadows. These little shades are not finished or formed into shape, and they can be daintily trimmed with a plain cord of paper or a fine side-plaited or box-plaited frill sewed about the upper and lower edges and down one side. When a shade is thus ornamented and sewed into shape, it should resemble figure No. 176.

TILLIE ROOME LITTELL.

a pretty tassel. The bag completed is pictured at figure No. 173. The appearance of the tea-table may be greatly improved by the

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies,

the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.



# SOME HINTS ABOUT SERVING FRUIT.—No. 4.

## GRAPES.

Owing to their beauty of coloring and artistic grace of form and arrangement, grapes have long been highly esteemed for table decoration. There are countless ways of disposing them, and they are invariably as attractive to the eye as they are pleasing to the palate, their rich, dull hues harmonizing perfectly with any color that may appear in the china or other table furniture.

When one is sufficiently well endowed with worldly goods to own a graperie or to give a *carte blanche* order to a skilled horticulturist for grapes out of season, this luxury may, of course, be indulged in at times when less fortunate folk must be contented with less expensive fruit; but thanks to the present perfect system of packing and cold storage, there are few months in the year when persons of ordinary means cannot afford to place grapes more or less frequently upon their tables.

When the season makes the product of the vine a rarity, there is no more enticing way of serving, than directly from the vine. If the grapes have been forced, a beautiful effect may be produced by training the vines over the

previously been placed on ice. This method may be varied somewhat by laying a thin block of ice on the moss, and arranging the grapes upon it. Served in this way, the fruit is deliciously cool and palatable on a warm September day.

A very handsome center-piece can be formed by edging a large platter with wild purple asters, heaping the center with clusters of purple grapes, and scattering sprigs of smalls leaves and curling tendrills over the fruit; and a similar idea may be expressed with a low glass bowl set in a bed of fresh, green grape leaves and piled high with different

varieties of green and purple grapes.

At a lovely tea where the decorations were in green and white, a broad band of grape leaves was laid about the edge of the table, and upon it were placed the white china plates for the guests. A round mirror at the center was encircled by a narrower band formed of leaves and clusters of green grapes, and on it was set a white sea-shell, like a fairy boat, heaped with delicious Malagas.

An ornament that any one can arrange for a September entertainment consists of a large, low, oval basket of wicker-work edged with

plumes of golden-rod and filled with bunches of purple grapes, with sprigs of the gorgeous flowers thrust here and there among the clusters of fruit.

A very elaborate piece may be arranged with a pyramid of glass salvers resting on a bed of green leaves. The first salver may be heaped with black grapes, the second with purple, the third with red and the fourth with green or white. With these colors very pretty combinations may be affected in a variety of designs for the center of the table. A panel of purple grapes may be inlaid with a quarter moon of red grapes or a star of pale-green ones, and the whole may be emphasized by a broad frame of leaves.

A novel method of serving grapes at a lawn party, is to form cornucopias of large grape leaves, fill them with clusters of fruit and pass them about in fancy baskets. When a cornucopia is unrolled the leaf makes a convenient napkin from which to eat the contents.

At an Autumn breakfast a tray was presented containing bouquets formed of grape leaves and bunches of grapes tied with narrow green ribbon and fastened to inexpensive cardboard fans, the handles of which were gilded and tied with bows of wider green ribbon; and at luncheon a perfect cluster of purple grapes was offered to each guest in a small gilded wicker basket tied with fancy bows of ribbon.

Beautiful receptacles for grapes may easily be made in rustic work. First cut a square, oblong or diamond shaped piece of wood about half an inch thick, and bore two holes at each corner, as shown at figures No. 1, 2 or 3. Pass a doubled wire through each pair of holes with the ends upward, and lay small round twigs, each a little longer than the side, upon the foundation in log-cabin style, allowing the ends to cross

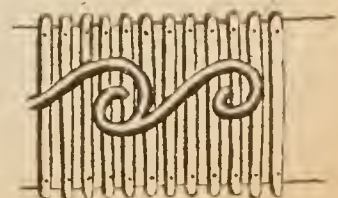


FIGURE NO. 7.

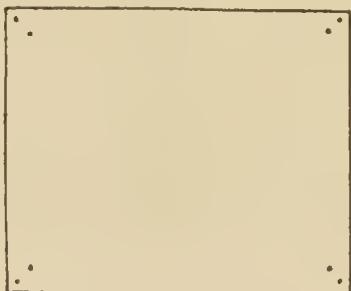


FIGURE NO. 1.

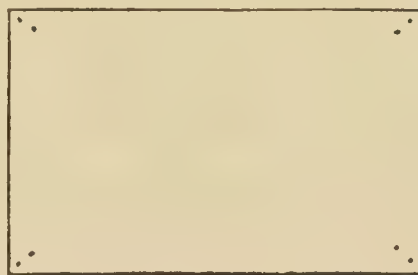


FIGURE NO. 3.

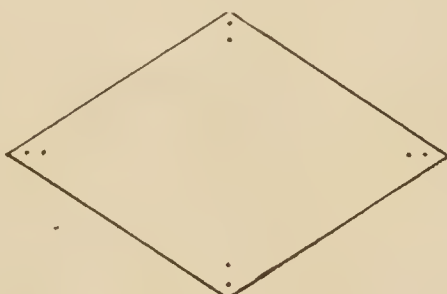


FIGURE NO. 2.

walls, or the mantel and mirrors of the apartment in which the refreshments are to be offered. This mural decoration of vines, leaves, and clusters of luscious fruit will be highly striking and will give the room an air of semi-tropical lux-

uriance that few other decorations will afford.

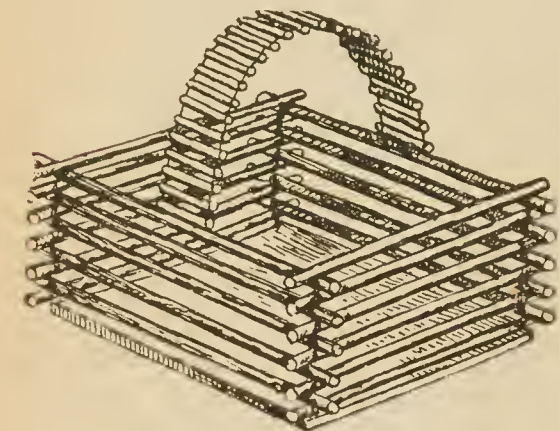


FIGURE NO. 4.

At an elaborate feast the table was made an exquisite picture by an ingenious arrangement of vines. A light, arbor-like structure of gilded wood was erected at the center of the table, and at each corner was placed an earthenware jar containing a thrifty grapevine, which was trained up and across the arbor, with the clusters of beautiful fruit hanging over the table in a neat tempting manner. Several varieties of grapes were fastened upon the vines, thus adding materially to the beauty of the natural color scheme.

A simple but pleasing decoration for a small table may be produced by placing at the center a pot containing a growing vine, covering it with moss held in position by wrappings of fine wire, and allowing the fruit-covered branches to trail over the board within reach of the guests who can pluck the clusters as they wish. It is a wise plan to lay a large grape leaf under each bunch of fruit to protect the cloth from possible stains.

Grapes served on their own leaves are pretty for breakfast or luncheon, and are easy to arrange. One hostess procured some small wooden trays from the grocer, lined them with moss, and laid in each a bunch of grapes that had

one another, and securing the twigs in place by binding the wires over them. (See figure No. 4.) The handle may



FIGURE NO. 5.

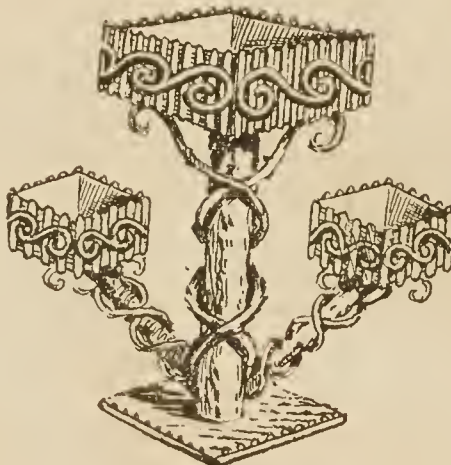


FIGURE NO. 6.



be fashioned from long willow twigs, or from short pieces of twig strung on two wires passed through holes at the ends as at figure No. 5. The basket may then be twined with pretty vines, filled with bunches of selected fruit, and placed at the center of the table on a mat of green leaves.

A more elaborate receptacle is shown at figure No. 6. The three boxes are made by splitting short sections of grape vine, fastening the pieces upon small wooden trays and arranging thin vines over them in scroll pattern, as at figure No. 7.

A broad band of leaves and fruit laid diagonally across the table makes a unique ornament, and an odd effect may be produced by carefully separating each bunch of grapes into several parts and then tying sections of different tints together, so that each guest will receive a tri-colored bunch—part purple, part red, and part green.

One inventive woman with original ideas made a light, fancy trellis of bamboo extending the length of her table. The lower part of the trellis was sufficiently open to leave the view across the table unobstructed, while the upper part was artistically twined with grape vines and hung with clusters of fruit, and numbers of fairy lamps in different colors.

Each guest at a recent children's party received a bunch of grapes in a fancy sack made of bobbinet and gathered at the top with narrow ribbons of different colors. Sacks of green gauze for purple grapes or of purple gauze for green ones would be pretty for luncheons.

In Winter, Malaga and Tokay grapes, reared in semi-tropical lands are the principal varieties for the table, and the combination of pale-pink and green is a pretty one. A silver basket or épergne edged with ferns and filled with these grapes will make a handsome center-piece, and so will a cut-glass bowl bordered with yellow roses and heaped high with pink and green grapes. A central table mirror may be bordered by a band of smilax and grapes, and narrower bands may be twined about the candelabra and the ornamental dishes. The contrast between this decoration and the white damask cloth is certain to be artistic.

At a "Vintage Lawn-Party," given in September, the guests were attired in fancy costumes to represent Swiss and Spanish peasants. Various rustic games were indulged in, similar to those often enjoyed by real peasants at their vintage festivals, prizes being awarded the successful contestants; and those who cared for dancing, tripped it on the lawn to the music of guitar, castanet, pipe and zither.

Lucious clusters of cool grapes were offered the guests from time to time in rustic baskets and on trays edged with moss, which were carried by youths and maidens dressed as wood-elves and nymphs and crowned with wreaths of grape leaves and bunches of the fruit; and under vine-covered arbors sandwiches, iced grape wine, and lemonade dashed with wine were served the guests in abundance.

H. C. Wood.

## THE QUESTION OF THE HOUR—A PLEA FOR AND AGAINST WOMAN SUFFRAGE.

### SHOULD WOMEN TO VOTE?

It was in 1859, a generation ago, that Wendell Phillips, that matchless orator, addressing a Woman Suffrage convention in the city of New York, and finding himself hissed, jeered at and contradicted by a tumultuous audience, fell into prophecy. In twenty years, he said, at any meeting gathered to assert woman's claim to a higher place in the social order, the clergy and the politicians would occupy the platform and would be listened to with approbation and delight. A prophet must not be held to strict chronological accuracy. It is thirty-five years, instead of twenty, since the golden-tongued orator charmed that contemptuous mob of gentlemen into silence; but the Equal Rights meetings held last Spring in New York drawing-rooms, in the exclusive assembly-rooms at Sherry's and in the great hall of the Cooper Union, brought the fulfilment of the prophecy. Clergymen of all denominations, Protestant, Catholic and Jewish; politicians of every party; representatives of capital and of labor; lawyers, judges, physicians, teachers, editors and men of business, stood on the same platform to advocate the once despised cause of the political emancipation of a sex. Nay, even more remarkable, women of the most exclusive social circles, women who had been taught to make a business of pleasure and to ignore the serious issues of life, worked eagerly side by side with toiling professional women and with daily wage earners of every class, to secure the enfranchisement of all.

Now there must be not only a reason but a solid foundation for a social change so significant and so far-reaching as this, and it concerns all women to search out its true meaning and tendency. Scrutinized without prejudice, it will be seen to be only one more onward step in that irresistible march of democracy which, though often hindered, has never once been turned backward during the last four hundred years. In the course of this long pilgrimage there has arrived many an auspicious moment, when, as all the world might see, a definite, indisputable, unalterable gain has been made for the cause of human liberty. One of these great moments illuminated the year 1776, when the thirteen United States insisted that not aristocratic birth, not wealth, not hereditary privilege, not learning, constituted the true source of civil government and law, but the need of the community and the consent of the governed; when they announced that no one class could be safely charged with the care of another, but that every class must be entrusted with power to take care of itself.

In this doctrine of our Revolutionary sires—a doctrine universally accepted and revered by their descendants—is contained the declaration of equal political rights. Why should it be more difficult to apply it in the case of women than in the case of men? Is it because women have not hitherto possessed these rights? It may be so claimed, but one must remember that for ages a mere handful of *men*, out of the great mass of the people, had a voice in the government of nations, and that every extension of male suffrage has encountered the most strenuous opposition, on the ground that only

the few were qualified to govern the many. Our fathers could remember the emancipation of the English Jews and Catholics, a measure of justice and public good faith which terrified half the nation into visions of anarchy; and the present generation in England has witnessed the enfranchisement of small tradesmen, mechanics and laborers, whose ignorant political action, it was prophesied, would drag down the pillars of the temple of Liberty. But no ill consequences have followed, and by voting the masses are learning how to vote. Even in our own country there have been religious qualifications and property qualifications, whose repeal was greatly dreaded; but all these limitations have given way to the experiment of manhood suffrage, pure and simple. And it is a curious anomaly that while the male pauper and the male ignoramus may vote, the richest, the most intelligent, the most public-spirited woman may not.

It is a very fallible argument, therefore, that a whole sex must not be enfranchised because it never has been. The life of a nation is a continuous growth and expansion, and its laws must grow also. In patriarchal days, when women were slaves; in later classic ages, when they were toys or drudges; in feudal times, when their condition was one of insignificance; and, indeed, down to our own era of female education and usefulness, they could have borne no helpful part in public affairs, because, as a body, they had neither intelligence nor aspirations. But all this is changed. Goethe said truly that the human race grows feminine, meaning that the gentler and more spiritual qualities which were once considered distinctively feminine attributes are now seen to be included in the ideal standard of manhood. Legislation, which once concerned itself almost entirely with questions of property and selfish aggrandizement, either individual or national, now finds it necessary to consider moral questions in ever increasing proportion. It is obliged to deal with such issues as the prevention and punishment of crime; the liquor traffic; the establishment of public kindergartens as an expedient to stop pauperism at its source; the public schools; the reform of tenement-houses; street cleaning and other conditions of the public health; police regulations; the state of asylums and hospitals; all sorts of charitable organizations; industrial training; the regulation of the hours and conditions of labor; the settlement of strikes, and many other subjects more or less moral in their aspects.

Now it is a fact that women are more deeply interested in these matters than men, partly because they take all moral questions more seriously, partly because they have more leisure to observe. It is also a fact that, in New York, at least, whatever reforms have been accomplished in the last twenty years in the management of asylums, hospitals and other public charities have been planned and begun by women. The most successful attempt at street cleaning has been inspired and organized by a woman. An association of women has instituted and sustained the free kindergartens. The efforts of women have bettered the condition of the prisons, have



secured the appointment of police matrons and have obtained female factory inspectors. The beneficent plan of Associated Charities was a woman's idea. Is not a sex which shows such persistent public spirit as this worthy of the ballot?

Should it be objected that if women can do such work as this without a vote, they do not need a vote, the answer is obvious. There is always a waste of power in the indirect application of force. The most able and self-sacrificing woman often finds her best efforts set at naught by the unconsidered vote of an ignorant or scheming man. It is not just to permit such a woman to work for the public good without all the reinforcement that political power can give her; and when Mrs. Josephine Shaw Lowell, whose name is a synonym for the keenest intelligence and the ripest judgment, declares that she has all her life desired and felt the need of the ballot, her right to it should be considered proven.

If it be said that the most intelligent women may safely be entrusted with the franchise, but that the vote of the ignorant and vicious would imperil the common welfare, the answer is equally obvious. Our government is not founded on intelligence or virtue. Lowell said that those constitutions are apt to prove steadiest which have the broadest base, that the right to vote makes a safety-valve of every voter, and that the best way of teaching a man how to vote is to give him a chance to practice. If, then, even dangerous men are less dangerous with the franchise than without it, why should we fear the vote of ignorant women? But the fact is that the moment we go outside the circle of the cultivated, the moment we begin to make acquaintance with the masses, we at once find the women superior to the men, made so by contact with the practical affairs of life. Many of them are wage-earners, but even where the man is the bread-winner, the woman spends the money, manages the house, brings up the children, and acquires an education through the constant sharpening of her wits on the hard iron of experience.

Every clergyman or layman who works in the poorer quarters testifies that the women are always easiest to convince and readiest to help; yet these are the dreaded "immigrants." This being so, it seems almost a pity that the proportion of women to men among this class is hardly more than three to eleven. Their enfranchisement, therefore, so far from doubling the ignorant vote, would involve only a small increase of a more desirable kind than is now available. As to the vicious vote, the statistics of the State show that there are fourteen women convicted of offenses, great and small, to every one hundred men, while the wages of women are lower, their needs equally great and their temptations certainly not fewer. So far as figures can prove anything, they seem to prove a keener moral sense and a readier obedience to law on the part of the disfranchised sex. Moreover, in Colorado it was lately found that not a single woman who had ever come under police supervision would register. We have probably little to fear, therefore, from the vicious vote.

It is sometimes said that women must not wield the ballot because all government finally rests on force, and they cannot bear

arms. But it has never been true that government rests on the force of *all* its citizens. Large classes of men are exempt by law from military service; and multitudes more are exempt by physical weakness. Moreover, ever since the custom has existed of maintaining a paid soldiery, there has been no connection at all between "the bullet and the ballot," but only between the bullet and the tax list; and women not only help to pay the army, but in time of war they serve in hospitals, often take the industrial places of absent soldiers, and give more than the equivalent of military duty. Besides, modern governments, and especially our own, do *not* rely on force for their existence or the execution of their laws. They rely, and not in vain, on the obedience of the men who have helped to make those laws. Intellectual and spiritual force is the very highest power, and in the end overcomes mere physical resistance; and this subtler and more penetrative weapon women never lack. Nothing is more specious, therefore, than this threadbare argument of force.

Finally, there seems to be a fear abroad that woman seeks to dethrone man and exercise his prerogative, as the rash Phæthon essayed to drive the chariot of the Sun. But she is really very modest in her demands. She sees that the world's work has become too heavy and too complicated for man to do alone, and she asks to be allowed to help—with the most difficult and thankless part of it, if need be, but still to help. She sees that wherever the boundaries have been broadened for her sex, in education, in occupations, in outlook, not only has she herself become nobler, but the commonwealth has gained in dignity and character; and she asks that the last boundary be removed. She sees that politics, truly understood, is not a mere scramble for pelf and place, but the science of government, the science which most deeply concerns a free people; and she asks to bring to bear on the body politic, by means of a vote, the results of her study and her conscientious thought. She sees that the schools do not make model citizens, and she asks to be given a voice in their conduct. She sees that municipal government, which is but housekeeping on a large scale, is wasteful, careless, incapable and corrupt, and she asks to be allowed some control in the hiring and the discharge of its servants, and in its economical management. She sees that her daughters waste their capacity in trivial ways, and need larger interests and occupations, and she asks that they have the same incentives to noble citizenship as her sons.

More than all, because soul is above sex; because, whether she be wife and mother or a solitary spinster, she is first of all a responsible human being; because she is a free citizen, and the ballot is the crown and symbol of free citizenship, she asks to possess the right to vote. She does not believe that her enfranchisement will make an immediate change for the better in public life. She does not believe that it will open a royal road to any goal of prosperity or power. But she does believe that whatever benefit it confers on men it will confer on women. She does believe that the highest good of the home and the state is equally the concern of men and of women, and that their interests and their duties cannot anywhere be separated without serious loss to both.

LUCIA GILBERT RUNKLE.

#### A FEW CONSIDERATIONS ON SUFFRAGE.

So many unconsidering people are led into error by the glittering allurements of a promised panacea that we must always be on our guard against expecting too much from the moral remedy which, like the advertised nostrum of the quack, engages to cure everything. Instead of acceding to the hue and cry which pronounces some new form of suffrage the sovereign remedy for all the ills that flesh is heir to, let us stop to consider, calmly, patiently, generously, and in all good temper, whether the extending of the franchise beyond its original limits has, up to the present time, proved the cure-all that was anticipated. We must reflect how many of our political miseries, how much of the misgovernment to be noted in our cities, and of the social chaos which leads some of our municipal officials to prison and brings others under espionage, is in the very nature of things due to the reckless giving of suffrage to the political heathen who swarm to our great centers from foreign countries.

Many years ago enlightened public opinion began to take alarm at the ready-made citizenship which awaited the most ignorant immigrant, and to demand that the suffrage be withheld from those who were not of us, either in race or speech, until they had lived among us as long as a native must dwell (*i. e.*, twenty-one years) before acquiring the right to cast a vote. Recent events, recent grave municipal catastrophes, give us pause, and cause thoughtful people to wonder whether restriction of suffrage, while such restriction was possible, would not have been a good thing; and the question very naturally arises: Are we gainers or losers through the facile exercise of our characteristic national hospitality? Already the problem of suffrage limitation begins to stare in the face the thinking citizens of the Pacific slope, where the aggregation of

aliens may in the course of time assume proportions which will greatly add to the governmental embarrassments of the day. And need we advert to the hideous civic anomaly now shown in our Southern States, brought about by a too eager enfranchisement of the former slave population and their descendants, all in obedience to the popular outcry in favor of this most unfortunate panacea? "Give them suffrage!" cried too many men who should have been wiser. "Give them suffrage, and their late masters will be compelled to respect them," said Horace Greeley; "the laws of Nature will do the rest." And we see to-day how those laws have done the rest!

If a frontier settler, after having felled the forest and sown his grain, should insist upon reaping his harvest with the axe because it had hitherto done such excellent service, what would be thought of that frontiersman's practical sagacity? What conclusions would we be justified in reaching with respect to his methods of reasoning by analogy? And yet would not such unsound logic be precisely on a line with the reasoning employed by those who hope to purify the ballot through woman's influence, because *elsewhere* that influence has been seen to be salutary? By general consent women are held to be purer than men; and why? Because of that very condition of protected "servitude" which has availed to keep them from such rude contact with the world as must stain many if not most of those who suffer it—stain them not necessarily with dishonor, but by giving them coarser views and unrefined methods—in a word, by creating a tendency toward *political* methods, which, while indispensable in themselves, require a strong hand to keep them within the proper bounds.



As we have shielded our women, so and in almost as great a degree have we protected our clergy; and recent examples have shown that it will not be to the advancement of social purity to have the latter class enter politics. Although we must concede that power to touch pitch without defilement is granted to a few, still we may well hesitate before venturing upon any wider application of the principle. It may very properly be asked: Has the so-called political preacher added anything to the sum of political purity? Is it not admitted that on the whole his influence has been toward the begetting of a series of sentimental and impracticable schemes, which have rather tended to embarrass real statesmanship and the labors of upright politicians? Would not clerical influence have been far more efficient if confined to the inculcation of such sound morality, such truthful and manly rectitude, such an unswerving sense of justice as should always unite in forming the basic scheme of civic salvation, the application and execution of that scheme being left to others? Would not this have proved more serviceable to the state than expounding the vaporous whimsies and fantastical notions of men who knew not what they were talking about.

And, since we are on this line of inquiry, we may ask, but with all due deference to the wisdom of the pulpit, whether the notable reinforcement which the present movement toward extended suffrage receives from the clergy is not in many instances due to a species of mental myopia. Is it not possible that clerical sympathizers with the cause of female suffrage may be mistaken as to the amount of good which they forecast as a result of woman's influence as a voter—mistaken for this reason, that, surrounded, as they are, by the high-minded constituency of women in their congregations, they can have no telepathic perception either of the numbers, or of the potency for evil of those who will be arrayed in opposition to that constituency when suffrage shall have become the privilege of *all* women?

One great point which the advocates of female suffrage endeavor to make is that if women enter politics, it will be to the purifying of those corrupt and turbulent elements which the apathy of men has allowed to go unregenerated for so long a time. To us it appears, as well might we attempt to purify the black waters of the Bog of Allen (allow us the significance of a simile drawn from Milesian sources!) by means of a procession of white-robed nuns walking through that bog! We must fear that those who walk in white garments would be smirched; but does anyone pretend that the quagmire would be purified by such contact? Moreover, there is small likelihood that the peculiar and subtle influences which are attributed to womankind, those indirections and sophistries which man has found so sweet, or so bitter, according as they immediately affected himself, will be influential for good when introduced into the arena of politics. We know of no more pernicious animal than that deep-sea syren, the female lobbyist. Compared with her, the male lobbyist is a sturdy truth-teller. Unlike him, she plays upon a harp of a thousand strings, for she appeals to every passion that can help to compass her ends.

It may be urged that we merely assume that woman's nature will suffer from the exposure inherent in the contended-for privilege; and we are assured by many earnest champions that when the best of women shall come to participate in that privilege, our fears will be proven groundless as to the generality of womankind. As yet women have had no great share, even indirectly, in any department of our statecraft, but we may arrive at an approximate conclusion as to the possible results with regard to them, by examining the effects sustained by those gentler and more nearly woman-like natures among men who have not been bettered by such participation.

One of the saddest and most instructive biographies ever written is Parton's "Life of Aaron Burr." In this book the author deals with a man who has had more obloquy cast upon him than, perhaps, any other statesman of our country ever received; and the sting of reprobation is in his case the more envenomed because it is the popular belief that Aaron Burr was a great and good man gone astray. The grandson of Jonathan Edwards, and the favorite child of the "beautiful and early sainted" Esther Burr, we are told by his painstaking and astute biographer that during the early part of his life his career, both as a soldier and as a citizen, was phenomenally pure and blameless. As the husband of a charming woman, for whose sake he studied medicine during a period of unexampled public activity on his part, that he might relieve her sufferings; and as the father of children whose devotion to him has become matter of epigram, he might well be held up as the exemplar of manly virtues. But all this was changed eventually; and as Mr. Parton briefly shows us, the period of Burr's strange perversion dates from his entrance into politics. Had he been made of sterner stuff, as were Hamilton, Jay, Clinton and others of his contemporaries, he might have survived the moral disorder which is so apt to beset him who dabbles in "practical politics."

If the grandson of Jonathan Edwards, a gallant soldier and gifted man, proved so wholly unfit, because of a certain feminine

gentleness of nature, to cope with the situation, how, then, can we expose to such perils our well-born and tenderly reared daughters? Thanks to the influences which wrought his perversion, the name of Burr has become a synonym for all that is corrupt socially and politically. But such exposure, it will be said, did not corrupt Washington, who had by no means the early education and safeguarding moral environment attributed to Burr. We repeat, it was the feminine quality in Burr's nature which gives point and poison to the poet's couplet,

—“Once plunged in,  
Her woman soul could find no end to sin.”

If any one doubts what view the public has always taken regarding the pernicious effect of politics, or the pursuit of politics upon any but completely strong natures, let him, let *her* also, study the current phraseology on the subject. It is said that much of the humor in Mr. Everett's speech on Washington consisted in sly allusions to "our most incorruptible Congress," allusions which were greeted by every assemblage before which the oration was delivered, with shouts of laughter, that became almost uncontrollable when the speaker inquired, "Who ever heard of a modest Member of Congress?" And the turpitude of the typical Congressman furnished throughout the foil for the orator's panegyric!

It will still be disputed whether the influence of politics *need* have any tendency to debase or even to coarsen the minds and methods of our women. Certain enthusiasts are fond of presenting alluring pictures of the simplicity and beauty of our institutions when the ballot-box shall have come to be of equal interest to women and to men. Alas! we wish this could be so! Mr. John Addington Symonds, referring to the idealistic but wholly impracticable political views of Shelley, declared that these would be of a most admirable efficacy "in a nation composed of Shelleys!" But the Dublin mob of peasantry among whom the transcendentalist with his own hands distributed his political pamphlets were not fit subjects for his lofty treatment.

Far be it from us to assert that our State machinery does not include men of sincere purpose and lofty patriotism. A few good men are vouchsafed from time to time; but does any one imagine that the influence of "practical politics" tends towards making *many* such! One dear ideal we have in mind, whose belief in the people was so strong that he could not deem the citizens of the South capable of firing on their own flag, but continued to aver his faith in their patriotism, even after the bombardment of Sumpter had lasted twelve hours! This man, whose belief in our institutions was so entire, whose ability in advocating that belief was of the highest, whose blameless life and purity of motive were equalled only by his talent—this man, although devoting his life and fortune to patriotic purposes, was rated so low in the count of "practical politics" that he was stigmatized by the leader of his own party as the "man milliner." In no other way could his satirists have proclaimed that those feminine virtues had unfitted him for coping with the imminent questions or with the active disturbances of the State.

In this very cursory view of the situation we have not attempted to deal with all the manifold interests which pertain to the subject. Time and space are wanting wherein to consider adequately the industrial problems involved, the favorable influence which suffrage might be supposed to exert upon the wages of women workers, and also various religious and sociological questions. With but a single statement more, we must conclude. It has been asserted by stern critics of our institutions that our government, more than any other, is a celibate government, and that inherently in its administration women have less to do in the moulding of public events than in a country where authority is a matter of hereditary transmission, and where woman's influence (as she inherits power and title with estate) must be recognized. This proposition may be put in another form, viz., that, whereas the sway of woman has been recognized in all monarchical and especially in all despotic countries, in our newer and happier land it is the privilege of man, not only to maintain her largely from his own exertions, but also to relieve her from such harrassing and often degrading anxieties as have formed the environment of woman in former days and in olden realms.

In France and Germany women aid in tilling the soil. They must, because the labor of men does not suffice. But it requires only the greater fertility and greater elbow-room of America to release woman from such uncongenial occupation and allow her the use of her nobler qualities in the manner best suited to her nature. Now to some of us, the exercise of political rights, with all the grave obligations thereto belonging, suggests a bondage as irksome to the mind as the agricultural yoke might prove to the body; and it is our hope that woman may in time grow to be as happy at her release from the one as from the other, and to regard her present condition of immunity as a great gain in evolution.

EDITH M. THOMAS.



## FLORAL WORK FOR SEPTEMBER.

## THE WILD GARDEN.

"A woodland walk,  
A quest of river-grapes, a mocking thrush,  
A wild rose, or rock-loving columbine.  
Salve my worst wounds."

EMERSON.

Very many people, and especially botanists, find a certain charm about wild flowers that is lacking in the cultivated species. Indeed, it has been the especial delight of many of the greatest poets to sing about the untamed and unpretentious blossoms of the wood and plain, for the idea of these dainty beauties producing their brightness and fragrance without help or care is one that appeals strangely to the poetic fancy. Bryant sweetly says:

"That delicate forest flower  
With scented breath, and look so like a smile,  
Seems as it issues from the shapeless mould  
An emanation of the in-dwelling Life  
A visible token of the upholding Love  
That are the souls of this wide universe."

Our object, however, is not merely to rhapsodize in a general way over the beauty of wild flowers, but to give those who love them some practical hints as to where to look for the finer varieties, and how to successfully transplant them to the garden, that their beauty may be enjoyed close at hand year after year.

The demand for native plants is steadily increasing, and a good bed of wild flowers will add to the attractiveness of any garden. All wild flowers do best when transplanted in April, May or October, but there are many lovely ones now in bloom which an amateur would fail to recognize at any other season of the year, and it is therefore a good plan to mark the best specimens of these varieties, wherever seen, by tying little strips of colored cloth about them. When the cooler weather of October arrives these plants may be readily distinguished and transplanted with safety to the wild garden, the colored strings affording a positive means of identification.

In preparing a bed for wild flowers, leaf mould or earth from the woods will be found the most desirable fertilizer, especially for plants that grow naturally in the forest. Those parts of the garden that are too densely shaded to be suitable for cultivated flowers should be chosen for wild plants, nearly all varieties of which grow most satisfactorily when shielded from the full heat and light of the sun.

The wild flowers found in different parts of the United States differ widely in form, color and fragrance, and each month of Spring, Summer and Autumn has its own peculiar blossoms that appear spontaneously in field and woodland. Wild roses, violets, daisies and golden-rod grow everywhere and are as beautiful as many of the more pretentious garden favorites; and if transplanted to some shady, half-wild nook, they will all flourish quite as well as in their native haunts and will seem more attractive through closer acquaintance.

The hardy native ferns are graceful and elegant plants and are common to most wooded and hilly localities. They may be used to advantage for garnishing rock-work or for clothing the ground in shady places where grass will not grow, and the fronds are particularly effective when arranged with cut flowers in vases.

All wild flowers appear to best advantage when planted in an informal, irregular manner. Geometrical lines are ignored by Nature when arranging her superb displays of vegetation, and her masterpieces are the best examples to study when one would learn how to form artistic groups and combinations of trees, shrubs and flowers.

Ferns grow most plentifully in cool, shady ravines or on hillsides, and the aquilegia, or columbine is usually to be found on the margins of streams, upon rocky mounds or at the edges of thickly wooded tracts. The cardinal flower is most frequently seen in mossy bogs, and the pink oxalis on clayey hillsides, while most other wild flowers prefer the forest or an old pasture in which cattle have not lately been allowed to graze.

## NEW PLANTS.

The *Phrynium variegatum* is a late production that is destined to take a prominent place among decorative plants for the house. The foliage is beautifully marked with creamy white on a dark-green ground, and the white and green blend in some leaves, the result being various shades of sea-green, moss-green, etc., although the prevailing colors are white and dark-green.

## NOTES FOR THE MONTH.

Bulbs of all kinds that are desired for Winter blooming should now receive attention. Calla lilies must be repotted, and watered continuously and copiously to increase their vigor for flowering later on.

Bulbs are inexpensive, and this is the month to order them. Consult the Autumn catalogues in regard to varieties, and have the soil in readiness before the bulbs and other plants arrive.

Chrysanthemums must be occasionally enriched with liquid manure, and the soil about them must be stirred and kept free from grass and weeds. This care will assure an abundant display of beautiful blossoms.

If plants that are intended for the Winter window garden have been placed in the open ground, it is time to transfer them to pots, so that they will be able to recover from the change and gain a fresh growth of roots before Winter arrives.

Be sure to give one or two good plants extra attention, that they may, if possible, be in bloom on Thanksgiving day.

Many of the plants that decorated the flower borders during the Summer may be kept over Winter in what is termed a cold frame or pit, which should be constructed during this month. Choose for it a spot that is free from standing water. Dig a hole about two feet deep, of a width to suit an ordinary six-foot sash, and as long as may be required. Board the sides of the pit, allowing the boarding to extend eight or ten inches above the ground on the south side and about six inches higher on the north side, thus giving the sashes sufficient slope to carry off rain and melted snow, and the better to catch the sun's rays. The upper edge of the boarding should be finished very evenly and the sashes fitted snugly in place. Thus formed, the frame will measure about three feet in depth below the sash in front, and about three feet and a half at the back. If the structure is desired to be permanent, the sides may be built of brick and the bottom cemented.

From the middle of November to the middle of March plants placed in a pit of this kind will require very little water. In case of a severe snow-storm, the pit may have to be kept covered for two or three weeks at a time, but light and air must be admitted whenever practicable. The sashes must be closely covered at night with mats and shutters. If this is done with care and regularity, tender plants may be safely kept in the pit in any locality where the thermometer does not reach more than ten degrees below zero. Delicate roses may be kept through the winter in such a pit even better than in a green-house.

A. M. S.



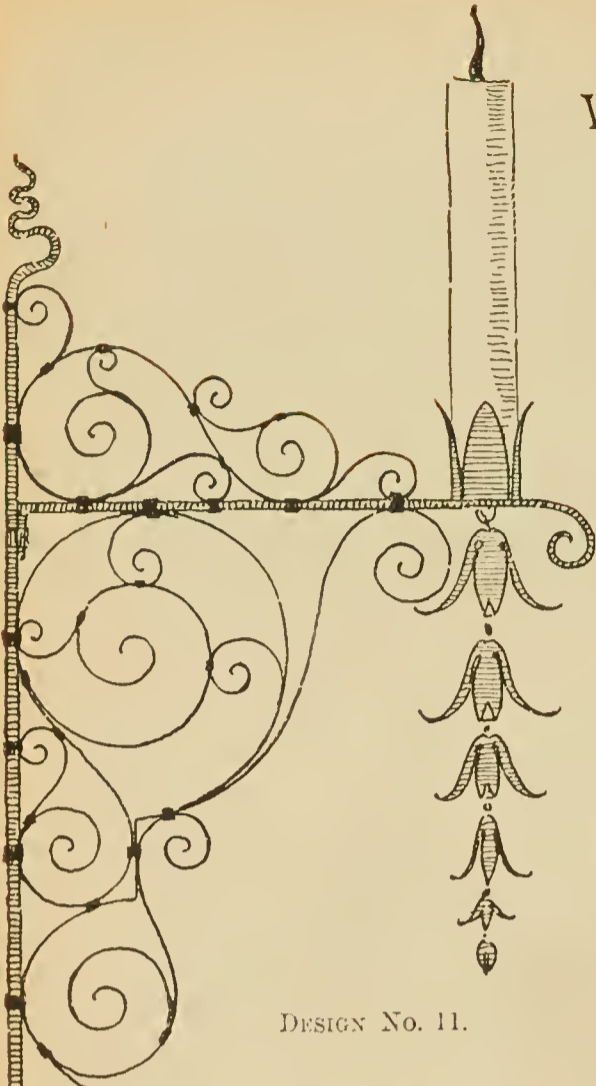


# VENETIAN IRON WORK.

## PART III.

The division of our subject which embraces hanging scones, side-brackets and fairy-lamps was taken up last month, when a simple hanging sconce was illustrated and described; and a number of graceful designs for useful ornaments of the varieties mentioned are considered in the present lesson. Really fairy-like effects may be produced by artistic combinations of the

properly to the wire upright and arm and to each other with little bands of metal or with wire; and then fill in with the smaller scrolls until the bracket proper is complete. From a circle of sheet-



DESIGN No. 11.

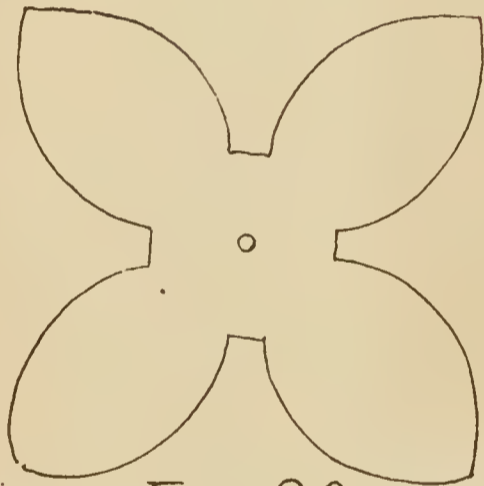


FIG. 30.

scrolls which can easily be made with the narrow strips of iron, and the patterns here given have been selected as much for their suggestiveness as for their intrinsic beauty.

Design No. 11 represents a pretty candle-bracket that may be attached to a door casing or bureau or in any other location where the light of a candle would be appropriate. On a piece of smooth brown paper lay out a pattern the full size of the bracket, following the picture exactly, and having the back or upright piece measure eleven inches from end to end, and the arm measure four inches and three-quarters from the back piece to the outer curve of the scroll at the end. The arm should be located three inches from the upper end of the back piece, and the scrolls should be drawn carefully in the two spaces thus formed. Make the upright and extension arm of stout wire, and where the candle sconce is to be fastened to the arm bend the wire as shown at Figure No. 29, so the sconce may rest upon a flat surface that will hold it firmly and keep the candle from falling to one side, as it probably would do without such a bearing.

Bend the large scrolls according to the pattern, using strips of sheet iron about three-sixteenths of an inch wide; fasten them



FIG. 29.

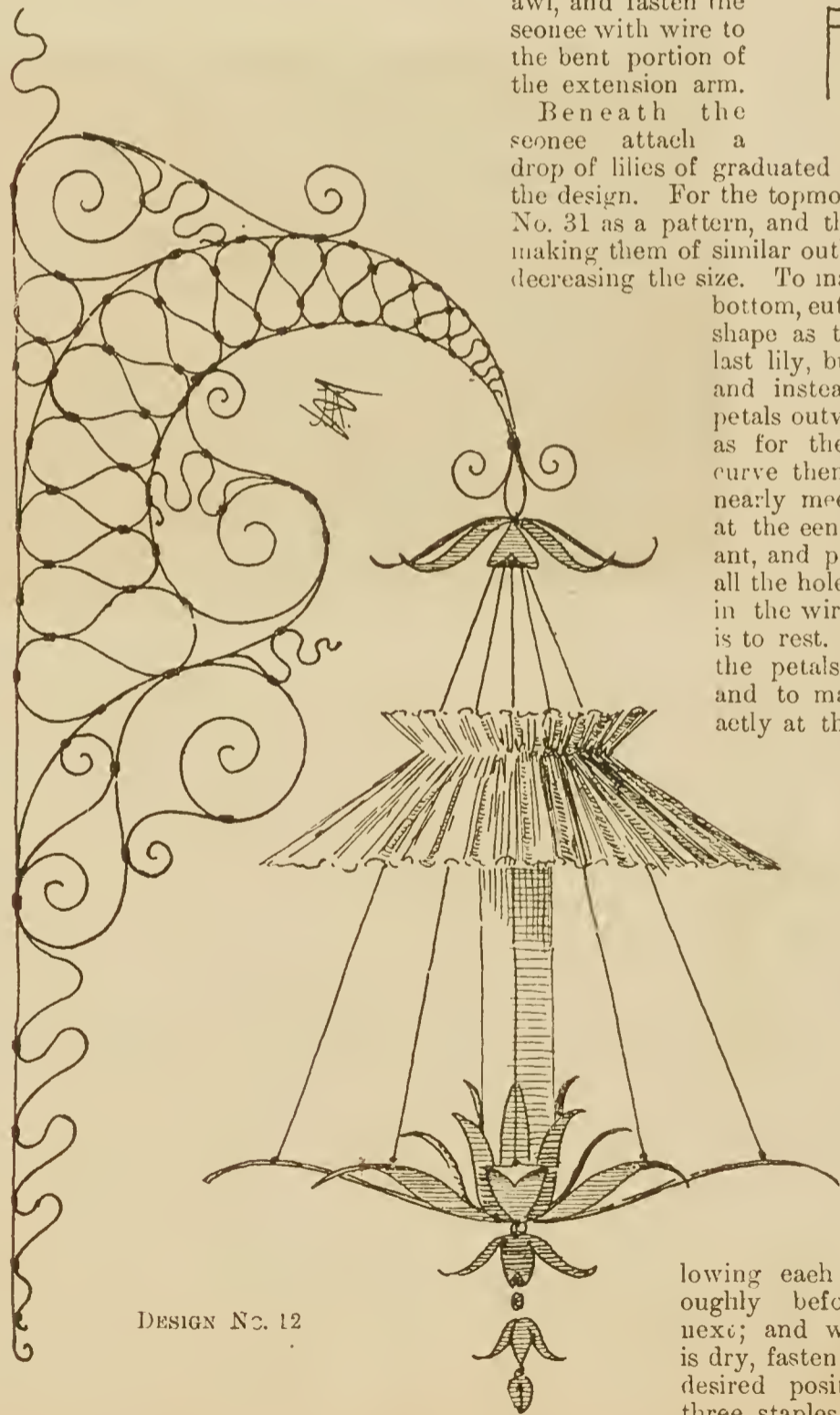
iron two inches and three-quarters in diameter cut the candle sconce, using Figure No. 30 as a pattern; bend the ears upward to conform to the size of the candle, punch several small holes in the bottom with an awl, and fasten the sconce with wire to the bent portion of the extension arm.

Beneath the sconce attach a drop of lilies of graduated sizes, as shown in the design. For the topmost lily use Figure No. 31 as a pattern, and then cut four more, making them of similar outline, but gradually decreasing the size. To make the bud at the

bottom, cut a figure the same shape as that used for the last lily, but a little smaller; and instead of bending the petals outward and upward, as for the opened flowers, curve them under until they nearly meet. Punch a hole at the center of each pendant, and pass a wire through all the holes, making a knot in the wire where each lily is to rest. Be careful to cut the petals of uniform size and to make the holes exactly at the centers, that the effect may be perfectly uniform. The petals may easily be bent with the fingers to show the graceful curves noticed in full-blown lilies, but care must be taken to have all the petals in a flower curved alike. Now give the entire structure several coats of Berlin black paint, al-

lowing each coat to dry thoroughly before applying the next; and when the last coat is dry, fasten the bracket in the desired position with two or three staples. A canopy shade of some light material, such as

silk or paper, will add to the appearance of the candle, and must be provided with a supporter, which may be purchased for a trifling sum at a lamp store. The supporter will very likely be of



DESIGN No. 12

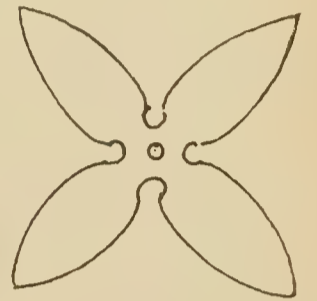


FIG. 31.



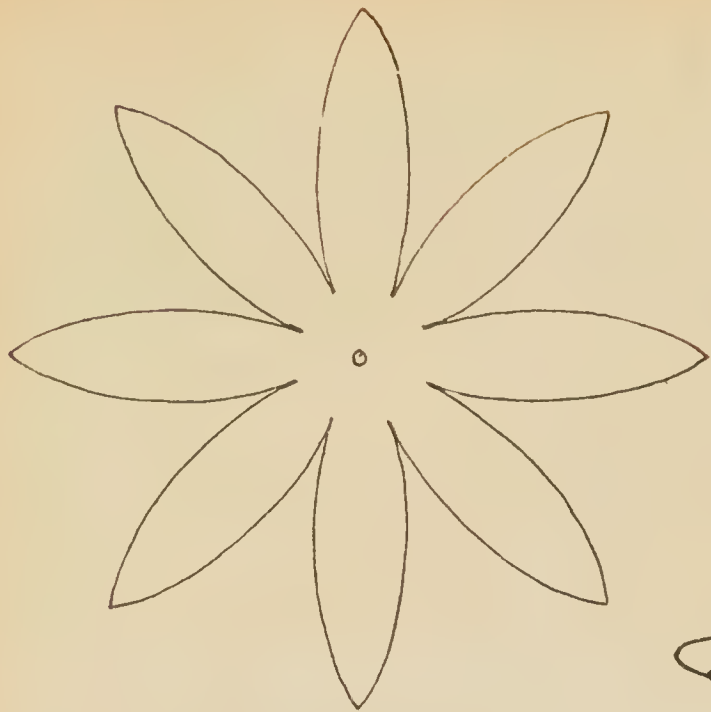


FIG. 32.

Moorish style. Begin the construction by drawing a pattern of the bracket in the usual way, making the total height eleven inches, and the greatest width, from the back piece to the end of the scroll outside the ring to which the wires of the sconce are fastened, four inches and a

brass, but a coat or two of paint will make it uniform in appearance with the iron work.

An attractive hanging candle-sconce and bracket are shown at Design No. 12, the pattern being suggestive of the

port. From a sheet of thin iron cut a circular disc five inches in diameter, and shape this like a flower according to Figure No. 32, taking pains to make the petals straight and of equal size. This piece provides the bottom petals of the flower forming the sconce. Above it arrange another section of similar shape but considerably smaller, then a still smaller circle of petals, and lastly the sconce proper, which may be cut like Figure No. 30 from a disc of iron three inches in diameter, the ears being made a trifle narrower than those of the pattern.

Half an inch from the end of each petal in the largest flower punch two small holes side by side. Pass a thin iron wire down through one hole and up through the other, twist the end about the wire to fasten it, and carry the eight wires (one from the end of each petal) upward a distance of seven inches, and twist them together at the top. Make a hook, fasten it to the ends of the wires, and pass it over the loop formed at the projecting end of the bracket, to suspend the sconce.

The leaves of the sections forming the sconce must be bent as pictured, so that the sconce will have the appearance of a large metal flower. At the bottom suspend two inverted lilies and a bud, cutting them according to Figure No. 31; make one lily smaller than the other and the bud smaller yet, and fasten the three together as directed at Design No. 11. At the point where the suspending wires join the hook arrange an inverted lily of metal, cutting it the size and shape of the smallest flower in the sconce.

Make a wire frame like Fig-

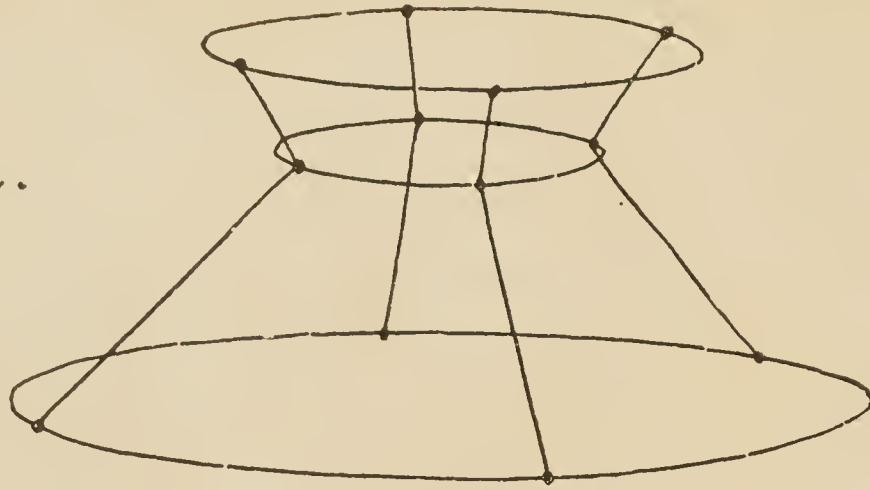
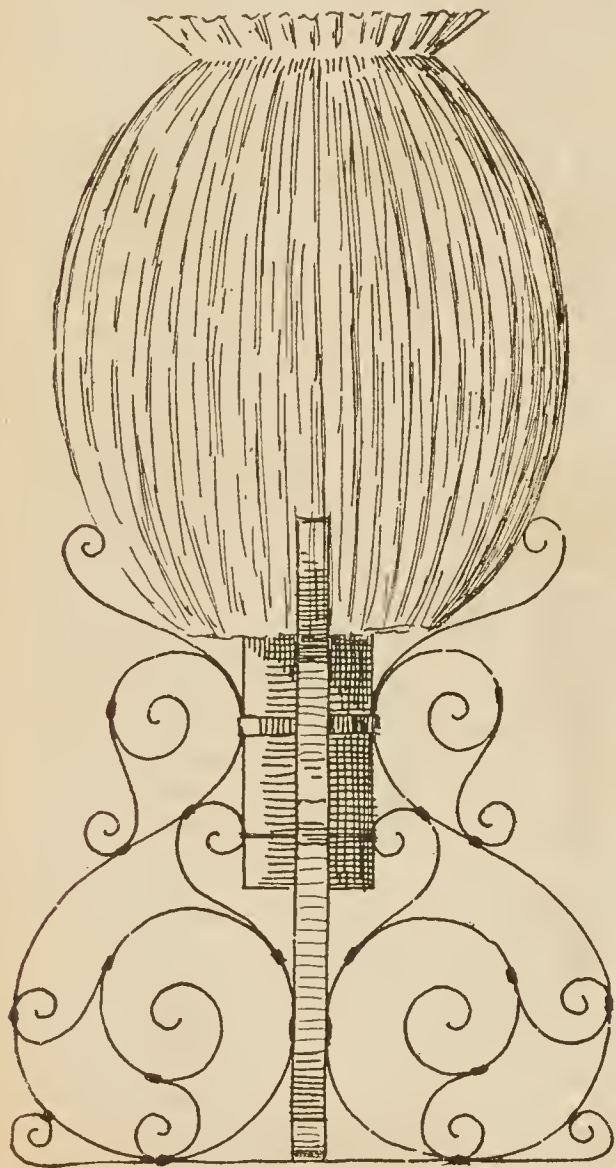


FIG. 33.

half. Construct the entire bracket of iron strips about three-sixteenths of an inch wide, bending them over the pattern and binding them together very securely with strips of metal. The main ribs

ure No. 33, and on it arrange a silk or paper shade to appear as in the design. The frame should fit over the suspension wires, and should measure four inches and a half in diameter at the bottom, two inches and a half at the top, and an inch and three-quarters at the neck circle. It will not be necessary to fasten the shade frame to the suspen-



DESIGN NO. 13.

should, of course, be bent and arranged first, and then the design of scrolls.

After the bracket is finished, make the candle-sconce and sup-

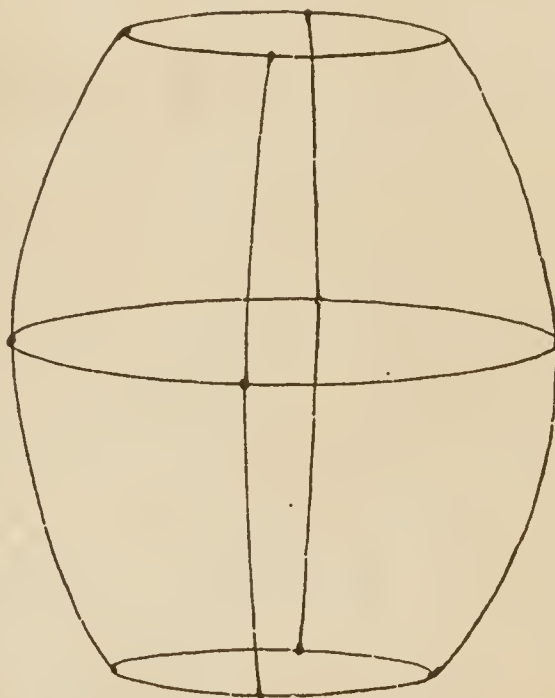


FIG. 35.

and then bend and fasten the small scrolls to each large scroll, to complete the design.

Next make a frame like Figure No. 35, and on it arrange a silk

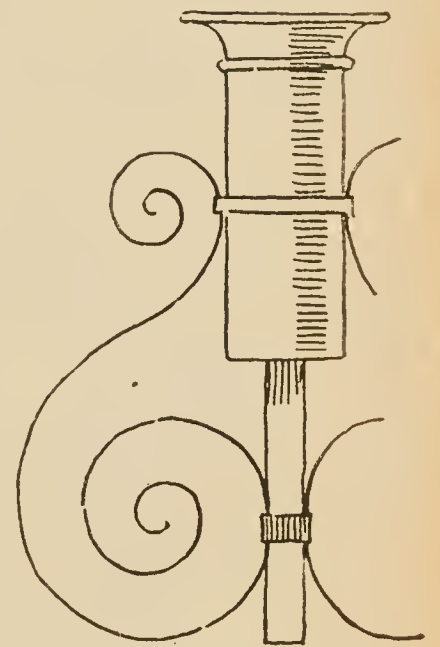
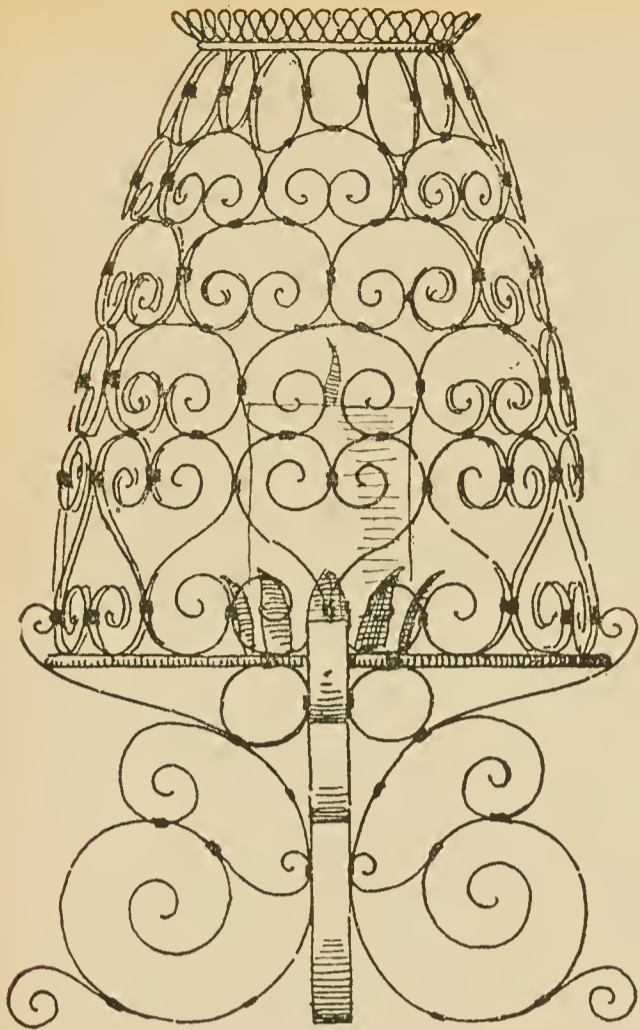


FIG. 34.

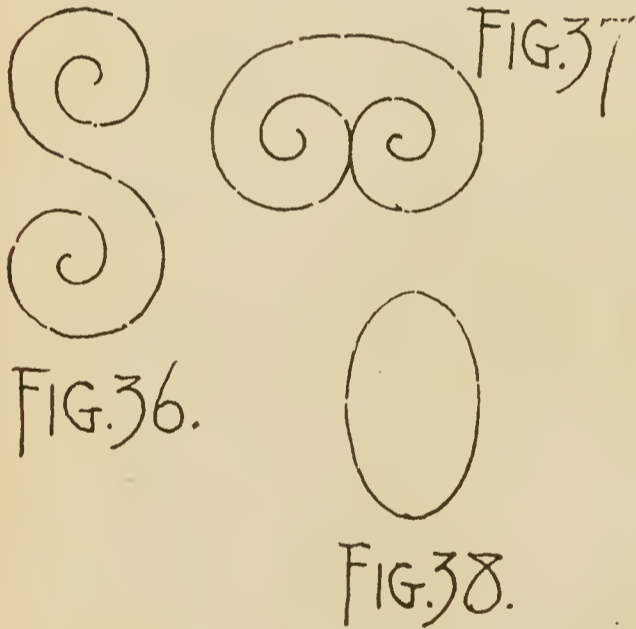
sion wires, as its own weight will keep it in position. Paint, as usual, fasten the bracket to position with staples or tacks, and provide a candle matching the shade.

Design No. 13 represents a pretty night-lamp that is very easy to make, the necessary materials being an old candlestick, a small quantity of iron wire, several narrow strips of sheet iron and some colored silk or crape paper. To begin with, secure an old tin candlestick, remove the bottom or dish from the socket, and cut off the lower end of the socket, leaving the remainder two inches long. Then, using strips of iron a quarter of an inch wide, bend four scroll legs, and fasten them to the socket with bands of metal or pieces of wire, as shown at Figure No. 34. Fasten a piece of wood an inch and a half long and a quarter of an inch square to the lower end of the socket, against it bind the lower scroll of each leg,





DESIGN NO. 14.



or paper globe. This frame should be made of light iron wire, and should be three inches and a half high, an inch and three-quarters in diameter at each end and three inches at the middle. The extension scrolls at the top of the side supports of

tiers like Figure No. 37, and the topmost tier like Figure No. 38, making the upper scrolls alternately large and small to fit above and between the scrolls below. Around the top fasten a frill made of light wire, and secure the shade to the upper scrolls of the four legs. To light a taper placed within the shade, pass a lighted match up through the bottom or in through one of the scrolls. To the upper end of the stick to which

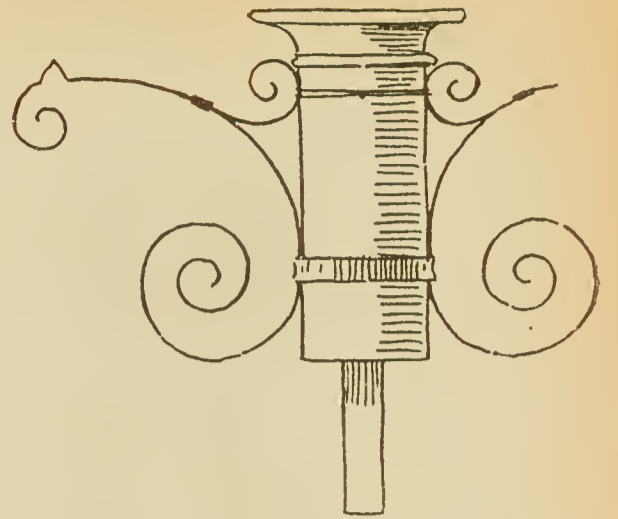


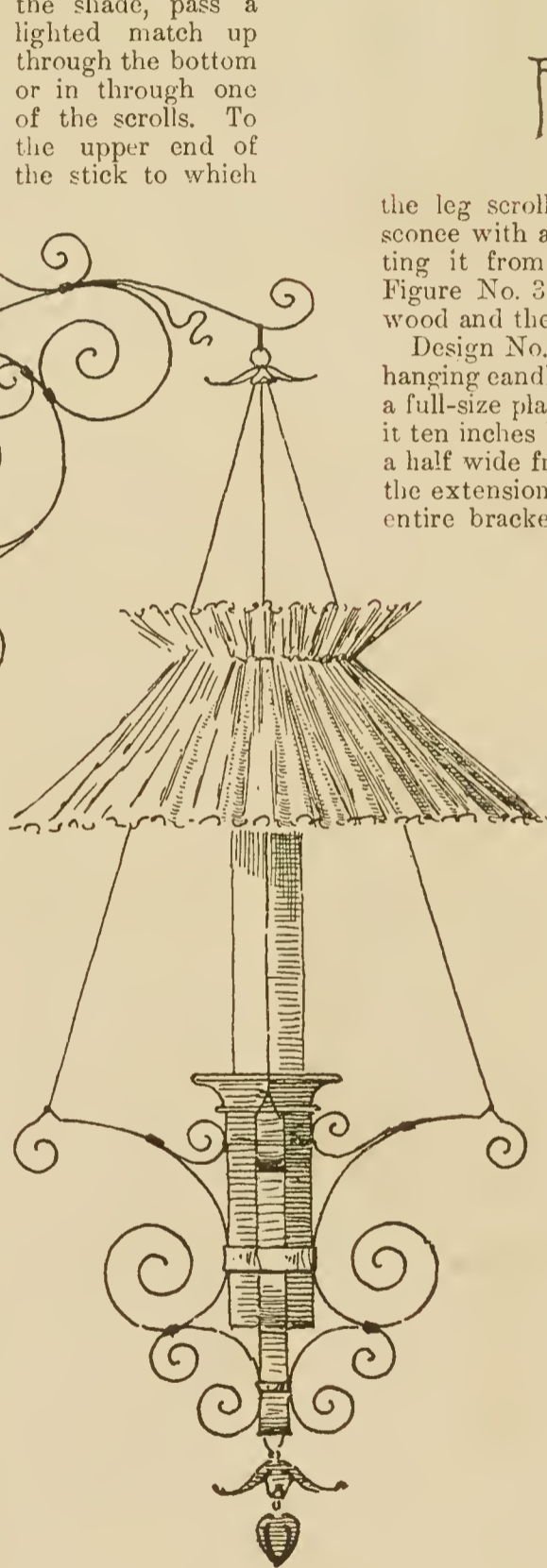
FIG. 39.

the leg scrolls are made fast attach a scone with a long, slender screw, cutting it from sheet-iron according to Figure No. 30 or 31. Paint both the wood and the iron work.

Design No. 15 embraces an attractive hanging candlestick and bracket. Draw a full-size plan of the bracket, making it ten inches high, and four inches and a half wide from the back to the end of the extension arm; and construct the entire bracket of strips of iron about

a quarter of an inch wide. Bind all the scrolls tightly together with little metal bands or wire, and then make the hanging part.

Obtain an old tin candlestick, rip off the bottom, and cut away the lower part of the socket, leaving only two inches below the rim. Plug the socket at the bottom with a piece of wood, driving tacks through the tin and into the wood to hold the latter securely. Next make four side scrolls, and with wire secure them to the lower part of the socket as shown at Figure No. 39. To the bottom of the socket fasten a piece of wood one inch long and a quarter of an inch square; to this secure the small scrolls forming the lower part of the design, and from the lower end of the stick suspend an inverted flower and a bud cut from iron after Figure No. 31. Suspend the candlestick from the arm of the bracket with wires, as described at Design No. 12, and make a wire frame and shade, also as described at Design No. 12. The iron should be painted as usual.



DESIGN NO. 15.

the candle socket will hold the shade frame in position, and will contrast effectively with the bright-hued shade. The total height of the lamp, including the shade, should be seven inches, and the width across the bottom scrolls should be three inches and three-quarters. A very short candle should be burned in the lamp, and when it is lighted, the shade should be evenly adjusted to avoid danger from fire.

Another simple night or fairy lamp is illustrated at Design No. 14. A very pretty size measures six inches in height, an inch and three-quarters in diameter at the top of the cone shade, three inches and a half in diameter at the bottom of the shade, and three inches and a half across the scroll feet at the widest part near the bottom. Cut a piece of wood two inches and a quarter long and a quarter of an inch square, and to it fit and bind the four scroll feet. Then make a wire hoop three inches and a half in diameter for the bottom of the cone shade and another an inch and three-quarters in diameter for the top. Between these two hoops bend and fit the scrolls, which should be made of iron strips, an eighth of an inch wide. Shape the bottom tier of scrolls like Figure No. 36, the next three

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.



## LADIES' CROSS-SADDLE RIDING-HABIT.

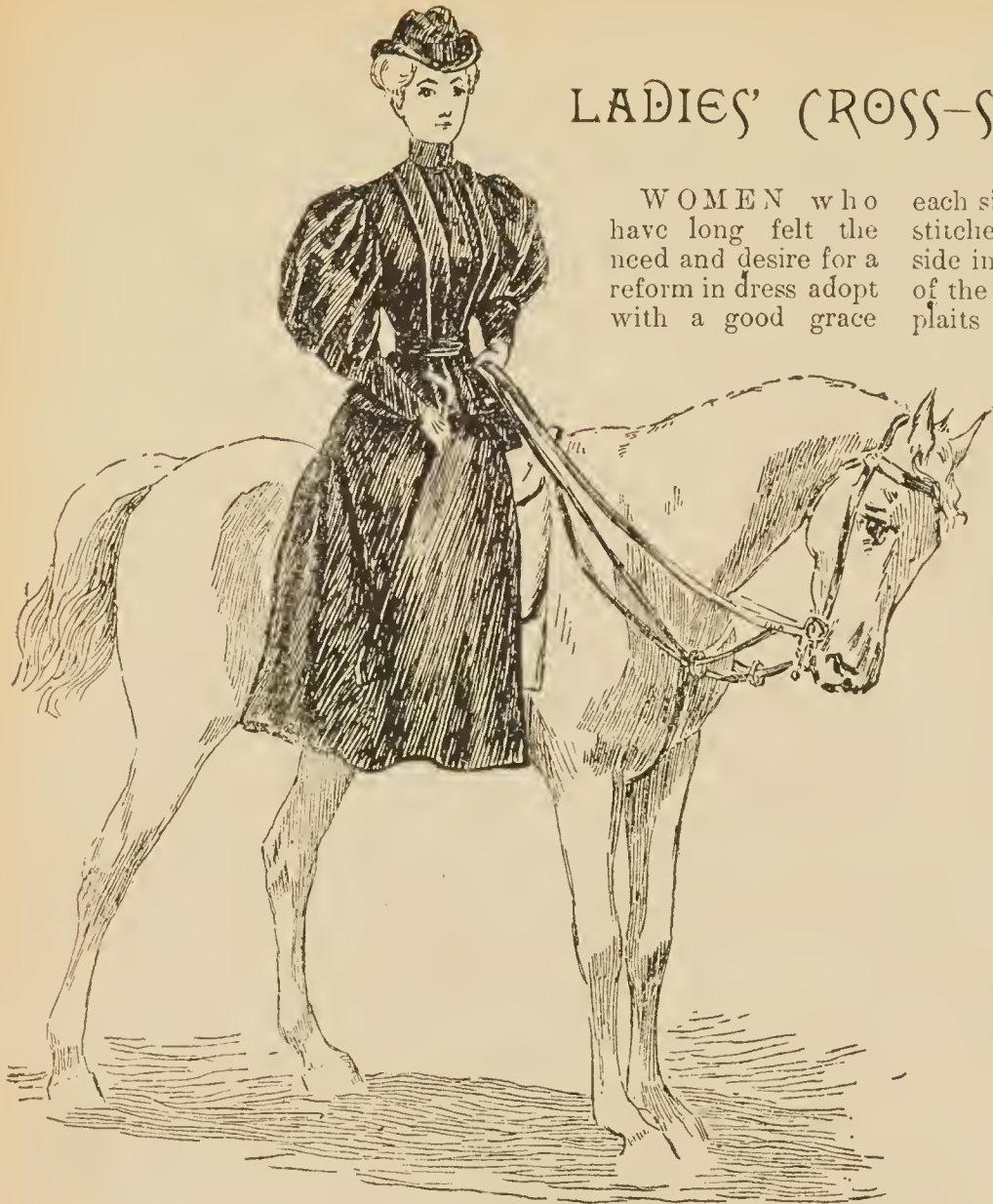


FIGURE NO. 1.—SHOWING THE HABIT WITHOUT THE TOP-COAT.

the new cross-saddle riding habit, which, as the name implies, is assumed by equestriennes who prefer cross-saddle to side-saddle riding. The recent departure from a long established custom is no longer tabooed by sensible folk, who appreciate and value a comfortable and really natural position far above their adherence to the more familiar mode of riding, which does not ensure as easy or as graceful a seat as the newer method.

The followers of this late fashion are as yet in the minority, for all radical movements are slow to take effect, whether they pertain to matters of fashion or to such as have a direct bearing on the more significant questions of life. Too much cannot well be said in commendation of this novel attire. Those who now wear it assert their individuality by donning it in spite of the opposition and prejudice of that numerous class who are always more ready to endorse traditional customs than to encourage advancement involving changes that are in the least radical.

As to the appearance of the habit, which embodies a divided skirt, a Norfolk blouse and a long top-coat, it in no wise suggests boldness, or even an affectation of masculine fashions. Ruskin says, "Adaptability or utility is the first law of beauty in costume," and certainly from this point of view the new garb is admirable. It is warm without being weighty or in the least cumbersome, as flowing skirts are apt to be, no matter how skilfully they may be draped. It is ample at the waist, where restriction is most undesirable, and allows absolute freedom of movement. When the wearer is mounted, the skirt falls about the figure with very nearly the effect of the regulation habit skirt, and the addition of the coat effectually counteracts whatever is unusual in its appearance. Western horsewomen have taken more kindly to the practice of riding astride, than their Eastern sisters, with whom the conventional mode is, perhaps, more firmly established; but it is safe to predict that the innovation will gain favor as rapidly as did the bicycle, which was at first regarded dubiously by women, but is now accepted by them without question.

Figures Nos. 1 and 2 picture two mounted riders clad in cross-saddles habits, the design for which was provided by pattern No. 746, price 1s. 6d. or 35 cents. Invisible-green cloth is the textile represented in both instances, and the finish is entirely plain, as is usual in garments of this class. The divided skirt is formed of two ample sections, and is shaped by inside leg seams and a center seam. Each section is disposed in a very deep, forward-turning plait at

WOMEN who have long felt the need and desire for a reform in dress adopt with a good grace

each side of the center seam in front, and the fold of the plait is stitched a considerable distance from the top. Three darts in each side insure a close adjustment over the hips in front, and in the top of the back at each side of the seam are arranged backward-turning plaits that are well pressed to the lower edge to prevent the skirt falling loosely about the figure when the wearer is in the saddle. A placket is made along the underfold of one of the plaits at the left side of the back, the top is completed with a belt, and a deep hem finishes the bottom of each section.

The shapely blouse is of a familiar style. The fronts are fitted by single bust darts and are each laid in a box-plait and mounted on a short lining that is made close-fitting by double bust darts, the lining and outside fronts being closed separately with buttons and button-holes. Between the fronts and back are inserted under-arm gores, and a box-plait is made at each side of the back, which is laid over a short lining shaped by side-back gores and a center seam. The standing collar is of approved height and closeness. The mutton-leg sleeve is made with two seams, and is mounted on a smooth lining, and the top is disposed in gathers that produce many stylish folds above the elbow. About the waist is worn a belt with a pointed overlapping end.

The coat envelops the entire costume and possesses all the salient features of a Newmarket. Single bust and long under-arm darts incline the fronts and sides to the figure, and side-back gores and a curving center seam complete the adjustment. The center seam ends above coat-laps, and in line with them, extensions allowed at the side-back seams are pressed in coat-plaits and marked with buttons.

The fronts are rolled back at the top in lapels, which are faced with the material and unite in notches with the rolling collar. Below the lapels the fronts are closed in double-breasted style with buttons and button-holes. Under the collar is secured a double cape that is both or-



FIGURE NO. 2.—SHOWING THE EFFECT WHEN THE TOP-COAT IS WORN.

namental and protective. Each cape section presents a rounding lower outline, and the lower one, which is also the deeper, extends



nearly to the elbows. The coat sleeves are made with two seams, and gathered fulness is arranged at the top to accommodate the blouse sleeves. A pocket-lap conceals an opening on each hip.

Cheviot, diagonal, Bedford cord, melton, covert cloth and habit cloth in unobtrusive tones are the most popular fabrics for riding habits, and the finish is either perfectly plain or consists of machine-stitching.

A short riding-habit corset laced with rubber laces that yield to every motion is indispensable, and should be worn over a silk or lisle-thread union suit consisting of trousers, waist and, perhaps,

stockings. No other underwear is needed or even possible with a habit of this kind.

Riding boots, or shoes and cloth gaiters may encase the feet, and dogskin gloves in a dark shade of brown are in order.

The two figures illustrate the effect of the habit with and without the coat. In one instance a small, dark felt Alpine is worn, and in the other the hat is a stylish derby, also of dark felt. Either of these hats is more comfortable than the more formal silk beaver, but the latter is, of course, much more dressy. Wearing a veil is purely a matter of taste.

## HOW TO BE WELL AND LIVE LONG.

SEVENTH PAPER.—EXERCISE OF THE BODY AND BRAIN.

"All work and no play" produces poor results, as the adage and experience both testify; and health and character or, perhaps, characteristics are likely to suffer even more from all play than from all work. Mechanical occupations that are regulated or carried on by machinery and call for but little intelligence or ingenuity have a decided tendency to dull minds that are not alert about contrasting interests when the daily task is over. On the other hand, those engaged in creative brain work or in semi-mental sedentary occupations, such as typewriting, copying, bookkeeping, etc., require a proportionate amount of outdoor activity to equalize the energies of the mind and body; for if this is not secured, the physical health wanes, the muscles waste, and in time (ordinarily in a very few years) the body, which is only a machine for the mind to work with, breaks up completely, its values going all at once, like those of Dr. Holmes' wonderful "one-hoss shay."

"No life worth living ever comes to good,  
If always nourished on the self-same food,"

writes a well known physician who is also famous as a poet. Muscle without nerve or nerve without muscle brings misery to persons with ideals and expectations, and emphasizes the uselessness of such as have no moral or intellectual purposes; and a marked excess of either is almost as unfortunate. To the wholly muscular, brutality is easy and tempting, and alert nerves are irritating and even torturing to those who have no special occupation for their expenditure. Mere muscularity is anything but desirable.

Perfect health is the result of a complex harmony of the entire system, and this cannot be attained through excesses, of which enervating indolence is one of the most mischievous. Occupations and diversions should be properly balanced and discreetly selected. The former may be physical or active to an energetic degree without being in the least injurious; indeed, manual or bodily labor will be positively beneficial to the health, provided the individual who chooses such work is descended from a sturdy race and has acquired no bodily disabilities, and also provided diversions of a contrasting character are practised as regularly as the actual work. Mental pleasures or industries are the only proper means of recreation for persons who are busied with their muscles during the greater part of their waking hours, and open-air exercise that is more or less violent should be secured whenever possible by those who lead inactive lives indoors, because it increases the appetite, oxidizes the food, so that it is the more readily assimilated and induces perspiration, which is a natural and, therefore, a wholesome mode of casting off waste matter in the body.

All exercise, except, of course that which is inseparable from one's ordinary occupation and is of necessity habitual and monotonous, should be pleasurable and interesting, that it may be fully and genuinely recreation and restorative. Many years ago, before the laws of life and health were as well understood as they are now (and even to-day the wisest physiologists and hygienists confess with humility that they are only upon the edge of a vast stretch of unexplained physical mysteries), it was a common saying in London that horses which travelled habitually on a certain street died too soon, and the matter caused much wonder that was not quite unmixed with superstition. To-day all horsemen know why that street was peculiarly fatal to our noble friends; it was perfectly level. Horses driven upon it naturally used only one set of their muscles, which wore out speedily, while the others, being practically in disuse, became atrophied through inactivity. What is true of one physical system is mostly true of another. Man is unable to continue very long on one level and remain strong and healthy; nor can he think upon one theme continuously without losing mastery over his mind. Of course, there may be many

aspects of one subject, and its saving quality, if it has one, lies in such variation; but constant thinking toward one point by one course of reasoning is perilous, and if persisted in will seriously affect the brain's health, and ultimately degrade it to a state that is worse than useless.

Exercise must include both physical and mental activity if it is to have an all-round value for man; the equilibrium must be preserved day by day if perfect results are looked for in body and mind. To be sure, exigencies occur in most lives, during which a due proportion between muscular and intellectual effort cannot be preserved, but the moment hindrances that prevent fulfilment of the natural and divine intentions are overcome, repose for the over-worked part of the system should, if possible, be obtained to restore the balance. Hoarding up of mental or physical forces is possible to persons who understand what power comes to them through rest wisely taken. A tranquil equality between mind and muscle, when each is sincerely devoted to worthy ends, and when the uses of each have been determined upon with a definite knowledge of one's mental and bodily endowments or aptitudes, produces as close an approach to perfection as mortals are allowed to attain; and a lack of balance between these two vital possessions results in disappointment and misery. Excessive development of muscle deteriorates the working power of the brain, and over-zealous trainers of plastic minds too often destroy the reasoning faculties of their charges.

There is an egotism in needless overworking that is as hurtful to character as any other unreasonable self-indulgence. Not infrequently its impulse is vanity and pride of endurance, and this foolishness brings its own punishment, because, as has been reiterated in these papers, every individual possesses a fixed sum of physical and mental vitality, and he who squanders it or uses it up too rapidly becomes all the sooner useless to himself and to those for whom he is responsible.

The individual having selected an avocation or, as too often happens, having fallen heir to one, he will require much discernment to discover just how much activity (if it be an industrial employment) he can endure and still retain a cheery interest in the work, a good appetite, a healthy liking for contrasting occupations, and the ability to enjoy a natural amount of tranquil sleep. When this knowledge is reached, act upon it, live by it, and be not swerved from it by anything but the most overwhelming necessity. If a sedentary life is to be pursued, make the same law and abide by it, but be sure to exercise your body with the same conscientiousness as you do your mind. Life is a gift the full value of which we do not yet know, but we may be sure that we cannot treat it too reverently or spend it too worthily.

A distinguished professor of physical culture at a well known college was asked to name the three best modes of exercise for maintaining health and reaching bodily perfection, and he replied: "Walking, swimming and flying. The first is not respected, because it requires no impressive machinery—no equipped rooms, no special uniform, and is not spectacular; but it has the advantage, the best of all advantages, of being conducted in the open air, and everybody can use it. Swimming has its perils for the inconsiderate. For the discreet it is a superb exercise and a keen delight, and, besides, it is a bath. We do not fly yet, but we shall; and when we do, the bicycle will not be turned, as it was said the sword would be, into a plow-share, but it will find its way to the waste-heap, delightful and useful as it is in our generation."

Yes, walking is the first, best and most natural of all exercises, although even this form of activity may be and is carried to excess. The chest, arms, loins, back and, of course, the legs are greatly benefited by brisk walking, and the action of the heart is increased and the lungs expanded and invigorated. Every grown person



who takes little or no other exercise should walk not less than five miles a day. During a rapid walk the body gives off three times as much carbonic acid gas as it does when at rest. The fact that one "gets out of breath" when climbing a hill or running, signifies that the muscles are producing more carbonic acid gas than the lungs can readily remove from the blood that is in them, but after a brief rest they settle into regular action. Walking so strengthens and enlarges the lungs that there is probably no other form of activity that is more beneficial to those who have narrow chests, stooping shoulders and delicate constitutions. Its only drawback (and the same is true of all other recreation that is not competitive) is its monotony, its lack of ultimate interest; but this, like every other duty, should be given over to the care of one's conscience.

Excess in walking should be avoided as a sin, because that is what it really amounts to, and the punishment, if not swift, is sure. A distinguished authority writes: "All excesses are distinctly a drain upon the vital energy. Exercise in moderation and up to the needs of the system"—mark these limitations, and also consider the age of the one who exercises—"is a most important and indispensable requisite, but contests in athletic sports conduce to overstrain a man, and many young persons have come to their deaths from an excessive indulgence in sports, while many others have wrecked their health beyond restoration."

Rowing, practiced within reason by men or women is good for the body and bad for the legs. Cycling, if indulged in according to the endurance of the individual, is useful to the muscles, the more especially since it is calculated to keep the mind active. Of course, horseback exercise is good for those who are able to enjoy it, but walking has better results, provided one's interest in it does not die out. To walk properly, hold the shoulders well back and the head erect, and keep the toes pointed very slightly outward. Turning the toes out at too decided an angle is as ungraceful as "toeing in." The arms should be moved but little, and there should be no motion of the neck or waist. If the gait is perfectly easy, longer walks may be taken without fatigue than when the carriage and action of the body and limbs are slouching and ungraceful. Carrying weights upon the head affords excellent practice for those whose gait is faulty and whose postures are less than artistic.

All active toilers in uninteresting industries should strive to spend frequent evenings with music, reading and pictures and in sociality of an elevating and amusing kind. This division of interest will preserve health, cheerfulness and content, and will often restore vitality and spirits that have become impaired by a less wise distribution of the energies. A singing class provides one of the most useful, agreeable and healthful recreations for those who work in mills and factories of various kinds, for the singing clears the lungs, lightens the heart and diverts the mind from occupation that is monotonous and mechanical; and lectures, readings, etc., are the more pleasing if enjoyed in alternation with music. No one need go without such amusements, for each member of a group of friends may contribute his or her share toward the entertainment of all.

Physiologists assure us that three hours of productive brain work devitalizes the body as much as eight hours of manual effort, and the person who is subjected daily to prolonged mental strain must see to it that he does not become a mere thinking drudge. He possesses the use of his limbs and free access to the open air, and he must utilize both to maintain his bodily vigor and thus recuperate his mind. Women—house-mistresses and home-workers generally—have the best of it in life and in living, provided, of course, they do not work to excess, although few of them appreciate the fact and can bring themselves to believe it. Excesses kill in domestic toil as surely as in athletics, but such overtaxing is needless in the household, because a very large part of woman's work is not really necessary. It is pleasant, it is refining to enjoy it and refined to do it, but health and strength should receive first consideration. If performing all the charming etceteras of housekeeping is agreeable and not exhausting, by all means maintain the highest

standard possible in the management and arrangement of the home, but never approach within measuring distance of exhaustion. Leave non-essentials alone until it is a pleasure and not a weariness to secure perfection in the details of domestic life.

Children seldom need urging into activity, and when they do, we may be sure that some vital element in them is at too low a pitch and must at once devise a method that is interesting and not tiresome for stirring them into a natural liveliness and creating in them an interest in health-giving sports. Mental or physical ill health that is, perhaps, invisible to non-professional eyes has surely beset a lad or lass who is abnormally inactive, and the cure of the ailment should be undertaken as speedily as possible. The malady is as likely to be due to a want of exercise that is adapted to the child's mental tastes or aptitudes as it is to be of a nature that requires medication. An intelligent mother will soon determine what it is that afflicts her dull and moping little one, and will then know the proper remedy to apply.

The weather is often so inclement that open-air exercise, such as walking, rowing, skating, or the playing of tennis, croquet or golf, cannot be enjoyed in safety, but there are simple and healthful indoor athletics which are within the reach of everybody and are of immeasurable value when practiced perseveringly. One of the most excellent of these exercises was described in an early paper of this series and need not be again detailed. Another, which is of military origin, is exceedingly effective in stirring the blood, expanding the chest and producing a graceful and dignified carriage. Naturally, the best results may be obtained from it outdoors, but it is valuable anywhere, provided the air is good enough to be desirable when taken in extra quantities. Place the heels together, separate the toes three or four inches, throw back the head, and drop the hands to the sides, turning the palms forward, spreading the fingers and touching the legs with the little fingers. In this position slowly breathe in through the nostrils as much air as can be taken while deliberately lifting the person so as to stand upon the toes, and then allow the breath to pass slowly out through the nostrils, at the same time lowering the body to its natural standing position. Do this three times, and then march about the room for five minutes, with the hands, head and body as just described.

This will yield as much exercise as will be comfortable or useful, until the body has been familiarized with the strain upon it caused by the unusual posture, when a longer practice will be of immense benefit to the figure and a sure help toward a graceful gait. This sort of exercise is commended to those, either men or women, who stoop in the shoulders or have narrow chests, weak lungs or delicate throats, and also to persons who are engaged in very quiet occupations and need to have the warm blood stirred in their hearts. Those who are compelled to labor with bent bodies may produce a marked and happy change in their figures by giving a few minutes each day to this activity, which is far from trifling, as the cadets at West Point discover in their first year.

Health and strength are becoming more and more matters of intelligent choice. The wise person eats what best agrees with his especial organism, sleeps as much as his weariness and restoration require, and no more, and exercises according to a true measure of his bodily inactivity, being careful not to be induced by the example of some ambitious athlete to overdo the activity, and make it disproportionate to his needs or to his inherited constitution. An acquaintance with one's own wants, forces, conditions and aptitudes for both effort and enjoyment is not so much in the interest of physicians as it is conducive to the general healthiness of the community and a longevity that causes little impairment of usefulness as the years accumulate. Dr. Holmes, who had the truth by heart, wrote long ago:

"No reasoning natures find it safe to feed  
For their sole diet on a single creed."

A. B. L.

OUR NEW WEDDING PAMPHLET.—"Weddings and Wedding Anniversaries" is the title of a pamphlet, just published by us, that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds; and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding, to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house

decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. or 15 cents.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.



## THE WOMEN'S COLLEGES OF THE UNITED STATES.—No. 5.

A GIRL'S LIFE AND WORK AT RADCLIFFE.



COLLEGE graduates are frequently asked which is the best of the colleges for women, and the question is by no means an easy one to answer. A loyal instinct will, perhaps, suggest one's own *alma mater* as the first choice, but a little reflection will show that

THE CHOICE  
OF  
A COLLEGE.

a direct answer can no more be reasonably given to this query than to a demand for the name of the most delicious fruit. The advice to be offered must be governed by the special needs of the student,

importance of considering a college's teaching force because the Annex, and even its successor, Radcliffe, have never possessed the collection of fine buildings and the charming grounds that give to other women's colleges a stately attractiveness. Radcliffe is situated in a city, which, though rural as compared with Boston or New York, does not permit the extensive, park-like surroundings of a country college. The students, however, are not debarred from healthful outdoor life. The college yard is large enough for tennis courts, the Charles River, well supplied with rowboats, flows not far away, the pretty country around Cambridge offers ample opportunities for walking, riding and driving, and many excursions may receive point by being directed to neighboring spots of historic interest. Moreover, the nearness of Radcliffe to Boston makes it possible to enjoy the visits of the great musical and dramatic artists.



FAY HOUSE.

for colleges as well as people have their individuality, and an institution that would stimulate one person might prove unprofitable to another.

As a college course is chosen primarily for mental profit, at least by girls, who thus far are uninfluenced by a university's record in football or rowing, every girl who contemplates going to college should be familiar with the teaching force of several institutions that are within her reach, that she may know the work and reputation of the professors in the departments where her courses of study will lie. Too many girls allow the choice to be determined by a desire to follow friends, to be an alumna of the same institution as a favorite teacher, or to enjoy the charming surroundings of certain college buildings. However strong these influences may be, every college girl ought to be able to say, "I chose my college because I wished to study under such and such professors."

Possibly a Harvard Annex graduate insists strongly upon the

a privilege which is especially prized by students who have always lived at a distance from large cities.

The home of Radcliffe is Fay House, an old-time mansion, so called after the Cambridge family, to which it belonged for many years. Besides the traditions of the life of this honored family, the old walls are famed for having once sheltered a school kept by the wonderful Mrs. Ripley, of Brook Farm memory, who could make biscuits and teach Greek at one and the same time. The house has been twice enlarged to suit the needs of its college family; but Mrs. Sarah W. Whitman, the artist, under whose care the alterations were made, was highly successful in extending the original design of the building, so that it still retains the old-fashioned dignity of an earlier time.

BUILDINGS AND  
APPOINTMENTS.

Here the greater part of the college work goes on. The first



floor is occupied by reception rooms, the offices of the Dean, the Regent and the Secretary, and an auditorium with a stage, where the students assemble on serious and social occasions. Another room on this floor expresses a recognition of the need for comment and consolation after and between lectures, and from the first it has been called by the girls the "conversation room," a name that is unique so far as the writer is acquainted with college halls.

On the second floor are lecture rooms, one of which arouses sentimental interest as being the chamber which Mr. Samuel Gilman occupied sixty years ago when he wrote "Fair Harvard," a circumstance which, taken in connection with the present occupation of the house, proves a continual temptation to punsters. From the windows of this room one can gaze at the old Washington elm and sorrow over its approaching death; across Cambridge Common are the buildings of Harvard University, and directly in the line of vision, in front of the new Law School Building, is the little green which occupies the site of the house where Dr. Holmes was born.

On the third floor are the botanical laboratory and the library, a graceful, oblong room entered through an ante-chamber made stately by Ionic columns. There are over six thousand books in the library, but this number by no means represents the resources of Radcliffe in this direction, since the Harvard library of over four hundred thousand volumes has always been open to the women students. Ordinarily a messenger brings the desired books from Gore Hall, the Harvard library building, to Fay House; but when a Radcliffe girl needs to study at Gore Hall, arrangements are made for her to do so. In the old days, before Radcliffe existed, when there was no official connection between the Annex and Harvard, the library messenger was laughingly referred to as the "connecting link."

On the roof of Fay House is a platform for astronomical observations. The astronomy classes generally meet at the house of Mr. Edmonds, the Harvard instructor, and visits are made to the Harvard Observatory. The students in this department have always done the Annex much honor by the character of their work, among their number being the successor of Miss Mitchell at Vassar.

A few yards distant from Fay House are two other buildings. The larger of these contains a chemical laboratory, the lecture room for geology and the gymnasium. The work in physical exercise is directed by two graduates of the Normal School of Gymnastics at Boston; attendance is not compulsory. The smaller building is given up to physics. Certain classes in botany and mineralogy and all the classes in zoölogy are held at the Agassiz Museum. Other meeting places for classes are the homes of the professors, whose libraries are a delightful relief from the sameness of lecture rooms. Who can doubt that reading Greek in Professor Goodwin's study, with a colossal head of Hermes as the presiding deity, inspires a gratifying sense of scholarship?

Radcliffe cannot boast of scientific collections in fine buildings of her own, as the Annex corporation, always having in mind the ultimate union of their institution with Harvard, never made it their care to establish separate museums. Through the generous courtesy of the Harvard professors, however, the women students have enjoyed the privileges of the Agassiz Museum of Comparative Zoölogy, the Peabody Museum of American Archæology, the Museum of Botany, Geology and Mineralogy, and the Semitic Museum.

A girl who has decided to enter Radcliffe must open a correspondence with the Secretary, who will inform her that she may go either to Cambridge or to New York for her entrance examinations, which are also held in other places provided there is a sufficient demand.

#### ENTRANCE EXAMINATIONS.

They may be divided between two years, the first set being known as "preliminaries"; or they may be taken in June and September of the same year, or all at once. As they occupy altogether three days each, from 8 A. M. to 6 P. M., with an interval for lunch, the experience partakes somewhat of the character of an ordeal, in which endurance sometimes counts for more than scholarship. The wise girl, therefore, will plan to divide her examinations. This necessity of taking entrance examinations may daunt some would-be Radcliffe students, who will prefer the comfort of entering college by certificate; but all who endure these tests enjoy the distinction of having fulfilled the Harvard requirements.

Next to examinations, the most troublesome matter for a sub-freshman is the finding of a home in Cambridge, for Radcliffe supports no dormitory life. The Secretary has a list of approved boarding places, and is ready to give helpful advice. A full purse makes the quest comparatively easy, while economy often entails a long search. Delightful homes may be secured for fifteen dollars a week, comfortable ones for eight; but as a rule nothing desirable is to be had for less than the latter sum. Doubtless these conditions will not continue, as the steadily increasing number of students has already convinced the Radcliffe authorities of the need for small dormitories capable

#### LODGING AND LIVING.

of cheaply and comfortably accommodating from twelve to twenty persons apiece. When the Annex was first established, the disposal of its students outside of lecture hours was an agitating question, for the conservative traditions of Cambridge demanded that young women should not be conspicuous in a town pervaded by college boys. Fortunately, some Cambridge families, occasionally those of Harvard professors, were found willing to receive the new-comers, and so the Annex students have always enjoyed a healthful home life. The future abandonment of this system will be due to the limited number of such homes and the high cost of living.

Perhaps the most agreeable feature of this method of existence is the absence of all necessity for rules, every student being a member of a well ordered household, in accord with which she directs her comings and goings. Of late years the Annex girls have begun to attend evening lectures at the university in a body, and on such occasions they invariably obtain a chaperon. When they entertain at Fay House, Mrs. Agassiz or one of the ladies on the students' committee is always ready to assist in receiving the guests. Social conventions are not disregarded; there has simply been no need of devices for their enforcement.

Attendance at church has never been required, and there is no chapel service. All the religious life is spontaneous. It has found one expression in the "Emanuel Club," named after the college from which John Harvard graduated.

The membership of the club includes a large majority of the students, and meetings are held once a month for the discussion of philanthropic and religious subjects, the thought and effort of the members being stimulated by addresses delivered by well known preachers and philanthropists. Among last year's speakers were Major Brewer of the Salvation Army, and Professor George Palmer; and a cherished possession of the club is a photograph of Phillips Brooks, framed with a note, written just before his death, in which he promised to talk to the club.

Girls who come to Radcliffe from far-away homes sometimes fear being lonely, because there is no chance of close proximity with fellow-students through dormitory life. The first weeks of freshman experience prove, however, that companionship is delightfully easy. Sophomores, juniors and seniors are alike intent on making the stranger feel at home, the comradeship being established largely through the clubs, which now number twelve, and threaten to increase.

The largest and oldest organization is the "Idler Club," the membership of which is unlimited, being open to every student—a commendable non-exclusiveness that leaves no one out in the cold. The aim of the club is to have a good time, and the year begins with a "tea" for new members. The fee is one dollar a year, and the meetings occur fortnightly on Friday afternoons at half-past four. Every member must be ready to serve once during the year, at the request of the president, on an entertainment committee. The president is always a senior who enjoys popularity and has a pleasing presence, the latter qualification being considered important because the "Idler" must be appropriately represented at the open meetings, which take the form of receptions for five or six hundred people. The amusement which the "Idler" girls devise for themselves often takes the form of a short play. Last year scenes from "Twelfth Night" were given, and also scenes from "Life," the jokes being spoken. Perhaps the most ambitious entertainment was that called "Homeric Pictures," which consisted of living tableaux, with readings by Professor Palmer from his translation of the "Odyssey."

Most valuable coadjutors of the "Idler" are the Glee and Banjo Clubs, which seem to exist only for the benefit of others. They are always ready to sing and play at church fairs or at the "Social Union," a working-girls' association in Cambridge, and they are continually trying to raise money for some pressing Radcliffe need. A musical organization that is, perhaps, more serious than either of these is the "Music Club," the members of which belong to Professor Paine's classes, and enjoy visits from such musicians as Mrs. H. H. A. Beach, the celebrated composer.

Six clubs exist primarily for study, but also secure social intercourse among those pursuing the same subjects. Membership is limited to twelve or fifteen, and is open only to those who have passed with high grade in advanced courses; consequently freshmen are always barred out, and sophomores often. The subjects represented by clubs are English, German, French, Philosophy, Music and History, and each club meets twice a month. The "English Club" holds open meeting in November and February, and the best themes written in the college are procured from the instructors and read. This is a satisfactory opportunity for becoming acquainted with the work in composition.

Hospitality is characteristic of all the clubs, and each has its time for welcoming friends, the entertainment being sometimes con-

#### RELIGIOUS LIFE.

#### COLLEGE CLUBS.



tributed by club members and sometimes by guests. Among the latter during the past year were Colonel Higginson and President Gales, of Amherst. One interesting experience of the study clubs has been the reception of courtesies from similar clubs in Harvard. The college men, in spite of occasional jokes in the "Crimson" and "Lampoon," have always shown a friendly desire for the coöperation of Annex students, by inviting contributions from them to their papers and making them the guests of honor at club meetings. Still another association is the "Graduates' Club."

All four of the undergraduate classes are regularly organized and have class meetings, and they unite to entertain all new-comers during the first week in the year. Besides this general occasion, there is a special festivity given by the sophomores to the freshmen, who, as juniors, make the exchange of hospitality even by giving a good time to the seniors. All of this social activity dates from the foundation of the "Idler" in 1885, and the fact that the first club was formed purely for fun is a satisfactory proof that there is normal girlhood at Radcliffe. Mrs. Agassiz has afternoon teas at Fay House

by coaching for examinations, and the use of his note-books is well paid for by men whose "cuts" have been frequent. College women as a rule represent less wealth than college men, and as a class they are more conscientiously devoted to their work; consequently a woman who desires to earn money by tutoring has fewer chances for so doing than a man. Some of the Annex girls have been enabled to earn their tuition by teaching during the Summer in rich families, and opportunities for such work seem to be increasing. Two scholarships are in the gift of the Radcliffe Associates, the Maria Denny Fay and the Josiah M. Fiske, each amounting to two hundred dollars; two others of the same amount are supported, one by former students, and the other by the "Emanuel Club"; and soon there will be a fifth, established by the "Alumnae Association" of the Annex. Frequently anonymous gifts have enabled some successful student to continue the work already begun.

Two prizes are open to both Radcliffe and Harvard students. The Sargent prize of one hundred dollars is granted for the best



THE LIBRARY.

once a week during the year, at which there is an informal gathering of students and friends; and Miss Alice Longfellow, who has always been a devoted helper of the Annex, frequently extends a welcome to her beautiful home in the old Craigie House.

Just as occasions for social pleasure have multiplied for the Radcliffe student, so have the opportunities for work. The Annex always had the cream of the Harvard literary courses for undergraduates, and now Radcliffe can offer an unusually rich field for graduate work, some of the university courses being open to her students. This arrangement, of course, means co-education, but only to a certain extent, as the number of both men and women applying for such advanced work is always small.

The number of students at the Annex has never been large compared with that at other women's colleges, and one reason for this limited attendance is the greater cost of the college course, the tuition fee alone being two hundred dollars. Means of self-help are rare in Cambridge for girls. In Harvard, where there are many rich students who desire tutoring, a bright fellow can earn four dollars an hour

metrical version of an ode of Horace, and it has twice been won by Annex students. The Sohier prize of two hundred and fifty dollars is for the best thesis presented by a successful candidate for Honors in English or Modern Literature.

The names Annex and Radcliffe have both been used in this paper, because the few months' existence of Radcliffe College has not yet banished the old name from the minds of her friends. The Harvard seal is used as a head-piece, since it is affixed to the diploma of Radcliffe, which has yet to devise a shield of her own.

Last June the new college had its first commencement and conferred its first degrees. President Eliot, whose name, together with that of Mrs. Agassiz, had been written on the parchments, congratulated those present on the "solid union" now effected between Radcliffe and Harvard, and he expressed a belief that the present arrangement would be but one of many to be consummated between the university and her ward. All the friends of Radcliffe, therefore, are encouraged afresh to look forward to the time when Radcliffe students shall not only study under Harvard professors and pass Harvard examinations, but shall receive Harvard degrees to crown their work.

ELIZABETH BRIGGS, '87.



## CROCHETING.—No. 42.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## TRAY DOILY.

FIGURES NOS. 1 AND 2.—In making this doily several fancy stitches are employed. We give directions for them below.

## ROSE STITCH.

Fasten the silk to the foundation and \* chain three; then throw the thread over twenty times (or as often as called for), put the hook through the work, thread over, draw through the coil, thread over, draw through the coil, thread over, draw through the coil, thread over and draw through the loop on the needle. Draw the silk so tight that it will bend the coil nearly half way to the work. Repeat from \*.

## ROSE DOUBLE-CROCHET STITCH.

This stitch is similar to the rose stitch, but before the thread is drawn through the coil, two loops are worked off, and the three chain stitches between the stitches are omitted.

## ROLL-PICOT STITCH.

This stitch is similar to the rose stitch, but before the three chains are made it is drawn so tight that both ends of the coil meet, and it is fastened to the work with a single crochet.

## ROLL STITCH.

Thread over the needle twenty times (or as often as called for); insert the hook in the work, thread over, draw through the work, thread over, pull through the coil, thread over, draw through the one loop on the needle. The roll when complete is straight, with a string the length of the roll along its side. Repeat the details given for the next stitches.

To Make the Doily.—Cut a section of linen four inches and a half square; fold twice to form a smaller square, then once over to form a triangle with the cut edges all together.

Cut the triangle in along the dotted lines (see figure No. 2), and open. Finish the raw edges in button-hole style with the crochet hook or with an ordinary needle. Cut four circles of linen, each 2 inches in diameter, and button-hole the edges. Join them to the four points as shown in the engraving. Now make four triangles as described below and join them to the points and circles as seen in the picture. The remaining open spaces are then filled out with daisies made as follows: 5 chain stitches, joined; next, 5 chain, then 12 roll stitches with the 18 times in the ring; join to the first roll. These daisies are fastened in the spaces with point-lace-stitch-



FIGURE NO. 1.—TRAY DOILY.

es. All of the open spaces may be worked with the same.

To Make a Triangle.—Chain 12 stitches and join.

First round.—Chain 5, 5 roll stitches with the 20 times, 10 chain, 5 roll stitches, 10 ch., 7 roll stitches, 10 chain, join to 5 chain.

Second round.—Five chain, 1 double crochet between rolls, then 2 ch., 1 d. c. between each roll; and under each of 10 chain work a

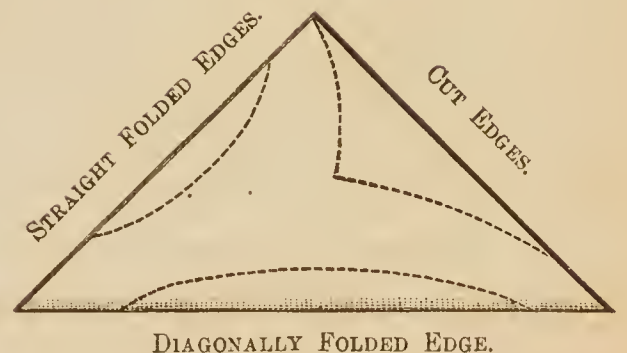


FIGURE NO. 2.—DIAGRAM FOR CUTTING CENTER OF TRAY DOILY.



scollop of roll stitches, beginning with th o 10 times and increasing by 5 in each roll to 30; then decrease by 5 to th o 10, join to 5 ch.

*Third round.*—At regular intervals fasten 2 knot stitches, each a quarter of an inch long.

*Fourth round.*—1 s. c. fastened on top of 1st knot; now make a

chain, and so on across the row. The border is made as follows:

*First round.*—Begin at one corner of the shawl, catching the wool in the center stitch of loop formed by 5-chain, \* make 2 ch.; then for the ring or wind-over, wind the wool round the tip of the first finger five or six times, put the hook under the wind-overs on the finger, throw the wool over the hook and draw it through the wind-overs, and fasten with a s. c.; make 2 ch., 1 s. c. in the middle of next chain, and repeat from \* around the entire shawl.

*Second round.*—Fasten the wool in the first wind-over, \* make 2 ch., another wind-over, 2 ch., 1 s. c. in the next wind-over, and repeat from \* around the shawl.

*Third round.*—Fasten the wool in the first wind-over, \* make 2 ch., a wind-over, 2 ch., fasten in the next wind-over, and repeat twice more from \*; \* Next make 3 chain, fasten in next wind-over, and repeat 3 times more from last \*, then repeat from beginning of 3rd row, and so continue around the shawl.

Use a coarse hairpin and work in single stitch, using 3 boxes of the wool.

\*\* Next catch the wool in the first of the 3 wind-overs in the 3rd row, make 2 ch., catch in two loops of the hairpin work, 2 ch., catch in the next wind-over, 2 ch., catch in the next 2 loops of hairpin work, \* 2 ch., make 1 wind-over, 2 ch., fasten in

the next 2 loops of hairpin work, and repeat twice more from \*; then make 1 ch., catch in 14 loops of hairpin work, with s. c., \* 2 ch., catch the next 2 loops of hairpin work, 2 ch., fasten in the wind-over last made, and repeat twice more from last \*, then fasten in the center wind-over in the group of 3 in 3rd row. Make 2 ch., catch in the next 2 loops of hairpin work, 2 ch., fasten in the wind-over, \* 2 ch., catch in 2 loops of hairpin work, 2 ch., fasten in center of 3-ch. in 3rd row, and repeat 3 times more from last \*; then repeat from the \*\* for every scollop.

To fill in for the scollops on the outer edge, begin nearly opposite the point where the 14 loops were caught by fastening the wool in a single loop of hairpin work. \* Make 3 chain, catch in the 3rd stitch from hook to form a picot, 1 ch., catch in the next hairpin loop, and repeat 11 times more from \*. Now make \* 2 ch., a wind-over, 2 ch., catch in the next 2 loops of hairpin work with a s. c., and repeat 3 times more from last \*; 2 ch., catch in 14 loops of hairpin work with a s. c., \* 2 ch., catch in the next 2 loops of hairpin work, 2 ch., fasten in the wind-over, and repeat 3 times more from last \*. Make 2 ch., a wind-over, 2 ch., catch in the wind-over underneath with a s. c., 2 ch., a wind-over, 2 ch., catch in the s. c. on the top of the hairpin work where the last picot of scollop is fastened; turn and make 5 ch., then 1 picot by catching in the 2nd stitch of 5 ch., fasten in the first wind-over, \* 3 ch., catch in

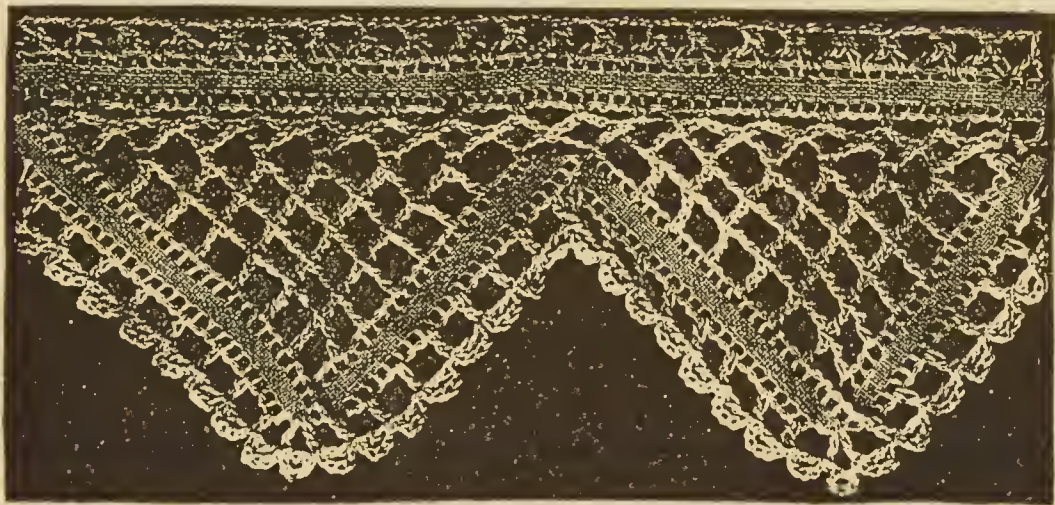


FIGURE NO. 3.—CROCHET AND BRAID EDGING.

sufficient number of chain stitches from one knot to the other to keep the edge from drawing.

*Fifth round.*—Rose d. c. all round.

*Sixth round.*—Between every rose d. c. make a d. c. with 2 ch. between.

*Seventh round.*—At regular intervals make a roll picot.

CROCHET AND BRAID EDGING.

FIGURE NO. 3.—This edging is made of lace braid and crochet.

*To Make the Upper Edge.*—Catch in the end of the braid, make 2 chain, skip 2 spaces, 1 d. c. in the next space; \* 2 chain, 1 double in the last space used, but work off only 2 stitches; thread over, skip 2 spaces, pick up a loop through the next space and work off all the stitches, 2 at a time; 3 chain, 1 double in the last space used (working off only 2 stitches), skip 2 spaces, thread over, pick up a loop through the next space and work off all the stitches, 2 at a time; repeat from \* for all the edge.

*For the Lower Edge of the Strip.*—A single crochet through the first space, 5 chain, skip 3 spaces, 1 single crochet in the next, and repeat across the braid.

Now fold the lower row of braid as seen in the engraving, and catch in the first corner of the first fold; make a chain of 3, catch with a slip stitch in middle of the 5-chain on the other braid; 3 chain and catch in the next corner of the braid; 3 chain, catch in middle of next 5-chain, 3 chain, skip 2 spaces, 1 treble crochet in the next space, leaving 1 loop on the hook; \* thread over 4 times, skip 2 spaces, pick up a loop through the next space and work off 4 stitches, 2 at a time. Repeat from \* 4 times more; then thread over twice, skip 2 spaces on the opposite side of the angle, pick up a loop through the next space and work off all the stitches, 2 at a time; 3 chain and catch in the middle of the next 5-chain along the braid, 3 chain, 1 treble in the treble underneath, leaving the last loop on the hook; \* thread over 4 times, pick up a loop through the treble underneath and work off 4 stitches, 2 at a time; repeat 3 times from last \*; then thread over twice, skip 2 spaces, pick up a loop through the next space of the braid and work off all the stitches as before. Repeat in this way until the point is filled in to within 2 spaces of the corner; then 3 chain, catch in middle of 5-chain, 3 chain, catch in next corner. Repeat from beginning for the filling in of all the spaces.

*For the Picot Edge.*—Begin with 1 double crochet in 1st space, 4 chain, 1 double in the top of the double, skip 2 spaces, 1 double in the next to form a picot.

Repeat for all the work, making 2 doubles in the middle of each fold.

BORDER FOR ICE-WOOL SHAWL.

FIGURE NO. 4.—This shawl requires 6 boxes of ice wool, 3 being used for the center and 3 for the border. The center of the shawl may be made in any preferred style, but the general manner with ice wool is thus: Make a chain the length desired for the center, and then turn and make 1 s. c. in the sixth stitch from hook, 5 chain, skip 4, 1 s. c. in the next stitch of chain, and work in the same way across the chain. In the next and all succeeding rows, make 5 chain, catch in the middle of chain in last row, 5 chain, catch in middle of next

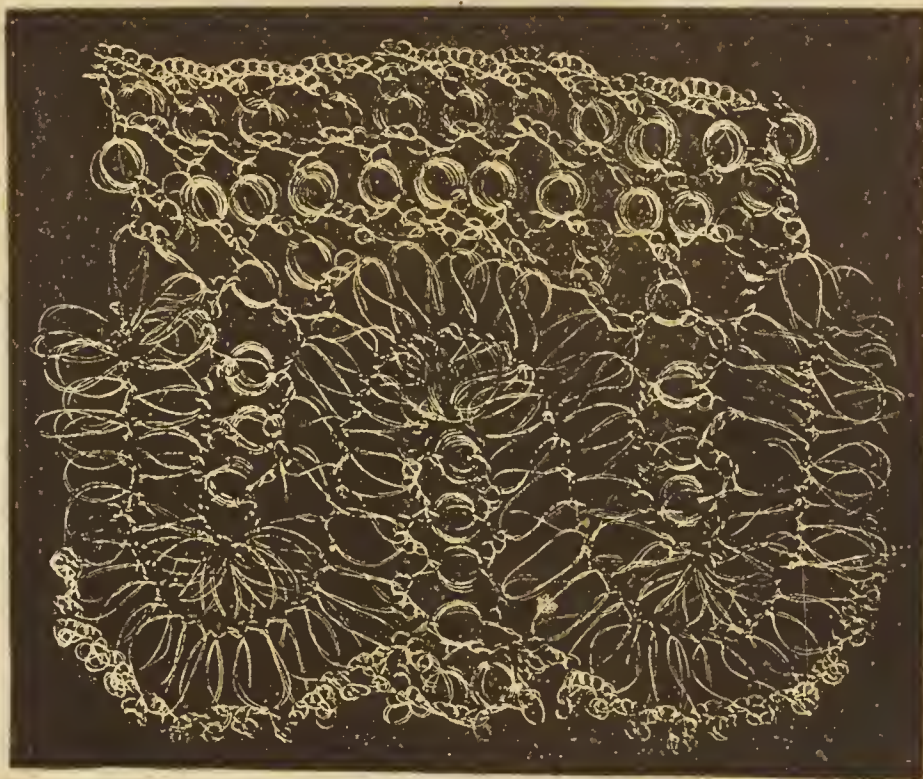


FIGURE NO. 4.—BORDER FOR ICE-WOOL SHAWL.

the first stitch of chain for picot, 1 ch., fasten in the next wind-over and repeat once more from last \*, then fasten in the s. c. on the top of last 2 loops of hairpin work. Work all the scollops in the same way.



## KINDERGARTEN PAPERS.—No. 1.

FROEBEL, THE FOUNDER. AND SOME OF HIS PRINCIPLES.

To meet the manner and tendencies of this growing age a new system of education has been demanded, a system in which the loving heart shall be deemed of equal importance with the thinking head or the trained hand. "Out of the heart are the issues of life," and "From the abundance of the heart the mouth speaketh." Phillips Brooks, when dying, said that he had wished to see the attainments of the next twenty years, but these attainments will be sadly marred unless the loving heart is more fully cultivated. The intelligent observer of the times sees this lack at the root of many of our troubles. Intellectual giants accomplish much, and so do men of brawn; but these are not so much needed as are sensible, capable men and women who are loyal to country and faithful to the home life and its relations, and who recognize a brother in the fellow-man.

Frederic Froebel, the founder of the Kindergarten, whose lonely childhood and thoughtful mind led him to look deeply into these matters, felt that the want of a proper development of the human being was due to a *lack of unity in training* and a *non-conformity to the laws of nature*. The time to begin this right education, which Froebel defines as "emancipation—the setting free of the bound-up forces of the body and soul," is when the child is in its mother's arms. And in this connection, Froebel says of the mother, "With the knowledge that a divine spark slumbers in the little being on her lap, there must kindle in her a holy zeal and desire to fan this spark into a flame, and to educate for humanity a worthy citizen." Before giving a further outline of Froebel's principles, it will be necessary to know something of the life and work of the man who devised this wonderful system and successfully built up its practice.

Frederick Froebel was born at Oberweisbach, a village of Schwarzburg, in the Thuringian Forest, Germany, on April 21, 1782. His mother died when he was nine months old, and his father, the hard-working pastor of a congregation of some five thousand people, left him entirely to the care of servants and older brothers and sisters. Froebel tells us, "I had no more a father than a mother, for owing to my father's preoccupation during my infancy, I always remained a stranger to him." When the boy was four years old, his father married again. The new mother at first responded to and encouraged the love of the lonely child, but on the birth of her own son, she repelled and estranged him. She attributed disturbances in the family life to his influence, and so represented matters to the father that he, being too busy to investigate, early accepted his son as a bad boy. The latter became more and more widely separated from his parents in thought and feeling; and, thus thrown upon himself, with his soul filled with grief at his isolation, he began to contemplate his own inner life. Of this he speaks thus in after years: "Fate decided upon me, and chose me for its bearer without having consulted me beforehand. It showed me the importance of an education conformable to nature by giving me bitter experiences and deprivations, while the early loss of my mother threw me upon self-education. What one has been obliged to contend with bitterly he wishes to soften to his fellow-men. Thus the necessity of self-education led me to the education of my fellow-men."

At an early age, he was placed in the girl's class of the village school. Here he was much influenced by the neatness and order of the place, by the Scriptural verses learned by the children from the Sunday services and repeated during the week, and by the songs that were sung. Of the songs, he speaks of two, "Soar above, my Heart and Soul," and "It costeth much to be a Christ," as impressing him deeply, and says that in after years, when he was a struggling, striving man, they became a source of great encouragement and joy. The boy was often a silent listener while his father taught and conversed with his flock, and he very early became much disturbed by what seemed to him discordancy in life, and especially in matrimonial and family life; he could not understand how it was that man alone should be so created that it was hard for him to do right. Speaking of this to an older brother when showing him his delight in the beautiful harmony of some hazel blossoms, the brother pointed out to him the sexual difference in those flowers, and told him that this arrangement existed throughout all nature, even the flower world not being exempt. Froebel says: "Henceforth, human and natural life, soul and flower existence, were inseparable in my eyes, and my hazel blossoms I see still, like angels that open to me the great temple of nature. It seemed as if I had the clew of Ariadne, which would lead me through all the wrong and devious ways of life, an emblem of man's life in its highest spiritual relations; and many things were thus solved for me."

He gives the above as one crisis in his inner life, and says two others occurred before his tenth year. The first of these sprang from discussions between his father and brother, to neither side of

which could he strictly adhere. He came to this conclusion: "In every foolish idea a true side is to be found. When two contend for truth, it may be learned from both." The second arose from his father's religious teachings. It seemed necessary for him to put on Christ, but the fulfilment appeared impossible till the thought came that "Human nature, in itself, does not make it impossible for man to live and represent again the life of Jesus in its purity; man *can* attain to the purity of the life of Jesus if he only finds the right way to it."

When Froebel was about eleven years of age, his mother's uncle, Superintendent Hoffman, of Stadt-Ilm, a gentle, benevolent man, came to visit the family. Froebel became greatly attached to him, and he, seeing the unhappy situation of the boy, persuaded the father to give him into his charge. This was willingly done, and he passed five happy years in his uncle's house, enjoying the companionship of boys of his own age, which he had not hitherto had. In this life of freedom and confidence he grew in mind and body. His studies there impressed him favorably, except Latin, which he complains of as being miserably taught, and geography, which distressed him as having no connection with life.

Now the necessity of choosing a calling arose. The step-mother would not allow of a studious life being taken up, as by two of his brothers, for fear the father's property would be diminished by the expense incurred; therefore, in 1797 he was apprenticed for two years to a forester. This man had an excellent reputation, but could not impart his knowledge. Froebel's two years passed without much benefit, and, leaving the forester, he went in 1799 to Jena as a student. Only in botany, of all his studies, could he see "the inner connection of things. It was all arbitrary, and no sequence of instruction." But his teacher of botany, who was also instructor in natural history, satisfied his desire to know the interdependence of nature. He says he especially laid hold of "the thought of the relation of animals, branching out on all sides; and that the bone or framework of fish, birds and man is one and the same; that of man is to be considered perfected as the ground type of all the rest, which nature strives to represent in their subordinate frames."

Two years later he left Jena, having become involved in debt through his generosity to his brother, and returned to his father's house. A position was then obtained for him on an estate at Hildburg. The father died in 1802, and then Froebel served as actuary of the forest court near Bamberg. In 1805, having received a legacy from an uncle, he yielded to his desire to study architecture and went to Frankfort for that purpose. To insure his support, he took private pupils, and shortly afterward was introduced to Dr. Gruner, principal of the Model School, just established in Frankfort. Gruner was so pleased with the young man that he immediately offered him a place in his school, urging him to give up architecture and become a teacher. Froebel finally accepted a position in the Model School; and of his work he writes to his brother: "It seems to me as if I had found something not known and yet long desired, long missed; as if I had finally found my native element. I was like a fish in water or a bird in air."

Wishing for better methods of teaching, he turned for inspiration to Pestalozzi, whose name was then the educational watchword, and spent two weeks with him in his school at Yverdon, determining at the close of his visit to give greater study to Pestalozzi's methods when the opportunity should offer. This came in 1808, when he obtained the privilege of taking three private pupils with him into Pestalozzi's institute. Here he remained two years, teaching and studying; but still he was not satisfied; something was wanting. So, in 1810 he left Switzerland and entered the University of Göttingen as a student of languages and natural history. The latter study led him to desire a greater knowledge of mineralogy and crystallography, and for these branches he entered the Lectures at the Royal Museum, Berlin, in October, 1812. "It was there," says Lange, "that the persuasion ripened in his mind that all development was founded upon one law, and that this unity must be at the basis of all principles of development, their beginning and end. This conclusion was the fruit of a profound study of nature in its law of development, and the most careful contemplation of the child."

In 1813 came the call to arms for protection against Napoleon. Froebel joined the infantry division of the corps of Lutzow at Leipzig. In this connection he says: "Every one was called to arms to protect the fatherland. I had indeed a home, a native land, I might say a motherland, but no fatherland. My native country did not call me. I was not Prussian, and so it happened, owing to my retired life, the call to arms inspired me little. It was something



different that called me, not with enthusiasm, but with a firm resolution to enter the ranks of the German soldiers. It was the feeling and consciousness of the ideal Germany, that I respected as something high and holy in my spirit, and which I wished to be everywhere unfettered and free to act. Farther, the firmness with which I held to my educational career decided me. Although I could not really say that I had a fatherland, yet it must happen that every boy, that every child who should later be educated by me would have a fatherland, and that that fatherland now demanded protection, when the child himself could not defend it. I could not possibly think how a young man, capable of bearing arms could become the teacher of children whose country he had not defended with his life-blood. This was the second thing that influenced me to my decision. Thirdly, the summons to war appeared to me a sign of the common need of man, of the country, of the time in which I lived, and I felt that it would be unworthy and unmanly not to struggle for the common necessity of the people among whom one lives, not to bear my part towards repelling a common danger. Every consideration was secondary to these convictions, even that which grew out of my bodily constitution, too feeble for such a life."

Shortly after leaving Dresden with the troops, Froebel met Lange-thal, a Thuringian like himself, and he in turn introduced his friend Middendorff, a young theological student from Berlin. A third acquaintance, with a young man by the name of Bauer, was also formed. These three were destined to play an important part in Froebel's life. In July, 1813, those who did not wish to serve longer were allowed to return home. Froebel, receiving the appointment of assistant in the Mineralogical Museum under Prof. Weiss of Berlin, went immediately to that position, and two years after he met and became more closely united with his friends Middendorff and Langenthal, who were then pursuing their theological studies in Berlin. While studying minerals in the Berlin Museum, he became more and more firmly impressed with the necessity of an education conformable to nature, and he resolved to give the remainder of his life to the education of humanity.

On this subject, he had many talks with his friends Middendorff and Langenthal. As a starting point he undertook the care and education of his sister's five children at Greisheim, and then and there began his great undertaking. Middendorff soon joined him. A year later the little school was removed to Kielbau, a village near Rudolstadt, where a small property had been purchased by his sister-in-law; and the next year Langenthal joined his friends. A new school building was erected, and Froebel about this time married Wilhelmine Hofmeister, daughter of a Prussian Counsellor of Berlin, a woman full of power and enthusiasm for Froebel's idea, and willing to make many sacrifices for the furthering of the work. Some years later he founded an institute in the Canton of Lucerne, Switzerland, and also one for girls at Willisau. In all of these enterprises, Middendorff, his nephew, Barop, and Langenthal worked zealously. In 1836, Frau Froebel's health being broken by her arduous labors and the loss of her mother, her husband and herself returned for a time to Berlin, and here it was that the idea of the Kindergarten dawned upon Froebel.

Lange in his "Reminiscences" says: "It was now clear to him that for the elevation of all education, that of the earliest childhood, as the most important time for human development, was indispensable, and that in its behalf, *play*, as the first activity of the child, must be spiritualized and systematically treated." The first kindergarten institution was founded at Blankenburg in 1837. In 1839, while presenting his idea of the kindergarten in Dresden, his faithful wife died; but Froebel worked on and finally succeeded in establishing kindergartens in Hamburg and Dresden. At the Gutenberg festival in 1840 the kindergarten was made a national institution, and thus Germany placed herself in advance of all other countries in the matter of education. Nine years afterward the Baroness Von Marenholtz-Bulow, a woman of wealth and distinction, met Froebel and, learning the idea of the work, added her influence to the cause. She introduced Froebel to the Duke of Meiningen, who gave him one of his castles as a training-school for kindergartners; to Diesterweg, a director of the Royal Seminary for teachers at Berlin; to the Minister of Education of Saxe Weimar, and to many others in authority. She also brought Froebel and Middendorff to the courts of Meiningen and Weimar, besides interesting the Grand Duchess of Russia, and the Countess of Hesse; and she has labored without interruption for the founding of kindergartens throughout the principal European countries.

In 1851 the Prussian Minister of Education interdicted the kindergarten, because of some socialistic pamphlets published by Froebel's nephew, but at first supposed to have been written by Froebel himself. This proved a great blow to the educator, who had felt assured of quietness and success for his declining years. In June of the following year he died, but since his death his ideas have been steadily gaining ground in all civilized countries.

The kindergarten, or child-garden, as the word means, begins

with a child's first manifestations, and is designed to develop the little one for the purposes of life, as a plant in a garden is cultivated for its "fruits in due season." In the care of a plant the object to be attained is perfected growth, with flowers and fruit. In the development of a child the true object to be sought is the ripened fruit of character. To attain this object we must give the child a threefold education—physical, spiritual and moral; he must be educated in his relations to nature, to God and to his fellow-man. First, there is physical education. The purpose of the body is to serve the uses of the soul, as the husk covers the grain of wheat; and as we give to the wheat plant good physical conditions, that it may form the best grain, so we should consider the body physically, that the soul may not be impeded in its attainments. Sunshine is one of the chief necessities for good growth in a plant, and the sunshine of love in a child's life gives coloring and direction to his whole being. He must possess a healthy body, that he may have free use of all his powers; and his mind, through the activity of his limbs and senses, will gain knowledge and attain fullest growth. Mrs. Peabody says: "The body is the garden in which God plants the human soul, to dress and, to keep it. The loving mother is the first gardener of the human flower. Good nursing is the first word of Froebel's gospel of Child Nature."

A truly spiritual life is only entered into from the individual having grown into it. This growth commences in extreme youth. The child has an instinctive desire for God, an unconscious yearning which must be aroused and made conscious by stimulus from without. The design of life should be recognized from the very beginning, but as we do not know when religious development commences, we should exercise the greatest care that we be neither premature nor too late with the unfolding. "Children can no more become religious by their own unaided power than they can become anything else that is desired for them." Such tendencies should be given as will develop into religious character. Cultivate their right feelings; make them happy in their daily lives; unfold a love of Nature, and back of this a reverence for the Heavenly Father, as the giver of all good and perfect things. In telling what the farmer does, go back to the growth of the grain, and to God who gave the rain and sunshine for its perfecting. The material world is a symbol of the spiritual. Viewed in this light, the "Book of Nature" becomes sacred as an expression of God, and to teach the child of nature becomes a duty. Child life should be active, joyous, full of kindly deeds to others. By loving service to those about us we are led to a loving surrender to God.

The third relationship Froebel would have us consider for the child, is that with his fellow-man, involving social training. All the child's relationships start with the mother. Hers should, therefore, be the first and the closest ties, and for this reason too many strangers must not be allowed to handle a little child, or his affections will become weak and unstable. On the other hand, however, too much seclusion leads to timidity, fear of strangers, and selfishness. It is very important that a child should have intercourse with other children, and the benefits derived from the social relations of the kindergarten are many. It affords the best connection with the home life. "Every new relationship of the child should be connected with what has gone before." He meets here a little community, an epitome of the race. The games and plays teach love of nature, care of animals, respect for all callings, cheerfulness in every condition of life, and belief that any good calling well followed is honorable. The child is thus early led to see the interdependence of all people.

Another important lesson is that the greatest freedom, both on the material and the spiritual plane, lies in obedience to the law. The child discovers this when he is excluded from the games or work because he disturbs the unity. He learns to submit his will to that of others, and to do so, not from fear of punishment, but from love of right. "Whether a human being becomes a moral freedman, within the given limits, or a slave to his own or others' caprice, depends to a great extent on the foundation laid in the earliest days of his development." The child enters upon life a mere bundle of possibilities. He has to learn to observe, to compare, to reason, and to show choice, likes and dislikes. He begins almost immediately to expand, and the feelings and will grow as much as the intellect. There is an unchangeable standard of right and wrong, and every being is able to form conceptions of both. Therefore, the child must be trained not only to know the truth, but to gladly live up to it.

In thus considering the child's physical, spiritual and social training, we cannot fail to recognize the importance of infancy, when the child is, as Froebel calls him, "an all-absorbing eye," taking in everything. We should, therefore, be careful to surround him with nothing but what is pure and clean, for these early impressions affect the whole after life; and the training must be perfected through natural means, through symbols, and through play. Froebel attaches great importance to the child's play. The first infantile manifestation is that of motion, and then the child endeavors to become



acquainted with his own body. As he grows older, he seems constantly in motion. Having learned to walk, he runs back and forth, wants to touch and handle everything, climbs and jumps. He thus gains a knowledge of things and acquires strength and skill. In all this the child is not conscious that he is developing himself; he is merely gratifying a natural impulse. Having a dim presentiment of the future, he builds houses, digs in the dirt and performs in miniature other occupations of man. Later, when mingling with other children, his play gives moral cultivation, as well as physical and mental. He is exercised in self-control and self-sacrifice and learns

to bear pain, to obey rules, to be alert and active. The child who plays perseveringly until physically tired, will grow up an earnest, steadfast man, well prepared to fight the battle of life.

"Labor performs the prescribed task, but play prescribes for itself."

"Come, let us live with our children;  
Earnestly, holily live,  
Learning ourselves, the sweet lessons,  
That to the children we give."

SARA MILLER KIRBY.

## EMPLOYMENTS FOR WOMEN.—No. 5.

### PUBLIC SCHOOL TEACHING.



"BLESSED be drudgery," is the new beatitude, according to a prominent Unitarian divine. His manner of expounding his gospel is most helpful, for he proves in his sermon that all true culture comes from our very drudgery. What constitutes culture? he asks. Why, the very qualifications which enable us to take up our work morning after morning, through rain, through shine, through headache, through heartache, to the end of the appointed task. Yes; perseverance, determination, self-control, patience, all the traits which give us the power to pursue our work long after it palls and wearies, these constitute true culture, and all other culture is mere luxury by comparison. We used to suppose that culture, which we all desire, accompanied wealth, leisure, books, sculpture, painting, travel, but we school-teachers, with our daily, even hourly tasks, can lay claim to it by virtue of the very conditions which produce it.

At the close of the sermon there is a bit of encouragement through the hard gospel of drudgery. It is granted that we must be drudges, but we can also be artists, not artisans. It has been said that Professor Agassiz showed the artist when he began his will, "I, Louis Agassiz, teacher." There are teachers who are artisans and others who are artists. The former teach according to books for examinations, the latter are those who study the mental growth of children and learn how to help that growth. In this work we must measure our success by the proper yard-stick. "Pages are not progress."

"There was once a little child, and because he was born less fortunate than others, he was less good. And those people who were better, because more fortunate, said among themselves: 'It is very sad that he should not be good. Let us be kind to him. What shall we do?' And they said, 'Educate him.' 'But what is education?' 'It is teaching him facts. We will teach him that two and two make four. Then he will be intelligent, and when he is intelligent he will be good.'

"So they taught him that two and two make four, but he did not become any better, nor did he seem much more intelligent. How strange!"

Life is a service, and the question is, whom shall we serve? Col. Parker answers when he says that the greatest work of woman is to teach children. We desire to look at this "greatest work" in its broadest aspect, as seen in the public schools of the United States,

where there are some thirteen millions of children enrolled, with an average daily attendance of nine millions. When we consider that sixty-six per cent. of the teachers in the public schools are women, we must infer from this predominance their natural superior fitness and adaptability for the species of labor required; and when we realize that sixty-six per cent. means nearly three hundred thousand, we cannot but conclude that this line of work must have marked advantages as well as strong disadvantages, that so many women should take it up as a calling.

The age in which we live is an age of education. The development of the race intellectually is the secret of national energy, whether we consider social, economic or moral life. Women were specially designed by the Creator to teach; but while very many consecrate themselves to the work, to others it is only a makeshift. A member of the latter class uses the occupation simply as a stepping-stone to a more pronounced vocation, or else thinks to fill in a few years at it until an eligible marriage overtakes her, forgetting how often such plans "gang a-gley," like those of the heroine in Mrs. Browning's "Swan's Nest":—

"Little Ella chooseth . . . I will have a lover.  
. . . . . If she found her lover ever,  
Sooth I know not!"

Not long ago a convention was held at a popular Summer resort, which called together a great number of teachers. A reporter wrote to a certain daily newspaper giving his impression of the women in attendance, and if his impression was true to life, the old legend, "They give up hope who enter here," should be inscribed on the portal of every class-room over which a woman presides. The description referred to is so honest on the part of this keen observer of human nature that we give our readers a bit of it. "These teachers have pale faces, spectacled eyes, and look as if just escaped from a year's drudgery." And then, as if to redress himself, he adds in a pharisaical tone, "But we must remember the good work these uninteresting women are doing!" How did this habit of regarding school-teachers become so firmly established? Sometimes, simply to prove the rule, our gallant reporter might argue, one of these uninteresting persons belie her calling, as the following incident would indicate: A new teacher met the board of education, and they separated. "I don't believe she is in education to stay," said one member of the board to another. This pithy remark contained a world of meaning.

Since the days when the two knights quarreled over the gold and silver shield, it has never been doubted that every question has two sides. Let us look at both sides of this great question, considering first the advantages to a woman taking up public-school teaching as an employment, and then the disadvantages.

To begin with, the hours are short. Five hours as a rule constitute a day. The weeks are also short, five days making a full school week. Thus twenty-five hours in the school-room comprise a week's work. Then there are many breaks to relieve the tension. Not only Saturday in every week, but also a bit of a pause at Thanksgiving, a longer reprieve at Christmas time, in many public schools a week or more in the Spring, and in all, the various other legal holidays—Washington's Birthday, Decoration Day, Labor Day and Arbor Day, besides the regular two months or more in the Summer. We who have been through the treadmill of continuous teaching know the compensation of vacation. One must become tired to realize the delight of rest. One must work to appreciate the keen relish of a single holiday.

As a rule a teacher finds congenial and refined companions among her co-workers. Then, again, teaching implies growth, continuous self-culture. A teacher is not debarred because of her calling from



the highest social position. One engaged in this line of work not only grows intellectually, but her services become more valuable as years of experience increase, provided she is above mediocrity. But even if she consecrates herself to the work, she will find that she cannot leap at once to the top of the ladder, that the divine plan is not ignored of mounting, round by round, until the summit is attained.

Women are fairly well paid in the capacity of teachers, considering the length of time it takes to prepare for the vocation. "Teaching is an art. Any art, highly developed, rises to the standard of a profession." We believe that teaching will yet become a profession and, consequently, that teachers will be professors, with professors' pay. At present the average monthly salary paid female teachers in the public schools of the United States is \$36.65, while that allowed to male teachers is \$44.89. Taking an individual state, New Jersey, for instance, the salaries of the female teachers average \$43.63 per month, against \$76.02 paid to male teachers. This difference is a matter over which we will not squabble, although, as we are considering the woman's side of the question, we may mention that the school board of St. Paul has abolished the distinction of sex in the matter of salary. Hereafter remuneration will be regulated wholly by capacity and efficiency. While St. Paul bears the palm in this respect, San Francisco pays her teachers higher salaries on an average than any other city in the country, the maximum salary of primary teachers being \$960 a year.

As matters now stand, the compensation of public-school teachers is inadequate to the needs of a profession. The appellation must be earned, for it will not be accepted merely because it is assumed. To make teaching a profession, why not expend as much time and money as a lawyer or doctor in preparatory study, or even as an apprentice in learning a handicraft? Before such can be the case, however, there must be some system of professional certificates authorized by the state. The University School of Pedagogy, of New York, aims at giving the rank and file of teachers an opportunity of becoming professional. Practically, to enter, a woman must be a college graduate, or else must take the preparatory course of two years provided by the college. When this high scholarship and thorough knowledge of methods is required in every aspirant for a vacancy, we will hear less of inadequate compensation, and in our reading we will not so often find items like the following, taken from the *Popular Educator*:

"Said a grand, eloquent school committee-man to a Teachers' Agency: 'We want a woman of culture for this place—a woman of force—of character. She must understand human nature—she must be up in methods—she must be able to infuse her magnetism into every pupil in that school!'

"'And how much does your town offer to such a woman?'

"'Three hundred and fifty dollars! Give us just the right one and we wouldn't oppose making it four hundred!'

"And the committee-man wiped his brow, and was, before the vacation was over, perplexed indeed that all the gifted teachers the country over didn't flock to his office for 'consideration.'

If the school-boards, who see all the evils in the world the outcome of public-school teaching, would only pay salaries proportionate to the talent, and education, and wisdom, and godliness they consider essential in the teacher of the rising generation, why then—who could estimate what might be then! But, alas! it is the same old story of the village chairman who cried: "What we want in this 'ere school is a teacher who's been to college, who knows how to manage human nature, who'll tell 'em about the millions of books there are, who's travelled in furrin countries, who's——" "And what will you pay for such a teacher?" called some cynic in the audience. "Pay? pay, sir? We'll pay \$350, if we can get the right one." Possibly we ought to rejoice and find it encouraging that school-boards are even asking for teachers with all the pedagogical and Christian virtues, graces, and accomplishments.

While there is much to be said to influence a woman in choosing teaching as an employment, there are also certain drawbacks that should not be ignored. The *London Times* criticises the American system of public schools because, in the first place, a teacher's diploma granted in one state is not good in another. This necessitates fresh examinations and much vexation and waste of strength. However, this disadvantage amounts to little except to a restless teacher who wishes to migrate from one state to another, and does not affect the school system, but on the contrary, rather indicates that school-boards are careful to look into the qualifica-

tions of the teachers they employ. A second criticism is that the office of school teacher is a matter of annual election. It is true that the teacher's tenure of office is insecure, and she is hampered by ever-changing regulations. A lady would not dismiss a servant without due warning, but a teacher is frequently "dropped" at an annual election, and inquiry reveals that the "votes" were secured for some friend of the board. There is nothing to do in such a case but submit, and console one's-self with a stinging sense of injustice. This system of annual election of teachers is fair if used legitimately, for it is the easiest plan for a place to remove its unsatisfactory teachers.

A drawback which all teachers feel is the struggle to bring a class up to grade. The grind goes on throughout the school year and is no doubt the reason why so many teachers succumb to *Americanitis*, as our national nervousness is now called. Then there is the depressing work of fixed uniformity, for all are not skilful and all are denied freedom.

The average teacher has only a very moderate outlook for the future. No Elysian Fields, no El Dorado awaits her, for rarely is her salary sufficient to warrant laying aside a competency, and she nourishes the secret hope that she may be in heaven before old age overtakes her, whether that means the "rest which remaineth," or the fruition of earthly hopes and desires. There is a paradise for school-mistresses on this earth, and Boston is its Mecca. Here the authorities are prompt to pay and kind in sickness, and allow independence in work; and the committee on rules agree that after every ninth year of service in the schools of that city, teachers shall be granted a year's leave of absence on half-pay.

After all, the equilibrium is practically maintained, the advantages and disadvantages balancing in the scale of consideration. "Let it never be forgotten that the teacher's gifts are as rare as the poet's. The methods of education can make scholars and pedants, but no process has been discovered for making teachers. They are like gems, that must be found, for they cannot be produced." There are, however, some characteristics which, if they are included in a woman's make-up, will go far toward rendering her a successful teacher. In the first place it is essential that she should possess perfect health, physical, intellectual and spiritual. In addition to the qualities which are necessary in all work, such as punctuality, patience, perseverance and thoroughness, self-control is of prime importance, for there is truth in the saying, "Control yourself and you can control others." Does not the irritable, peevish teacher behold her reflection in the faces of her pupils as in a mirror? The teacher is still to be found who talks too little in her class-room. Above all, omit certain words from your vocabulary. A Brooklyn preacher said recently that the grade of a teacher could be determined by the number of "Dont's" she used, which reminds one of the mischievous, restless little boy who was being continually admonished by his nervous, exacting mother, and who, when asked his name one day by a stranger, promptly answered, "Johnny Don't." If a woman chooses teaching for her daily employment, let her see to it that she excels, cultivating the qualities which lead toward success. Our sympathy goes out to the novices who will begin this Autumn, for they will find much to contend with, as well as much to enjoy. Let them always remember, however, that discouragement is not failure. Let them bear in mind that there is a germ of good in every child's heart; the question is, who will provide the necessary dew and sunshine to develop it. Thomas Wentworth Higginson writes: "If I were to choose among all gifts and qualities that which on the whole makes life pleasanter, I should select the love of children. No circumstance can render this world wholly a solitude to one who has that possession. It is a freemasonry."

And now a word on the practical side in conclusion. Teaching, like any other honest employment, provides the wherewithal. Let us take up our work with a relish, then, for by so doing we gain one of the dearest blessings to the human heart, "The glorious privilege of being independent." Our condition might be infinitely worse. Helen Campbell is spiey on this subject when she makes one of her characters say: "I'm glad one girl has had sense enough not to marry for a home. I've watched too many women toilin' and slavin', day an' night, for men that wouldn't let 'em have even the egg-money. There's my own sister Almiry, an' Jacob sets consid'able by her, too; always dretful upsot if she's sick, an' scared for fear she'll die; but he'll take every pound of butter an' every solitary egg, an' if she happens to touch the money, s'posin' he's laid it down, he sings out, 'Look-a-here, Almiry Skinner, that's money!' and Almiry drops it like hot shot." HELEN McDANOLDS.

LAWN TENNIS.—Everyone interested in this fashionable game should read our new pamphlet, "A Manual of Lawn Tennis," which is adapted to the requirements of both experts and beginners. It is fully and attractively illustrated, and contains an interesting history of tennis, the complete rules of the game, a clear explanation of the development of play, directions for laying out the court

and for scoring, descriptions of the necessary implements and suitable attire, a chapter on tournaments and how to conduct them, illustrated instructions for constructing a tennis net, and numerous suggestions for giving lawn-tennis parties. The technical portions of the work are thoroughly reliable, being from the pen of the well-known authority, Miss S. S. Whittelsey. Price, 6d. or 15 cents.



## DRESSING THE BABY.

"A babe in the house is a well-spring of pleasure." Everybody loves him—the tiny king whose cry enlists the sympathy and concern of the entire household, and whose happy laugh brings a responsive smile to the faces of all about him and gladdens their hearts. The dimpled pink-and-white morsel of humanity rules more absolutely than any monarch, and his subjects are his willing slaves, obeying without a murmur his unspoken but plainly indicated behests.

The advent of this important personage necessitates a host of preparations of a very particular kind, for the tender mite has many most exacting needs. His clothes must be marvels of daintiness and comfort; no fabric is too delicate and no care too great to be

used in making his "fine linen." The modern mother deems it almost a sacred duty to prepare the *layette* her-

The cloak is fashioned from white cashmere. Its skirt is fulled to the short body, and over it is a long cape that falls from a shallow, round yoke. The cape is trimmed at the bottom with a frill of Valenciennes lace headed by a fluffy ribbon ruching, the lace being continued in cascades along the front edges; and the lower edge of the yoke is decorated with lace and ribbon to correspond with the bottom of the cape. Ribbon ties close the cloak at the neck, the sleeves are in mutton-leg style, and the cape is lined with quilted silk. A handsome cloak of this kind could be made of Surah or corded silk.

French nainsook was chosen for the dress. The skirt is gathered to a very full body, which is shirred once at the neck and twice at the bottom. Crossing the shoulders are graceful bretelles, which end at the back of the arms and are finished with drawn hems. The full puff sleeves are completed with wristbands that are edged with narrow frills of the material, and a frill is at the neck.

The two bibs differ decidedly in design. One is known as the shield bib and is made of piqué. Its lower outline is fancifully

pointed, and the free edges are followed by a frill of embroidery. The other bib is called the handkerchief bib and is fashioned from nainsook. It is of triangular shape, and is slashed at the top for some distance at the center, and rolled



FIGURE GROUP NO. 1BB.

self, and a poetic sentiment prompts her to sew it all by hand, that she may work into the pretty garments her prayers and hopes for the expected little stranger.

Elaborate treatment of infants' apparel was at one time considered proper, but to-day simple elegance is the rule. The

finest lawns, nainsooks and cambrics are used for the various gowns comprised in the outfit, and the decorations are limited to drawn-work, fancy stitching, tucking, and narrow embroidery and Valenciennes or torchon lace. Needlework and real Valenciennes lace are preferred to the machine-made embroideries and laces, and their superior durability fully compensates for the extra cost, since they may be used on baby's short dresses and will appear none the worse for the wear and frequent washings they have been subjected to on the long slips.

A number of pretty styles are pictured at figure group No. 1BB, and embrace the dress, coat, cloak, cap and two bibs contained in pattern No. 6920, price 1s. 8d. or 40 cents, which also includes a shoe pattern. The coat is made of striped blue-and-white flannel. A triple cape falls over it, contributing a quaint effect; and the full puff sleeves are finished with wristbands. The cape, which is pictured with the coat, is made of alternate rows of lace insertion and ribbon. The front fits the head closely and is joined to a circular crown. A ruching of lace follows the free edges of the cap, a tuft of white satin baby ribbon is adjusted at the top, and white ribbon strings are added. Two caps could be provided, and the second one could be made of mull or nainsook, with a silk lining, and a pompon of Valenciennes lace on top. With the cap may be worn a square veil of fine Brussels net edged all round with narrow Valenciennes lace, a narrow white satin draw-string being inserted in a casing at one side to adjust the veil properly. Such a veil is preferable to the tissue or sewing-silk variety, because, being cotton, it may be laundered.

over to form revers. A frill of Swiss embroidery falls from the edge of the bib

and is headed with fancy stitching, which also decorates the revers. Half a dozen of each style of bib may be provided, or a greater number of the shield bibs may be made, this shape being the more practical, while the handkerchief bib is the more dressy.

The shoe is made of white kid and decorated with pink silk feather-stitching. It has a sole, and two upper portions that are seamed at the back and closed in front with pink silk lacing-cords. Silk, Suède or chamois may be used for shoes of this kind. Two pairs of shoes, which are only worn on special occasions and are accompanied by silk socks, are sufficient; but from half a dozen to a dozen pairs of zephyr or silk knitted or crocheted bootees should be provided, kind friends usually increasing this portion of the baby's wardrobe.

Few changes occur in infantile fashions, and for such as are occasionally made there are always practical reasons, which is not invariably the case with general styles. On hygienic grounds, little woven undershirts are to be commended, and may be all-wool, all-silk, silk-and-wool or even silk-and-cotton, the mixture of silk and wool being most satisfactory. These tiny shirts, of which at least half a dozen should be provided, are closed down the front with small, flat pearl buttons, and have either short or long sleeves, the latter being preferable for very young infants.





7004



7004

INFANTS' SHIRTS.

the garment is cut without shoulder seams and is closed in front to the bottom. As many of these shirts will be required as of the woven ones. If they are made of flannel, the free edges may be neatly finished with silk binding; if of linen, lace or embroidery may edge the neck and sleeves.

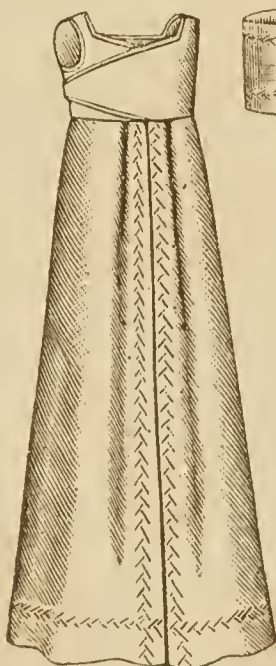
All-wool or silk-and-wool woven bands are very warm, and while affording as much support to the little body as flannel ones, they are more elastic, yielding to every motion. These bands are provided with shoulder straps, which keep them nicely in place, and a short strap at the bottom for the attachment of the diaper. From four to six bands, whether woven or of flannel, will be needed. Very often flannel bands are used during the first month of the child's life, after which they are exchanged for woven ones. To make a band, cut a strip of flannel twenty-nine inches long and seven inches wide, as in pattern No. 7003, price 7d. or 15 cents, and finish it with silk feather-stitching on the hems, making the closing at the back with flat safety-pins. If hems are objected to, the edges may be neatly pinked.

In the pattern last mentioned is also

Notwithstanding the excellence of these woven shirts, some mothers cling to the usages of the past and make shirts of linen or flannel. Both the short-sleeved and sleeveless varieties are included in pattern No. 7004, price 5d. or 10 cents. In each style

vent displacement, and extends in points about the body beyond the front edges of the skirt. One point is passed through a slash made under the left arm, and tie-strings of linen tape are fastened to the ends and secured at the back. In pinning the blanket up at the bottom to keep the baby warm, be careful not to make the adjustment too close, lest it cramp the little limbs. The *layette* should include from four to six pinning-blankets.

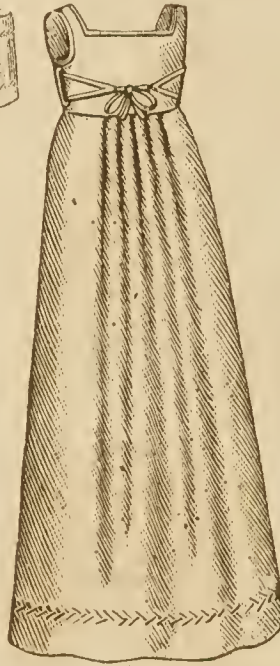
Antiseptic cloth is the newest diapering. It is a cotton fabric resembling stockinet, being equally soft and pliable; and it is more healthful than either cotton or linen bird's-eye. The diaper is folded cornerwise and provided with a gore at the top to fit the body. If preferred, a linen bird's-eye diaper may be worn over the one of antiseptic cloth. When bird's-eye diapers are preferred, two sizes are chosen, one eighteen and the other twenty-two inches square; and three dozen of each size make an adequate supply. The smaller diapers are used during the first four weeks, after which they are arranged inside the larger ones.



7003



7003



7003

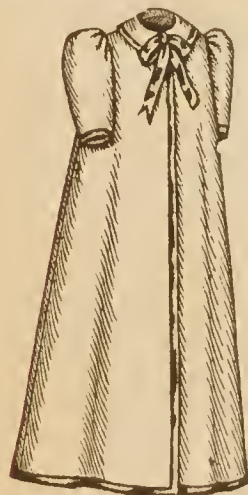
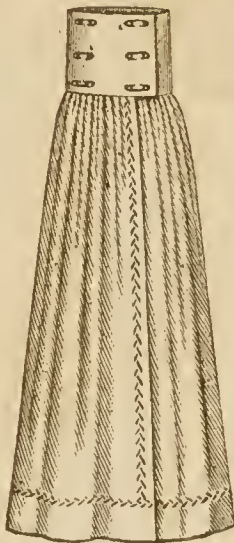
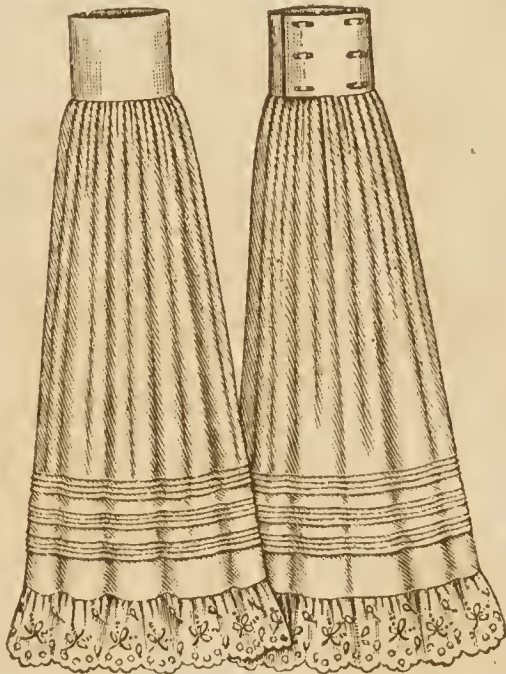
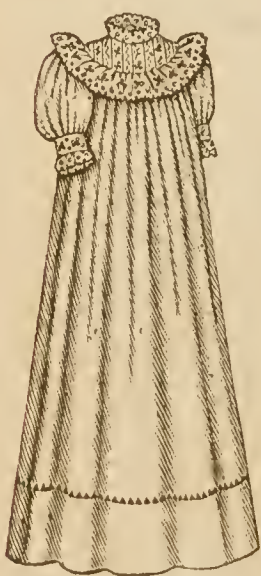
INFANTS' PINNING-BLANKET AND BAND.

A desirable set of infants' first clothes, comprising a band, shirt, pinning-blanket, skirt, dress, slip, wrapper and sack, was fashioned according to pattern No. 6782, price 1s. 8d. or 40 cents. The band is made of flannel like the one described above. The shirt is of linen, with very short sleeves, and a square neck, which is reversed at the front and back and also on the shoulders; and narrow embroidery follows all the edges. The pinning-blanket has a gathered skirt of flannel finished with hems and silk fancy-stitching, and the skirt is attached to a body of cambric, which is extended at the ends slightly beyond the edges of the blanket, and is lapped and closed with small, flat safety-pins.

The skirt is of French percale, a soft cotton fabric especially adapted for infants' wear. It is gathered to the waist, which is closed in the usual manner with safety-pins; and decoration is supplied by three clusters of fine tucks, and a frill of needlework that falls from the lower edge. From six to eight skirts are required, and they may be made of nainsook, lawn or cambric instead of the fabric mentioned. The same pattern is suitable for the flannel under-skirt, which, of course, is made with a cotton body. Flannel skirts are usually scalloped or embroidered at the bottom, further ornamentation being very rarely added. The same number of flannel as of cotton skirts will be required.

The slip is also made of percale. It is deeply hemmed at the bottom and shirred at the neck, where it is finished with a narrow edge of embroidery. The tiny sleeves are a little full on the shoulders and are trimmed at the wrist edges to correspond with the neck.

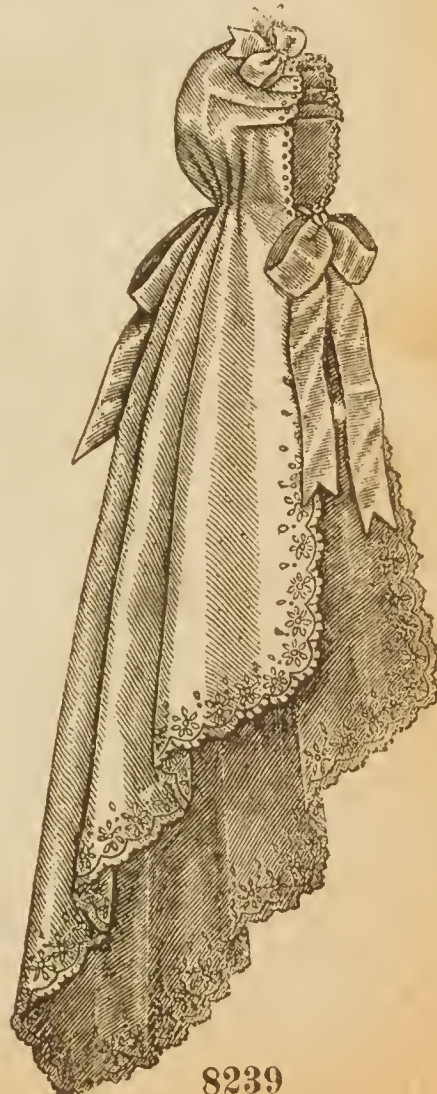
A dozen slips are none too many, and of this number half may be devoted to night wear, for which purpose they should be made of cambric or even



6782

SET OF INFANTS' FIRST CLOTHES (COMPRISING A BAND, SHIRT, PINNING-BLANKET, SKIRT, DRESS, SLIP, WRAPPER AND SACK).

included a pinning-blanket or barrow-coat. White flannel is always used for this garment, with linen, cambric or flannel for the waist; and the edges may be scalloped, or hemmed and feather-stitched. The skirt is slightly full at the center of the back and is open in front. The body, to which the skirt is attached, has shoulder straps that pre-



8239

INFANTS' SHAWL HOOD.



percale, and plainly finished. The remainder may be made of French or English nainsook or lawn for use in the morning, and may be decorated with lace, tucking, needlework or fancy stitching. A deep, hemstitched hem, and a narrow edging of Valenciennes lace for the neck and sleeves would prove a dainty adornment for a day slip of India lawn.

The dress pictured in this group is made of French nainsook, fancy tucking and embroidered insertion. A deep, hemstitched hem finishes the skirt, and drawn-work could be made above it, if desired. The round yoke is cut from the tucking and is trimmed at the neck with narrow embroidery and at the edge with a wider frill. Wristbands of insertion finish the full sleeves, and over the hands fall narrow embroidered frills like that at the neck. Dotted Swiss showing the minutest

dots, and India dimity are also favored for infants' dresses, but English nainsook is the material *par excellence*. This is much softer than French nainsook or, in fact, any other textile devoted to the present purpose. Any of the trimmings mentioned above may be introduced. As baby must always be fresh and sweet and requires many changes, from eight to twelve dresses will be needed, some of which may be very simple, while others may be quite fanciful.

The flannel or cashmere wrapper in which the baby is enveloped on rising, and also when dressed for the day, is as much a necessity

as any other garment belonging to the wardrobe, and at least six wrappers should be made, half of them plain and the remainder more dressy. The wrapper included in the present set is of white flannel, with its loose edges bound with pink silk ribbon. The collar rolls daintily, narrow pink ribbons are used in closing, and the sleeves are bound at the wrists with ribbon. Flannel requires so much care in laundering to prevent shrinkage that many mothers choose cashmere instead. Silk and ribbosene embroidery, or fancy stitching done with colored silks is admired for decorating garments of this kind. A pink, blue or white China silk wrapper tufted with ribbon and edged about the neck with lace is for special occasions, as when his majesty is holding a reception; and he is certainly a dainty picture when clad in the soft silken garment.

The wrapper pattern could be used for a bath-robe, which should be made of Turkish towelling, with a cord and tassel at the neck for closing. In this baby may be kept snug and warm after his bath and before being dressed. While bath-

ing the baby the mother or nurse wears a large apron of Turkish towelling gathered full to a band of muslin. Two aprons are usually provided with a *layette*.

Without a protective sack, a young baby would scarcely be comfortable in the warmest room. From four to six sacks should be made, although a goodly supply of these garments is usually offered by admiring friends. The little sack illustrated is made of white cashmere. A seam at the center of the back and another under each arm give the sack a pretty shape, and these seams, and also those of the sleeve, are covered with blue silk fancy stitching. A turn-down collar finishes the neck, and all the free edges of the sack, including the wrist edges, are scalloped and embroidered with blue silk. Blue ribbon ties secure the fronts at the throat. Knitted or crocheted sacks of silk or wool are also worn, and are very pretty in pure-white relieved by colored ribbon ties. Crocheted silk sacks are at once the handsomest and costliest of this class of garments, but they are so durable that they usually last much longer than the period for which they are needed.

Three flannel shawls, each a yard square, are required. Their edges should be scalloped, and, if preferred, one corner may be elaborately embroidered. One or two head-shawls are also included in a complete outfit, being used to wrap the baby when he is to be carried across a hall or through a room in which there is likely to be a draught. A pretty shawl-hood was made of pale-pink *crépon* by pattern No. 8239, price 10d. or 20 cents. It is lined with pink China silk, and one corner is gathered up with pink ribbons to fit the head. A bow trims the top of the hood, and a ribbon secures the garment at the neck. Cashmere may also

be used, and the edges may be embroidered or bound with ribbon.

At figure No. 2 BB is pictured a charming robe that may be used at the christening or on any other important occasion. It was fashioned from English nainsook by pattern No. 6232, price 10d. or 20 cents. The full skirt is gathered to a short, smooth body that is closed at the back with gold chain buttons, which, by-the-bye, are always a suitable present for an infant. The full sleeves are finished with wristbands, which are edged with narrow Valenciennes lace; and a wide frill of lace falls all round at the bottom and another from the neck edge. The front of the robe is covered from top to bottom with lace arranged to form cascades that widen gradually to the lower edge, and loops of narrow pink ribbon are applied at intervals at each side of the lace. An equally attractive robe could be made of dotted Swiss, with two lace-edged ruffles at the bottom

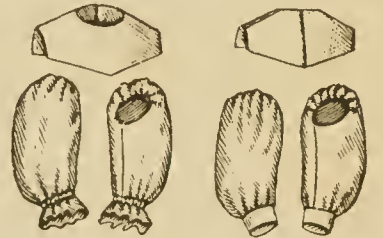
and one at the neck; and another could be cut from fine linen lawn and decorated on the body and above the deep, hemstitched hem of the skirt with rows of drawn-work, between which fancy stitching could be wrought.

Two dainty sets of yokes and sleeves are illustrated. One set was made of French percale by pattern No. 7048, price 5d. or 10 cents, and consists of a pointed yoke and two styles of bishop sleeve. The yoke is moderately deep and closes at the back. One style of sleeve is shirred near the hand to form a ruffle, and the other is gathered to a cuff. The second set is embodied in pattern No. 7049, price 5d. or 10 cents, and comprises a square yoke and two styles of leg-o'-mutton sleeve, nainsook being the material pictured. The yoke is closed at the back. One sleeve has one seam and the other two, and in both becoming fullness is introduced at the top. These adjuncts are eminently practical.

A more fanciful wrapper than the one previously described was cut from pale-blue cashmere by pattern No. 7030, which costs 7d.

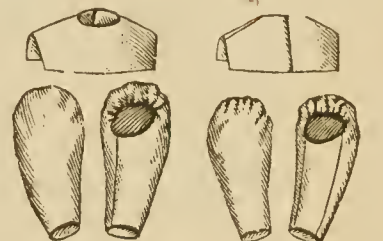


FIGURE No. 2 BB.



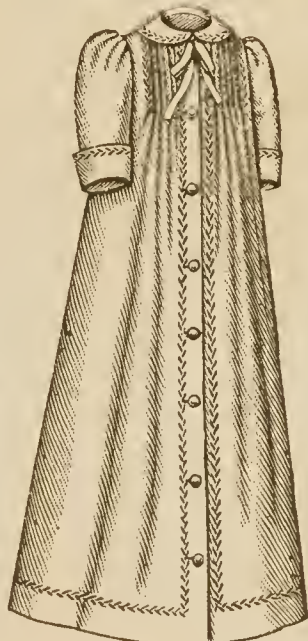
7048

CHILD'S POINTED YOKE AND TWO STYLES OF BISHOP SLEEVE.

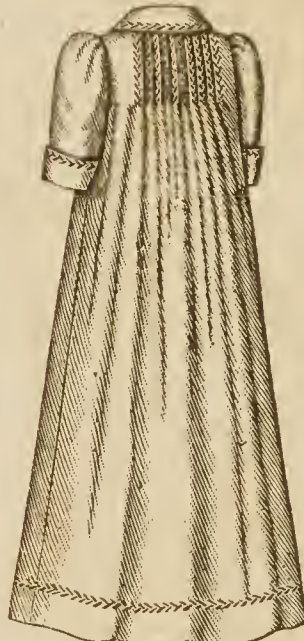


7049

CHILD'S SQUARE YOKE AND TWO STYLES OF LEG-O'-MUTTON SLEEVE.



7030



7030

INFANTS' WRAPPER.



or 15 cents. The top is arranged in lengthwise tucks to the depth of a square yoke, and the tucks are decorated with white silk feather-stitching, which also secures the front and lower hems. The rolling collar has rounding front ends and is stitched at the edge, as are also the cuffs, which are reversed over the tiny sleeves. White ribbon ends are tied at the throat, and the wrapper is closed with buttons and button-holes nearly to the lower edge. A white silk lining is added, and is effectively displayed when the fronts are allowed to fall open.

A comfortable slip made of lawn is illustrated at figure No. 3 BB. The sleeves are cut in one with the slip, which is full all round at the neck, where it is edged with narrow embroidery. A deep hem is taken at the bottom, and above it are made several tucks. The sleeve has a seam at the inside of the arm only, and tucks are made a little above the wrist edge, which is trimmed to correspond with the neck. The pattern of this slip, which may be used for either day or night wear, is No. 4902, price 7d. or 15 cents.

Figure No. 4 BB represents a charming toilette for outdoor wear, including a coat shaped according to pattern No. 6376, price 10d. or 20 cents, and a cap cut by pattern No. 2174, price 5d. or 10 cents. The coat, developed in white cr  pon, has a short body, from which depends a long, flowing skirt; and over the body falls a double ripple collar. The full sleeves are made over coat-shaped foundations, which are faced below the sleeves with cuff effect. The wrist edges of the sleeves, the free edges of the collar, and the loose, overlapping edge of the skirt are bound with white Astrakhan, and white silk lines the garment. The cap is made of white faille. It fits the head closely and is edged at the front with Astrakhan and trimmed on top with a tuft of white baby ribbon. White silk gloves are worn. Faille, Bengaline and Bedford cord in white are admired for infants' cloaks.

After the apparel is completed, consideration must be given the dressing of the little crib in which the darling is to lie. Half a dozen sheets and as many pillow-cases will be found sufficient. The sheets may be of linen or union cloth and may be finished with hemstitched hems and, if desirable, with drawn-work below the upper hems. The pillow-cases may be of either material mentioned or of cambric; or, if they are for a carriage pillow, they may be made of lawn or nainsook. The simpler ones are fashioned with drawn-work or hemstitched hems, and the fancy ones with lace or embroidered frills and insertion. The pillows may be either square or oval, and will usually be filled with down.

Half a dozen or more quilted muslin squares may be provided for spreading over the mattress beneath the sheets; or several squares of rubber sheeting may be chosen instead.

A practical mother lately conceived the clever idea of making soft pads of cheese-cloth tufted with colored baby ribbon and filled with cotton, for the side of the crib, to protect the restless little one from bruises, which are painful, if not serious. These pads are secured to the bed by means of narrow ribbons matching those used in tufting; and two sets of them will be ample.

Tufted coseys of silk or albatross, plain or embroidered with silk



FIGURE NO. 4 BB.



FIGURE NO. 3 BB.

or ribbosene, are used to throw over the crib when it is unoccupied, but down quilts are more practical for actual use.

Carriage afghans are made of silk, hand-painted or embroidered, and are edged with lace. The hand-painted ones are newest. Quilted and tufted cheese-cloth quilts may be thrown over the baby while in his carriage, being tucked in comfortably at the sides and concealed by the daintier silk afghan. Carriage straps are embroidered or painted to match the afghan, and are fastened to the sides of the carriage with ribbons. This idea is novel and pretty, besides being wholly practical.

And all these dainty belongings are neatly placed in a palm-leaf hamper lined with pink, blue or yellow silk or Silesia, covered with

mull or cotton point d'esprit net fulled on—truly a fitting nest for baby's outfit. The tray of the hamper is used for toilet articles. It is made like the rest, with the addition of cushions, pockets and straps, and is a perfect delight to feminine eyes. The appointments of the basket include a puff and puff-box, talcum or rice flour, a cake of fine scented soap, an ornamental soap-box, a soft sponge, an abundance of safety-pins in two sizes, and a comb and very soft brush. An antiseptic or Turkish wash-cloth is sometimes preferred to a sponge, but the latter is most generally approved. If a simple basket is used instead of a hamper, it may be lined in the same way with silk or Silesia and net.

When perfume is used on the baby's garments, it should be very sweet and delicate. A powder composed of equal parts of corn-starch and orris powder provides sufficient fragrance and is far more wholesome than a highly perfumed powder.

The ultra prefer a bassinet to a crib. This is generally of enamelled willow, swings on rods, and is provided with a canopy lined with China silk and net or mull.

A dainty weighing basket may be fitted up with lace and silk, but it is, of course, by no means a necessity.

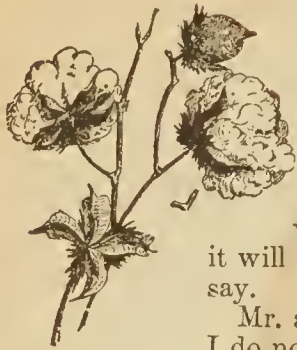
A washstand made expressly for the nursery is new and very serviceable. It is made of oak, with racks at the sides for towels, two openings in the top containing decorated porcelain bowls, a ewer to match that swings on a rod above, a sponge cup, soap-box and puff-box, also of porcelain, and underneath a slop-jar. This piece of furniture is very complete, and decidedly ornamental as well.

Folding rubber bath-tubs are sometimes chosen instead of metal ones when space is limited, for they may be stowed away in almost any corner when not in use.

The outfit above described is complete in every detail. The various articles of apparel may, of course, be provided in greater numbers, if desired; but before indulging any extravagant fancies, it is well to consider that infants outgrow their clothing long before it is worn out, even when the supply is very moderate.



## A COTTON WEDDING.



IT came about in a very amusing manner, this cotton wedding of which I am going to write; and, perhaps, the best way to describe it will be to begin at the beginning, as the children say.

Mr. and Mrs. Lambeth were newly wedded folks. I do not mean by this that the rice still lingered in his hat-band, or that the brand new appearance of her apparel still suggested the *trousseau*, but simply that they were a young couple who had lately gone to housekeeping in a sensible, modest way, and that the question of cooks and "help" in general had as yet no especial terrors for them. In short, they were still in that *couleur de rose* state of married existence in which the ordinary cares and vexations of life seem to be of little moment, being looked upon rather as diversions than as annoyances. Housekeeping was yet regarded as play, and they were enjoying the novelty to the fullest extent.

On a certain evening they were both dressed with unusual care to receive a few friends who had been invited to take a cup of tea with them. The maid-of-all-work had been sent to procure certain edibles needed for the refreshment of the expected guests, and Mrs. Lambeth was in the kitchen "seeing to things" during the servant's absence.

As Mr. Lambeth afterward remarked, she saw to things a little too well on this occasion, for she chanced to observe a large glass jar of canned apples which the servant had brought from the pantry that afternoon in order to cook them over the next morning, as they were beginning to "work." Now Mrs. Lambeth prided herself on never putting off until to-morrow what can possibly be done to-day, and at once her housewifely thrift suggested that it would be better to empty the apples into a porcelain kettle and cook them while there was a good fire in the range, than to wait until the next morning, when things would be in more or less confusion and there would be a great deal of extra work to do. So she attempted to unscrew the cover of the jar, but finding it so firmly fixed as to resist her efforts, she called her husband to her aid.

"My dear," she said, "would you mind taking off the lid of this jar for me? Mary says the fruit needs to be cooked over because it's working."

"Perhaps it's ashamed to be idle when there is such a busy little housewife about," responded Mr. Lambeth gallantly as he came to her assistance.

The cover proved stubborn even under his superior strength, and after several vigorous attempts, he acknowledged himself foiled. Then Mrs. Lambeth bethought herself of a wrench that had been furnished with the jars for unscrewing the lids, and she immediately hunted it up and gave it to her spouse.

"Ah, this is what I should have had at first," said he. "Now you shall see what will happen."

And she did, though I think the result was quite a surprise to both of them. When Mr. Lambeth had given the lid a violent wrench and a quick turn or two, it suddenly shot upward as if it had been discharged from a catapult, cutting as it went a considerable gash in Mr. Lambeth's wrist, and making a dent in the ceiling where it struck. At the same time it seemed that a geyser of canned apples had gone into active business. Part of the fruit followed the lid to the ceiling, to which it adhered like a chaotic sort of fresco; another portion struck Mr. Lambeth full in the face, half blinding him; and a very generous quantity spattered over his clothing, and also over that of his wife, who stood near by and was too much surprised to escape this small but very violent volcano.

At this interesting juncture the door-bell rang; the first of the expected guests had arrived. Mrs. Lambeth looked at her husband in a pathetically helpless way.

"What shall we do?" she asked anxiously.

"It would be better for you to answer the bell, my dear. You see I am particularly engaged at the present moment," answered Mr. Lambeth in a tone that caused his wife to break into a little hysterical laugh. Then hastily wiping from her dress (which was fortunately washable) as much as she could of the effects of her recent shower-bath, she proceeded to open the door.

The guest proved to be Mrs. Marshall, a near neighbor, whose practical advice regarding housekeeping had been of great assistance to Mrs. Lambeth; and when the latter had explained the situation and apologized for the delay in opening the door and for her own flurried appearance, the visitor, having indulged in a hearty laugh, laid aside her bonnet, and said, "Well, I shall go straight to the kitchen and help Mr. Lambeth out of his dilemma, poor man," which she immediately did.

After he had washed his face and hands, the cut in his wrist, which was now bleeding considerably, was carefully examined by the Good Samaritan neighbor, while Mrs. Lambeth stood by, looking much concerned, as might be expected of a young wife whose first year of wedded life had not yet passed.

"The wound is not a fatal one by any means, my dear young friend, so there is no need for such a look of alarm on your pretty face," said Mrs. Marshall with a laugh. "Just get me some white sugar, a needle and thread, and a strip of old cotton, and Richard will soon be himself again."

"Old cotton!" repeated Mrs. Lambeth. "There isn't a loose piece of cotton in the house, not even of new goods. You see everything was already made up when we went to housekeeping, and I have since had no occasion to purchase such material."

"Well, get me the oldest and softest handkerchief you have: that will answer the purpose," replied Mrs. Marshall; and then as she bound up the wounded wrist, she added: "You young folks must not fail to celebrate the first anniversary of your marriage. I see that you need to do so."

"Why so?" inquired the hostess.

"Because that is the time for the cotton wedding, and after you have celebrated that, you will be better prepared for such emergencies as the present one."

"I scarcely think a second affair of the kind will occur in this household," said Mr. Lambeth with an amused twinkle in his eyes. "At the very first opportunity I shall make an effort to exchange the remainder of our jars of canned apples for dynamite bombs, which are much less dangerous to keep about the house."

After both the ladies had laughed at this sally, Mrs. Marshall said to her hostess: "Now, while I am making Mr. Lambeth presentable, run and put on another dress before the rest of the guests arrive. I came in rather early, thinking that perhaps I might be of some service."

"Well, you certainly have been," cried both Mr. and Mrs. Lambeth gratefully.

This was the origin of this couple's cotton wedding, which was given on the eleventh of the following September, the first anniversary of their marriage.

The invitations for the wedding were written on thin strips of cottonwood about an inch and a half wide and four inches long, and were worded as follows:

*Mr. and Mrs. Richard Lambeth.*

*At Home,*

*September eleventh, at ten o'clock A. M.*

1893.

1894.

Each strip was wrapped in a piece of white glazed cotton, on which the address was printed; and the little packets were tied with cotton cords in different colors.

Mrs. Marshall, being possessed of excellent judgment and taste, proved an able adviser in arranging for the entertainment, and for two or three weeks prior to the eleventh of September she and Mrs. Lambeth were in almost daily consultation.

The principal colors used in decorating the house were blue and yellow, as at this season of the year the wild flowers were most plentiful and in their greatest beauty.

On the occasion of her marriage Mrs. Lambeth had received from her mother an old-time counterpane made of blue and white cotton, and now among the presents offered on the first anniversary of her wedding was a similar counterpane, and also a quaint cotton quilt pieced many years ago after a pattern called the "Rising Sun," which represented an immense orange-yellow sun on an indigo-blue ground. These three spreads and several others of pretty *crétonne* were very effectively used as *portières*.

On the front porch at each side of the hall door were arranged two tall sunflower plants that had been carefully removed from the garden and placed in blue earthen-ware bowls; and a number of blue crocks and jars containing handsome specimens of golden-rod and *rudbeckia* were arranged in the corners of the square hall, against the *portières* at each side of the doorways, and on the stair landings.

The stair-rail was twined with blue cheese-cloth and garlands of yellow maple leaves, a frieze of blue cheese-cloth looped with bunches of maple leaves ran along the walls of the hall near the top, and draperies of cheese-cloth were disposed over the doorways.

The parlor was decorated in a novel and appropriate manner with southern moss, pink cheese-cloth draperies, and cotton-bolls from which the white contents were beginning to burst. A tasteful arch



covered with these unique ornaments was constructed between the two side windows, and under it Mr. and Mrs. Lambeth stood to receive their guests. The decorations were also attractively displayed upon the mantels and chandeliers and over the pictures and curtains; and as a fire was not needed, the basket of the grate was heaped with snowy picked cotton that overran the receptacle and dropped to the hearth, while the fire-place was surrounded with a frame of pink cheese-cloth, moss and cotton-bolls.

A frieze of cheese-cloth upon the walls was caught up in graceful festoons by clusters of the cotton plant, and plants in bloom and others that had reached maturity were growing in blue and yellow jars set in various parts of the room.

The hostess wore a charming muslin gown figured with dainty-hued blossoms, the host was arrayed in a very natty morning suit of outing cloth, and most of the guests wore tasteful dresses or suits of cotton materials. There were some very pretty costumes of crêtonne, Yeddo crêpe, sateen, mull, muslin, dotted Swiss, organdy, cheese-cloth and outing cloth.

The breakfast was served in the room back of the parlor and in the dining-room, the two apartments being connected by folding doors. There were a number of small tables, most of them *tête-à-tête*, and all covered with cloths prettily decorated with drawn-work. The napkins were made of blue-and-white checkered cotton, and the table service was lovely blue-and-white Holland Delft and blue-and-yellow majolica.

In these rooms the poetic golden-rod and exquisite purple wild aster were used with tasteful profusion, together with pale-yellow and aster-purple cheese-cloth. One mantel was banked with golden-rod and bore the date "1893" done in purple asters, while the other was covered with asters, with the date "1894" formed of golden-rod; and it was a difficult matter to tell which was the more effective.

In the center of each table was a round or square dish filled with wet sand and set in a circle of bursting cotton-bolls; and into the sand had been thrust wild asters, blossom by blossom, with an edging of brilliant golden-rod.

For the gentlemen there were small sprays of golden-rod tied with narrow purple ribbons, and for the ladies clusters of wild asters tied with yellow ribbons.

The breakfast was prepared and served to correspond as far as possible with the decorations in color, and consisted of the following dainty edibles and drinkables:

Cantaloupe, which had been laid on ice until thoroughly chilled, and was served on deep blue plates.

Deviled oysters on the half-shell, with very thin and delicate celery sandwiches.

A ham omelet, each portion being served in a curled blue cabbage leaf upon a yellow plate.

Broiled blue-fish with lemon sauce, accompanied by potato chips, salmon croquettes, browned corn muffins, little golden balls of butter, and coffee.

Lemon punch served in small blue cups.

Yellow and purple plums and grapes, offered in bowls of cracked ice.

Chocolate in dainty blue cups, and sponge cake.

The waitresses were negro women of the old régime, and wore blue-checked cotton gowns and high yellow turbans.

The windows of the dining-room opened upon a side verandah, and here were stationed a quartette of negro men who had most melodious voices, and who sang a number of quaint old-time songs, and performed delightful plantation melodies on their banjos and fiddles, while the guests were at table. Several of the songs with wiewd refrains were those frequently heard in the cotton-fields of the South when the plantation hands are picking the fleecy product, and these were especially enjoyed by the listeners.

The presents were very numerous and were mostly of a practical character, among them being a bolt each of bleached and unbleached cotton, several cotton dress patterns, a great deal of fancy work done with cotton, such as tatting, crocheting and knitted articles; curtains, table-covers, mats, doileys, gloves, prettily trimmed aprons, boxes of thread, sheeting, towelling, bed and pillow covers and shams, comforts, Hamburg trimmings, fancy dusting-caps, lamp cloths, dusting cloths, and, most important of all, a bundle of old cotton.

Indeed, the assortment was so large that after Mrs. Marshall had inspected the collection, she remarked that if there was anything else made of cotton that a young housekeeper could possibly need, she failed to recall it.

H. C. Wood.

## AROUND THE TEA-TABLE.

At this season of visiting and being visited it is well to stop and consider just what constitutes the ideal guest. Nearly every hostess has had the good fortune to entertain at least one such guest, the pleasure of whose visit has lasted long after her departure; and the thoughtful woman is often led to wonder why her visitors differ so widely in this respect, so easy does it seem to a certain few to impress everyone with their graciousness and kindness.

### THE IDEAL GUEST.

It is a sad truth that the average guest is by no means the ideal one. Most of us are lacking in one or more important particulars, and our defects may usually be easily remedied. In the first place, the perfect guest always sees to it that she is expected; she never inflicts a "surprise" visit on her friends. She may be self-invited, but she invariably writes to ask if her proposed visit will be convenient, and she allows ample time for a reply. When she arrives, she is not sparing in her greetings, but plainly shows, by her manner as well as by her words, that she is delighted to be with her friends again. There is nothing like a hearty greeting, my dears, if one desires to create a pleasant impression.

The fastidious, overbred woman whom we occasionally meet considers it bad form to show an unaffected interest in anything that appeals strongly to her hostess. She deems it vulgar to comment on a pretty dish or doily or a piece of *bric-à-brac* that is dear to the owner's heart, but the ideal guest has no patience with such ultra-refinement. She is quiet but genial and evidently sincere in her acknowledgment of all that is done for her comfort. She appreciates her pretty room, not even forgetting the loving thought that now and then places a few flowers on her dressing-case; and the hostess is made unconsciously to feel that all her providing suits her visitor exactly.

When the table is the chief cause of anxiety on the part of the hostess, it is the medium through which the guest can easily please her or quite as easily hurt her feelings. Every woman knows what it is to entertain the over-honest person who declares in all frankness that she never could eat roast mutton, although that may be

the only kind of meat provided for the occasion. The perfect guest makes it a rule to partake of every dish that is offered, even though her tastes compel her to eat sparingly of some; and she is careful never to hint, either by word or look, that any particular food is unpalatable to her. A little girl was recently invited to spend a fortnight with a friend in the country, and in accepting the invitation she naively remarked, "I shall like what you have to eat, even if it is not what I like to eat." That child spoke with the artlessness to be expected of her years, but she possessed the true instincts of the ideal guest.

When the wise visitor leaves, all regret her departure, for she never outstays her welcome; and as soon as possible after reaching home she writes a letter to her hostess, telling of her safe arrival and expressing her appreciation of the kindness she has received. Altogether, she is just the guest whom you and I love to entertain, and whom we urge most sincerely to repeat her visit as soon as she can. But the guest who inspires every member of the family with the fear that she is having a stupid time, who eats so sparingly that one cannot but fear that she is dissatisfied with the menu, who leaves her hostess not one minute to herself, who is always "company" and never makes herself a part of the family by taking interest in something besides herself and her own comfort—that is the guest whom you and I pray to be delivered from.

There would not be one such unpleasant person left if every woman would determine that from this day forward she would cultivate the qualities that make the ideal guest. When all have learned to be more unselfish, more kind and considerate, and more appreciative of every little kindness that is shown them, the number of ideal guests will have largely increased. The disagreeable and trying visitor finds that friends and invitations grow fewer as she grows older, and a dismal and distressing day is sure to dawn for her, when all will allow her to "gang her ain gait." Around our pretty tea-table this woman finds no welcome. Our little circle has nothing in common with her; for we all gossip—just the harmless gossip of gowns and hats and pretty feminine needfuls, and for these pomps and vanities she has no sympathy.



And speaking of hats reminds me that this is just the time to buy a head-covering at small cost. If a black Summer hat that is quiet in shape and trimming is chosen, it will answer excellently for next Summer and will be a far more elegant *chapeau* than the average woman could afford to purchase in the Spring, when the early millinery is so expensive. The shop-keepers are anxious to dispose of all their trimmed hats before the arrival of cold weather, and early in September they usually offer the remains of their Summer stocks at really low prices. There are many practical women who are forehanded enough to take advantage of this reduction, and those who do so are advised to avoid everything that is striking in color or shape. There are always numerous dainty designs in hats that will remain stylish longer than one Summer, and the prudent buyer is sure to select one of them, thus saving money for other uses.

### ECONOMICAL HATS.

It is really a fine art to dress well on a small income. One happy woman whose purse is almost as light as her heart lately remarked: "I never buy clothes that are conspicuously fashionable, and in consequence I am not conspicuously unfashionable a little later on. I adhere to black and white as much as possible—black for the street and white for evening wear; for they are always lady-like, and they combine charmingly with all colors. I procure one really good gown every year, purchasing the material late in the season, when prices are low, and having it made up by a good dressmaker. During the first season I wear this dress only when I am *en grande tenue*; in the next it takes second rank, during the third it clothes me for my daily outings, and in its fourth period it is denuded of all ornamentation and used in stormy weather. The stitch in time, the careful removal of all soiling as soon as noticed, and regular and conscientious brushing do much to prevent or delay the ravages of time. All my other gowns I make myself, and I experience no difficulty in shaping them, because reliable designs are to be had to suit all sorts of figures, and are as easy to duplicate as they are artistic and stylish. I make it a rule to buy good boots and gloves, for I find them cheapest in the end." This clever woman is always well dressed, and although her figure is by no means perfect, her appearance is very pleasing because her carriage is erect without stiffness, and her gowns are chosen to make the most of her good points and conceal her defects.

### ABOUT CLOTHES.

There is, perhaps, nothing in the way of apparel that appeals more directly to the feminine heart than pretty foot-wear. The great majority of fashionable shoes show tips or entire vamps of patent leather, and the cloth-top shoe is in great favor because of its snug yet comfortable fit. The end-of-the-century woman buys her shoes quite long and stuffs the toes firmly with cotton. This precaution keeps the foot from crowding into the narrow toe of the shoe, and the cotton also relieves the stockings of considerable friction. A long shoe is easier as well as more graceful than a short, broad one in which the toes reach to the very end.

### SHOES AND SLIPPERS.

In house shoes and slippers there are many styles from which to choose. One of the latest is a low shoe made of heavy Venice or guipure lace in black or any of the shades in vogue. This rather odd fancy is only another proof of the universal popularity of lace. Never, indeed, since the days of Queen Elizabeth has there been such a furore for that most charming of garnitures. About twelve years ago Spanish lace was accorded a revival, but its vogue was so extreme that it soon died a natural death.

The fashionable woman of to-day is emphatic in her approval of laces, but she no longer wears them mechanically, without interest in the kinds in use. An awakening has taken place, and an intelligent inquiry is being made

### LACES

into the intrinsic and artistic values of the various laces. Among the numerous sorts now offered point Venise is easily the most popular, more particularly the so-called "hand-made" lace of that name. In point of fact this is not a hand or needle made lace, for if it were, it would be so costly as to be beyond the reach of all but the very wealthy. It is manufactured by means of a small mechanical contrivance that is manipulated entirely by hand to ensure the admired delicate effects. Point Venise is produced in several tints, and anyone who now chooses a butter-colored lace of the best quality can have it bleached to a cream tint next year, and to a pure white tone later.

Few real laces are purchased nowadays, except, perhaps, for bridal gifts. Duchesse and rose point are preferred by those who are not compelled to limit their expenditures, but it is growing more and more difficult to distinguish the real from the machine-made laces, the latter having been brought to a wonderful degree of perfection. An expert declares that the best way to determine the quality of lace is to closely examine the meshes, which, of course, cannot be made as regularly by hand as by machinery; but the manufacturers are well aware of this fact and are now weaving some of the appliqué laces with irregular meshes. In real rose point, however, the petals of the flowers may easily be lifted one by one, owing to the manner in which they are sewed on by hand; but in the imitation lace the flowers are woven flatly. The finest loom laces are undoubtedly point appliqué and the familiar Valenciennes, and no one but an expert can distinguish them from genuine laces of the same kinds.

One lover of laces lately remarked that she never felt more womanly and dignified than when wearing real lace, because this truly artistic trimming placed the standard of her gowning so high that she could never be frivolous when under its influence. There is food for reflection in this seemingly trivial remark, for, deny it as we may, pretty clothes do go far toward making a lovable and attractive woman. When we are certain that we are well groomed and well dressed, a silly or unwomanly action seems an impossibility, for we unconsciously strive to live up to our attire; but when we are compelled to wear shabby raiment it seems much more difficult to maintain our personal dignity. The influence of dress is, indeed, far-reaching, as every thoughtful person will admit.

A set of pretty and novel curtains which I lately noted in a friend's reception room were made of white netting and were fashioned and hung by their owner. This netting is the mesh lace used for darning, and also for handsome mosquito canopies. There were two curtains at each window, and their edges were decorated with moderately full ruffles of two-inch imitation Valenciennes in the old rose pattern, which is extremely reasonable in price. Such draperies are more effective in most rooms than the heavy-patterned hangings that cost many times as much.

A really serviceable shoulder-cape for Autumn wear may be readily made from a nun's-vailing mourning veil that has been laid aside. The veil must be folded lengthwise in such a way that one of the borders will fall four inches above the other, and shirrings must be made the entire length of the fold to form the collar. This gathering may be concealed by a quilling of ribbon, and a ribbon bow with long ends may be placed at the throat.

EDNA S. WITHERSPOON.

### AND CURTAINS.

## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

**PRESERVED ORANGES:**—Mrs. A. V. T., Montrose, Mo., kindly sends us the following recipe for preserved oranges: To a dozen ripe oranges allow four lemons, pare both oranges and lemons, and cut the parings into long shreds like straws. Place the parings in enough hot water to cover, let them steep for two hours, and drain; cover again with hot water, steep as before, and drain again; then cover with cold water, and let the parings cook until they are tender and clear-looking. Have ready the pulp and juice, having removed all white skin and tough parts; add to the cooked parings, measure the whole, and add an equal quantity of granulated sugar. Place the kettle on the stove, and cook slowly until the preserves begin to thicken, which will be in about half an hour.

**MRS. E. J. C.:**—Stains of oil and grease may be entirely removed from carpet or cloth by the brisk application of buckwheat flour, removing the flour as soon as it has absorbed the oil, and continuing to apply fresh flour until the spots have completely disappeared.

**I. H. S.:**—A tenderloin steak, which is naturally rather tasteless, is very nice if broiled rare, and put on a very hot platter on which an ounce of butter has been melted and mixed with a heaping teaspoonful of chopped parsley and the juice of half a lemon. Lift the steak with a fork, lay it first on one side for a moment, until it is thoroughly lubricated with the sauce (*maitre d'hôtel*), and then turn it on the other side.



**VICTORIA BELL:**—Marshmallow drops are so named from the decoction of marshmallow root formerly used in their preparation; but as this substance imparts a peculiar bitter taste to the candy, most confectioners omit it. To make the drops, place two pounds and a half of pulverized white gum arabic in a basin, and add a quart of water. Place this basin in another, also containing water, set the latter vessel on the fire, and stir the gum until dissolved. Then add four pounds and a half of pulverized sugar, and suffer the mixture to evaporate, stirring all the time, until it is of a thick consistency. Next add the whites of a dozen eggs beaten to a stiff foam, and stir until the mixture is perfectly white and stiff. Test by laying the back of the hand upon the mass; if the candy does not adhere to the hand, it is done. Flavor with orange oil or vanilla, and at the last run the candy through a funnel into starch prints, sift a little starch over the top, and set away for twenty-four hours to harden. The drops should be kept in air-tight tin boxes.

**MONA:**—White fur, ermine, etc., may be cleaned in the following way: Lay the fur on a table, and wet it well with bran moistened with warm water; rub until quite dry, and afterward with dry bran. The wet bran should be put on with flannel and the dry with a piece of book muslin. Light furs should be well rubbed with magnesia on a piece of book muslin after the bran process; or dry flour may be used instead of wet bran. Rub the way of the fur.

Sugar cookies are made as follows:

8 table-spoonfuls of sugar.  
6 " " " melted butter.  
4 " " " milk.  
2 teaspoonfuls of baking-powder.  
2 eggs.  
Flour to thicken.

Stir the butter into the sugar, beat the eggs light, and add them to the butter and sugar, stirring well; then add the milk. Sift the powder with a little of the flour, stir this in, and add enough more flour to make a dough suitable for rolling. Place the dough on a well floured board, roll it thin, form the cookies with a cutter, dip each one in granulated sugar as soon as cut, and bake in a quick oven.

**BLANCHE T.:**—Excellent wheat bread may be made by the recipe given below, which is taken from "The Pattern Cook-Book," published by us at 4s. or \$1.00. For four large loaves use the following:

1 quart of boiling water.  
3 large potatoes.  
About seven pints of flour.  
 $\frac{1}{3}$  of a cake of yeast.  
1 table-spoonful of salt.

Cook the potatoes for thirty minutes, and drain well; mash them, pour the boiling water over them and set away to cool. When lukewarm, add the dissolved yeast-cake and three quarts of the flour, beating the flour in with a spoon. Cover the bowl with a cloth and then with a board, and let its contents rise over night. In the morning add the salt and half the remaining flour, the rest of the flour being used for kneading the bread on the board. Turn the dough out upon the board, and knead it for twenty minutes; then return it to the bowl, cover, and let it rise to double its original size. Shape it into loaves, moulding them smooth; and when they have risen to double their original size, bake for an hour. The addition of a table-spoonful of sugar and one of lard or butter improves the bread for some tastes, and, if used, they should be worked in with the salt when the bread is kneaded.

**BERTHA:**—To make home-brewed beer, proceed as follows: Measure four tea-cupfuls of brown sugar, four table-spoonfuls of ground ginger, and a two-quart basinful of fresh hops. Place the hops and ginger together, cover well with water, using three or four quarts, and boil for an hour. Then strain, pour the liquor into a kettle, add half a cupful of molasses, and boil for half an hour. Put the hops, ginger and sugar in a crock holding four gallons, put in the hot liquor, fill the crock with water, and add a cupful of yeast. Set the liquor in a warm place for eight or ten hours to ferment. Then skim and bottle, tying the corks securely. Beer bottles with rubber corks are best for the purpose. In two days, the beverage will be ready for use. Be careful in opening, as the beer will be "heady." Beer made in this way will keep all the year round.

**PAULINE:**—To candy citron proceed as follows: Select tender melons, pare and halve them and remove all seeds. Make a very rich syrup with water and granulated sugar, allowing a pound of sugar to every gill of water, and placing both in a pan set over boiling water until all the sugar has dissolved. Place a single layer of citron in the syrup in a shallow vessel, cook very slowly until clear, remove from the syrup with a perforated skimmer, and place on a wire sieve to dry. The citron may be used as soon as dry, or

it may be packed between sheets of paraffine paper and kept in a cool place for future use.

**LANDLADY:**—The following is an excellent method of making an omelet when the family come irregularly to breakfast, as the mixture will be perfectly satisfactory after it has stood for some time, provided it is again beaten thoroughly just before frying:

6 eggs.  
 $\frac{1}{2}$  tea-spoonful of salt.  
 $\frac{1}{4}$  " " " pepper.  
1 cupful of milk.

Beat the eggs until light and foaming, and add the other ingredients. Fry a spoonful at a time in a hot frying-pan or pancake griddle that has been well buttered. Roll each omelet quickly, when done, like a French pancake, and serve.

**ALTHEA:**—Porgies are so cheap that they are often looked upon with contempt, but there are very few pan fish that have so delicate a flavor. They should lie in salted water for ten or fifteen minutes; then the heads and tails should be cut off, and the fish rolled in flour or cracker meal, and cooked until of a delicate brown in a frying pan in which slices of salt pork have been fried crisply.

**CLAUDIA S.:**—To wash a silk blouse, proceed as follows: Make a good lather with white curd soap and hot water in a small tub or pan, and add a small wine-glassful of vinegar, pouring the same amount into another pan containing about two quarts of cold water. Place the blouse in the hot water, holding it by the neck-band, and rub it downward, taking care not to drag it in any way, and never to rub soap upon it. As soon as it seems to be clean, place it in the cold water, stir it about to remove all trace of soap, and then squeeze carefully, but do not wring; roll in a dry cloth for a few minutes, or pass through an India-rubber wringer and iron on both sides, keeping the grain of the silk quite even. If the blouse needs stiffening, it can be passed through a solution of gum arabic (made by adding a quarter of an ounce of gum arabic to one quart of boiling water), and then ironed; but the use of gum spoils the texture of the silk.

**ARTEMUS:**—The Paris method of cleaning kid gloves is as follows: Put the gloves on the hands and wash them as though washing the hands, using spirits of turpentine for the bath. When the gloves are quite clean, hang them in a warm place or where there is a current of air, and all odor of the turpentine will quickly disappear.

**HIGHLANDER:**—Scotch broth is substantial enough to be served for luncheon or when the main part of the dinner is light, and is made thus: From about two pounds of the neck of mutton remove all fat and bones. Place the bones in a stew-pan with two quarts of water, and let them simmer for one hour. Cut the lean mutton into cubes, and put it in a stew-pan with half a tea-cupful, scant, of well washed pearl barley and two table-spoonfuls each of finely cut onion, carrot, turnip and celery. Strain the water from the bones upon this preparation, and place the pan where the broth will simmer for three hours. When the liquid begins to bubble, skim it, and add half a tea-spoonful of pepper and a level table-spoonful of salt. At the end of the three hours put a table-spoonful of butter in a saucepan, and set the latter on the fire; and as soon as the butter becomes hot, add a table-spoonful of flour, and stir until the mixture is smooth and frothy. Stir this preparation into the broth, add minced parsley to suit the taste, and cook for ten minutes longer. More salt and pepper may be required for some tastes.

**BARONESS S.:**—To make a potato omelet, use the following:

9 potatoes of medium size.  
3 table-spoonfuls of butter.  
1 " " (level) of salt.  
 $\frac{1}{3}$  tea-spoonful of pepper.  
 $\frac{1}{2}$  cupful of hot milk.

Having pared the potatoes, cover them with boiling water, and let them cook for half an hour; then drain off all the water, and mash the potatoes until they are fine and light. Add the salt and pepper and two table-spoonfuls of the butter, mix well, and gradually add the hot milk, beating all the while. The mixture should be very light. Place the remaining table-spoonful of butter in a large frying-pan on the stove, and when it is hot but not browned, turn the preparation into the pan, spreading it smoothly. Cover the omelet, and set it where it will brown slowly and evenly. It should be done in ten minutes. Fold it, turn it out on a hot dish, and serve at once.

**MRS. GEORGE:**—Orange pie is made thus: To the juice and sliced pulp of two large oranges add the grated yellow rind of one. Beat the yolks of three eggs with a cupful of sugar, whip the whites to a light froth, and add to the latter a cupful of milk. Mix all together, have ready a nice puff paste, and bake the mixture in it.



## PUBLISHERS' DEPARTMENT.

An article is advertised elsewhere in this number which is guaranteed to "save one-half your fuel." This may seem an extravagant statement, but a postal to The Rochester Radiator Co., Rochester, N. Y., will, it is said, bring you evidence of the correctness of the claim.

In the advertising columns of this issue appears the Autumn announcement of The National Cloak Co., 152 and 154 West 23rd Street, New York City. This well known firm of ladies' tailors and furriers have recently enlarged their establishment and have issued a very handsome Fall and Winter catalogue of cloaks, suits and furs. They will be pleased to mail this catalogue to any of our readers, together with a full line of cloakings and fur samples, on receipt of four cents postage. A special feature of their business is that they cut and make every garment especially to order.

USE GOOD PENS.—We would call the attention of our readers to the advertisement, elsewhere in this issue, of the "Tadella Alloyed-Zink" pens, which are highly spoken of by many well-known writers. These pens are made of such material and in such a manner that, it is said, they are more durable than steel and write more evenly than the best gold pens. Sample cards displaying fifteen styles may be obtained for ten cents from stationers or by mail from the manufacturers.

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

A HANDSOME CATALOGUE.—The Good & Reese Co., Springfield, Ohio, have lately issued an attractive 152-page illustrated catalogue of roses, plants and seeds that everyone interested in flowers should be sure to see. Among the illustrations are four artistic colored plates, one of them showing the wonderful new rose, "Gen'l Robert E. Lee." The publishers will mail this catalogue to our readers for 10 cents in stamps.

TAILOR-MADE SUITS.—Ladies desiring suits, jackets, wraps, etc., made to order for travelling, outing, tennis or any other purpose will do well to examine the catalogue of The Hartman Cloak Co., Dept. A, 21 Wooster St., New York City. This concern, whose advertisement appears on another page, will, on receipt of four cents postage, send the catalogue, a collection of samples to select from, a tape measure and a self-measurement diagram.

CANNING AND PRESERVING.—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to housekeepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being at once the simplest and most satisfactory of their kind. The price of the pamphlet has not been increased, being still 6d. or 15 cents.

In the QUARTERLY CATALOGUE FOR AUTUMN, 1894, appear illustrations of all the current and new fashions to date, the representations being in reduced size, making the pamphlet a convenient one for household reference. Should you not be able to obtain the catalogue through the nearest agency for the sale of our Patterns, we shall be pleased to forward it to your address on receipt of a two-cent stamp to prepay postage.

CANDY-MAKING AT HOME.—"The Correct Art of Candy-Making at Home" is a well written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the reader regarding some of the merits of this thoroughly practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons

and candies at home, at a minimum of cost and without a doubt as to their wholesomeness, the processes described being those followed by the best confectioners. Price, 6d. or 15 cents.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED NET DESIGNS.—A new and enlarged edition of this popular pamphlet has just been issued. It is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

DELSARTE PHYSICAL CULTURE.—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work lately issued by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in THE DELINEATOR received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the most comprehensive, instructive and practical ever issued.

GARMENT-MAKING EXPLAINED AND SIMPLIFIED.—Under the title, "The Art of Garment Cutting, Fitting and Making," we have just published a book that will yield a complete education in the science of making feminine garments to all who give it thorough and intelligent study. It treats the subject in an entirely new and original manner, nearly all the methods described for cutting, adjusting, sewing and completing being the result of numerous careful experiments expressly made by experts with a view to determining the simplest, quickest, most economical and most artistic system of dressmaking; and all the instructions are clear and complete and are most satisfactorily supplemented by an abundance of excellent illustrations. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to the home dressmaker who desires to practise economy. The same scientific principles which govern the designing and construction of our patterns have been used as a basis for this work, which is calculated to give many useful hints to the most skilful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who simply sews for herself and her family. Price, 2s. or 50 cents.

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. The new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.



ANSWERS TO CORRESPONDENTS.

E. V. N.:—We endeavor to have none but reliable advertisements appear in the DELINEATOR. We have no personal knowledge of the firm referred to, but they have advertised in our publications for a long time, and we have never heard any complaint regarding their reliability.

SUBSCRIBER:—Samuel Warren is the author of "Ten Thousand a Year." We are unable to trace the authorship of the verse referred to; it is evidently incorrectly quoted.

SUBSCRIBER:—A nursery governess is usually required to have a fair education, good manners, an equable temper and an unquestionable character. She is placed in charge of young children, and she teaches them to speak correctly in their or her language and to conduct themselves courteously to one another and to everyone else. She reads to them, walks and drives with them, instructs them in table manners and often has the entire management of their outings and general bringing up.

PATRICE:—The training at schools of physical culture includes special treatment for chronic ailments, unnatural contours and deformities. At such schools every pupil is examined physically, all defects are noted, and the exercise is prescribed accordingly. As you live in a large city, there may be a school of physical training near your home.

W. L. T.:—Walnut stain for dyeing the hair is made by slowly boiling an ounce of walnut bark in a pint of water for an hour, and then adding a lump of alum the size of a small hickory nut to set the color. Apply it at night with a sponge, and wrap the head well on retiring, as the moisture of the hair would otherwise stain the bed linen. Facial massage is discussed in "Beauty," published by us at 4s. or \$1.00. The word is pronounced mas-ahzh. Wash stockinet shields with tepid water in which soap has been dissolved. See answer to "Sweet Briar" in the August DELINEATOR regarding a preparation for whitening the hands and arms.

BERTHE:—You will find general instructions for raising and keeping canaries in "Birds and Bird-Keeping," published by us at 6d. or 15 cents. A weak solution of carbolic acid applied with a watering pot to garden walks will prevent the growth of weeds. The solution should be made by adding one part of pure carbolic acid to one thousand or two thousand parts of water. Pure carbolic acid is a virulent poison, and if the solution were too strong, it might injure larger plants. Used as directed, the acid will destroy only very small plants and parasites, and even flies and mosquitoes will avoid its odor. Your question regarding the making of home-brewed beer is answered in the "Housekeepers' Department" of this DELINEATOR.

MABEL:—Mourning for parents is worn either one or two years, according to personal preference. Widows retain mourning two years without lightening it, but there is no absolute and fixed rule in America, where widows frequently continue to wear black after the period of mourning has expired. After deep mourning, the street attire is deep black, and the next gradation is black-and-white, after which a quiet toilette in any subdued color is in order. The transition from mourning to ordinary attire is not made through a succession of lilac, purple and gray shades, as it was once, but the change should in no case be made too quickly.

IGNORANCE:—One of your samples is lawn, and the dark cotton is novelty goods. New colors are named and described from time to time in the DELINEATOR. The most important for Autumn are given in "Early Autumn Millinery" in this number.

# Autumn. \*

"We sing of glowing Autumn  
When the Summer's work is done."

The forests and fields are taking on the glorious Fall colorings, and it is time for you to don raiment suitable for the season.

**Don't Puzzle** over what you should wear, we are ready and willing to help you solve this question. You have only to send us your address, and two cents to pay for postage, and we will mail you Samples of Seasonable Specialties—from which to make your selections.

Mention the DELINEATOR.

**JETS AND LACES.**—For adaptations see Figures Nos. 298 K and 316 K, Pages 267 and 283.

**SILKS.**—China, Surah and Moiré. For adaptations see Figures Nos. 294 K, 299 K and 300 K, Pages 265, 268 and 269.

**DRAPERIES FOR ARTISTIC DECORATIONS,** in China Silks, Silkolines, Calcutta and Bombay Cloths.

**ACCORDION PLAITING.**—For adaptations and descriptions see Page 1, Spring and Summer Number of "Kursheedt's Standard Fashionable Specialties."

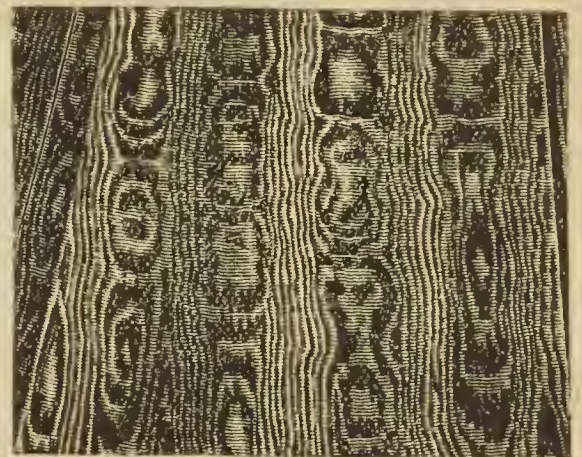
**CAUTION.**—We have no canvassers and no agents other than our regular salesmen, who visit only dealers in the larger towns and cities. Pay no money to any one claiming to represent us, and send all communications direct to our main office at the address given below.

**Kursheedt's Standard Fashionable Specialties,**  
Spring and Summer Number, Now Current.  
Price, 7 Cents.

When ordering goods or requesting samples, kindly mention if you have received a copy, and if so, please give the number of issue.

**THE KURSHEEDT MANUFACTURING CO.,**  
190 South Fifth Ave., N. Y. City.

**POSTAGE.**—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.



(For adaptations see Figures Nos. 299 K and 300 K, Pages 268 and 269.)

Kursheedt's Standard Black Moiré, 19 inches wide, 85 cents per yard. Better qualities, \$1.10, \$1.35 and \$1.50 per yard. Send 2-cent stamp for samples.



L 13375.—Kursheedt's Standard Spangled Jet Galloon, 3/4 inch wide, 39 cents per yard.



L 13161.—Kursheedt's Standard Jet Gimp, 1 1/8 inch wide, 40 cents per yard.

## TEA-ETTE

Luxury  
AT  
Home  
AND  
Abroad,

And grateful to  
the Invalid.

Supersedes the  
conventional  
Tea Ball  
in every  
partic-  
ular.



Your Jeweler  
HAS or can  
PROCURE  
them for you.

**PAIRPOINT MFG. CO.,**  
New Bedford, Mass.  
NEW YORK. CHICAGO.

## The Peerless Steam Cooker

Received the  
**HIGHEST AWARD**  
at the World's Fair.

Commended by  
Marion Harland,  
and all cooking experts.

A whole meal can be  
cooked at one time, over  
one burner on a gasoline,  
oil, gas, or common cook  
stove, and without ming-  
ling flavors. Will pay for  
itself in one season for can-  
ning fruit. Catalogue free.  
Agents wanted at once.  
**PEERLESS COOKER CO.,**  
BUFFALO, N. Y.



From the charming little CINDERELLA in the  
"CRYSTAL SLIPPER."

BOSTON THEATRE, Oct. 4, 1888.

Ben Levy, Esq., 34 West St.:

IN all my travels I have always endeavored to find  
your LABLACHE FACE POWDER, and I must cer-  
tainly say that it is the best Powder in the market. I  
have used it for the past 10 years, and can safely advise  
all ladies to use no other. Sincerely yours,

MARGUERITE FISH.

The LABLACHE FACE POWDER is the purest and  
only perfect toilet preparation in use. It purifies and  
beautifies the complexion. Mailed to any address  
on receipt of 25 2-cent stamps. **BEN LEVY & CO.,**  
French Perfumers, 34 West Street, Boston, Mass.



Upon this and the succeeding page we have illustrated an assortment of Ladies', Misses' and Girls'

COATS & JACKETS,

which will, no doubt, prove of especial interest to our many readers at this time of the year, when such Garments are made up.

The Patterns can be had in all Sizes from Ourselves or from Agents for the Sale of our Goods. In ordering, please specify the Numbers, and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO. (LIMITED),

171 to 175, Regent St., London, W.; or 7 to 17 W. 13th St., New York.



Ladies' Frock Coat (Also Known as the Prince Albert Coat) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Double-Breasted Coat (In Three-Quarter Length) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cts.

Ladies' Coat, with Ripple Skirt Sewed On (Known as the Prince Albert Coat) (Copy'r't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Coat, with Ripple Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Coat (For Wear with Blouses, Vests, Shirt-Waists, etc.) (Copy'r't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Coat (Known as the Three-Button Cutaway Coat) (For Wear with Blouses, Vests, Shirt-Waists, etc.) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

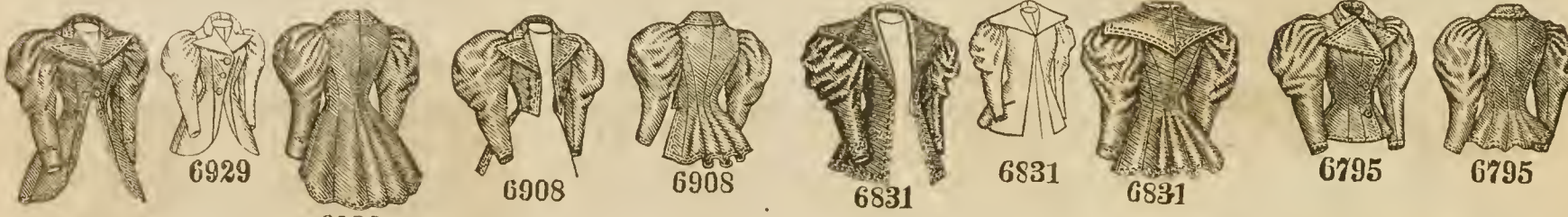


Ladies' Coat, with Columbia Collar (In Eight Sections) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Coat, with Circular Side-Skirt and Whole Back (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Double-Breasted Coat (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Single-Breasted Coat (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

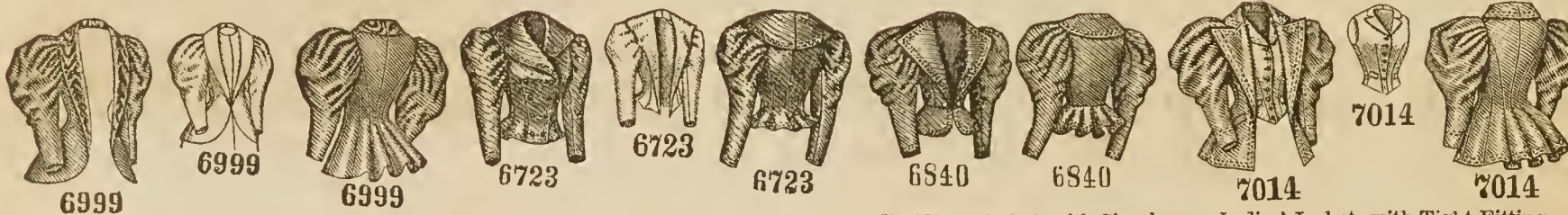


Ladies' Coat (Known as the Three-Button Cutaway Coat) (For Wear with Blouses, Vests, Shirt-Waists, etc.) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket, with Eton Front (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Double-Breasted Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

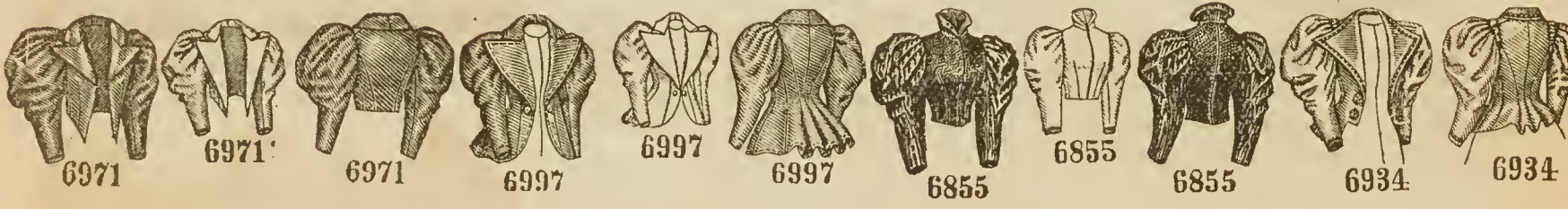


Ladies' Coat (Known as the Tuxedo or Beatrice Coat) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Oxford Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Eton Jacket, with Circular Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Jacket, with Tight-Fitting Back and Separate Vest (Copy'r't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Eton Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Misses' Jacket, for Wear with Blouses, Shirt-Waists, etc. (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Ladies' Single-Breasted Eton Jacket (To be Made with Straight or Pointed Lower Edge and Round or Square Cornered Medici Collar) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cts.

Ladies' Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.





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Ladies' Jacket, with Removable Sailor Collar (Known as the Reefer Jacket) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



7016 7016  
Ladies' Tight-Fitting Coat, with Eton Front (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

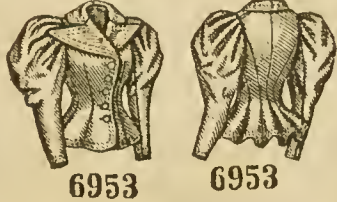
# Why not, indeed?

When the **Royal Baking Powder** makes finer and more wholesome food at a less cost, which every housekeeper familiar with it will affirm, why not discard altogether the old-fashioned methods of soda and sour milk, or home-made mixture of cream of tartar and soda, or the cheaper and inferior baking powders, and use it exclusively?

ROYAL BAKING POWDER CO., 106 WALL ST., NEW-YORK.



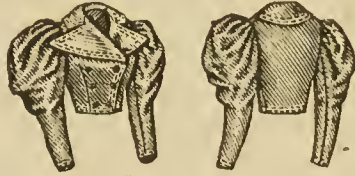
6864 6864 6864  
Misses' Jacket, with Removable Sailor Collar (Known as the Reefer Jacket) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



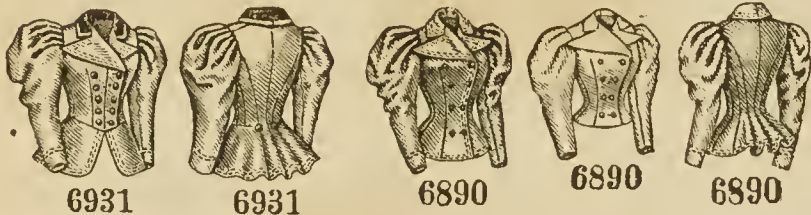
6953 6953  
Ladies' Jacket (To be Worn with Chemisettes, Shirt-Waists, etc.) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



6832 6832 6832  
Misses' Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



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Ladies' Double-Breasted Eton Jacket, extending to the Waist-Line (Also Known as the Eton Reefer) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6931 6931 6890 6890 6890  
Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket (Perforated for Shorter Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

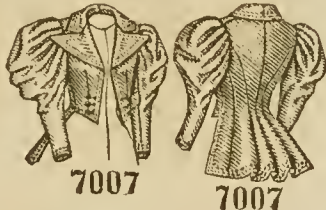


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Misses' Jacket, with Removable Double Ripple Collar (Known as the Reefer Jacket) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.

Misses' Oxford Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



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Misses' Eton Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



Misses' Jacket, with Eton Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6749 6749  
Misses' Jacket (Also Known as the Covert Coat) (Copyright): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. or 25 cts.



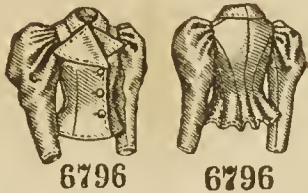
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Misses' Double-Breasted Coat (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cts.



6417 6417  
Misses' Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cts.



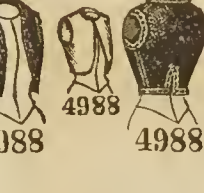
7038 7038 6796 6796  
Girls' Jacket (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



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6411 6411  
Misses' Eton Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



4988 4988 4988  
Misses' and Girls' Zouave Jacket (Copyright): 13 sizes. Ages, 4 to 16 years. Any size, 7d. or 15 cents.



6958 6958 6958  
Girls' Jacket, with Removable Ripple Collar (Known as the Reefer Jacket) (Copyright): 8 sizes. Ages, 3 to 10 yrs. Any size, 10d. or 20 cts.



6859 6859 6644 6644 6644  
Girls' Jacket, with Removable Sailor Collar (Known as the Reefer Jacket) (Copyright): 8 sizes. Ages, 2 to 9 years. Any size, 10d. or 20 cents.

Girls' Jacket (Known as the Reefer Jacket) (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



4987 4987  
Ladies' Zouave Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 7d. or 15 cents.



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FIGURE No. 292 K.—LADIES' TOILETTE.—This illustrates Ladies' Round Yoke Blouse-Waist No. 7002 (copyright), price 25 cents; and Spanish Jacket No. 7120 (copyright), price 15 cents.

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**To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:**—Put the Measure around the waist OVER the dress.

**To Measure for a Lady's Sleeve:**—Put the Measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—NOT TOO TIGHT.

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**To Measure for a Man's or Boy's Shirt:**—For the size of the neck, measure the exact size where the neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, put the measure around the body, over the vest, under the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

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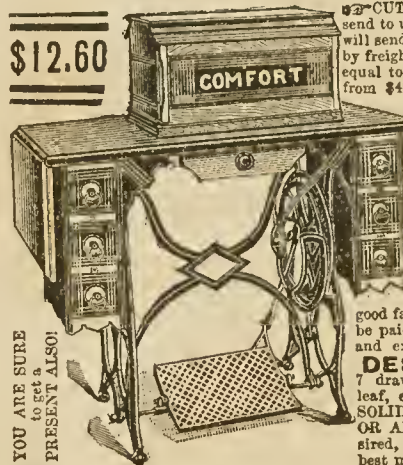
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ANSWERS TO CORRESPONDENTS,

(Continued).

CONSTANT READER:—In reference to bread-making, see answer to "Blanche T." in the "Housekeepers' Department" of this issue.

MARGOT:—With your yachting suit wear white chamois gloves bound and stitched with red.

SORROW:—A Catogan is arranged by braiding the hair and doubling it up under a ribbon bow. Young girls of sixteen who are carefully brought up are not usually permitted to receive attentions from men. Magenta combined with light-brown or tan will prove extremely becoming to a brunette.

FAITH:—You may learn to be a trained nurse at Mount Sinai or Bellevue Hospital, New York City. Write to the superintendent of either institution for particulars.

LESLIE:—We cannot predict with certainty regarding fashions so far in advance, but moiré bids fair to be very popular during the coming Winter. A tailor-made gown would be a desirable wedding and travelling toilette. For it select Italian cheviot in one of the fawn shades.

C. H. L.:—In making javelle water follow the recipe exactly as it is given in "Household Renovation" in the January DELINEATOR.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

LOVE:—The bride may carry a shower bouquet of white sweet-peas or white roses and orchids.

JOSEPHINE S.:—The only daughter of a family may have either "Miss Mary Smith" or "Miss Smith" engraved on her cards. If one of two sisters were to marry, the card of the other, even though she were the younger, could read "Miss Smith." Leave a card for each lady receiving with the hostess.

R. H. H.:—The dresses of little girls of three years extend about to the ankles.

A SUBSCRIBER:—An excellent recipe for making bread is given "Blanche T." in the "Housekeepers' Department" of this DELINEATOR. Touch up the white spots on your photograph with sepia or some other water-color that corresponds with the shade of the print.

EDITH:—At a christening refreshments may be served as at a high tea. Suggestions for conducting a christening are given in "Good Manners," published by us at 4s. or \$1.00. Cards announcing the birth of a child are small and bear the name and date of birth; and the visiting cards of the father and mother are also enclosed.

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We make cloaks, suits and furs to order, thus insuring a perfect fit and excellent finish. We are manufacturers, and by selling direct to you we save you from \$5.00 to \$20.00 on every garment, and pay all express charges at our own expense.

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Ladies' Jackets from \$5 up, Capes from \$5 up,  
Plush Jackets, \$12 up, Plush Capes, \$10 up,  
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We will be pleased to send you our catalogue, together with our perfect fitting measurement diagram, a 48-inch tape measure, and a very choice assortment of more than FORTY SAMPLES of the cloths, plushes and furs from which we make our garments, on receipt of four cents postage. Our samples include Cheviots, Kerseys, Beavers, Coverts, Chinchillas, Diagonals, Seal plushes, etc., and a full line of furs for Capes, such as Coney, Electric Seal, Astrachan, Opossum, Sable, Marten, Fox, Wool Seal, etc. You may select any style of garment and we will make it to order for you from any of our materials. Our garments fit perfectly and always give that stylish appearance so much desired. We also sell cloakings, plushes and fur edgings by the yard. As to our responsibility, we refer to the DELINEATOR. Ladies living in or near New York are invited to visit our salesroom.

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## ANSWERS TO CORRESPONDENTS,

(Continued).

**C. A. L.**:—Cut your light-green evening basque-waist by pattern No. 6963, which costs 1s. or 25 cents, and is illustrated in the July DELINEATOR; and trim with white lace and ribbon instead of black lace.

**SUBSCRIBER**:—The price paid for a story would depend entirely upon its merit and the reputation of the author. The only way to ascertain what MS. is worth is to submit it to a publisher.

**BROWN EYES**:—Combine fancy silk with your navy-blue serge, and remodel by basque pattern No. 7054, which costs 1s. 3d. or 30 cents and is illustrated in the August DELINEATOR, and skirt pattern No. 6690, price 1s. or 25 cents.

**MOLLIE O.**:—Dark-brown moiré sleeves will improve your tan jacket, and black moiré will combine satisfactorily with the garnet serge. Remove the ruffles from the skirt, and substitute a fold of moiré.

**PANSY AND VIOLET**:—Electrolysis is the only method known of permanently removing superfluous hair. Peroxide of hydrogen will lighten the objectionable hair, and if applied often, will render it so brittle that it can be brushed away; but the roots will not be destroyed, and the hair will grow again.

**DOROTHY**:—The general rules for the complexion which we give in these columns would scarcely help one who is afflicted with unusually obstinate blemishes, and we would suggest seeking a physician's advice.

**I. L. W.**:—To clean a straw hat, brush it first with soap and water and then with a solution of oxalic acid.



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You can dress more stylishly and get your Tailor-made Suits and Cloaks made to order for less money than you pay for ready-made garments by purchasing them direct from the manufacturers.

There is a decided tendency to get garments made to order, but the obstacle is the great difference in price between garments made to order and ready-made.

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The reason why we can do so is owing to the fact that we are large manufacturers, buy all our materials in large quantities and, being practical ladies' tailors, have all the work done under our personal supervision.

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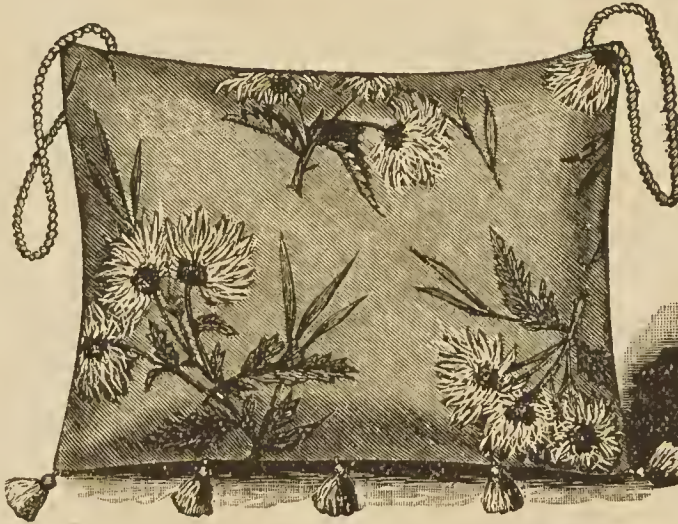
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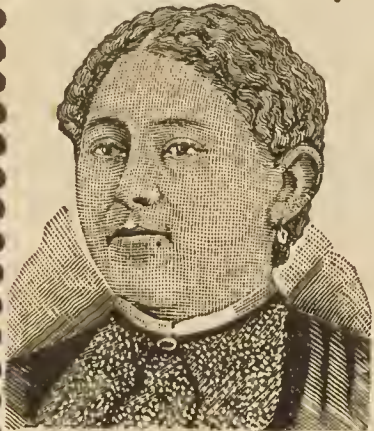
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ANSWERS TO CORRESPONDENTS,  
(Continued).

WM. H. S.:—You can easily construct a fancy box for writing materials like the one illustrated at figures Nos. 3 and 4 in "The Work-Table" in the May DELINEATOR. It is not likely that the box could be purchased ready made, as it is simply a fancy of the designer.

B. B. D.:—"Coiffures à la Mode" in the March DELINEATOR will give you suggestions regarding the arrangement of your hair. Side bangs are obsolete.

RUTH R.:—If you have been in the habit of calling your friend by his first name, there is no reason why you should not continue doing so, remembering, however, that it is not good form to address anyone thus in the company of strangers.

PHYLLIS:—A lotion for removing obstinate freckles is given "Clari-se Hélène," in "Answers to Correspondents," in the July DELINEATOR.

A SUBSCRIBER:—If your rhubarb wine does not ferment, we would suggest adding a little yeast.

SUBSCRIBER:—We have not heard that milk applied to the face will benefit the complexion in any way.

BLUE EYES:—To "Subscriber" in "Answers to Correspondents" in the August DELINEATOR, is given a suggestion for the treatment of dark rings under the eyes. In the same issue "Sweet Brier" is given an English preparation for whitening the hands and arms.

LEONA:—When laying away gowns for the season, wrap them in blue paper and seal tightly. White silk skirts should be placed in a second covering of muslin, and the bodices should be put away in boxes. Fold the trains full length.



If you want the finest TOILET SOAP be sure to get the



Unequaled for all Persons with a Delicate and Tender Skin. Should your dealer not have it, send 20 cents in stamps for a sample cake to MULHENS & KROPPF, New York, U. S. Agents.

REDUCE YOUR WEIGHT 40 POUNDS BEFORE HOT WEATHER BY Dr. Edison's Obesity Pills and Obesity Fruit Salts.

GET THIN They also keep the blood cool in hot weather, prevent perspiration, purify the skin of the face and remove all wrinkles. No purging, no dieting. State Auditor's Clerk of Michigan Lost 33 lbs. LANSING, Mich., Oct. 12, 1893. I have taken one course of Dr. Edison's Remedies, consisting of a few bottles each of Pills and Fruit Salt, and dropped in weight from 270 to 237 lbs., and am gradually losing still. Yours truly, JOHN COLE.

The Bands cost \$2.50 each, for any length up to 36 inches, but for one larger than 36 inches add 10 cents for each additional inch.

Pills \$1.50 a Bottle, or three Bottles for \$4, enough for one treatment. Send all mail, express or C. O. D. orders to us. Orders for C. O. D. goods must be accompanied by \$1.00 deposit to guarantee express charges. The Obesity Fruit Salt is ONE DOLLAR PER BOTTLE.



Our name and stores are a guarantee of responsibility. Some concerns call themselves a Medical Co. to conceal their identity. Our goods are standard. Call and see us.

Send for Special Electric Belt Circular. In plain Sealed Envelope.

LORING & CO. Stores: BOSTON, No. 2 Hamilton Place, Dep. J. CHICAGO, 113 State Street, Dep. No. 14. NEW YORK CITY, 40 W. 22d Street, Dep. L.

CUT THIS OUT AND KEEP IT AND SEND FOR OUR NEW FULL-PAGE (8 Column) ARTICLE ON OBESITY.



MONEY MADE

selling Beveridge's Automatic Cooker. Best cooking utensil. Food can't burn. No odor. Saves labor and fuel. Fits any kind of stove. Agents wanted, either sex. Good Pay. One agent sold 1730 in one town. Write for terms. W. E. BEVERIDGE, Baltimore, Md.

I once had a neighbor  
Whose name was White,  
But she didn't like work,  
So her home was a sight,  
Till one day I showed her  
What GOLD DUST would do,  
Then she quick cleaned her house,  
And now keeps it clean, too.



GOLD DUST Washing Powder

should be used in every home in the land. Try it in yours. Sold by all Grocers. Price 25 cents per 4 lb. package. Made only by

The N. K. Fairbank Company,

Chicago, St. Louis, New York, Boston, Philadelphia.



HOME-MAKING and HOUSE-KEEPING.



This Book contains full instructions in the Most Economical and Sensible Methods of Home-Making, Furnishing, House-Keeping and Domestic Work generally, treating instructively of all matters relative to making a Home what it can and should be.

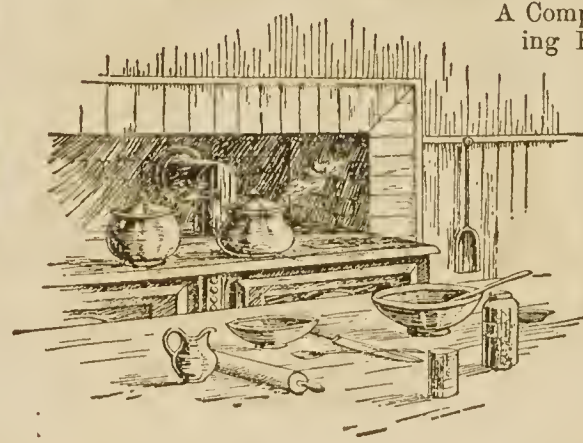
Prospective Brides and all Housekeepers, young or old, will find "Home-Making and House-Keeping" filled with hints and instructions through which the commonplace may be made refined and beautiful, the beautiful, comfortable, and all surroundings harmonious.

Price, \$1.00 per Copy.

If "Home-Making and House-Keeping" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

The Butterick Publishing Co. (Limited), 7 to 17 W. 13th St., N. Y.

"The Pattern Cook-Book."



A Comprehensive Work on the Culinary Science, Showing How to Cook Well at Small Cost, and embracing The Chemistry of Food; The Furnishing of the Kitchen; How to Choose Good Food; A Choice Collection of Standard Recipes; Meats, Vegetables, Bread, Cakes, Pies, Desserts; Proper Foods for the Sick; Items of Interest in the Kitchen and Household Generally.

Every Recipe in THE PATTERN COOK-BOOK has been thoroughly tested, and the Entire Work is written in Simple and Well Chosen English that everybody can understand. Especial attention has been paid to the Statement of EXACT WEIGHTS and MEASURES.

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ADDRESS: THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, New York.

SAMPLES of Knitted, Tatted, Crochet-ed and Netted Laces from 10c. to \$1.00 each. Also Dolleys, Squares, etc., or Laces by the Yard, made to order. Materials and implements for all kinds of Fancy Work also supplied. Terms, Cash in Advance. Address, with Stamp, for Information, MISS C. F. MORSE, 340 Lexington Avenue, - Brooklyn, N. Y.

TRUSS The BEST is none too good. Send for 100-page illustrated book, and learn Which is BEST—and WHY. L. B. SEELEY & Co., 25 S. 11th St., Philada., Pa.



ANSWERS TO CORRESPONDENTS,

(Continued).

M. E. G.:—The following prescription is said to be effective in removing scars:

- Borax, ½ ounce.
- Salicylic acid, 12 grains.
- Glycerine, 3 drachms.
- Rose-water, 6 ounces.

Make a lotion, and bathe the face with it two or three times a day. Lint soaked in this solution and allowed to remain on for a short time will mitigate the visible effects of small-pox.

A. S. AND Co.:—The color of the pearl-colored suit is so delicate that we would not advise treating it at home. As the entire suit is soiled and there are grease spots, the best plan would be to send it to a seourer. Write to Barrett Nephews and Co., 12 John Street, New York City, on the subject, mentioning the DELINEATOR in your communication.

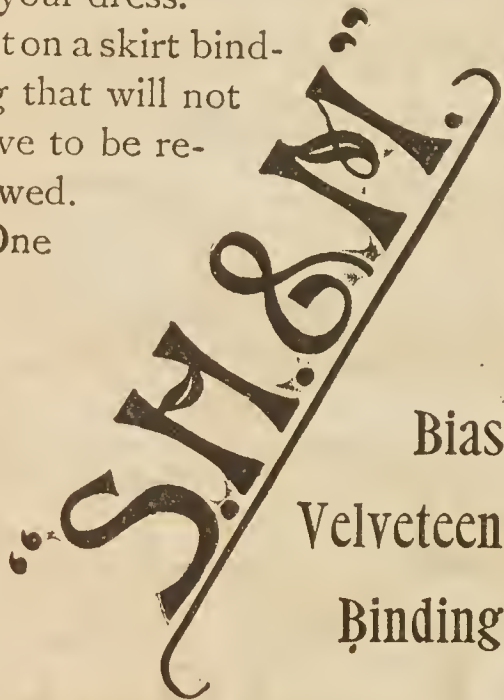
IRVING W.:—To make chewing-gum, proceed as follows: Procure two ounces of prepared balsam of tolu, one ounce of white sugar and three ounces of oatmeal. Soften the gum in a water bath, and mix in the other ingredients; then roll in finely powdered sugar or flour to form sticks to suit. We regret that we cannot inform you where to purchase amianthus.

Save

- your time
- your money
- your dress.

Put on a skirt binding that will not have to be renewed.

One



Bias  
Velveteen  
Binding

will last as long as the skirt.

Ask your dressmaker or your dealer.

LOOK AT THIS.

For the first time in history women's secrets are laid bare, and the readers of this paper have now an opportunity to learn how professional beauties retain their freshness. The wonderful and mysterious art of how to be beautiful is fully described in the book entitled

WOMAN'S SECRETS;  
OR,  
How to be Beautiful.

This book is a translation from the French and Persian. In it will be found chapters on the following subjects: How to be Beautiful—How to be Fat—How to be Lean—How Beauty is Destroyed—How to Remain Beautiful—How to Acquire Grace and Style—How to Raise Beautiful Children—Beauty Sleep—Beauty Food—Beauty Bathing and Exercise—Various Standards of Beauty—The Value of Personal Beauty—The History of Beauty—The Language of Beauty—Effects of Mental Emotions on Beauty—Corsets, etc.

This book will be sent postage free, under close cover, on receipt of price, 10 cents. Address Manual Library, 29 Rose st., N. Y. Please mention this paper.



HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—In Compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. IT CAN NOT FAIL. If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits.—Used by people of refinement. Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (secretly sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED. MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A. Manufacturers of the Highest Grade Hair Preparations. You can register your letter at any Post-office to insure its safe delivery.

We Offer \$1,000 FOR FAILURE OR THE SLIGHTEST INJURY. EVERY BOTTLE GUARANTEED.

**GARLAND STOVES AND RANGES**  
The World's Best

You can easily have the best if you only insist upon it. They are made for cooking and heating, in every conceivable style and size, for any kind of fuel and with prices from \$10 to \$70. The genuine all bear this trademark and are sold with a written guarantee. First-class merchants everywhere handle them.

Made only by The Michigan Stove Company, LARGEST MAKERS OF STOVES AND RANGES IN THE WORLD. DETROIT, CHICAGO, BUFFALO, NEW YORK CITY.

Two Things All Women Need.

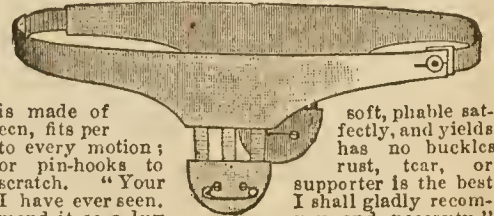
All women must use these articles. Then use ours—they are the best.



OUR UNIVERSAL DRESS SHIELD

is not sewed to the dress, like other shields; it is worn next the undervest, and so protects ALL the clothes. There is no sewing, ripping, or wrinkling. It is seamless, impervious, odorless, washable, and outwears all others; and one pair serves for all dresses

OUR HYGIENIC BELT



is made of soft, pliable satin-ecen, fits perfectly, and yields to every motion; has no buckles or pin-hooks to rust, tear, or scratch. "Your supporter is the best I have ever seen. I shall gladly recommend it as a luxury and necessity," writes an eminent specialist. Sold at all dry goods stores, or sent on receipt of price:

Shields, 38 cents; Belt, 25 cents. Lady Agents can make big money. For Shield, measure under arm and over shoulder. SIGSBEE MFG. CO., AYER, MASS.

FREE! A FINE BICYCLE

If you want one, either sex, write to us at once. These bicycles are fully warranted and would cost at retail, \$18 to \$34. We give them FREE to introduce our paper. We will give you one with out a cent of money from your pocket. At this time of the year everybody wants a bicycle, and we offer you one FREE. You TAKE NO CHANCES if you comply with our offer. Write today. With your letter send us 50c. silver or postal note for our family and story paper one year and we will send the offer at once—all charges prepaid on every bicycle. Address L. N. CUSHMAN, Pub., 53 State St., Boston, Mass.



The Leading Conservatory of America. Founded by Dr. E. Tourjée. CARL FAELTEN, Director. Illustrated Calendar giving full information free. New England Conservatory of Music, Boston.

"PARTED BANG."



Made of natural CURLY HAIR, guaranteed "becoming" to ladies who wear their hair parted, \$6 up, according to size and color. Beautifying Mask, with preparation, \$2; Hair Goods, Cosmetics, etc., sent C. O. D. anywhere. Send to the manufacturer for illustrated Price-Lists.

E. Burnham, 71 State St. (Central Music Hall), Chicago.

Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR.

The Two Great Non-Breakable CORSETS.

Sent, Post Paid, for \$1.00 each.

The Finest Corset Waists in the World. Agents wanted everywhere. Price Lists and Art Journal free.

RELiance CORSET CO., Jackson, Mich. Mention DELINEATOR.

ROOZEN'S DUTCH BULBS for Fall, '94, and Spring, '95, Planting.

Crocus, Ranunculus, Iris, Amaryllis, Cloxinias, Pæonies, Delphiniums, Gladioli, Dahlias, etc., etc., in thousands of varieties, new and old. The flowers which, if planted outdoors in the Fall, cheer the homes in the gloomy Winter months; which, if planted indoors in the Fall, are among the first to show their exquisite beauties in the Spring.

The largest catalogue of the above and all new and rare bulbs is published by the famous growers ANT. ROOZEN & SON, OVERVEEN (near Haarlem), HOLLAND. (Est. 1832.) All intending purchasers are respectfully invited to apply to undersigned American Agent, or to Messrs. Roozen direct, for the above catalogue, which we take pleasure in sending to such free. Prices greatly reduced.

J. TER KUILE, General American Agent, 33 Broadway, New York City. Our own Book on Cultivation for 30 cents. Mention DELINEATOR.





ANSWERS TO CORRESPONDENTS,

(Continued).

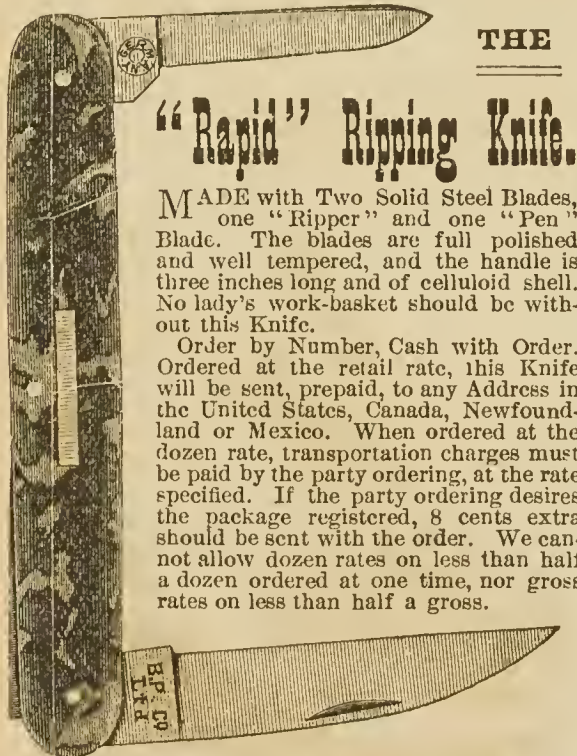
**STAMP ACT:**—Regarding the disposal of stamps write to a reliable dealer. You can transfer the doily patterns illustrated in the April and July DELINEATORS to the material by first using tracing paper and then transferring the tracings to the linen. Miss C. F. Morse, 40 East 14th Street, New York City, can supply you with tracing and transfer paper.

**M. M. S.:**—We know of only one firm of the name mentioned. In reference to your other question, we do not understand whether you wish to be recommended to some house that will sell goods for others on commission or to one that has its own goods sold on commission.

**MRS. L. S.:**—The gray silk gingham will make a pretty and becoming gown for you, and it will develop stylishly by the pattern you have purchased. It is rather early to choose Winter gowns; we would advise waiting until the styles are settled.

**BROWN EYES:**—Write to the English consul at Chicago, Ill., or in your nearest large city regarding money bequeathed to you in England.

**MARIA:**—We have no personal knowledge of the various articles manufactured by the company mentioned, but the concern has advertised with us for a long time, and we have never had reason to question its reliability.



THE

**"Rapid" Ripping Knife.**

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

**No. 30.—"Rapid" Ripping Knife.**

25 Cents per Knife; \$2.00 per Dozen Knives; \$21.00 per Gross. Postage per Dozen Knives, 15 Cents.

THE BUTTERICK PUBLISHING CO. [Limited],  
7 to 17 W. 13th St., New York.

**DEAF** Dr. Evans' Phosphor-Ozonized Air. A new method of Home treatment by inhalation, cures Deafness, Buzzing Noises, Catarrh, Foul Breath. Sent with apparatus to all parts. Pamphlet with testimonials from those deaf 5 to 35 years and pronounced incurable by eminent aurists. Mailed free. Address, Dr. DAVID EVANS, Hotel Pelham, 74 Boylston Street, Boston, Mass.

**\$40<sup>00</sup> PER WEEK**  
For Willing Workers

of either sex, any age, in any part of the country, at the employment which we furnish. You need not be away from home over night. You can give your whole time to the work or only your spare moments. As capital is not required, you run no risk. We supply you with all that is needed. It will cost you nothing to try the business. Any one can do the work. Beginners make money from the start. Failure is unknown with our workers. Every hour you labor you can easily make a dollar. No one who is willing to work fails to make more money every day than can be made in three days at any ordinary employment. Send for free book containing the fullest information. H. Hallett & Co., Box 1833, Portland, Me.

# To Cook a Fish—

First hook him,  
Then cook him in


## COTTOLENE

Fry your fish and other things in Cottolene. All good cooks to-day use Cottolene, the new shortening, in place of lard for every cooking purpose. They find it much better in flavor, much more economical, much more healthful. Be sure and get the genuine. Sold everywhere in three and five pound pails.

Made only by

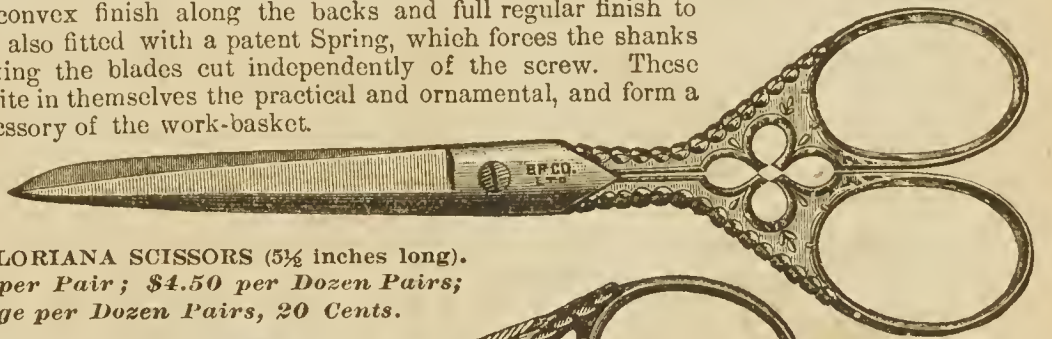
### The N. K. Fairbank Company,

Chicago, St. Louis, New York, Boston,  
Philadelphia, Montreal, San Francisco.

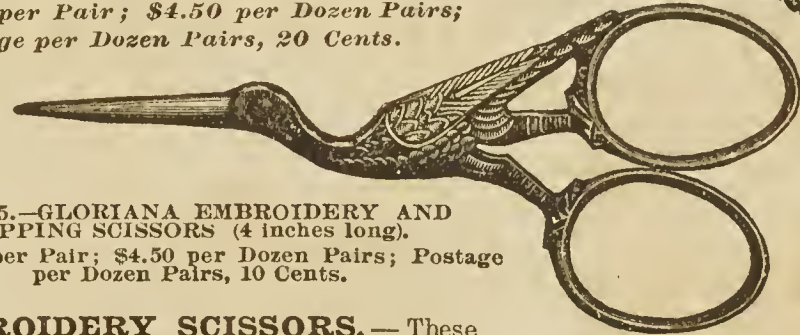


**Scissors for the Work-Basket.**

**THE GLORIANA SCISSORS.**—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



**No. 23.—GLORIANA SCISSORS** (5½ inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.

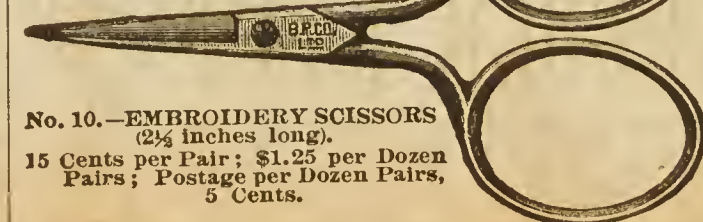


**No. 25.—GLORIANA EMBROIDERY AND RIPPING SCISSORS** (4 inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs; Postage per Dozen Pairs, 10 Cents.

**EMBROIDERY SCISSORS.**—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Nécessaire* and Companion. Indispensable to every Lady's Work-Basket.



**No. 9.—EMBROIDERY SCISSORS** (3½ inches long).  
20 cents per Pair; \$1.60 per Dozen Pairs; Postage per Dozen Pairs, 5 Cents.



**No. 10.—EMBROIDERY SCISSORS** (2½ inches long).  
15 Cents per Pair; \$1.25 per Dozen Pairs; Postage per Dozen Pairs, 5 Cents.

These Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the blades are carefully ground.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must

be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., New York.



# “ARMORSIDE” CORSET.

**The Greatest Invention. . . . Never breaks down on the Sides.**  
**PRICE, \$1.00 PER PAIR. FOR SALE BY ALL DEALERS.**  
**FITZPATRICK & SOMERS, 85 Leonard St., New York.**

\*\*\* OUR NEW PAMPHLET. \*\*\*

## Weddings and Wedding Anniversaries.



THIS is a most UNIQUE and USEFUL addition to a PRACTICAL and INTERESTING series. It contains the LATEST INFORMATION and ACCEPTED ETIQUETTE concerning everything relating to the MARRIAGE CEREMONY, with descriptions of the VARIOUS ANNIVERSARIES, from the FIRST year to the SEVENTY-FIFTH, that are directly and suggestively valuable.

**The Price of this Pamphlet is 15 Cents.**

We have also recently issued a SMALL PLATE printed in colors showing a BRIDE'S DRESS of the LATEST DESIGN.

**The Price of this Plate is 10 Cents.**

The Pamphlet and Plate WHEN ORDERED TOGETHER will be mailed free on receipt of Twenty-Five Cents.

If "WEDDINGS AND WEDDING ANNIVERSARIES," or the "BRIDAL PLATE" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Publications will be forwarded, prepaid, to your Address.

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## THE ART OF CROCHETING.



THIS Beautiful Work is replete with illustrations of Fancy Stitches, Edgings, Insertions, Garments of Various Kinds and Articles of Usefulness and Ornament, with Instructions for Making Them. It also contains many Directions, unaccompanied by illustrations, for the Various Kinds of Crochet Work mentioned, and furnishes valuable Hints and Suggestions as to various applications of the designs illustrated.

The instructions and engravings proceed from the Rudimentary Stages to the most Elaborate Work, and are so simplified that anyone, child or adult, may learn to crochet from them.

**PRICE, 50 CENTS PER COPY.**

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**THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.**

### ANSWERS TO CORRESPONDENTS, (Continued).

**POLLY:**—Certain forms of physical exercise are said to expand the chest, broaden the shoulders and reduce unnatural contours. Dumb bells and Indian clubs are used especially for developing the breadth and depth of the chest and shoulders, and though this exercise is more generally favored by men, girls and women are coming to appreciate its benefit and taking it up with enthusiasm.

**CECIL:**—The course of the Kissimmee river is north and south.

**AMY:**—The national flower of Greece and France is the violet, the chrysanthemum belongs to Japan, narcissus to China, orchid to Mexico, cornflower to Germany, pomegranate to Spain, orange and tulip to Holland. The golden rod has often been a candidate for the honor of America's national flower, but notwithstanding frequent efforts to settle the matter we are still without one.

**OLD SUBSCRIBER:**—The addition of a little powdered resin will cause soap to harden and give it a yellow color. Perfume with a few drops of bergamot, verbena, rose, violet, jasmine or any admired scent, either oil or essence.

**YOUNG LADY:**—It is not necessary for a woman to rise for an introduction, unless the person presented is elderly or very distinguished.

**Mrs. J. H. F.:**—If your piano is carefully packed in a strong case, it will suffer no injury from six months' storage, provided it is kept in a dry place.

**A READER:**—Let your caller precede you in entering the drawing-room.



## Crescent Bicycles.

An Entirely New Line for 1894.

- \$75 28-inch. LADIES' (No. 4) 36 lbs. MEN'S (No. 1) 30 lbs.
- \$50 26-inch. LADIES' (No. 5) 32 lbs. MEN'S (No. 2) 27 lbs.
- \$40 24-inch. MISSES' (No. 6) 30 lbs. YOUTHS' (No. 3) 25 lbs.

We are demonstrating that first-class Bicycles can be made and sold at the above prices. We are represented in all the principal cities and towns of the United States.

Illustrated Catalogue Free on application.

**WESTERN WHEEL WORKS,**  
Chicago. New York.

## SAVE 1/2 YOUR FUEL

By using our (stove pipe) RADIATOR.

It has 120 Cross Tubes where 4866 sq. in. of iron get intensely hot, thus making ONE stove or furnace do the work of TWO. Send postal for proofs from prominent men.

To introduce our Radiator, the first order from each neighborhood filled at WHOLESALE price, thus securing an agency. Write at once.

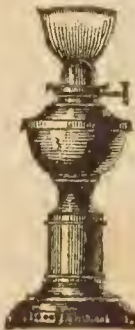
**ROCHESTER RADIATOR CO.,**  
Rochester, N. Y.



NO CHIMNEYS TO WASH OR BREAK!

## THE HITCHCOCK LAMP

Burns open like gas, ten hours for one cent, giving an exceedingly white and brilliant light. Saving on chimneys and oil will soon pay for lamp. Delivered to any address in the United States, carriage paid, for \$4. Send for catalogue. Hitchcock Lamp Co., 25 Factory St., Watertown, N.Y.





## "To Remove Paint.



"Sit down on it before it is dry."—(*Texas Siftings*.)  
That's a good way—easy, too. And another way is to do your cleaning in the old-fashioned way with soap; the necessary rubbing takes off the paint along with the dirt, but this is very tiresome work.

You ought to do your house-cleaning with **Pearline**; that's the modern way—easiest and most economical way—takes away the dirt easily and leaves the paint. Saves rubbing, saves work, saves time, saves whatever is cleaned. Use **Pearline** (with-

out soap) on anything that water doesn't hurt.

455

# Millions <sup>NOW</sup> USE **Pearline**

### ANSWERS TO CORRESPONDENTS,

(Continued).

**ALICE**:—To construct a "friendship calendar," cut smooth paper slips for 365 pages, mark on them the days of the month and week, and distribute them among as many different friends as possible for an autographic sentiment. Then arrange them in rotation, block and gum them, paste to a piece of eardboard, which may be hand-painted, and then punch to hang on the wall.

**VENETIAN**:—To remove fruit stains from knives, cut a raw potato in two parts, and run each knife repeatedly between the pieces. This will remove the stains almost instantly.

**FERN**:—Lilies-of-the-valley are suitable for all ages, and they may be used on a black bonnet as well as on a white tulle hat.

**J. I. C.**:—Parasol handles are made of wood, crystal, ivory, china, tortoise shell and amber. A pretty parasol for driving may be of white moiré, with a white enamelled handle.

**ANXIOUS**:—India ink is frequently used for deepening the color of the brows and lashes. It should be dissolved in water and carefully applied. The kind made in Japan is best.

**DAISY AND CLOVER**:—If the extreme thickness of your nails is due to your mode of manicuring, desist from scraping them. It may, however, be a structural peculiarity, in which case there will be no efficacious remedy.



## WOOD-CARVING

And Pyrography or Poker-Work.

The largest manual upon Wood-Carving and Pyrography ever prepared for publication, and of equal assistance to Amateur and Expert Carvers and Cabinet-Makers. Containing Illustrations for Flat Carving, Intaglio or Sunk Carving, Carving in the Round, and Chip Carving, and also nearly Four Hundred Engravings of Modern, Renaissance, Rococo, Rocaille, German, Norwegian, Swedish and Italian Designs—all valuable as Models and Suggestions for the decoration of a home. The collection represents specimens of the best work done from the beginning of the Fifteenth Century to the Present Time.

PRICE, 50 CENTS PER COPY.

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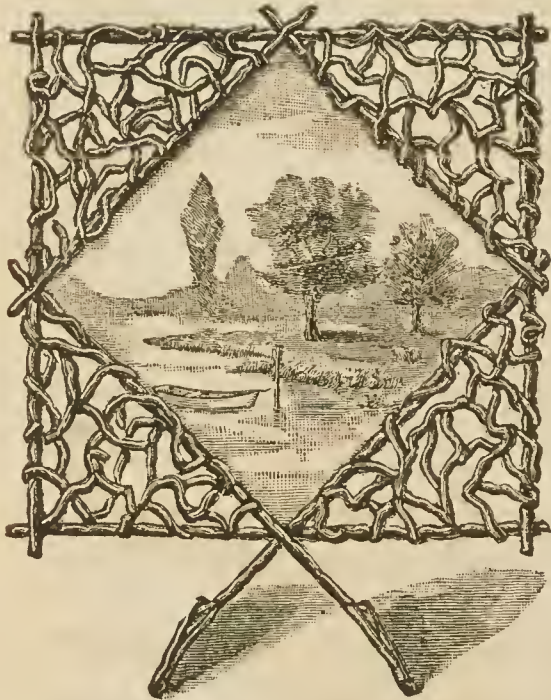
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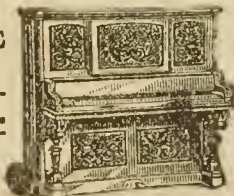
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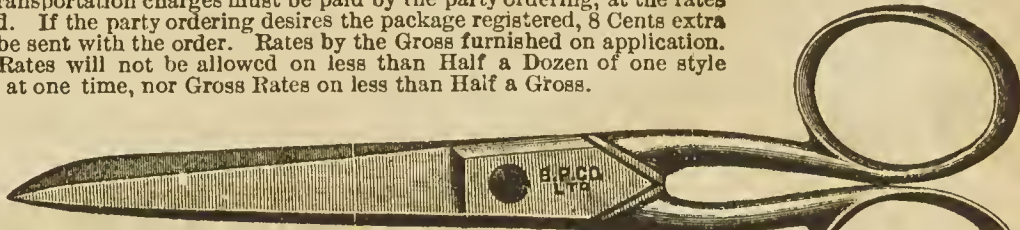
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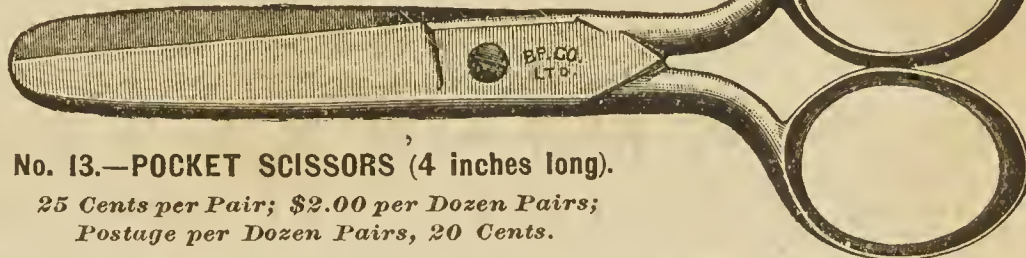
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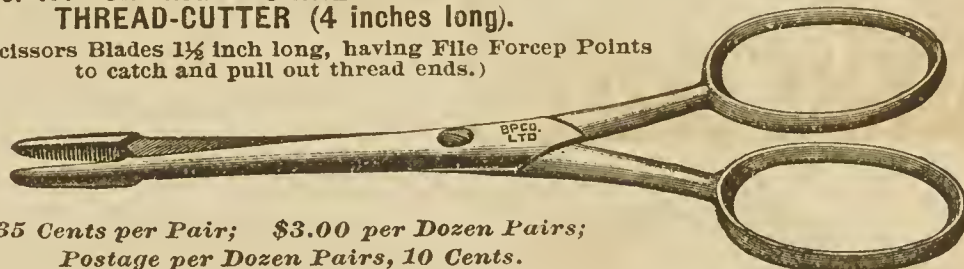
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(Continued).

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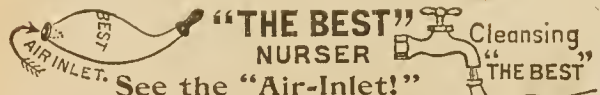
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It thickens the growth of the hair and restores gray hair to its original color. I cannot see how this preparation could be improved."—Mrs. F. E. BAKER, Galveston, Texas.

**Ayer's Hair Vigor**

PREPARED BY

DR. J. C. AYER & CO., LOWELL, MASS.

ANSWERS TO CORRESPONDENTS,

(Continued).

OLD SUBSCRIBER:—Use equal parts of camphor water, glycerine and peroxide of hydrogen for a complexion wash.

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BUTTERCUP:—If you have a middle name, it may appear on your visiting card, thus, "Marie Louise Dash."

K. J.:—When a man intimates that he would like to call upon you, invite him to do so if you desire it.

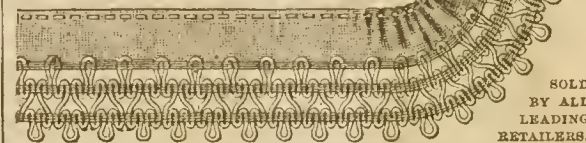
BARNIE:—Circumstances must decide as to whether you should be accompanied by your mother in visiting your physician on professional business. A white China silk gown would not be suitable for street wear in a large town. The "Cambridge pronunciation," which you speak of, is a style of speech peculiar to many educated Boston people.

E. S.:—We regret our inability to inform you where you can purchase feathers for making flowers. Extended inquiries failed to elicit the desired information.

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ANSWERS TO CORRESPONDENTS, (Continued).

MRS. G. R. R.:—We cannot supply the formula for a proprietary hair-dye, as it is known only to the manufacturer. Follow the rules for acquiring flesh given in "Beauty," published by us at 4s. or \$1.00.

ANXIOUS INQUIRER:—Try lemon juice for whitening the neck. A man should not prolong an ordinary evening call later than ten o'clock.

ELSIE L. D.:—The prevention and cure of sunburn are discussed in "Around the Tea-Table" in the August DELINEATOR. Many remedies for freckles have appeared in these columns during the past few months, and a reliable method of cleansing gloves is given "E. S. B." in the "Housekeepers' Department" of the May DELINEATOR.

ALTHEA:—From the following list of dishes any number may be selected for a sideboard spread:

- Mushroom patties; Little Neck clams.
- Salads—Chicken, lobster, shrimp.
- Sandwiches—Ham, foie gras, boned turkey.
- Sweets—Ices, biscuit tortoni, cakes.
- Beverages—Coffee, chocolate, claret cup, champagne punch.

All refreshments for a card party should be put on a sideboard in a room adjoining that occupied by the players.

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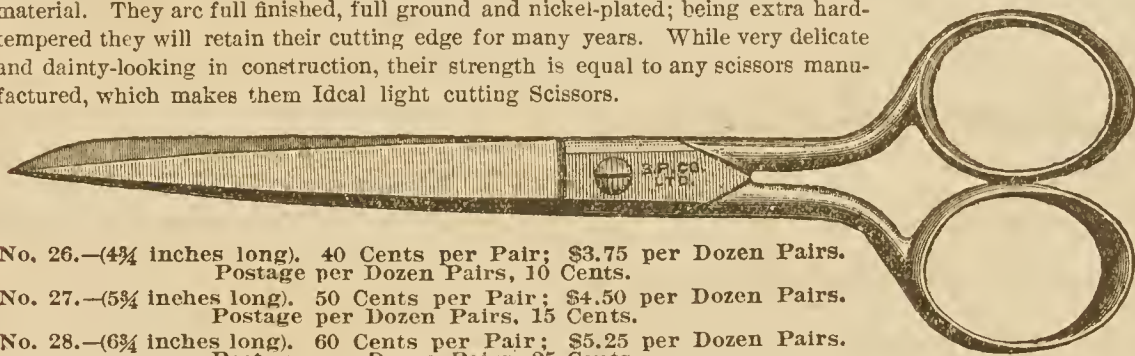
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THESE SCISSORS are made of the very finest English Refined Steel, known as Silver Steel, and made especially for Cutting Silk and other fine fabrics, in such a manner as not to unravel the warp of the material. They are full finished, full ground and nickel-plated; being extra hard-tempered they will retain their cutting edge for many years. While very delicate and dainty-looking in construction, their strength is equal to any scissors manufactured, which makes them Ideal light cutting Scissors.



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Order these Button-Hole Cutters by Numbers, Cash with Order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Rates by the Gross furnished on application. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

No. 1.—In these Cutters the size of the Button-Hole to be cut is regulated by an Adjustable Screw, so that Button-Holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.



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ANSWERS TO CORRESPONDENTS,  
(Continued).

MIRANDA:—Your cornflower Henrietta will make a dainty costume for house wear if fashioned by pattern No. 7051, which costs 1s. 6d. or 35 cents, and is illustrated in the August DELINEATOR; bretelles of black point d'esprit lace, a stock collar of black satin ribbon fastened at the back under a bow, and a ribbon sash would improve the gown greatly.

A.:—Scarf-rings and collar-buttons with settings are in doubtful taste for men, and the wearing of imitation diamonds is the very extreme of vulgarity.

HETTIE:—A dainty and novel *mouchoir*-case may be made of an embroidered linen handkerchief in this wise. First edge the handkerchief with narrow colored satin ribbon, and then fold three of the corners over and tack them together to form a pocket. On the fourth corner fasten a rosette-bow of the ribbon, which will make a pretty ornament for the case when closed.

SUBSCRIBER:—We have not heard of the custom of sending cake with wedding announcements, and think it would be in questionable taste.

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"Can't Leak" Batter. The "Groove" Prevents that.  
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Parties who anticipate giving an order are requested, when writing for information as to prices, to enclose a 2c. stamp for reply and state the expense to which they wish their purchases limited. Those desiring a collection of samples must enclose 50 cents in payment for the time taken to procure them. As purchases can be made more satisfactorily with ready funds than upon terms of credit, no orders will be accepted unless the full amount be sent with order. Address, with stamp,

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ANSWERS TO CORRESPONDENTS,  
(Continued).

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VIOLETS:—Your hair is flaxen, and you will receive many suggestions as to becoming colors for one of your complexion by reading "Around the Tea-Table" in the April DELINEATOR."

LEONORE:—Edgar Allan Poe was born in Boston on the 19th of January, 1809. You will find "Ulalume" and "The Bells" in any edition of his poetical works.

IDEALA:—Sir Joshua Reynolds came after Hogarth. He was married but had no children. His work cannot be compared to that of the Italian masters, although he achieved great celebrity as a portrait-painter. He loved children and painted them beautifully. His "Studies of Angels" are five life-sized heads that are painted with the greatest delicacy, lightness and feeling.

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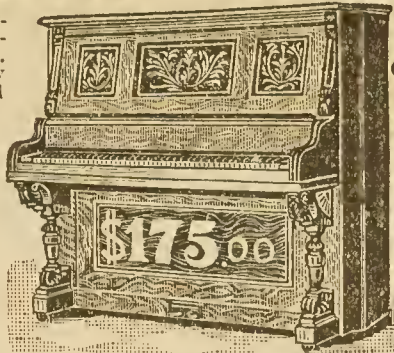
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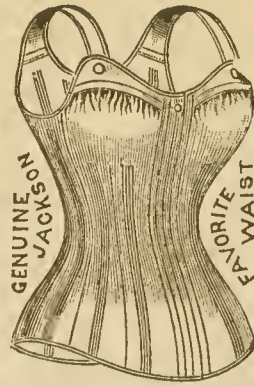
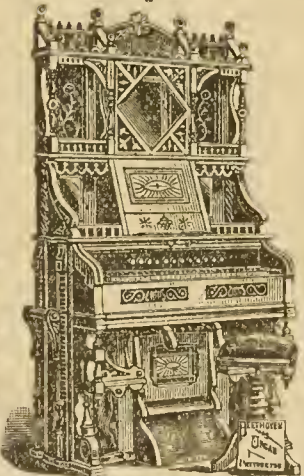


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ANSWERS TO CORRESPONDENTS,  
(Continued).

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**ARMAND:**—Stones may be selected and arranged in a hoop ring so that the initials of their names will spell the wearer's name or a motto or sentiment, thus:

- G—Garnet.
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- C—Carbuncle.
- E—Emerald.

A ring of this kind would be a tasteful gift for your fiancée.

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Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment.

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50 Cents per Pair; \$4.50 per Dozen Pairs.

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(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

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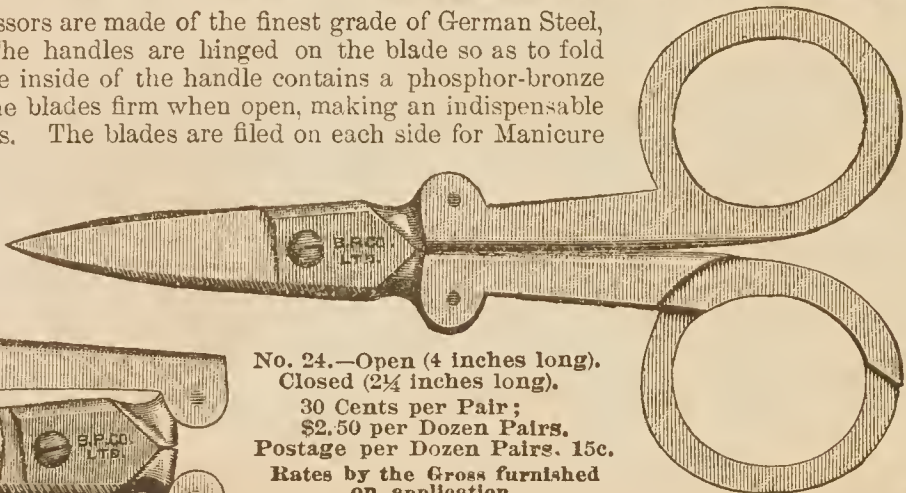
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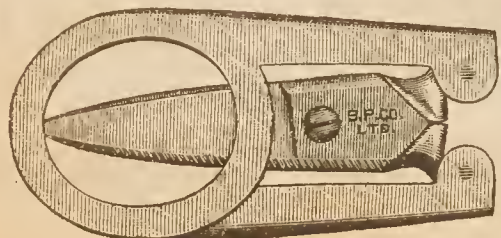
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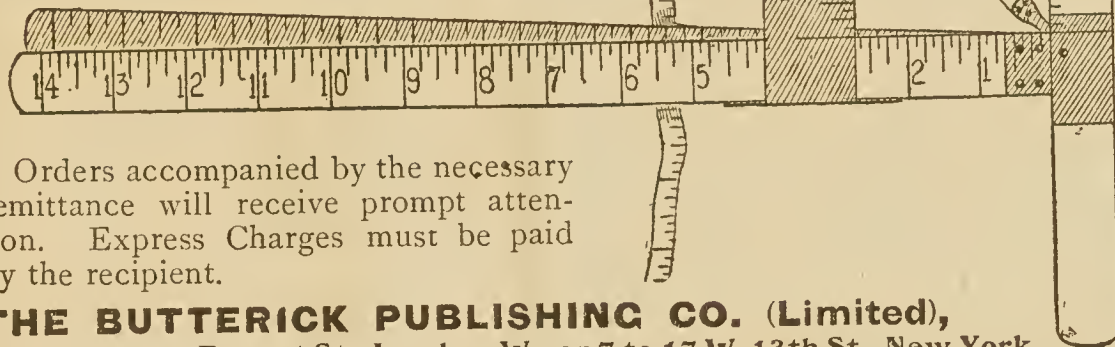
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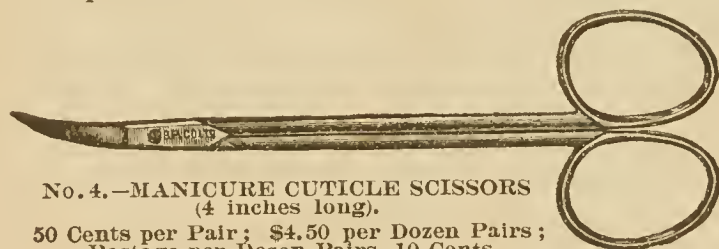
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(Continued).

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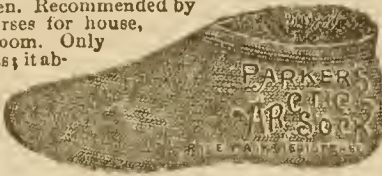
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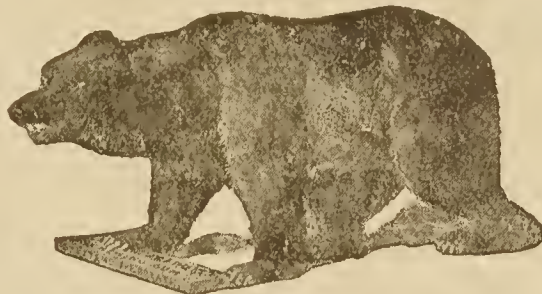
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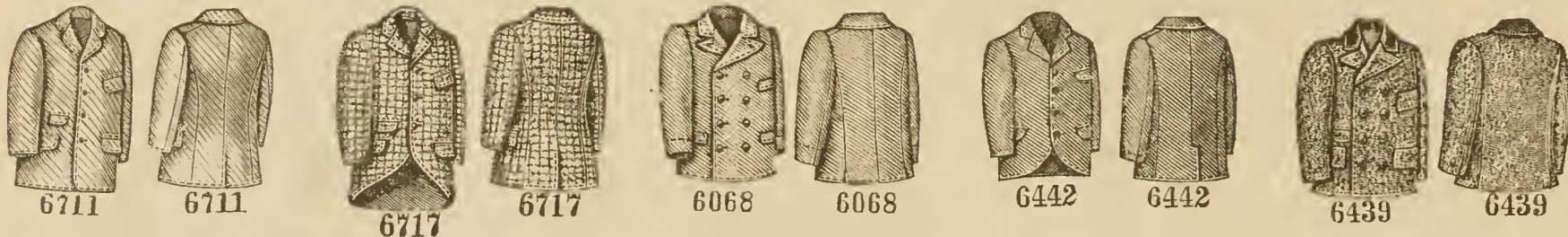
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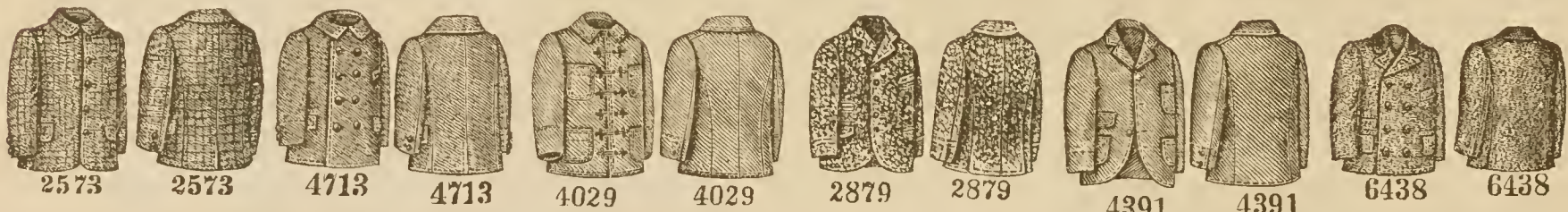
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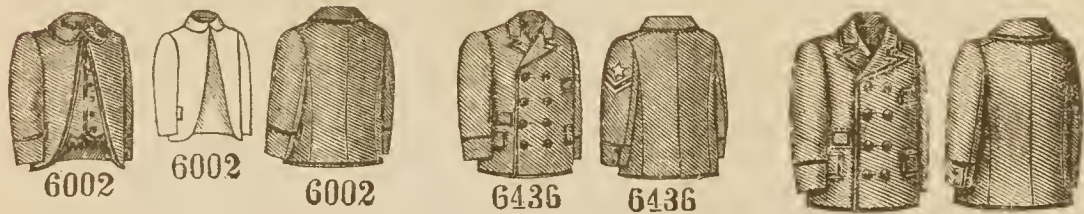
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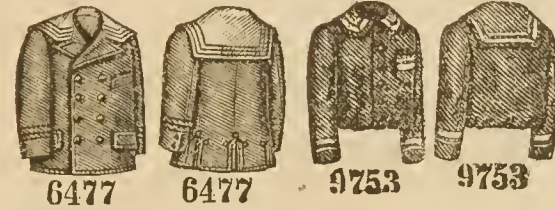
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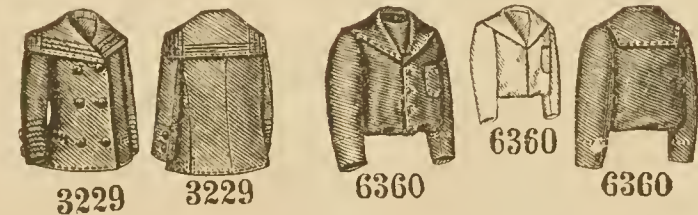




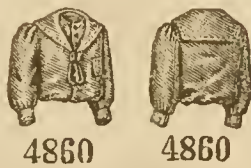
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Little Boys' Sailor Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



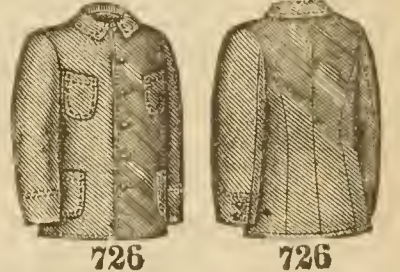
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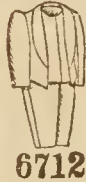
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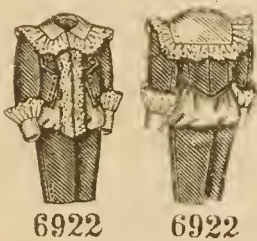
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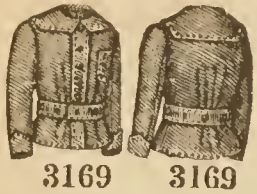
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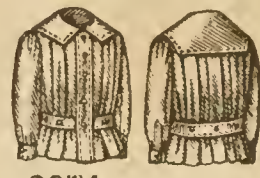
6569 6569

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6359 6359 6359

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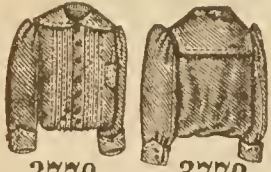
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4458 4458

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3779 3779

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3781 3781

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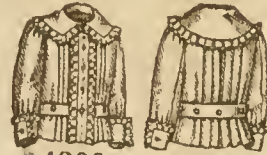
6868 6868

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1250 1250

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4399 4399

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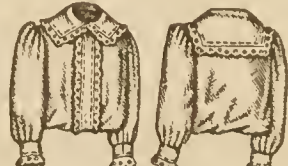
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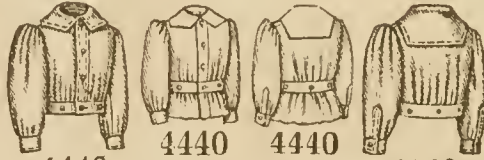
6570 6570

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4516 4516

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4440 4440 4440 4440

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6974 6974

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4396 4396

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6440 6440

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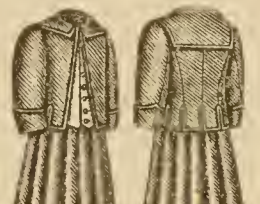
4617 4617

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4715 4715

Little Boys' Blouse Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



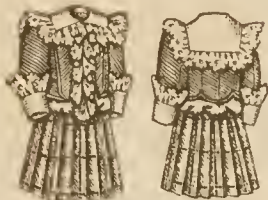
6626 6626

Little Boys' Costume (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cts.



6070 6070

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6921 6921

Little Boys' Costume (Copy'r't): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.



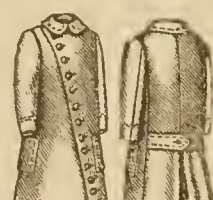
3896 3896

Little Boys' Dress (Copyright): 5 sizes. Ages, 1 to 5 years. Any size, 10d. or 20 cents.



6069 6069

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6361 6361

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6867 6867

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6476 6476

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4460 4460

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6001 6001

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6000 6000

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2780 2780

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3163 3163

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2691 2691

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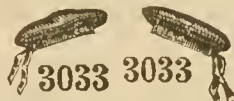


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6646

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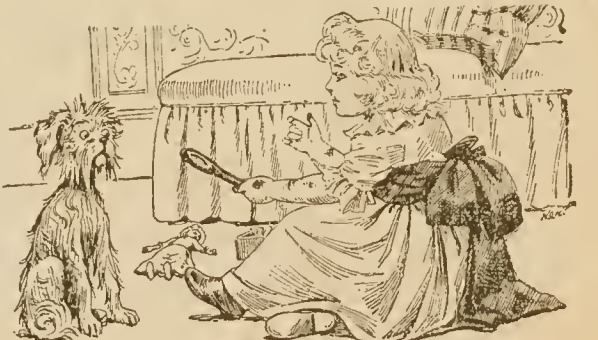
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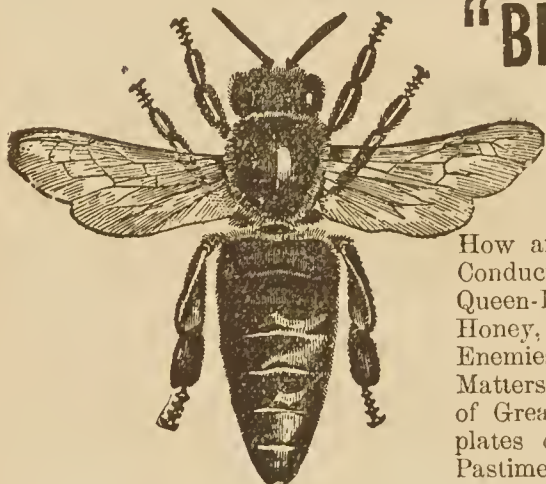
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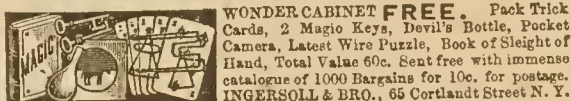
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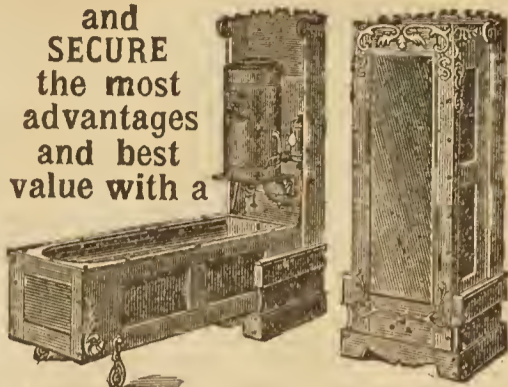
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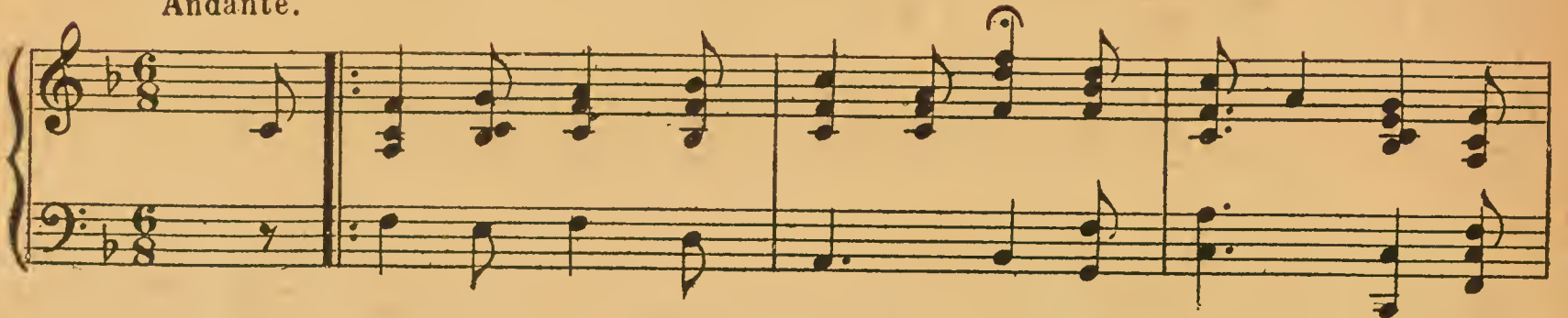
# JEAN.

Respectfully dedicated to  
"PHILOMELA CLUB."  
Glens Falls, N.Y.

Words by BURNS.

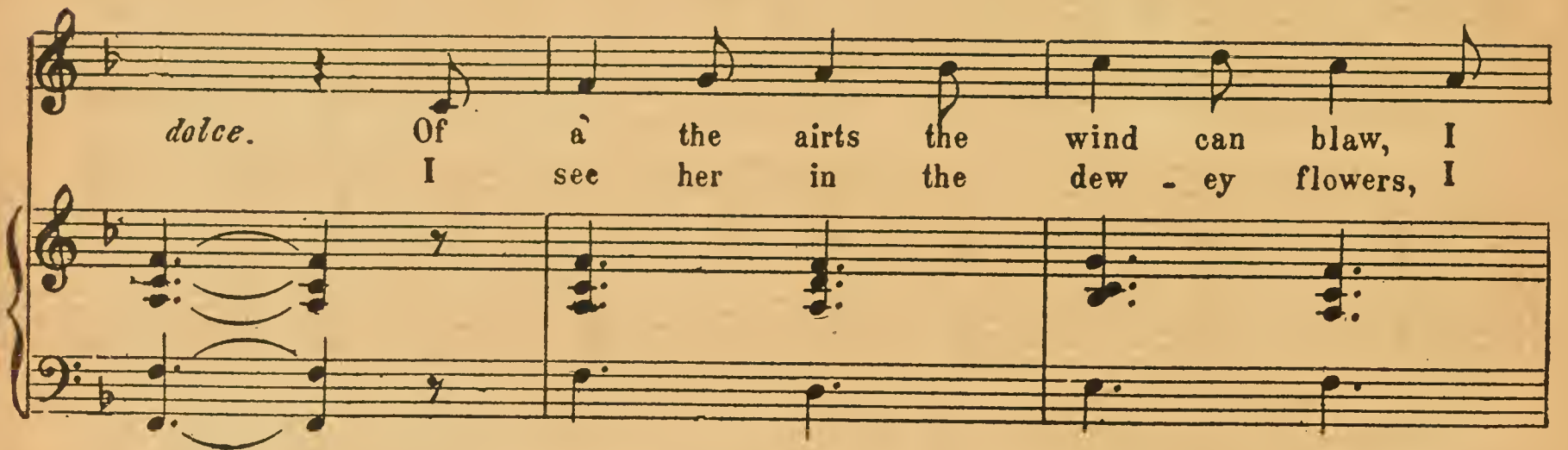
Music by JAS. H. DOWNS.

Andante.



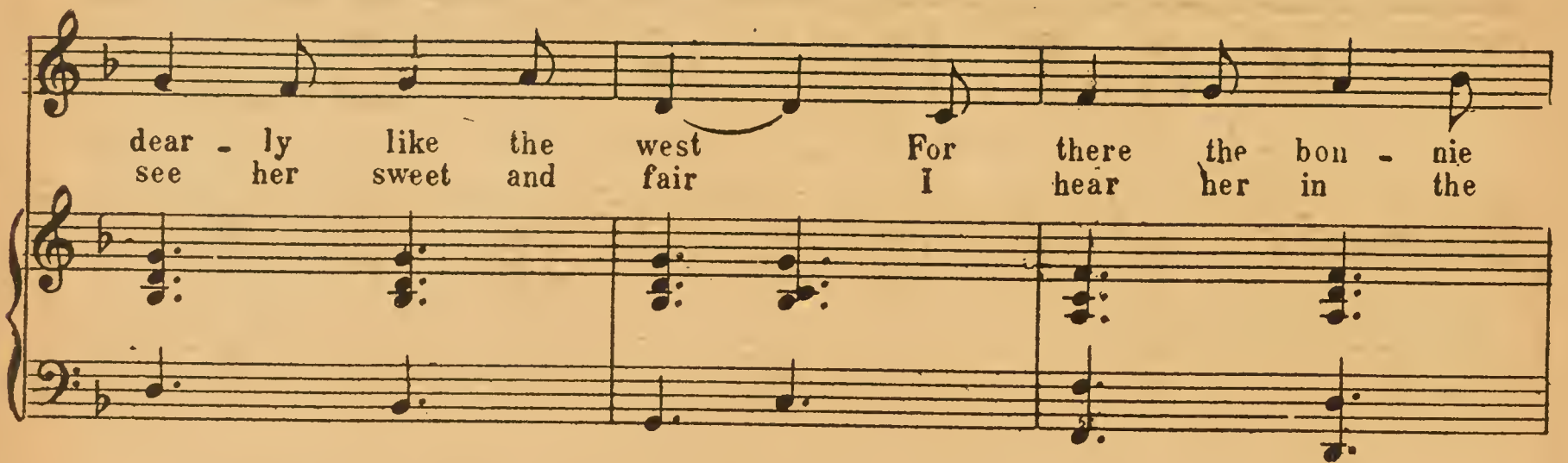
Piano introduction musical notation in 6/8 time, featuring a treble and bass clef with a key signature of one flat.

*dolce.* Of a the airts the wind can blaw, I  
I see her in the dew - ey flowers, I



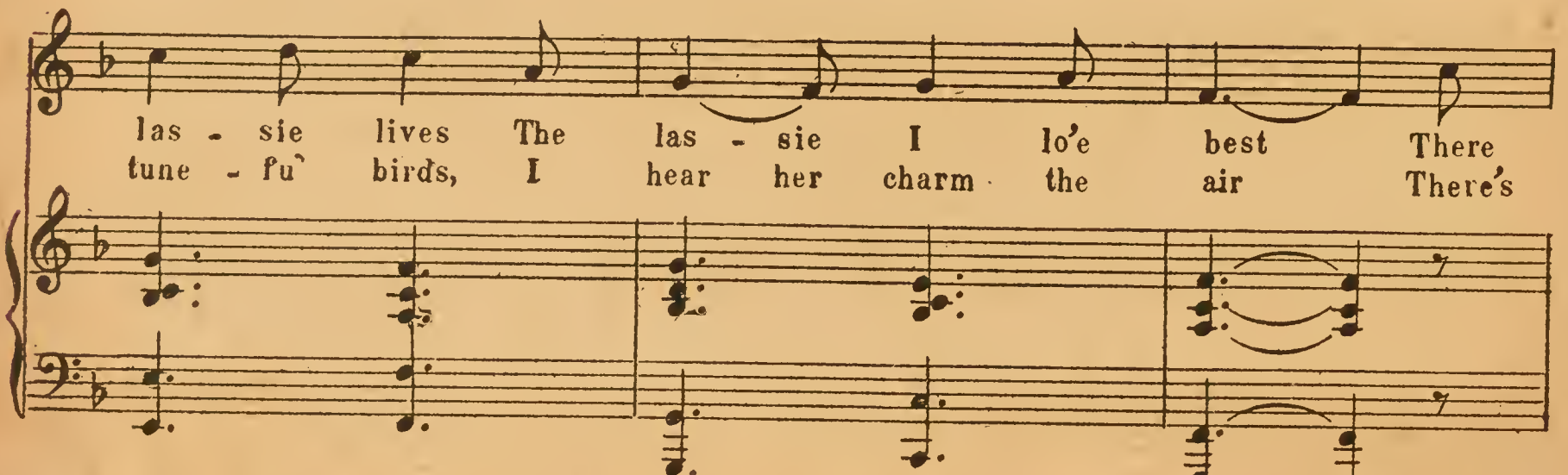
Vocal and piano accompaniment for the first line of lyrics, including a piano introduction and accompaniment for the vocal line.

dear - ly like the west For there the bon - nie  
see her sweet and fair I hear her in the



Vocal and piano accompaniment for the second line of lyrics.

las - sie lives The las - sie I lo'e best There  
tune - fu' birds, I hear her charm the air There's



Vocal and piano accompaniment for the third line of lyrics.



wild woods grow, And riv - er row, And mon - y a hill be -  
not a bon - nie flow - er that springs By foun - tain, shaw, or

tween \_\_\_\_\_ And day and night my fan - cy's flight Is  
green \_\_\_\_\_ There's not a bon - nie bird that sings But

e - ver wi' my Jean \_\_\_\_\_ But day and night my  
minds me o' my Jean \_\_\_\_\_ There's not a bon - nie

fan - cy's flight is e - ver wi my Jean \_\_\_\_\_  
bird that sings but minds me o' my Jean \_\_\_\_\_

*rit.*



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 7/8. The vocal line begins with a repeat sign and contains several notes with stems. The piano accompaniment features chords and moving lines in both the right and left hands.

The second system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "O blaw ye west - lin winds, blaw saft A What sighs and vows a - mang the knowes, Hae". The piano accompaniment continues with chords and moving lines.

The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "mang the leaf - y trees; Wi' bal - my gale, frae passed a - tween us twa How fond to meet, how". The piano accompaniment continues with chords and moving lines.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "hill and dale Bring hame the la - den bees; And waes to part That night she gaed a - wa The". The piano accompaniment continues with chords and moving lines. The system ends with a fermata over the final notes.



bring the las - sie back to me That's aye sae neat and  
Powers a boon can on - ly ken To whom the heart is

clean \_\_\_\_\_ Ae smile o' her wad ban - ish care, Sae  
seen \_\_\_\_\_ That nane can be sae dear to me As

charm - ing is my Jean \_\_\_\_\_ Ae smile o' her wad  
my sweet love - ly Jean \_\_\_\_\_ That nane can be sae

ban - ish care Sae charm - ing is my Jean. \_\_\_\_\_  
dear to me as my sweet love - ly Jean. \_\_\_\_\_

*rit.*

*Fine.*



# The Delineator \*

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Is Issued Monthly, and covers the Field of Fashion, Woman's Work and Recreation. Each issue contains over One Hundred and Fifty Pages of Interesting Reading on the Fashions, Fancy-Work (including Special Contributions on Lace-Making, Knitting, Crocheting, Tatting, etc.), Household Management, The Toilet, The Garden, etc., etc., and has in addition each month articles by Distinguished Writers on the Topics of the Time, Women's and Children's Education, Women's Handcrafts and Occupations, Suggestions for Seasonable Entertainments and a Variety of Other Matter Instructive and Helpful to All Women.

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See Advertisement of the Metropolitan Catalogue elsewhere in this issue.

**THE BUTTERICK**

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FIGURE No. 342 K.

FIGURE No. 343 K.

LADIES' RIDING HABITS.

FIGURE No. 344 K.

FIGURE No. 345 K.

(For the Numbers, Sizes and Prices of the Patterns and the Descriptions of the Styles, see Pages 445 and 446.)



# THE QUARTERLY REPORT of Metropolitan Fashions

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FIGURE NO. 1.—LADIES' TURBAN.



FIGURE NO. 2.—YOUNG LADIES' FELT HAT.



FIGURE NO. 3.—LADIES' HAT.



FIGURE NO. 4.—LADIES' LARGE HAT.



FIGURE NO. 5.—LADIES' RECEPTION HAT.



FIGURE NO. 6.—LADIES' WALKING HAT.



FIGURE NO. 7.—YOUNG LADIES' TOQUE.



FIGURE NO. 8.—LADIES' EVENING HAT.



FIGURE NO. 10.—Back View.



FIGURE NO. 9.—Front View.



FIGURE NO. 11.—LADIES' SMALL HAT.

FIGURES NOS. 9 AND 10.—LADIES' LARGE HAT.  
FASHIONABLE HATS.—(For Descriptions see Pages 464 and 465.)



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7146  
FIGURE No. 1.



7157  
FIGURE No. 4.



7180  
FIGURE No. 8.



7091  
FIGURE No. 9



7156  
FIGURE No. 13.



7154  
FIGURE No. 5.



7143  
FIGURE No. 10.



7102  
FIGURE No. 14.



7076  
FIGURE No. 2.



7025  
FIGURE No. 6.



7104  
FIGURE No. 11.



7181  
FIGURE No. 3.



7072  
FIGURE No. 7.



7111  
FIGURE No. 12.



7110  
FIGURE No. 15.



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FIGURE NO. 1.—JABOT, WITH BOW.

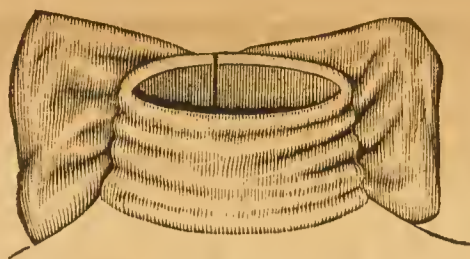


FIGURE NO. 4.



FIGURE NO. 14.—JABOT, WITH STOCK.



FIGURE NO. 5.



FIGURE NO. 6.

FIGURES NOS. 4, 5 AND 6.—FANCY COLLARS.

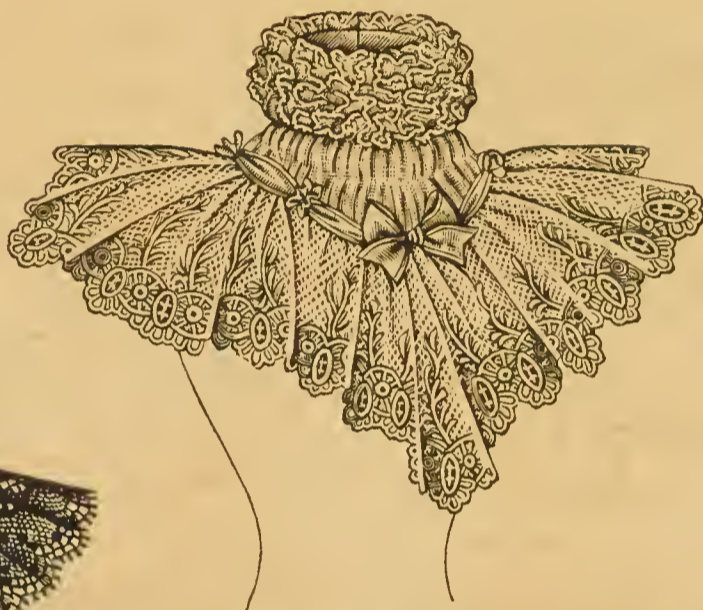


FIGURE NO. 7.—WAIST GARNITURE.



FIGURE NO. 2.—DAINTY NECK-GARNITURE.

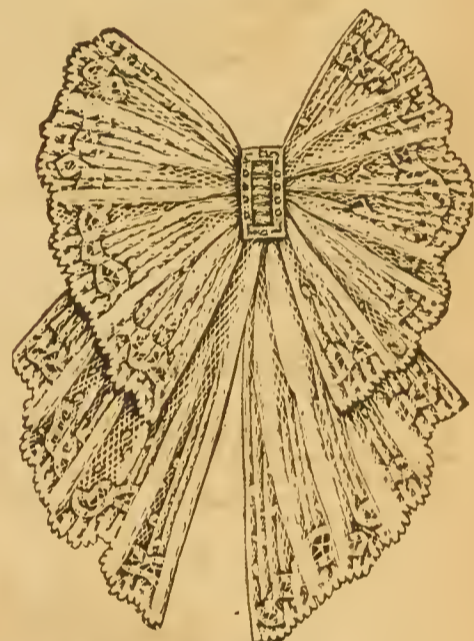


FIGURE NO. 15.—LACE BOW.

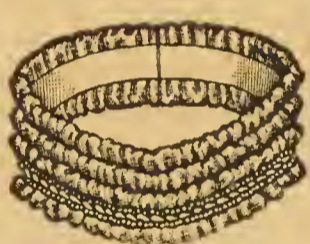


FIGURE NO. 8.

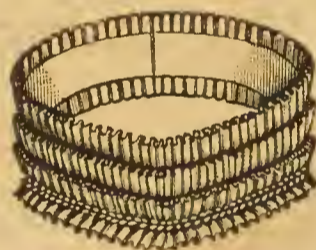
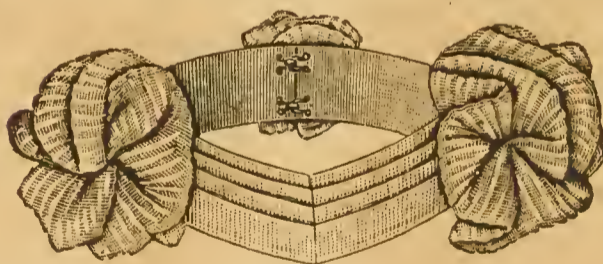


FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—DAINTY COLLARS.



FIGURE NO. 3.—FANCY COLLAR.

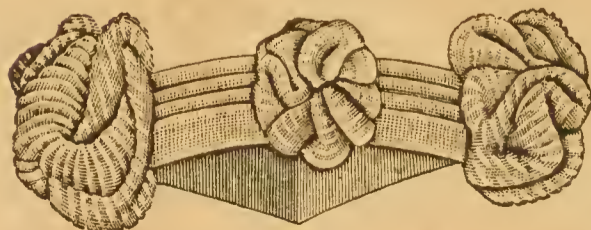


Front View.

FIGURE NO. 10.



FIGURE NO. 16.—FANCY CHEMISETTE.



Back View.

FIGURE NO. 11.



FIGURE NO. 12.



FIGURE NO. 13.

FIGURES NOS. 10, 11, 12 AND 13.—PRINCESS COLLARETTES.  
STYLISH LINGERIE.—(For Descriptions see Pages 465 and 466.)



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FIGURE NO. 346 K.—LADIES' BICYCLE TOILETTE.—This consists of Ladies' Bloomer Costume No. 7140 (copyright), price 1s. 6d. or 35 cents; Shirt-Waist No. 6844 (copyright), price 1s. or 25 cents; Outing Cap No. 7173, price 5d. or 10 cents; and Legging No. 4794 (copyright), price 7d. or 15 cents.  
(For Description see Page 408.)





FIGURE NO. 347 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque-Waist No. 7139 (copyright), price 1s. or 25 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Description see Page 409.)



# The

# ILLUSTRATOR

VOL. XLIV.

October, 1894.

No. 4.

## Fashions of To-Day.

Autumn coats are more gently undulated below the waist-line than those worn last season.

The Prince Albert coat is longer than heretofore, but still displays coat laps and plaits at the back.

A stylish half-long coat has added skirts only at the sides, the front and back being continuous from top to bottom.

What is known as the "jockey coat" is as close-fitting as a basque, and is equally appropriate for promenade and equestrian wear.

A double-breasted three-quarter coat has sleeves that are sufficiently large to admit the most bouffant dress sleeves.

One of the most popular of the season's top-garments is a snug, short-waisted jacket that is usually developed in plush or fur.

Sufficiently protective and decidedly jaunty is a triple cape which extends but a trifle below the line of the waist.

Slender women will be delighted with a fluffy cape that shows numerous shallow, overlapping ruffles below a V-shaped yoke.

Another modish cape is distinguished by a fraise and cape collar, both of which, as well as the cape itself, are convoluted.

Every tasteful woman will welcome the revival of the long opera-wrap that entirely envelops the figure.

This garment is beautified by two rows, and the sleeves are a combination of the mousquetaire and gigot styles. The skirt of this gown is artistically draped.



FIGURE No. 348 K.

FIGURE No. 349 K.

FIGURES NOS. 348 K AND 349 K.—LADIES' FICHUS OR SURPLICE COLLARS.—These two figures illustrate the same Pattern—No. 7153 (copy-right), price 5d. or 10 cents.

(For Descriptions see Page 410.)

A short cape has been added to the tourist cape, with gratifying results.

All skirts, with few of many gores are a trifle less voluminous than they have been.

Three-piece skirts are as well liked in heavy as in light textured fabrics.

The collar and a belt of a pretty, shirred blouse-waist are soft and full and are completed with loop-bows which protrude at the back.

The latest shirt-waist has a finely plaited back and the regulation stiff-bosomed front.

Puff sleeves that widen perceptibly toward the elbow enhance the dressy effect of a much-admired basque-waist.

Another basque-waist is draped across the bust, and the puffs on the sleeves are disposed to correspond.

Unlike the familiar blouse-waists is a seamless blouse that has full backs which cling rather closely, while the front is decidedly bouffant.

A mediæval fashion is recalled by the new many-puffed sleeve, each puff of which is formed of a separate section.

Quaint surplice-collars, known as the Galatea and Martha Washington fichus, are very improving to plain bodices.

Full ornamental fronts arranged upon the basque of a modish costume are designed to suggest bolé-

ros, and the sleeves are a combination of the mousquetaire and gigot styles. The skirt of this gown is artistically draped.



FIGURE No. 346 K.—LADIES' BICYCLE TOILETTE.

(For Illustration see Page 405.)

FIGURE No. 346 K.—This consists of a Ladies' bloomer costume, outing cap, shirt-waist and leggings. The costume pattern, which is No. 7140 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies

from twenty-eight to forty inches, bust measure, and may be seen in four views on



FIGURE No. 350 K.



FIGURE No. 351 K.

FIGURES NOS. 350 K AND 351 K.—LADIES' PRINCESS DRESS.—These two figures illustrate the same Pattern—No. 7186 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 410.)

page 430 of this magazine. The cap pattern, which is No. 7173 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and is differently represented on page 446. The shirt-waist pattern, which is No. 6844 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on its accompanying label. The leggings pattern, which is No. 4794 and costs 7d. or 15 cents, is in five sizes from thirteen to seventeen inches, calf measure, and receives further illustration on its label.

The most satisfactory toilette that has yet been devised for wheeling, hunting, tramping and other outdoor sports is represented at this figure made up in materials that were selected because of their special adaptability to the comfort and convenience of wheel-women. The bloomer costume, which is fashioned from dark-blue serge, is composed of a short skirt, bloomers or Turkish trousers, and a jacket. The skirt, which is of the gored variety and extends to just below the calf of the leg, is made with graceful fulness that is disposed flatly at the back in a broad box-plait at each side of the center, and is gathered at the sides to fall in folds that modify the outline of the figure when the wearer is mounted. The lower edge of the skirt is completed with a hem facing that is finished with three rows of machine-stitching.

The fronts of the jaunty jacket are rolled back all the way down in shapely lapels that meet the rolling collar in notches. They are smoothly fitted at the sides by single bust darts, and, if preferred, may be worn closed in double-breasted style to the throat



or below the bust with button-holes and buttons. The comfortable adjustment is completed by wide side-back gores and a curving center seam, and the lower edge of the jacket is finished with a belt, the pointed ends of which are drawn through openings made for them

in the darts and are closed at the center of the front. The *gigot* sleeves are voluminous above the elbow and comfortably wide below, and the fulness at the top is disposed in two double box-plaits between forward and backward turning side-plaits. Their shaping is due to inside and outside seams, and the wrist edges are finished, like all the other free edges of the jacket, with machine-stitching. The jacket is provided with tiny straps which are sewed to the side-back seams, and in each a button-hole is made to pass over a button sewed to the belt of the skirt, to prevent the possibility of the garments separating at the back.

The bloomers reach to just below the knee and are drawn in closely at the bottom by elastic straps inserted in casings formed at the edges, the fulness drooping in the usual manner. The shaping of the bloomers is accomplished by the usual leg seams and a seam at the center of the front and back; the closing is made at the sides, and the top is gathered and finished with bands.

The shirt-waist, which is developed in *percale*, has fronts that are gathered along the upper part of the shoulder edges and at the waist-line to produce slight fulness at each side of the closing, which is made with gold studs through a box-plait arranged at the front edge of the overlapping front. The back has a bias pointed yoke arranged at the top, and the fulness at the waist-line is collected in short rows of gathers. At the neck is a standing collar with its ends turned back in *Piccadilly* fashion. A turn-down collar mounted on a band

may be used instead, if preferred, the pattern providing for both styles. The shirt sleeves, which are comfortably full, may be finished with reversed or straight cuffs, as desired.

The cap is made of the serge to match the costume. The crown is composed of sections that are seamed together, their pointed ends meeting beneath a button. To the crown is joined a broad peak or visor, which affords protection from the sun and also gives the cap a masculine air that is at once piquant and generally becoming.

The leggings which complete the natty toilette are made of *Suède*. They are shaped to fit perfectly over the shoe, about the ankle and at the calf of the leg, by the customary curved seams at the center of the front and back. The leggings are of regulation length and are closed at the outside of the leg with button-holes and buttons; they are provided with leather straps that pass under the foot in front of the heel, the fastening of the straps being performed at the outside with buckles.

Bicycling has taken so strong a hold upon the feminine fancy that a costume adapted solely to the wheel is now an important item in the wardrobe of the woman who desires to be quite up-to-date in everything. The materials here chosen for a toilette of this kind are entirely practical and appropriate, but many others are well suited to such uses. The costume may be made of flannel, silk may be used for the shirt-waist, the cap may match or contrast with the costume, and the leggings may correspond with the cap. A simple finish of machine-stitching is the only ornamentation seen on the smartest bicycle toilettes.



FIGURE NO. 352 K.—LADIES' EVENING DRESS.—This illustrates Pattern No. 7194 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 411.)

FIGURE NO. 347 K.—LADIES' VISITING TOILETTE.

(For Illustration see Page 406.)

FIGURE NO. 347 K.—This consists of a Ladies' basque-waist and three-piece skirt. The waist pattern, which is No. 7139 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-

six inches, bust measure, and is shown differently developed on page 441 of this magazine. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to



thirty-six inches, waist measure, and is also pictured on page 446.

The toilette offers opportunity for tasteful combinations of textures and colors, and is fashioned to display the graceful lines and curves of the figure to good advantage. For its development in the present instance sage-green crépon was chosen, with lace, velvet and an effective arrangement of velvet ribbon for garniture. The skirt is of the stylish three-piece variety and is shown again at figure No. 353 K, where it is fully described. It presents the admired distended appearance at the bottom and a close effect over the hips, and is trimmed at the foot with two rows of black velvet ribbon festooned at regular intervals beneath rosettes of velvet ribbon that complete a remarkably effective garniture.

The fanciful basque-waist has fronts that are drawn in soft folds over the bust by gathers at the arms'-eyes, the fulness at the bust being collected at the front edge in overlapping plaits beneath a rosette of velvet. Below the bust the fronts are pulled smoothly over dart-fitted fronts which appear with charming yoke effect above the full fronts and are faced with velvet and covered with point de Gène lace. The closing is made invisibly at the center of the front. The back is seamless at the center and is shaped by side-back gores and arranged upon a close-fitting lining; it is separated from the fronts by under-arm gores. The lower outline of the basque-waist is rounding, and the full fronts are trimmed with two rows of velvet ribbon arranged in boléro outline, their front ends being plaited to points underneath the velvet rosette at the bust. The sleeves have full puffs, which extend to the elbow and are gathered at the top and bottom and droop with a quaint bouffant effect. Each puff is caught up at the front and back of the arm in upturning plaits that are concealed by a velvet rosette, and the wrist is trimmed with a band of velvet that is prettily knotted at the back of the arm. A velvet rosette is coquettishly placed on each shoulder, and at the neck is a stylish standing collar covered with a crush collar that is closed at the left shoulder seam. A wrinkled velvet ribbon follows the edge of the waist and is closed at the front.

Very smart toilettes for dressy occasions or ordinary wear may be developed by the mode in cloth, serge, vicuna, Fayette, camel's-

hair or silk-and-wool novelty goods. Liberty satin, taffeta, moiré or *miroir* moiré may be associated with any of the above-mentioned fabrics in a toilette of this kind developed for ceremonious wear;

and insertion, plain or fancy braid, gimp, galloon, etc., may supply rich and becoming garniture.

The small felt hat is trimmed with lace, ribbon rosettes and feathers.



FIGURE NO. 353 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Coat No. 7150 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Description see Page 414.)

FIGURES NOS. 348 K AND 349 K.—LADIES' FICHUS OR SURPLICE COLLARS.

(For Illustrations see Page 407.)

FIGURES NOS. 348 K AND 349 K.—These two figures illustrate two styles of fichus included in one pattern. The pattern, which is No. 7153 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently portrayed on page 444.

The fichus are known as the Galatea and Martha Washington. Figure No. 348 K represents the Galatea fichu made of white India mull and lace edging. It has a deeply rolled collar with square ends, to which are joined surplices that are gathered at the top and bottom and lapped in surplice style to the waist-line, where a ribbon bow is added. The outer edge of the collar and surplices is finished with a frill of lace which tapers toward the waist-line.

Figure No. 349 K portrays the Martha Washington fichu developed in white silk mull and decorated with frills of lace edging. This fichu is composed of two sections which are laid in upturning plaits at the seams and in forward-turning plaits at the ends, the plaits producing soft, graceful folds. It forms a point on each shoulder, and the ends are lapped in surplice style at the front. Two lace frills decorate the outer edge.

These charming accessories are suited to full dress, and they will also embellish and freshen partly worn gowns in a most desirable way. They may be made of white mull or of crêpe de Chine, silk mull or chiffon in such dainty tints as are known to be becoming.

FIGURES NOS. 350 K AND 351 K.—LADIES' PRINCESS DRESS.

(For Illustrations see Page 408.)

FIGURES NOS. 350 K AND 351 K.—These two figures illustrate the same pattern—a Ladies' Princess dress. The pattern, which is No. 7186 and costs 1s. 6d. or 35 cents, is in fourteen sizes for ladies from twenty-eight to forty-



six inches, bust measure, and is differently depicted on page 431 of this publication.

At figure No. 350 K the dress is portrayed developed for a formal afternoon at home; the material being violet silk, with handsome point de Gène lace edging for garniture. It is fashioned with the graceful simplicity which characterizes the Princess modes, and its faultless adjustment is due to double bust and single under-arm darts, side-back gores, and a center seam, above which the closing is made invisibly. The shaping of the skirt portion of the back produces graceful rolling folds that spread to the edge of the slight train, which, if undesirable, may be cut off, the pattern also providing for a dress of uniform round length. The dress is trimmed at the bottom with a band of rich point de Gène lace, and the body is decorated with similar lace applied to simulate a deep, square yoke. The sleeves have huge puffs which extend to the elbow and display the regulation droop at the top. The puffs are gathered at the top and bottom to spread with balloon effect above the elbow, and the sleeves are trimmed just below the puffs with bands of point de Gène lace. A close-fitting standing collar provides a becoming neck-completion and is trimmed with soft folds of silk, and a silk rosette arranged at each side. The collar may be omitted, and the dress cut out in V shape or in low, round or square outline, if desired, the pattern providing for the several styles.

At figure No. 351 K the dress is shown in a back view developed in white Fayette. The neck is here cut out in a becoming V both back and front, and the neck and all the seams are

outlined with black lace insertion which is continued up the closing. The dress will develop charmingly for an afternoon tea, an evening "at home" or any other similar formal function in taffeta, India



FIGURE No. 354 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque-Waist No. 7119 (copyright), price 1s. or 25 cents; Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents; and Cape No. 7185 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 415.)

or China silk, foulard, crêpon or some other dainty fabric, and there are many varieties of woollen goods that may be chosen with equal propriety. If an elaborate completion be desired, garnitures of lace insertion, fancy braid, passementerie, gimp, etc., may be added in any way that personal fancy may dictate; but a simple completion will be quite as artistic and in equally good style.

FIGURE No. 352 K.—LADIES' EVENING DRESS.

(For Illustration see Page 409.)

FIGURE No. 352 K.—This illustrates a Ladies' dress. The pattern, which is No. 7194 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 432 of this DELINEATOR.

Admirers of black for a full-dress toilette may realize from this illustration the artistic possibilities of black satin, the exquisite quality and lustre of which is here enhanced by a decoration of rich bourdon lace. Although the gown is elaborate in appearance, it is in reality most simply constructed. The full fronts and back of the waist, which are separated by under-arm gores, present a smooth effect at the sides and are supported by a lining that is fitted by the usual darts and seams, the closing being made invisibly at the center of the front. The lining is in this instance cut away in the square outline of the full portions, which are gathered at and a trifle below the top, while at the bottom the fulness is collected in several rows of shirring at the center of the back and at each side of the closing.

The waist extends to a little below the waist-line and has a rounding lower edge, and its youthfulness is increased by the full puff sleeves, which resemble those seen in many old paintings of





FIGURE NO. 355 K.—LADIES' WRAPPER.

FIGURE NO. 356 K.—LADIES' COSTUME.

FIGURE NO. 355 K.—LADIES' WRAPPER.—This illustrates Pattern No. 7147 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 356 K.—LADIES' COSTUME.—This illustrates Pattern No. 7149 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 416.)





FIGURE No. 357 K.—LADIES' COSTUME.

FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE.

FIGURE No. 357 K.—LADIES' COSTUME.—This illustrates Pattern No. 7141 (copyright), price 1s. 8d. or 40 cents. FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Double-Breasted Coat No. 7169 (copyright), price 1's 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 417 and 418.)



historic beauties, the fulness being collected at the top and bottom in gathers that produce folds in the rich satin. The fronts are trimmed with bands of lace edging which extend from shoulder to waist-line; the ends of the bands are gathered and secured under lacerosettes, and the scalloped edges are turned toward the center of the front. The pattern provides for sleeves extending to the wrists, and a high-necked waist finished with a standing collar.

The five-gored skirt is extremely graceful. The fulness at the top of the front and sides is removed by darts, while that at the back is massed in gathers that produce graceful folds below. If a trifling fulness be desired in front, gathers may take the place of darts. The skirt is embellished with lace of handsome pattern and appropriate width. The lace is gathered about an inch from the top to form a heading; a frill of it is draped from the top of the skirt in line with the waist decoration, and is carried in circular outline to the bottom; and between these frills are two other frills that form downward-turning points at the center.

Although black is suggested for the dress in the illustration, the style is admirably suited to all the gay colors in vogue, and will make up elegantly in grosgrain silk, *gros de Londres* (which is newer and has a finer cord than grosgrain), brocaded, shot, flowered, figured, striped or checked silk, or any of the silk-and-wool mixtures, such as crêpon, albatross, Fay-



FIGURE No. 359 K.—LADIES' PROMENADE COSTUME.—This illustrates Pattern No. 7178 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 418.)

etta, veiling or some of the pretty canvas weaves. Lace or chiffon will form the most effective decoration on any of the materials named.

FIGURE No. 353 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 410.)

FIGURE No. 353 K.—This illustrates a Ladies' coat and three-piece skirt. The coat pattern, which is No. 7150 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented

on page 438 of this publication. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 446.

The skirt is excellently adapted for development in both light and heavy textured fabrics, as the pattern provides for a gathered arrangement of the fulness, and also for darts at the front and for plaits or gathers at the back. It is here shown made of camel's-hair in a pretty shade of gray, and has a front-gore between two wide gores that meet in a seam at the center of the back, a placket being finished above the seam. The skirt pre-

sents a becomingly clinging effect at the front and sides, and rolling folds that spread and flare gracefully toward the lower edge are observable at the back. The stylish trimming con-

sists of two encircling rows of dark-brown fancy gimp that are becomingly spaced.

The coat is of exceedingly stylish cut and is here represented in



dark-brown cloth, with black velvet for the collar. It extends to three-quarter depth, and the fronts lap broadly and are closed a little to the left of the center with buttons and button-holes. The fronts are nicely curved to the figure by single bust darts, and short under-arm and side-back gores ensure perfect smoothness at the sides, where the garment is lengthened to be of uniform depth with the fronts and back by extensions of the fronts; the back edges of the extensions are joined to the front edges of the backs in seams that are concealed by coat-plaits, and a well curved center seam completes the accurate adjustment. The rolling collar is faced to within a short distance of the loose edges with black velvet and gives a dressy touch to the coat; it reverses the fronts in large lapels above the closing, narrow notches being formed at the meeting of the collar and lapels. The sleeves present the broad, full effect at the top demanded by prevailing fashions, while on the fore-arm they fit comfortably yet smoothly and are finished at the wrists with black silk cord. The fulness in the sleeves is disposed in forward and backward turning plaits, and the sleeves are mounted on linings. All the free edges of the coat, except the lower edge, are completed with a row of silk cord, and curved openings to pockets in the fronts are finished with the cord and decorated at the ends with silk arrow-heads.

The toilette developed in rich materials will be suitable for promenade or calling wear, while less sumptuous fabrics will be selected when it is desired for shopping or ordinary occasions. Melton, wide-wale diagonal, kersey and heavy cloths are handsome coating materials, and dressy skirts are made of silk-and-wool novelty goods, Fayette, grosgrain silk or moiré antique. A serviceable toilette may be produced by using light-weight coating for the coat and cheviot or serge for the skirt. Several rows of stitching may finish the skirt, or trimmings of gimp, bands of velvet or braid may be applied.

The hat is of black French felt, is convoluted at the front and is trimmed with a tasteful arrangement of dark-brown moiré and lighter feathers.



FIGURE NO. 360 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Jacket No. 7182 (copyright), price 1s. or 25 cents; Five-Gored Skirt No. 7138 (copyright), price 1s. or 25 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents.

(For Description see Page 419.)

FIGURE NO. 354 K.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 411.)

FIGURE NO. 354 K.—This consists of a Ladies' cape, basque-waist and skirt. The cape pattern, which is No. 7185 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 440 of this magazine. The basque-waist pattern, which is No. 7119 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be again seen on its accompanying label. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently illustrated on its label.

The stately adjustment of the skirt is here shown advantageously in fawn-colored cheviot illuminated with dark-green silk flecks, the plain completion being in perfect accord with the richness of the fabric. The skirt consists of a front-gore, a gore at each side, and four narrow gores at the back, where the top is gathered to produce graceful *godets* that are well marked all the way down. The superfluous fulness at the top of the front and sides is removed by gathers in this instance, although darts may perform this service if preferred.

The salient features of the basque-waist adapt this style of garment particularly well to the soft, changeable silk which was here chosen for its development, fawn and *réséda* being the tints blended in the material. The *semi-négligé* effect of the waist is modified by under-arm gores which separate the full front and seamless back, and by a fitted lining that is closed at the center of the front. The full front is arranged on a smooth lining and is disposed in soft folds by gathers at the neck and shoulder edges and shirrings at the lower edge; it is included in the right shoulder and under-arm seams and is left free at the left side for a closing.

The back presents a smooth appearance at the top, and the fulness below is plaited to a point at the lower edge, the plaits flaring upward. The sleeves are in fashionable *gigot* style and are made with inside seams only; they are



gathered at the top and along one side edge to stand out with a stylishly broad and full effect, and are smooth-fitting on the forearm. At the neck is a standing collar that closes at the left side, and in this instance a crush collar of silk is arranged over it. A ribbon is passed about the waist and is decorated at each side of the front with a rosette-bow.

Double-faced cloth was selected for the cape, which is a most popular and practical mode for travelling wear and, in recognition of this fact, is known as the tourist cape. It consists of two capes, both in circular style, the deeper one extending to the knee and the shorter one falling not quite to the waist-line. A deep collar that is turned down in regulation rolling-collar fashion when the garment is closed at the throat, and worn reversed slightly at the back and deeply at the ends when the cape is left open, finishes the neck edge of the deeper cape; and beneath this collar the upper cape is buttoned to the deeper one, thus leaving the use of either or both capes entirely at the option of the wearer. The deeper cape is fitted smoothly over the shoulders by a dart at each side, and when the garment is worn open, as in the present instance, straps tacked underneath at these darts are crossed over the bust and carried round to the back and closed with a button-hole and button to produce a correct and graceful adjustment. When it is desired to close the cape, the deeper cape is secured with buttons and button-holes, and short, pointed straps underneath secure the collar and upper cape. The pattern provides for under-facings, which are omitted in this instance.

Handsome capes of this style are developed in whipcord, storm serge, cheviot or heavy cloth in black or the darker shades of blue, brown or green, and a lining of bright plaid or changeable silk is generally added. Figured



FIGURE No. 361 K.—LADIES' RUFFLED CAPE.—This illustrates Pattern No. 7172 (copyright), price 1s. or 25 cents.

(For Description see Page 420.)



FIGURE No. 362 K.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 7163 (copyright), price 1s. or 25 cents.

(For Description see Page 420.)

FIGURE No. 355 K.—LADIES' WRAPPER.

(For Illustration see Page 412.)

FIGURE No. 355 K.—This illustrates a Ladies' wrapper or house-dress. The pattern, which is No. 7147 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 433 of this publication.

The domestic duties of a lady require that she should be comfortably gowned, but her practical house-dresses, while permitting perfect freedom of movement, should be tasteful and becoming. A very pretty wrapper is here shown made up in figured challis having a pale tan-colored ground marked with delicate blue and cream-white figures, decoration being supplied by blue ribbon and crêpe

de Chine folds. The garment possesses a trimness of outline and neatness of finish that are admirable, and is arranged over a fitted body-lining. The wrapper fronts are adjusted to the figure at the sides by under-arm darts and connected with the back by shoulder and side seams, the closing being made at the center with button-holes and buttons. The fronts are laid at the top in tucks that are deepest at the center, and the fulness below is drawn closely to the figure by ribbon ties, which are inserted in the darts at the waist-line and tied in front, the long ends falling low upon the wrapper. The back is laid in a box-plait at each side of the center seam, which extends to the bottom of the gown, and below the waist-line extra fulness is allowed and arranged in fan-plaits that spread prettily toward the lower edge. The leg-o'-mutton sleeves, which are mounted on smooth, coat-shaped linings, are fitted by inside and outside seams and present a close adjustment on the forearm; and each wrist is trimmed with two encircling folds of crêpe de Chine. The rolling collar has square corners that flare prettily.

Pretty house-dresses will be made up by the mode in serge, challis, the various camel's-hair weaves, cashmere, Henrietta and inexpensive striped or flowered silks. Velvet or grosgrain ribbon may be used for the belt-ties, and a linen collar and cuffs may be worn, or the sleeves may be completed at the wrists with folds of mull.

FIGURE No. 356 K.—LADIES' COSTUME.

(For Illustration see Page 412.)

and changeable silk, taffeta and crêpon are appropriate for the waist.

The hat is of dark-green felt, trimmed with shaded green plumes.

FIGURE No. 356 K.—This illustrates a Ladies' costume. The pattern, which is No. 7149 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust



measure, and is pictured differently developed on page 428 of this publication.

A unique combination of old-blue and white illuminated serge and seal-brown silk seems to emphasize the best features of the mode in this instance, and jet passementerie, buckles and ribbon supply effective garniture. The skirt is fashioned in the lately devised four-gored style, and displays the usual close adjustment at the front and sides and overlapping, backward-turning plaits at the back. The front and sides are overhung by an over-skirt drapery which is in two sections. The large section is caught up on the right hip in a cluster of forward-turning plaits, which, with two similar plaits at the left side, throw the drapery into

graceful broken folds at the center. The right edge of this section is turned over to form a long, tapering revers and the front edge of the small drapery-section, which is arranged to fall in a pronounced jabot-fold back of its front edge, is tacked to the large drapery-section. The back edges of the drapery pass into the side-back seams of the skirt, and the lower edge is decorated with handsome passementerie. The jabot fold and the reversed edge of the drapery reveal deep underfacings of silk.

The back of the fanciful basque is fitted closely by the usual gores and a center seam, and below the waist-line forms stylish ripples. The dart-fitted fronts of silk, which extend only to the waist-line and close at the center, appear with the effect of a high-necked vest above and below full fronts, which are gathered at the top to form a pretty standing frill, while the fulness below is drawn toward the back and collected in gathers at the under-arm seams. The full fronts meet at the bust beneath a bow of ribbon decorated with a small buckle and round jauntily toward the back. Over the point at the lower edge of the front is arranged an Alsatian bow of broad ribbon decorated at the center with a large buckle, and at the neck is a standing collar covered with a silk crush collar, the frill-finished ends of which are closed at the throat. A feature of the mode is the corkscrew sleeve, which encircles the forearm in wrinkles that result from gathers along the seam and spreads in a balloon puff above. It is shaped by an inside seam only and is mounted upon a smooth lining, the shaping of which is due to the usual seams at the outside and inside of the arm.

The costume will be a general favorite with women to whom fanciful modes are becoming, and will develop exquisitely in cr pon combined with moir , satin or taffeta. It will also make up attractively in Fayette, vieuna, Henrietta cloth, serge, wool Bengaline, etc., associated with any preferred variety of silken goods; and ribbon, braid, passementerie or galloon may be chosen for garniture.



FIGURE No. 363 K.—LADIES' CAPE.—This illustrates Pattern No. 7152 (copyright), price 1s. or 25 cents (For Description see Page 421.)

tern, which is No. 7141 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 425 of this publication.

A very pretty Scotch cheviot was in this instance chosen to make the costume, which exemplifies one of the most pleasing of the new tailor styles. The basque-fitted jacket extends well below the waist-line and closes in double-breasted style with button-holes and handsomely polished bone buttons. Below the closing the fronts flare prettily and the lower corners are gracefully rounded. A close adjustment is attained by double bust darts that reach to the lower edge of the jacket, and the usual gores and seams; and a pretty ripple effect below the waist-line at the back is produced by the ingenious shap-ing. Above the bust large revers are joined to the fronts and the revers are slightly overlapped at the top by the rolling collar. A chemisette completed by a standing collar is disclosed between the revers, but, if not desired, it can be omitted in favor of a linen chemisette. The large, one-seam leg-o'-mutton sleeve is mounted on a smooth, coat-shaped lining, and its fulness is collected in gathers at the top that are evenly distributed, causing the sleeve to droop in numerous folds to the elbow, below which a close adjustment is presented. The wrists and all the free edges of the jacket are finished with a double row of machine-stitching.

The skirt presents the graceful straight lines that are now so popular, and is of the three-piece variety. It has a narrow front-gore and two wide gores, the bias back edges of which meet in a seam at the center of the back. The front and sides of the skirt are



FIGURE No. 364 K.—LADIES' TRIPLE CAPE.—This illustrates Pattern No. 7166 (copyright), price 1s. or 25 cents. (For Description see Page 421.)

FIGURE No. 357 K.—LADIES' COSTUME. (For Illustration see Page 413.)

FIGURE No. 357 K.—This illustrates a Ladies' costume. The pat-

made smooth at the top by darts, and the back has fashionable fulness massed in gathers at the center and falling to the lower edge



in folds that flare towards the bottom. Machine-stitching gives a dressy finish to the side-front seams and lower edge, harmonizing with the jacket completion.

The new tailor cloths will make up admirably in this way, and so will the covert and faced cloths that are shown in mixtures or plain colors. The fashionable frisés, basket weaves and novelty suitings will also be frequently chosen, and although machine-stitching is the most approved completion for this style of costume, braid may be applied, with attractive results.

The hat is trimmed with jet and ribbon.

FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 413.)

FIGURE No. 358 K.—This represents a Ladies' double-breasted coat and three-piece skirt. The coat pattern, which is No. 7169 and costs 1s. 3d. or 30 cents, is in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure, and may be seen in two views on page 437 of this DELINEATOR. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 446 of this issue.

The three-quarter length coat is a handsome garment and is here shown made of light-tan whipcord having a slightly rough surface. It is closed in double-breasted fashion with button-holes and elegant smoked-pearl buttons, and is reversed at the top in stylish lapels that meet the rolling collar in notches. The fitting is due to single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps, and the garment falls at the back with ripple effect. The sleeve is very large and of the mutton-leg order, shaped by inside and outside seams and mounted on a smooth lining. The fulness at the top is arranged in four box-plaits that produce the bouffant effect now popular, while the close adjustment below the elbow is in keeping with the latest decree of Fashion. The wrists, the front edges of the coat and the free edges of the lapels and collar are finished with a row of machine-stitching.

The skirt, which is of dark-garnet grosgrain silk, is smoothly fitted at the top of the front and sides by darts, and has a moderately

wide front-gore joined to back-gores whose bias edges meet in a seam at the center of the back. Gathers can be arranged in front instead of darts, if the figure requires fulness; and the fulness at the top of the back may be disposed in plaits or gathers, as preferred. The lower edge of the skirt is stylishly decorated with a roll of the silk.

The coat will be made of whipcord, faced or rough-surfaced cloth or the popular chinchilla or beaver cloth, when a heavy garment is required; and cheviot, tweed or any of the fancy coatings that display several colors prettily blended may be selected for a coat of more moderate warmth. A lining of silk will prove a convenient and attractive addition, making it easy to put on or remove the garment; and machine-stitching will form the neatest and most stylish completion. For the skirt any of the novelty wool suitings, plain or illuminated serge, crépon or silk will be entirely satisfactory, and tiny ruffles or folds of the material or one or more bands of passementerie will trim it effectively.

The hat is a modification of the English walking-hat in gray felt, and is bound with braid and trimmed with velvet.



FIGURE No. 365 K.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque-Fitted Coat No. 7145 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Description see Page 422.)

back separated by under-arm gores and arranged upon a closely fitted lining, and the closing is made at the center of the front. The fronts and back are smooth at the top and are overlaid by a pointed

FIGURE No. 359 K.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 414.)

FIGURE No. 359 K.—This illustrates a Ladies' costume. The pattern, which is No. No. 7178 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 427 of this issue.

The graceful costume is here shown made of exquisitely fine silk-and-wool crépon in a pretty tan shade, with darker brown velvet for the accessories and point de Gène lace for decoration. The costume cannot fail to meet with the approbation of women of refined taste, who will perceive in the simple basque, with its rounding lower outline and artistic adjuncts and garniture, and in the closely adjusted skirt a degree of elegance well calculated to emphasize the graceful lines of either a plump or a slender form. The basque has full fronts and a seamless



yoke of velvet that closes at the left shoulder seam. The fulness at the waist-line in front is laid in three overlapping, forward-turning plaits at each side of the closing, while at the back similar fulness is collected in two overlapping, backward-turning plaits at each side of the center. The yoke is effectively overlaid with heavy point de Gène lace showing a Vandyke pattern, the lace being arranged so that the points meet at the center. Outlining the yoke at the sides are circular bretelles of velvet that have square corners, and are shaped to produce pretty ripples at the lower edges. The close, coat-shaped sleeves are concealed to the elbow by huge puffs and are faced below the puffs with velvet, and a downward-turning row of lace encircles each sleeve at the upper edge of the facing. Sleeve-caps of velvet lend additional dressiness; their ingenious shaping causing them to fall in artistic ripples; and both the sleeve-caps and bretelles are decorated with lace. At the neck is a high collar of velvet closed at the left side, and a velvet band follows the lower outline of the basque.

The three-piece skirt has an unusually wide front-gore, that may be gathered or dart-fitted at the top, and two back-gores, the bias edges of which meet in a seam at the center of the back, where the fulness may be disposed in plaits or gathers to fall to the lower edge in artistic folds that spread gradually to the bottom. The foot decoration consists of a facing of velvet that is curved out at the top to form a blunt point at each side, and is ornamented at the upper edge with a downward-turning row of point de Gène lace.

The mode admits of endless variety in the matter of combination and decoration, being well suited to those soft, rich contrasts that always heighten the dignity and grace of the wearer. The beautiful autumnal colors, such as the numerous rich shades of green, the warm, deep reds, and the soft yellows that are in reality tans or golden-browns, will associate charmingly in such a costume, and the materials best suited to its development are crépons, novelty woollens in which three or four colors are blended, grosgrain silk and the standard camel's-hair and basket weaves. Velvet and lace insertion or edging, gimp, galloon, braid and jetted passementerie will

form the most tasteful garniture for materials of this description. The tan-colored felt hat is faced with black velvet and prettily trimmed with black ribbon, an aigrette and a fancy jet buckle.



FIGURE NO. 366 K.—LADIES' COSTUME.—This illustrates Pattern No. 7179 (copy-right), price 1s. 8d. or 40 cents.

(For Description see Page 422.)

FIGURE NO. 360 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 415.)

FIGURE NO. 360 K.—This illustrates a Ladies' jacket, chemisette and five-gored skirt. The jacket pattern, which is No. 7182 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 441. The chemisette pattern, which also includes a cuff, is No. 6751 and costs 5d. or 10 cents; it is in three sizes, small, medium and large, and may be seen again on its accompanying label. The skirt pattern, which is No. 7138 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is also portrayed on page 445 of this magazine.

The five-gored skirt, which is here shown made of fine dove-colored crépon, presents a novelty in its mode of shaping, its side-gores and back-gores being cut with straight front edges to secure a close adjustment at the sides. The fulness at the top may be collected in darts or gathers at the front and in gathers or box-plaits at the back, as may be deemed most becoming to the figure or most suitable to the material; and the skirt displays a gracefully distended effect at the bottom, where it is decorated with braiding applied in an elaborate scroll design.

The jacket is made of seal plush that closely imitates seal fur. It exemplifies one of the smartest of the new double-breasted modes and bears a striking resemblance to the popular Eton jacket. It is fashionably short, reaching but a trifle below the waist-line, and is adjusted to follow closely the outlines of the figure by single bust darts, under-arm and side-back gores and a curving center seam. The fronts are reversed in huge, plush-faced lapels that meet the rolling collar in notches and are lapped widely and closed at the left side with button-holes and large buttons. The one-seam *gigot* sleeves display a graceful bouffant effect above the



elbow, and are smooth below and sufficiently wide to slip over the full sleeves now in vogue. They are arranged at the top in forward and backward turning plaits and stand out on the shoulders with the broad effect which is a feature of prevailing modes.

The chemisette, which is made of linen, extends to below the bust and is closed at the center with studs. The standing collar is reversed in Picadilly fashion; and a shallow cape is joined to the collar at the back. A natty four-in-hand scarf is worn.

The skirt may be made of any rich silken fabric or of less pretentious woollen goods, and may be finished quite plainly or handsomely decorated with bands of insertion, rich passementerie, ribbon, etc. The jacket is suitable for Astrakhan, plush or fur of any fashionable variety, and will usually be plainly completed. Plain or fancy piqué may be chosen for the chemisette, the collar of which will invariably be of plain linen; and with it a band-bow may be stylishly worn.

The large felt hat is handsomely adorned with ostrich tips.

FIGURE NO. 361 K.—LADIES' RUFFLED CAPE.  
(For Illustration see Page 416.)

FIGURE NO. 361 K.—This illustrates a Ladies' cape. The pattern, which is No. 7172 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 438 of this publication.

There is a youthful jauntiness about the cape which will make it a favorite for reception and theatre wear. It is here represented made up in moiré silk, with the yoke decorated with bands of spangled jet. The cape portion is gathered across the shoulders and joined to the lower edge of a pointed yoke shaped by shoulder seams; it is covered by bias ruffles of moiré silk, each of which is completed with a rolled edge. The lowest ruffle is joined to the lower edge of the cape, the upper ruffle outlines the yoke, and the remaining ruffles are sewed flatly to the cape. The closing is made invisibly in front, and at the neck is a standing collar covered with a box-plaited rucho of silk.

A tall, slight figure will look remarkably well in a cape of this kind, which will make up to best advantage in moiré or grosgrain silk, satin or light-weight cloth. The yoke may be overlaid with jet, lace, bands of insertion showing iridescent effects, or spangles of jet outlined with tiny beads. The rolled edges of

the ruffles are particularly effective in grosgrain, satin and moiré. The ruffles may be finished with moderately wide hems, if preferred to the rolled completion, as the pattern allows for either style of finish. The cape may be lined throughout.

The black felt hat is trimmed with velvet ribbon, small rosettes, ostrich feathers and jet gimp.



FIGURE NO. 367 K.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Basque-Waist No. 7155 (copyright), price 1s. or 25 cents; and Skirt No. 7081 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 423.)

FIGURE NO. 362 K.—LADIES' BLOUSE-WAIST.  
(For Illustration see Page 416.)

FIGURE NO. 362 K.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 7163 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently displayed on page 442 of this DELINEATOR.

The introduction of silk waists that are more or less elaborate to wear with black or colored skirts has met with general approval, and there is a sharp rivalry among followers of Fashion to secure odd and pretty effects in such garments. The choice design here represented made up in taffeta silk showing a leaf-green ground shot with pinkish-lilac is to be commended for its almost girlish simplicity, which displays the figure prettily and will show to advantage the artistic blending of colors that are seen in many of the new soft silks. The foundation of the waist is a short lining fitted by double bust darts and the usual gores and seams, and upon it are arranged the full front and back, which are joined in shoulder and under-arm seams. The fronts of the waist are gathered at the neck edge and shoulder edges, and a yoke is simulated by double rows of shirring made at the bust and a short distance above; at the waist-line the fullness is drawn to the center by seven forward-turning, overlapping plaits at each side of the closing, which is made at the center. At the back the fullness is similarly disposed in gathers at the neck and shoulder seams, in shirrings corresponding with those in front, and in five backward-turning, overlapping plaits at the waist-line at each side of the center. The one-seam mutton-leg sleeve is mounted on a coat-shaped lining, and the fullness at the top is collected in gathers at the top and in one edge of

the seam, causing the sleeve to spread and droop in graceful wrinkles to the elbow, below which a close adjustment is maintained. The neck is completed by a standing collar covered with a crush collar of silk. The crush collar is shirred at the ends, the shirring at the



center being omitted in this instance, and the ends are concealed by an Alsatian bow. The waist is encircled by a crush belt that is completed with an Alsatian bow at the back and a fancy buckle in front.

Changeable, checked, striped, figured and flowered silks will make up handsomely in this manner, as will also the pretty silk-and-wool crépons in gay colors that will contrast charmingly with dark skirts. The waist possesses a refreshing simplicity, and no elaboration of trimming can increase its daintiness and grace.

FIGURE No. 363 K.—  
LADIES' CAPE.

(For Illustration see Page 417.)

FIGURE No. 363 K.—This illustrates a Ladies' cape. The pattern, which is No. 7152 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 439 of this *DELINEATOR*.

The utility and grace of the short cape are the potent factors in its present popularity, and the simple lines on which it is planned make it possible for every amateur seamstress to make it up with entire success. Silk-and-wool brocade in a rich garnet hue and velvet in a darker shade were here chosen for the cape. The cape is in circular style and depends in full folds or flutes from a smooth, round yoke, which is concealed by the ripple collar. The latter is included in the seam with the fraise collar, which is lined with velvet. The closing is invisibly made at the center of the front, and the lower edges of the cape and ripple collar are trimmed with a row of black fur headed by narrow jet garniture.

Economical women will find a cape of this kind very desirable, not only because of its comfort and good style, but also because remnants of cloth, velvet, plush or suiting goods may be satisfactorily utilized in its develop-



FIGURE No. 368 K.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Blouse-Waist No. 7183 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 7138 (copyright), price 1s. or 25 cents.

(For Description see Page 424.)

ment, the mode being well adapted to a variety of combinations of textures and colors. Covert and faced cloths are much favored for capes, and so are velvet and plush. Fur, passementerie, jetted gimp, galloon or beaded braid will provide effective and seasonable ornamentation.

The silk hat is stylishly trimmed with ribbon and rosettes.

FIGURE No. 364 K.—  
LADIES' TRIPLE  
CAPE.

(For Illustration see Page 417.)

FIGURE No. 364 K.—This illustrates a Ladies' cape. The pattern, which is No. 7166 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown developed in a different variety of goods on page 439 of this *DELINEATOR*.

The cape is here pictured made up to accompany a dressy toilette for calling, the material being black moiré of a quality so rich that garniture is unnecessary to produce an elegant effect. The garment has a rather deep seamless, round yoke, to the edge of which is joined a circular cape that reaches to below the waist-line. Included in the seam joining the cape and yoke is a short cape, the upper edge of which is overlapped by a still shorter cape that covers the yoke. All the capes are smooth at the top, and their circular shaping causes them to fall in graceful curves at the lower edges. The cape is closed invisibly at the center of the front, and is finished at the neck with a rolling collar, between the rounding ends of which a bow of ribbon is arranged.

The cape is suitable alike for dressy and ordinary wear and will develop attractively in a variety of fabrics. The handsomest top-garments of this kind are made of moiré, *miroir* moiré or satin antique, and quite as effective but less expensive ones are developed in satin, handsome cloth or fine cam-



el's-hair. Jet-and-spangle gimp or galloon, insertion, fancy braid or ribbon may be added for garniture as lavishly or as sparingly as individual taste may dictate.

The modish felt turban is trimmed with velvet rosettes, jet and quills.

FIGURE No. 365 K.—  
LADIES' STREET  
TOILETTE.

(For Illustration see  
Page 418.)

FIGURE No. 365 K.—This consists of a Ladies' coat and three-piece skirt. The coat pattern, which is No. 7145 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 436 of this magazine. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 446.

The toilette is modish in the extreme and displays the long lines and graceful curves that are so universally becoming; and as its attractive features are brought out to best advantage in goods that admit of stretching and pressing, a seasonable variety of camel's-hair was here combined with velvet in its development. The three-piece skirt exemplifies a style that is just now very popular. It has a clinging effect at the front and sides and full *godets* at the back, and its lower edge is decorated with a tiny frill of the camel's-hair finished at the top with a cording.

In general appearance the coat is strongly suggestive of the natty Prince Albert modes and it almost entirely conceals the skirt. The body portion of the coat is adjusted with the precision of a basque by single bust darts, the customary gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the fronts, which are widened by gores to lap and close



FIGURE No. 369 K.—LADIES' TOILETTE.—This consists of Ladies' Jockey Coat No. 7176 (copyright), price 1s. 3d. or 30 cents; and Five-Gored Skirt No. 7138 (copyright), price 1s. or 25 cents.

(For Description see Page 424.)

in double-breasted style with button-holes and buttons, are reversed at the top in velvet-faced lapels that meet the rolling collar in notches. The front and sides of the coat are lengthened by skirt portions to be of uniform depth with the back, and their back edges are joined to the front edges of the back beneath long coat-plaits that are each marked at the top with a button. The *gigot* sleeves display the correct droop at the top and a much wrinkled effect above the elbow. They are mounted upon smooth linings, which, like the sleeves, are shaped by inside and outside seams; and the fulness at the top is collected in forward and backward turning plaits. With the coat is worn a white linen chemisette and a plain blue silk four-in-hand scarf.

A smart toilette for shopping, calling or church wear may be developed by the mode in covert cloth, sacking, tailor cloth, cheviot, Scotch mixtures, tweed, homespun and various other fashionable fabrics. The skirt may be trimmed at the foot with bands of braid, ribbon, folds, fancy bands, gimp or passementerie, or one or two rows of machine-stitching may decorate the skirt and form a neat finish for the loose edges of the coat.

The large felt hat is bent to suit the face and is stylishly trimmed with velvet and feathers.

FIGURE No. 366 K.—  
LADIES' COS-  
TUME.

(For Illustration see  
Page 419.)

FIGURE No. 366 K.—This illustrates a Ladies' costume. The pattern, which is No. 7179 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure,

and may be seen in three views on page 426 of this DELINEATOR. The costume is here pictured developed in a handsome combination of vicuna, silk and velvet. The three-piece skirt has a wide



front-gore, and two rather narrow back-gores that may fall in well marked *godets* from gathers at the top or in plaits, as preferred; and the slight fulness at the top of the front-gore may be collected in gathers or darts. The skirt presents the distended appearance at the bottom that is now so emphatically approved by *la Mode* and is of fashionable width, and the decoration consists of a tiny frill of velvet headed by a broader fold of silk finished at the lower edge with a piping of silk.

The shapely basque is fitted with sufficient closeness to follow the lines and curves of the figure becomingly, the adjustment being due to double bust darts, the usual number of gores and a curving center seam. The fronts are widened to lap and close in double-breasted style with button-holes and large buttons, are shaped at the lower edge to form a short point at each side of the center, and are reversed above the bust in broad, silk-faced revers, each of which is arranged at the top in a tiny, forward-turning plait that widens all the way down and produces a jabot effect at the lower edge. The revers are overlapped by the ends of the rolling collar, which is of velvet; and between them is arranged a short chemisette that is attached to a standing collar closed at the left side. The standing collar is in the present instance trimmed with soft folds of white silk, and the chemisette is concealed by a jabot frill of lace. The lower edge of the basque arches becomingly over the hips and forms a short point at the center of the back. The *gigot* sleeves, which are of velvet, present the prevailing bouffant effect at the top and a series of drooping folds above the elbow. Their fashioning is accomplished by inside seams only, the shaping of their smooth linings is due to the usual seams along the inside and outside of the arm, and the great fulness at the top is collected in closely drawn gathers.

A smart gown for calling, driving, promenade or shopping wear may be developed by the mode in lady's-cloth, kersey, covert cloth, cheviot, Scotch mixture, tweed, hopsacking, homespun or any of the new silk-and-wool novelty goods. A dressy effect may be secured by using silk, Bengaline, moiré or velvet for the rever facings, but a really modish costume may be made up in a single material.

The large felt hat is decorated with ribbon and feathers.

FIGURE No. 367 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see Page 420.)

FIGURE No. 367 K.—This consists of a Ladies' basque-waist and three-piece skirt. The

basque-waist pattern, which is No. 7155 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 442 of this *DELINEATOR*. The skirt pattern, which is No. 7081 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on its accompanying label.

The toilette is in the present instance shown developed for dressy reception wear in changeable taffeta presenting silvery figures upon an old-blue ground. The basque-waist has a low-necked back and fronts arranged upon closely adjusted, high-necked portions, which are here cut away to expose the neck becomingly. The graceful fulness in the upper part of the fronts results from slight gathers at the top, the smooth effect at the sides is due to single bust darts, and the fulness at the center is plaited to a point at the lower edge, the plaits flaring gracefully at each side of the invisible closing. The back is very slightly gathered at the top, the fulness at the waist-line is plaited to correspond with the fronts, and under-arm gores secure a smooth effect at the sides. The lower edge of the basque-waist is covered with a ribbon girdle, the front ends of which are concealed beneath a butterfly bow, while the back ends fall low upon the skirt. The upper edge of the basque-waist is decorated with handsome point de Gène lace in a Vandyke design, the points of the lace drooping prettily upon the full balloon puff sleeves. The puffs are mounted upon long sleeves, which are shaped by the customary inside and outside seams and are here cut off below the puffs.

The skirt, which is fashioned in the new three-piece style, is overhung by a graceful drapery that is shaped in circular fashion, with bias back edges joined in a center seam. The over-skirt falls to the bottom of the skirt at the



FIGURE No. 370 K.—LADIES' COSTUME.—This illustrates Pattern No. 7159 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 425.)

back and right side and is short at the left side, where a jabot is inserted, with effective results. The lower edge of the over-skirt rounds gracefully toward the back to reveal a foot-decoration con-



sisting of a tiny frill of the material, and is trimmed with a band of lace, the Vandykes of which turn upward. The fulness at the back of the drapery is gathered at the top to fall in full, graceful folds below.

When developed in high-necked style, the toilette will be charming for the street, driving, calling or visiting. It will make up exquisitely in all stylish varieties of silk, and also in Fayette, rock or bourrette crépon, vicuna, cheviot and other equally attractive woollens. Garniture consisting of passementerie, gimp, galloon,

from twenty to forty inches, waist measure, and is again shown on page 445.

Fancy silk showing lavender and white stripes was here selected to make the waist, which represents one of the most original and artistic of the new modes for garments of this class, and here shows the pretty effect of striped goods made up crosswise. The waist is a full blouse closed at the back; it is mounted on a lining that is fitted by double bust darts and by the usual gores and seams, and is seamless on the shoulders, being shaped by under-arm seams only.

At the neck the fulness is disposed in shirrings made at the edge and a short distance below, while at the waist-line the fulness is drawn to the center of the front by shirrings made at the lower edge and at belt depth above, and the fulness at the center of the back is similarly disposed at each side of the closing. The sleeves, which are enormous puffs mounted on smooth, coat-shaped linings, are gathered at the top and bottom and extend to the elbow; they are tacked to the linings, which are here cut off at the elbow, and a band of silk laid in folds and completed with an Alsatian bow of ribbon gives a dressy finish to each of the puffs, which are met by mousquetaire gloves.

The neck is completed by a standing collar covered with a crush collar that closes at the back under an Alsatian bow, and the waist is encircled by a crush belt that is closed at the back under a similar bow. Two rows of black lace insertion laid over white ribbon are applied in curving outline at and above the bust, and two rows of the garniture are placed on each sleeve to look like a continuation of the trimming on the body portion.

The skirt, which is made of lavender Bengaline, is of the five-gored variety, and the gores have straight front edges. All fulness is removed from the top of the front and sides by darts, but if the figure of the wearer would be improved by a trifling fulness, gathers could be used instead of the darts. The back of the skirt is laid in a box-plait at each side of the center seam, but gathers may take the place of the plaits, if desired.

While elaborate waists will be made of the beautiful striped,

checked and changeable silks, simpler but no less artistic ones will be of surah silk, Fayette or crépon in some delicate hue. The skirt may be of black silk, serge, Henrietta, cashmere or sacking, or it may match the waist or contrast prettily with it. The daintiest garnitures for a waist of this kind are lace insertion and bands of jet, chiffon or passementerie.

The small hat is stylishly decorated with rosettes and jet aigrettes.



FIGURE NO. 371 K.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7180 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 426.)

fancy braid, etc., may be applied in any way becoming to the figure, or a simple completion may be arranged.

FIGURE NO. 368 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see Page 421.)

FIGURE NO. 368 K.—This consists of a Ladies' seamless blouse-waist and five-gored skirt. The waist pattern, which is No. 7183 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and may be seen differently developed on page 443 of this publication. The skirt pattern, which is No. 7133 and costs 1s. or 25 cents, is in eleven sizes for ladies

FIGURE NO. 369 K.—LADIES' TOILETTE.

(For Illustration see Page 422.)

FIGURE NO. 369 K.—This illustrates a Ladies' coat and five-gored



skirt. The coat pattern, which is No. 7176 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 437 of this magazine. The skirt pattern, which is No. 7138 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and receives further illustration on page 445.

An effective toilette that will be appropriate and serviceable for promenade and kindred wear is shown at this figure, the material represented in the coat being dark-blue coating and that in the skirt sage-green *miroir* Bengaline. The coat is as desirable for equestrian use as for ordinary wear, this adaptability, together with an air of jauntness and nattiness, having earned for it the title of the jockey coat. The fronts are widened by gores to lap and close in double-breasted fashion with button-holes and bone buttons; and they are reversed above the closing in lapels, which are faced with the material and form notches with the ends of a stylish rolling collar. Single bust darts, under-arm and side-back gores and a curving center seam enter into the adjustment of the coat, the center seam terminating above coat-laps; and the front and sides are lengthened by skirt portions, which overlap the back in coat-plaits that are marked at the top by a button. The lower front corners of the skirt portion round gracefully, although, if preferred, they may be left square, the pattern providing for both effects. A small rounding pocket-lap on the right side of the skirt covers the opening to an inserted change-pocket. The sleeves are shaped by inside and outside seams, and the fulness at the top is collected in upturning plaits that throw the sleeve into numerous folds and wrinkles above the elbow, while the customary close effect is presented below; the outside seam is decorated with two buttons, and two encircling rows of machine-stitching are made just above. All the free edges of the coat are trimly finished with a single row of stitching.

The skirt is of the five-gored variety, consisting of a front-gore, a gore at each side and two back-gores, the bias back edges of which are seamed at the center, a placket being finished above the seam. The back and side gores have straight front edges, and the slight fulness at the top of the front and sides may be removed by darts or collected in gathers. The back may be disposed to fall in rolling folds by gathers or by two box-plaits that are double at their back folds, and the top of the skirt is finished with a belt. A fashionable flare is displayed at the foot and may be emphasized by an underfacing of canvas or crinoline.

Cloth in seasonable shades of brown, blue, tan or gray will make smart coats of this description, and one or two rows of machine-stitching will usually provide the finish, unless a perfectly plain completion is preferred. A lining of shaded, plain or fancy silk is always a desirable addition to a coat, as it may be more easily slipped over voluminous dress sleeves when lined with some material that will not cling. All stylish woollens, silk-and-wool novelty suitings and stately silks are suitable for the skirt,

and folds or bands of velvet, gimp, grosgrain, satin or velvet ribbon, or jet or silk passementerie are choice and appropriate garnitures.

The blue felt hat has a rolling brim and is adorned with stiff quills and a fancy bow of ribbon.

FIGURE No. 370 K.—LADIES' COSTUME.

(For Illustration see Page 423.)

FIGURE No. 370 K.—This illustrates a Ladies' costume. The pattern, which is No. 7159 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 429 of this publication.

An extremely effective gown for calls of ceremony is here pictured, the materials selected for its development being fancy suiting and plain velvet. The skirt, which is fashioned in the popular five-gored style and is stylishly wide at the bottom, is fitted with becoming smoothness over the hips by the customary darts,



7141



7141

Front View.



7141

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED JACKET, A THREE-PIECE SKIRT HAVING A NARROW FRONT-GORE, AND A CHEMISSETTE THAT MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 427.)

while the fulness is drawn to the center of the back and collected at each side of the center seam in a box-plait that is quite narrow at the top and widens gracefully to the bottom. The decoration of the skirt consists of five box-plaited ornaments, which are narrow at the top, widen gradually in funnel fashion to the lower edge, and are each attractively topped by a full rosette of velvet; these orn-



ments are applied at intervals vertically to the bottom of the skirt.

The shapely basque has full fronts arranged upon dart-fitted fronts of lining and disposed in soft folds, which are effectively revealed between the rounding edges of jacket fronts that pass into the shoulder and under-arm seams. The folds in the full fronts result from gathers at the top and forward-turning plaits in the lower edge at each side of the closing, which is made invisibly at the center; and the jacket fronts are reversed above the bust in fanciful revers, which are plaited to fall with novel effect upon the sleeves. The wide back is fitted smoothly by a curving center seam and is separated from the fronts by under-arm gores, and the basque is lengthened by two peplums that fall in fanciful ripples over the skirt. The seam joining the peplums to the basque is covered by a section of velvet, the ends of which meet at the center of the front and are covered with a natty band-bow to match. A frill of dainty lace decorates the full fronts above the bust. The neck is completed by a velvet crush collar, which is arranged upon a close-fitting standing collar, and its frill-finished ends close

FIGURE No. 371 K.—LADIES' TEA-GOWN.

(For Illustration see Page 424.)

FIGURE No. 371 K.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7180 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 434 of this DELINEATOR.

A charming *négligée* or lounging-robe for an invalid or for my lady to wear when receiving her friends informally is here presented, the material selected for its development being shell-pink India silk. Although at first



7179



7179

Front View.



7179

Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT (THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK). (COPYRIGHT.)

(For Description see Page 427.)

at the left side. The costume is also provided with a rolling collar, the pointed ends of which lap slightly upon the revers. The sleeve displays a unique disposal of the fulness, being arranged at the top in a long, bournous loop between closely drawn gathers that spread into soft folds and wrinkles to the elbow, a cascade effect being observed. The sleeve is mounted upon a smooth lining, and the shaping of both sleeve and lining is accomplished by the usual inside and outside seams, and slight fulness at the outside seam in the upper portion of the sleeve is collected in gathers.

The mode will develop exquisitely in vicuna, fine camel's-hair, Fayette and other fashionable woollens, and also in taffeta, moiré and the more stately silken fabrics. The design is so fanciful that little applied garniture is necessary, but artistic disposals of lace insertion, ribbon, jet-and-spangled galloon or passementerie will always be found improving if chosen according to the needs of the individual figure.

The felt hat is adorned with ribbon, a buckle and aigrettes,

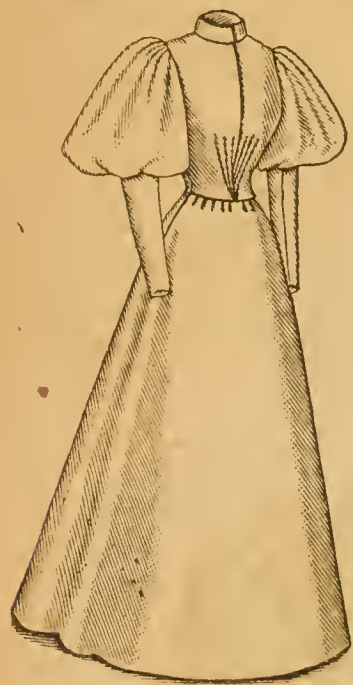
glance the gown would appear to be loose-fitting, it is susceptible of being drawn trimly to the figure, as it is provided with a closely-fitting body-lining, which extends to basque depth and is closed invisibly at the center of the front. The loose fronts, which fall from the round yoke and are arranged in a forward-turning plait at each side, are drawn in closely to the figure at the waist-line by a pointed girdle that is closed invisibly at the center, its back ends passing into the under-arm darts. The back, which is low and round to correspond with the fronts, is fitted by side-back gores and is arranged at each side of the center in a box-plait that has double inner folds and spreads in a stately fashion to the lower edge. The round yoke is bordered with a quaint Bertha-frill of silk which is gathered to fall in soft folds all round. The free edge of the frill is decorated with embroidery done with black silk;

and a bow of black ribbon ornaments the upper edge at the center of the front over the invisible closing of the gown. The rolling collar, which forms a deep point at the center and has flaring ends, is trimmed with a tiny, black-embroidered frill of silk and is caught at the throat with a bar-pin; a self-headed frill of silk embroidered to correspond with the Bertha-frill decorates the lower edge of the gown, and a large bow of black ribbon is effectively placed just above the frill at the center of the front. The voluminous sleeves are fashioned in one-seam *gigot* style and are mounted upon smooth linings having the usual inside and outside seams. They are gathered at the top and along one edge of the seam to stand out broadly upon the shoulders and break into soft folds below and are smooth below the elbow; and each wrist is decorated with a frill of embroidered silk finished at the top to form a self-heading. A pointed patch-pocket for the handkerchief is applied to the right front.

Exquisite gowns may be developed by the mode in China silk,



Liberty satin, surah, Bengaline, plain or figured India silk, crépon, crêpe de Chine, cashmere or flowered or satin-striped challis. Lace edging or insertion, embroidery, gimp, passementerie, feather-stitching, embroidered bands or ribbon may be used to trim, and may be applied in any way to please the fancy of the wearer.



7178

View without Bretelles, Caps and Yoke.

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED JACKET, A THREE-PIECE SKIRT HAVING A NARROW FRONT-GORE, AND A CHEMISSETTE THAT MAY BE OMITTED.

(For Illustrations see Page 425.)

No. 7141.—Another illustration

the rolling collar may also be omitted, as shown in the small illustration. The one-seam *gigot* sleeves, which are mounted upon smooth linings having the usual inside and outside seams, are of great width at the top, where they are gathered to spread in balloon fashion on the shoulders. They are smooth and comfortably close-fitting upon the forearm and are finished at the wrists with a double row of machine-stitching. All the other free edges of the jacket are similarly stitched.

A smart costume for walking, driving, shopping, visiting or church uses may be developed by the mode in kersey, covert cloth, Scotch mixtures, homespun, hopsacking, cheviot, basket weaves, tailor cloth or serge. One or two rows of machine-stitching or a perfectly plain finish is observed upon the most elegant costumes of this kind.

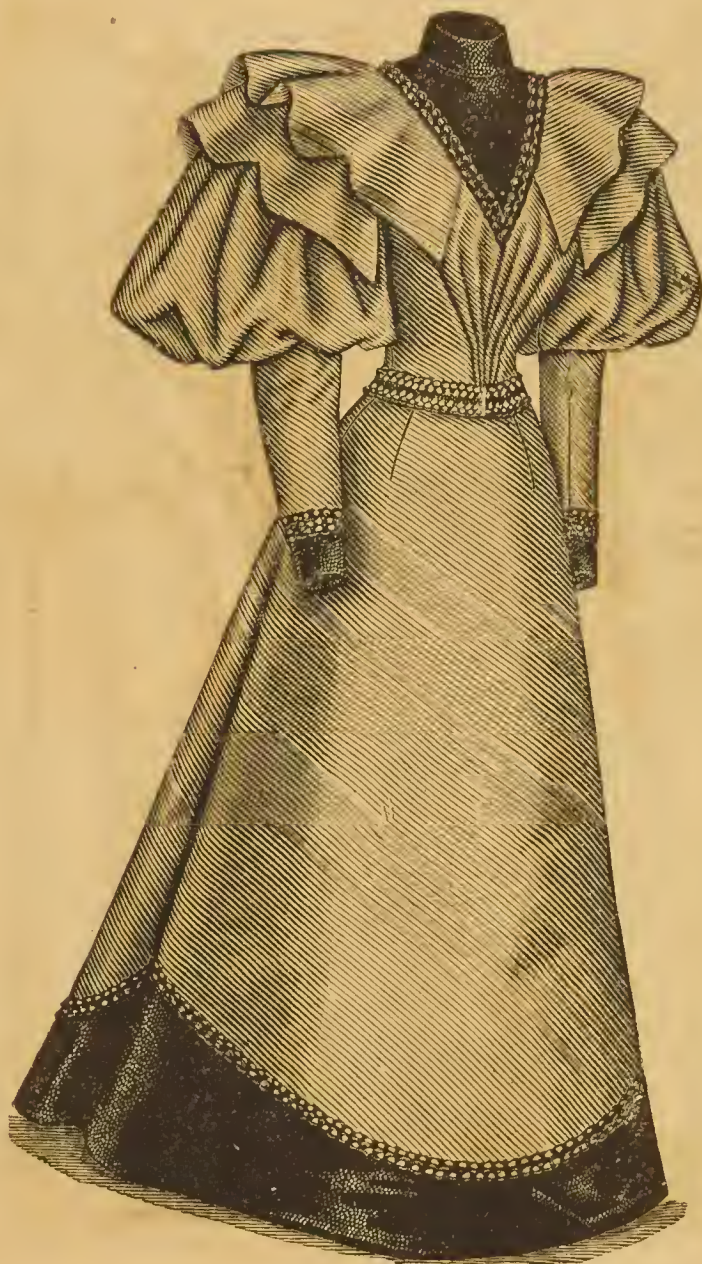
We have pattern No. 7141 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires twelve yards and an eighth of material twenty-two inches wide, or six yards and an eighth forty-four inches wide,

of this costume, showing it made of cheviot, may be observed at figure No. 357 K in this magazine, machine-stitching providing a tasteful decoration.

A very modish costume for street wear is here depicted made of a handsome variety of Autumn suiting and finished in tailor style with machine-stitching. The skirt conforms strictly to the prevailing modes, being close-fitting at the front and sides and falling in stylish *godets* at the back. It is of the three-piece variety, having a narrow front-gore arranged between two wide gores that extend to the center of the back, where their bias back edges are joined in a center seam. The skirt is fitted smoothly over the hips by the usual darts, and the fulness is drawn to the center of the back and gathered up closely to fall in full *godets* that spread gracefully to the bottom, where the skirt measures three yards and a half in the medium sizes.

The bottom of the skirt is plainly completed, but the edges of the side seams are turned backward and the seams followed by two rows of machine-stitching made to simulate the lapped seams which are a feature of many modish tailor gowns.

The fronts of the shapely jacket close in double-breasted fashion to the waist-line with buttons and button-holes and below are rounded gracefully toward the back. They are cut low at the top and to them are joined large revers, which are covered with facings that are continued for underfacings to the end of the closing; and the revers are overlapped at the top by the ends of the rolling collar. The basque-like adjustment of the jacket is due to double bust darts, under-arm and side-back gores and a curving center seam, and the shaping of the parts produces at the back a succession of flutes or *godets* that spread stylishly over the skirt. Between the revers is disclosed a chemisette, which has a short cape back and is attached to a standing collar closed at the left shoulder seam. The chemisette may be omitted in favor of a linen chemisette, and



7178

Side-Front View.



7178

Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK. (COPYRIGHT.)

(For Description see Page 426.)

or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.

(For Illustrations see Page 426.)

No. 7179.—Another view of this costume, showing it made of vicuna, silk and velvet, is given at figure No. 366 K in this magazine.

There are but few if any materials in which this mode cannot be made up with satisfaction. The costume is here represented developed in dahlia-colored fancy cheviot and trimmed with fancy braid. The double-breasted basque, which extends only a trifle below the waist-line, is closed in double-breasted style with button-holes and large buttons; it shapes double points below the clos-



ing and a blunt point at the back and arches gracefully over the hips. It is adjusted by double bust darts, under-arm and side-back gores and a curving center seam and is reversed above the bust to form stylish revers that are laid in a forward-turning plait to produce a fanciful jabot effect. Between the revers is tastefully disclosed a short chemisette, which is sewed underneath to the right front and secured to the left with hooks and loops. At the neck is a close-fitting standing collar which fastens at the left side; and a rolling collar shaped by a center seam and having square ends lapped over the revers adds a stylish touch to the costume. The fashionable leg-o'-mutton sleeves, which are made over coat-shaped linings, are gathered at the top and spread in bouffant fashion to the elbow, below which they fit closely. The wrists are trimmed with a row of wide fancy braid, and a row of narrow fancy braid is applied along the edges of the revers and collars.

The three-piece skirt is a stylish and popular mode that has conservative fulness at the back and is smooth at the front and sides, where the needed fulness at the top may be removed by darts or collected in gathers, as most becoming. The back edges of the front are gored and connected with the back-gores, the bias back edges of which are joined in a center seam; and at the top the back-gores may be gathered or laid in three backward-turning plaits at each side of the center seam, the fulness spreading in graceful folds to the lower edge, where the skirt measures about three yards and three-quarters in the medium sizes. Both effects are illustrated in the engravings. The front of the skirt is decorated in tablier outline with two rows of fancy braid. A placket is made above the center seam, and the top of the skirt is finished with a belt.

The generous display of Autumn colorings in cloth, serge, tweed, cheviot, basket weaves, etc., make it possible for every lady to procure a becoming shade, and the materials in which the costume can be made are so numerous that the selection should be well considered in order to insure satisfaction in every respect. The trimming may consist of braid, velvet ribbon, passementerie or lace.

We have pattern No. 7179 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eleven yards and five-eighths of material twenty-two inches wide, or six yards forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.

(For Illustrations see Page 427.)

No. 7178.—Crépon and velvet are combined in this costume at figure No. 359 K in this DELINEATOR, and point de Gène lace provides the handsome decoration.

An admirable style of costume is here shown made of gray-blue novelty suiting and darker velvet, with jet passementerie for decoration. The waist is made over a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a center seam, the closing being made at the center of the front. The fronts are separated from the seamless back by under-arm gores and have fulness collected in three overlapping, forward-turning plaits in the lower edge at each side of the closing. The back also has fulness arranged in two overlapping, backward-turning plaits in the lower edge at each side of the center; and all the plaits are creased to above the waist-line and lightly tacked to keep them in position. The upper part of the waist is covered back and front with a pointed yoke of velvet that has a seam on the right and is closed invisibly on the left shoulder. The standing collar is of velvet and is also closed at the left side. The lower edge of the yoke is effectively outlined with a row of passementerie, and the lower edge of the waist is followed by a band of velvet decorated at its upper and



7149

Front View.



7149

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT HAVING OVER-SKIRT FRONT-DRAPERY. (COPYRIGHT.)

(For Description see Page 429.)

lower edges with passementerie. The coat-shaped sleeves fit the forearm closely and are rendered dressy by the full balloon puffs that are gathered at the top and bottom and cover them to the elbow; a circular cap that is smooth at the top is included in each arm's-eye seam across the shoulder, its shaping causing it to droop in pretty ripples. The wrists are finished with round cuff-facings of velvet headed by a row of passementerie. Circular bretelles elaborate the waist prettily, starting just back of the fulness in front, passing over the shoulders and terminating in front of the fulness at the back; they are smooth at the top, but, owing to their ingenious shaping, fall in graceful, undulating curves over the sleeve caps. The small engraving shows a simplified arrangement of the costume, the sleeve caps, yoke and bretelles being omitted.

The three-piece skirt represents a popular style. The front-gore is wide and extends well toward the back; it may have the slight fulness at the top removed by darts or collected in gathers, as preferred. It is arranged between two well shaped back-gores that



have bias back edges joined in a center seam. The back-gores may be disposed in gathers at the top or in three backward-turning plaits at each side of the seam, as preferred, the fulness spreading gradually and gracefully toward the lower edge, where the skirt measures about three yards and three-quarters round in the medium sizes. The lower edge of the skirt is decorated with a velvet facing shaped in fanciful outline at the top and headed with a band of passementerie. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

Stylish costumes for afternoon wear on the promenade or calling will be made in this manner of silk-and-wool *crépon*, novelty mixtures showing a beautiful commingling of sombre Autumn tones or the standard serge, diagonal, vicuna or cashmere weaves, which may be trimmed with velvet or silk, supplemented with jetted passementerie, silk cord, braid or galloon.

We have pattern No. 7178 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

prominence by an effective combination of woollen goods and silk. The skirt is fashioned in the new four-gored style and, like the majority of the skirts now in vogue, is quite smooth at the front and sides. It is of graceful width at the bottom, measuring nearly three yards and three-fourths in the medium sizes, and is fitted snugly over the hips by the customary darts at each side; and the back is arranged at each side of the center in backward-turning plaits that spread gracefully with fan effect to the lower edge. The front and sides of the skirt are overhung by a drapery, below which a deep facing of silk applied to the skirt is effectively revealed at the front and right side. The drapery is in two sections and falls quite to the edge of the skirt at the left side, where it passes into the side-back seam, and is lifted gracefully at the right side by a group of forward-turning, overlapping plaits, which, with two forward-turning plaits at the left side, throw the drapery into becoming folds and wrinkles across the front. The right edge of the larger section is folded back in long, tapering revers, underneath

which is sewed the front edge of the small-drapery section, and its lower edge presents a series of graceful curves. The small section is arranged at the top in a backward-turning plait and falls with a pronounced jabot effect at the lower edge; and its back edge is included in the right side-back seam of the skirt. A placket is made above the left side-back seam, and the top of the skirt is completed with a belt.

The fanciful basque extends only a little below the waist-line at the front and is much deeper at the back and sides, where it displays fashionable ripples or flutes. Arranged at pointed yoke depth upon dart-fitted fronts which close invisibly at the center, are fanciful silk fronts that are turned under at the top and shirred to form a pretty standing frill, the fulness being drawn in soft folds over the bust and collected in gathers at the under-arm edges. The front edges of the full fronts meet at the bust and round becomingly to the back, and their shoulder and under-arm edges pass into the

corresponding seams of the basque. The adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the ripples being produced by the shaping of the parts. The quaint corkserew sleeves are shaped by inside seams and arranged upon smooth linings having the usual seams along the outside and inside of the arm; they are gathered at the top and along both edges of the seam to spread with balloon effect above the elbow and encircle the forearm in soft, pretty wrinkles. At the neck is a standing collar covered with a crush collar, the frill-finished ends of which are closed at the throat. The lower edge of the basque at the front is covered with a crush girdle of ribbon, the ends of which are concealed beneath an Alsatian bow decorated at the center with a buckle; and the front and lower edges of the skirt portion of the back are trimmed with narrow gimp.

The mode is especially adapted to soft silks and woollens and to combinations both of shades and fabrics. It will develop attractively in *crépon*, vicuna, Henrietta cloth, serge and wool Bengaline, either



7159

Side-Front View.

7159

Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING TWO BOX-PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 430.)

medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs eleven yards and seven-eighths twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT HAVING OVER-SKIRT FRONT-DRAPERY.

(For Illustrations see Page 428.)

No. 7149.—Seal-brown silk and old-blue-and-white illuminated serge form the stylish combination shown in this costume at figure No. 356 K in this magazine, jet passementerie and buckles providing the decoration.

The attractive features of the costume are here brought out with



alone or in conjunction with silk, moiré, velvet or Bengaline. Decoration consisting of insertion, ribbon, gimp or fancy braid may be sparingly applied, or a perfectly plain finish may be chosen, the mode being fanciful enough to render garniture simply a matter of taste.

We have pattern No. 7149 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with five yards and three-fourths of silk twenty inches wide. Of one material, it needs seventeen yards and an eighth twenty-two inches wide, or twelve yards and seven-eighths thirty inches wide, or eight yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING TWO BOX-PLAITS AT THE BACK.

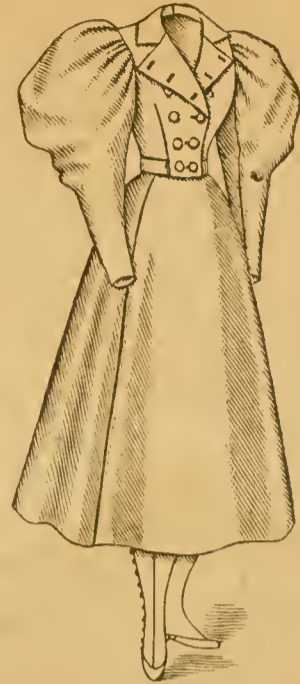
(For Illustrations see Page 429.)

No. 7159.—Twilled serge and velvet are combined in this costume at figure No. 370 K in this DELINEATOR, and lace and velvet form the decoration.

The costume will prove wonderfully improving to figures that are too slender at the bust and hips, and is here represented developed in an attractive combination of figured woollen goods and plain crêpe de Chine. The skirt is a graceful new five-gored style and is of fashionable width, measuring about three yards and a quarter at the bottom in the medium sizes. The front-gore and side-gores are

the top of each is tacked a dainty rosette or the woollen goods.

The fanciful basque is short and round and lengthened by a double peplum, which is fashioned in circular style with a center seam and falls over the skirt in a series of ripples. The wide back is fitted smoothly to the figure by a center seam and is separated by under-arm gores from the full fronts, which are arranged upon dart-fitted fronts at the center, are disposed in gathers at the forward-turning lower edge at closing, the plaits ly toward the



7140

View Showing Costume with Jacket Closed.



7140

View of Turkish Trousers.

closed invisibly. The full fronts soft folds by top and two plaits in the each side of the flaring graceful-bust and being revealed with becoming effect

between the rounding edges of jacket fronts which pass into the shoulder and under-arm seams. The jacket fronts are reversed above the bust to form fanciful, pointed revers that droop softly upon the sleeves and give a decidedly unique air to the costume; the revers are arranged in a box-plait in front of a forward-turning plait, and their upper edges are overlapped by the pointed ends of a rolling collar. Rising high about the neck is a standing collar which is covered with a crush collar of crêpe de Chine. The standing collar is closed at the throat and the crush collar at the left side, its gathered ends being concealed beneath a rosette of crêpe de Chine. A twist of the woollen goods covers the seam joining the basque and peplum; and over its ends, which meet at the center of the front, is arranged a pretty band-bow. The fanciful sleeves display a novel arrangement of the fulness at the top; the fulness is collected in gathers at each side of a deep bournous loop that droops softly over the cascade-like folds below. The sleeves are mounted upon smooth linings, which, like the sleeves, are shaped by inside and outside seams, and the back edge of the upper portion is gathered at the elbow to produce pretty fulness above the forearm.

The costume offers opportunity for combinations of textures and colors, that will be selected, of course, with special reference to the figure and complexion of the wearer. The mode is adaptable to bourette and rock crêpons, foulé, hopsacking, camel's-hair and to all handsome silks,



7140

Front View.



7140

Back View.

LADIES' BLOOMER COSTUME, CONSISTING OF A JACKET, SHORT SKIRT AND TURKISH TROUSERS. (TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST, AND WITH LEGGINGS FOR BICYCLING, HUNTING, PEDESTRIANISM, ETC.) (COPYRIGHT.)

(For Description see Page 431.)

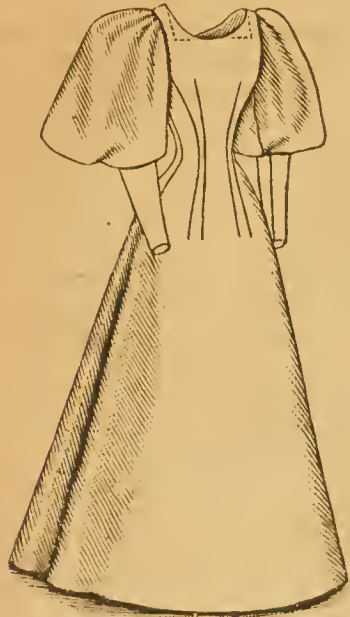
fitted smoothly at the top by the customary darts, and the fulness at the back is collected at each side of the center seam in a box-plait that flares into stately folds below. The skirt displays a unique decoration, which consists of five box-plaited ornaments arranged at the front and sides. The ornaments are narrow at the top and widen gradually toward the lower edge in funnel fashion, and over

taffeta, moiré, etc., and is so fanciful in design that little or no garniture will be necessary.

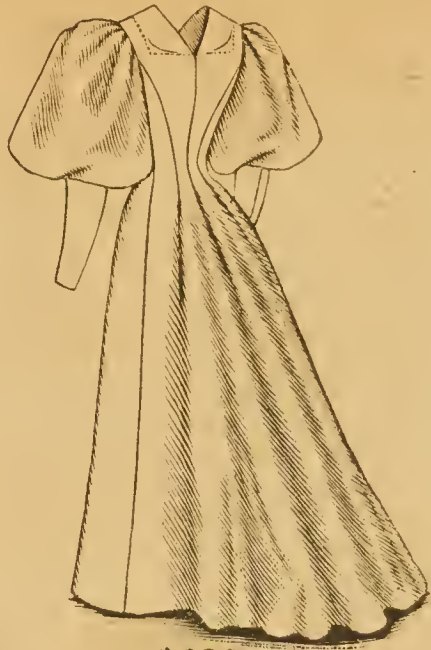
We have pattern No. 7159 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with one yard of crêpe de Chine



twenty-seven inches wide. Of one material, it needs thirteen yards and seven-eighths twenty-two inches wide, or seven yards



7186



7186

forty-four inches wide, or six yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' BLOOMER COSTUME, CONSISTING OF A JACKET, SHORT SKIRT AND TURKISH TROUSERS.

(TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST, AND WITH LEGGINGS FOR BICYCLING, HUNTING, PEDESTRIANISM, ETC.)

(For Illustrations see Page 430.)

No. 7140. — This costume is again shown at figure No. 346 K in this DELINEATOR.

The extraordinary increase in popularity which outdoor sports, and especially bicycling, has attained has brought into requisition a costume that is admirably adapted to these uses. The costume is here pictured made of dark-blue serge, and will be worn with a blouse, shirt-waist or high-necked vest. It consists of a short skirt, jacket and bloomers. The skirt reaches below the

calf of the leg, and is comfortably wide, measuring about three yards and a quarter in the medium sizes. It is composed of a front-gore, two gores at each side and a back-gore. Slight fulness at the front and considerable fulness at the sides of the skirt back of a dart in each side-front gore are collected at the top in gathers, and two broad box-plaits are arranged at the back. This arrangement of the

fulness produces the best effect attainable in a skirt of this style, as it throws the fulness where most needed at the side and leaves only just enough fulness to sit upon in the saddle of the bicycle. A placket is finished at the center of the back, and the top of the skirt is completed with a belt. The bottom is finished with a deep hem-facing held in place by a double row of machine-stitching.

The jacket, which suggests the jaunty Eton modes, extends to the waist-line and is smoothly adjusted by single bust darts, wide side-back gores and a curving center seam. The fronts may be rolled back all the way down in long lapels that meet the rolling collar in notches or they may be closed below the bust in double-breasted style, as shown in one of the small engravings, or they may be closed to the throat, buttons and button-holes being arranged all the way down. The lower edge of the jacket back of the darts is covered by a belt, the pointed ends of which are passed through openings in the darts and closed at the center of the front. Attached to the side-back seams underneath are short straps, in each of which a button-hole is made to pass over a button sewed to the belt of the skirt to hold the garments in place beyond any possibility of separating. The two-seam *gigot* sleeves display fashionable fulness above the elbow and a smooth effect upon the forearm. The fulness at the top is collected in two double box-plaits between three forward and three backward turning side-plaits, and the wrists are finished at round cuff depth with a double row of machine-stitching. One row of machine-stitching follows all the free edges of the jacket.

The bloomers, or Turkish trousers, are shaped by the usual leg seams and a seam at the center of the front and back. The lower edges of the legs are finished with underfacings, which form casings



7186

Front View.



7186

Side-Back View.

LADIES' PRINCESS DRESS HAVING YOKE FACING AND CLOSED AT THE BACK. (TO BE MADE HIGH OR LOW NECKED AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 432.)

for elastics that draw the garment closely below the knee, the fulness drooping in the customary manner. The trousers are closed at the sides with button-holes and buttons and are gathered at the top and finished with bands that are completed with a row of machine-stitching.

The costume is appropriate for bicycling, mountain climbing and





7194

gymnastic exercises and is admirably adapted for hunting. For any of these uses it will develop most satisfactorily in serge, the dressy twilled variety being most serviceable, but frequently camel's-hair, cheviot or hopsacking will be selected. For warm weather wear there are numerous soft fabrics, such as flannelette and outing flannel that will be comfortable and serviceable, and the mode of completion will usually be as here represented.

We have pattern No. 7140 in seven sizes for ladies from twenty-eight to forty inches, bust measure. For a lady of medium size, the costume will require fourteen yards and an eighth of material twenty-two inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price

style and closed at the center of the back. The sleeves are made fanciful by quaint balloon puffs, which reach to the elbow and are gathered at the top and bottom to droop in the correct manner. The puffs are decorated with three bands of insertion applied to form points at the outside of the arm.

The popularity of the Princess modes seems ever on the increase, and there are certainly many figures to which their long lines and graceful curves are improving. For the development of the mode, cashmere, foulé, serge, flannel, challis or some other pretty variety of woollen goods may be chosen, and if the yoke facing and puffs be made of satin, moiré, Bengaline or some other handsome material, the general effect will be very stylish. Fancy braid, gimp, galloon, passementerie or ribbon may provide the garniture, which may be arranged in any way considered becoming to the form. A pretty decoration that is liked for tall, slender figures consists in covering all the seams with a row of narrow jet or braid gimp or passementerie or velvet or satin ribbon.

We have pattern No. 7186 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and a fourth of dress goods forty inches wide, with two yards of moiré twenty inches wide. Of one material, it calls for thirteen yards and a fourth twenty-two inches wide, or nine yards and a fourth thirty inches

of pattern, 1s. 6d. or 35 cents.

LADIES' PRINCESS DRESS, HAVING YOKE FACING AND CLOSED AT THE BACK.

(TO BE MADE HIGH OR LOW NECKED AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 431.)

No. 7186.—A front and a back view of this dress are given at figures Nos. 350 K and 351 K in this magazine.

An exceedingly graceful and becoming Princess dress is here pictured developed in plain dress goods and moiré. It may be fashioned with a high neck and standing collar or with a low round, square or V neck, as shown in the several illustrations, the pattern providing for the different styles.

The adjustment, which reveals the graceful lines and curves of the figure with a faultlessness found only in the Princess modes, is due to double bust darts, single under-arm darts, side-back gores, and a center seam above which the closing is made invisibly; and the shaping of the parts produces stylish *godets* or funnel folds that spread in graceful fashion to the bottom, where the dress measures three yards and a quarter in the medium sizes. The dress may be made with a slight train or in round length, as pictured in the engravings. It is trimmed at the bottom with two bias bands of moiré. The front and back are faced to square yoke depth with moiré and trimmed below with two crosswise rows of lace insertion; the moiré collar, which is covered with a band of insertion, is in close-fitting standing



7194

Front View.



7194

Side-Back View.

LADIES' DRESS, CONSISTING OF A BASQUE-WAIST (THAT MAY BE MADE HIGH OR LOW NECKED AND WITH LONG OR SHORT SLEEVES) AND A FIVE-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED). (COPYRIGHT.)

(For Description see this Page.)

wide, or six yards and an eighth forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DRESS, CONSISTING OF A BASQUE-WAIST (THAT MAY BE MADE HIGH OR LOW NECKED AND WITH LONG OR SHORT SLEEVES) AND A FIVE-GORED SKIRT (THAT MAY BE GATHERED OR DART-FITTED).

(For Illustrations see this Page.)

No. 7194.—This dress is shown made up for ceremonious wear



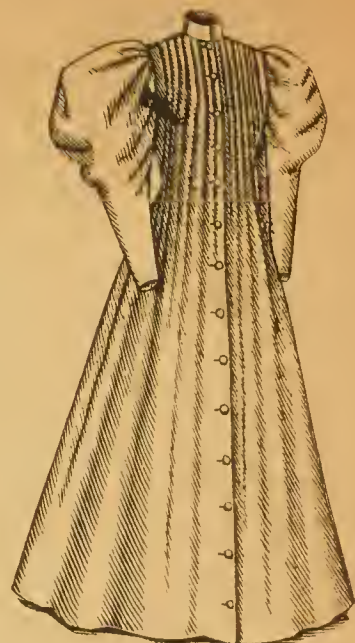
in black satin at figure No. 352 K in this magazine, lace providing handsome decoration.

The dress is fashioned in a picturesque style that will be especially becoming to slender figures and is here portrayed developed in shot taffeta. The five-gored skirt is of stylish width, measuring fully four yards in the medium sizes, and presents the distended appearance which is still a feature of modish gowns. The very slight fulness at the top of the front-gore and side-gores may be collected in darts or gathers, as preferred, both styles being provided for by the pattern; and the fulness at the back is massed at the center in gathers and falls in graceful *godets* that spread in stately fashion to the lower edge. The skirt is effectively trimmed at the front and sides with five bands of ribbon graduated in length to form a point at the center, the lower end of each band being concealed beneath a rosette-bow of ribbon.

The fanciful short basque-waist has a full back and full fronts shaped in Pompadour outline at the top, and arranged upon a high-necked body-lining fitted by the usual darts and seams and closed invisibly at the center of the front. The full fronts and full back are separated by under-arm gores to secure a smooth effect at the sides and are drawn into soft folds by spaced rows of shirring at the top, the fulness being drawn closely to the center of the back and front by three short rows of shirring at the lower edge. The

will be appropriate for a party or reception gown for a young lady or a ball or dinner dress for a youthful matron. It may be made up in figured, flowered or plain India or China silk, taffeta, foulard, crêpe, crépon, Lansdowne, vailing and all sorts of pretty woollens and silk-and-wool novelties, and may be simply or elaborately garnitured with lace edging or insertion, ribbon, beading, rosettes or fancy braid, etc.

We have pattern No. 7194 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress will require eleven yards and three-fourths of material twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or six yards and three-fourths forty-four inches wide. Price of



7147

pattern, 1s. 6d. or 35 cents.

LADIES' HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED BODY-LINING.)

(For Illustrations see this Page.)

No. 7147.— Figured challis is the material represented in this house-dress at figure No. 355 K in this magazine, folds of crêpe de Chine and ribbon ties forming the garniture.

The dress displays the trimness which should characterize the house-gown of a tasteful woman, and its best features are here brought out to advantage in figured cashmere. The loose fronts are tacked to pointed yoke depth and closed all the way down the center with button-holes and buttons. They



7147

Front View.



7147

Side-Back View.

LADIES' HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED BODY-LINING.) (COPYRIGHT.)

(For Description see this Page.)

high-necked lining is cut away above the full portions, and the shirrings at the neck are covered with bands of passementerie. A row of passementerie follows the lower edge of the waist, and a bow of ribbon is tacked to it at the center of the back. Sections of ribbon cross the shoulders and disappear at the front and back underneath pretty rosette-bows. The pattern provides a close-fitting standing collar, which will form a becoming completion for a high-necked dress. The sleeves have full balloon puffs, which reach nearly to the elbow and are gathered at the top and bottom to spread with picturesque effect; they may be made up as a short puff sleeve or in full length, as illustrated.

The dress is one of the daintiest of the season's novelties and

are rendered smooth-fitting at the sides by long under-arm darts and are joined to the back in shoulder and side seams. The back is smoothly adjusted by a curving center seam, at each side of which is laid a box-plait that is stitched along its underfolds from the top to below the waist-line and falls free below; and the skirt portion of the back, which has bias back edges joined in a center seam, is arranged in an underfolded double box-plait that falls with graceful fan effect between the other box-plaits. The dress is provided with a body lining, which extends to basque depth and is closely adjusted by double bust and single under-arm darts, side-back gores and a curving center seam and closed invisibly at the center of the front. The lining may be omitted, if undesirable. The fronts may fall free to



the lower edge or be drawn in to the figure at the waist-line by ribbon tie-strings inserted in the under-arm darts and bowed at the center, their ends falling low upon the dress. The *gigot* sleeves display the fulness which the fashions of the day demand. They are mounted upon smooth linings, which, like the sleeves, are shaped by seams along the inside and outside of the arm; they are smooth upon the forearm, and the fulness at the top is gathered to spread in balloon fashion and break into wrinkles above the elbow. Two styles of collars are included in the pattern—a rolling collar in Byron style with widely flaring ends and a curate collar which is close-fitting and becomingly high—as shown in the small illustration.

The dress is sufficiently fanciful to please the most fastidious taste, and as it is simple in construction and may be easily laundered, it will frequently be developed in percale, batiste, chambray and similar pretty cottons. All sorts of woollens and, of course, the pretty India silks which are so much liked for dainty house-gowns, are adaptable to the mode, and if a touch of color be desired, the collar may be cut from velvet of harmonizing hue.

We have pattern No. 7147 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires eleven yards and five-eighths of

flannel. The full fronts and seamless back, which are separated by side-back gores, are shaped in low, round outline at the top, and are arranged upon a high-necked body-lining that extends to basque depth. The lining is fitted by double bust and single under-arm darts, side-back gores and a curving center seam, and closed invisibly at the center of the front. The fronts are adjusted smoothly at the sides by long under-arm darts and are arranged in a forward-turning plait at each side of the closing, which is made invisibly to a desirable depth at the center, the hemmed front edges being lapped and tacked below. The fulness at the back is collected at each side of the center in a box-plait which is double at its back folds, the plaits spreading below with the effect of a Watteau. The body lining is covered above the fronts and back with a bias yoke, which is fitted by center and shoulder seams and sewed over the gathered edge of a Bertha frill of the material. The Bertha frill droops in soft folds at the front and back and stands out picturesquely upon the immense *gigot* sleeves, which are made over smooth, coat-shaped linings and shaped by inside seams. The sleeves are gathered at the top and for some distance along one edge of the seam to spread in balloon fashion above the elbow. At the neck is a rolling collar which is deepened at the center seam

to form a point and has widely flaring ends. The fulness at the front is drawn to the figure at the waist-line by girde sections which are inserted in the under-arm darts, their free ends being deepened to form a point and closed invisibly at the center. Upon the right front is arranged a patch pocket, the lower edge of which is pointed.

The wrapper will develop attractively in challis, cashmere, serge and plain and fancy woollens, and in silk or Surah for a more dressy garment. The mode is appropriate for combinations of plain goods with those of fancy design, or for velvet, brocade, Bengaline, etc., associated with woollen goods. The Bertha may be of embroidered or lace edging.

We have pattern No. 7180 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require thirteen yards and seven-eighths of material twenty-two inches wide, or seven yards and an eighth forty-four inches wide, or six yards

and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### LADIES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 435.)

No. 7162.—This wrap is an exceedingly comfortable top-garment and will be much liked for travelling, driving, evening and general wear. It is represented made of dark-green cloth. The wrap falls to the bottom of the dress and is fashioned in circular style, with bias back edges joined in a center seam. It has slight fulness collected in gathers at the top and falls in graceful ripples all round; it is joined to a round yoke shaped by shoulder seams



7180

Side-Front View.



7180

Side-Back View.

LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

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

#### LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING (WHICH MAY BE OMITTED).

(For Illustrations see this Page.)

No. 7180.—This wrapper is shown daintily developed in shell-pink India silk and decorated with silk ruffles having black embroidered edges, at figure No. 371 K in this DELINEATOR.

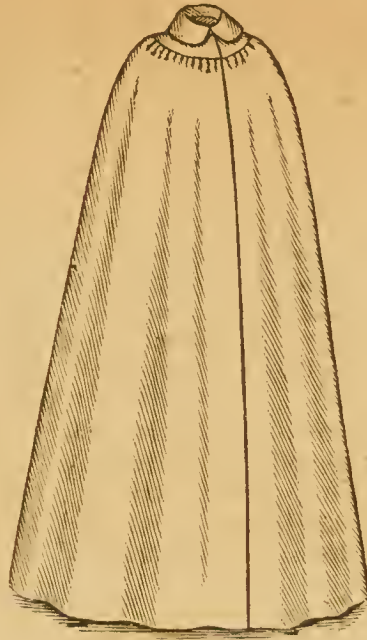
The wrapper or tea-gown may be developed in handsome silk or some pretty variety of woollen goods to form a charming *négligée* for an invalid, and is here portrayed developed in striped French



and closed invisibly at the center of the front. The yoke is bordered with two circular ruffles of unequal depth, the lower one being included in the seam joining the wrap and yoke and the upper one sewed on a little above. The ruffles present a rippled effect at the lower edges and are trimmed with two rows of narrow passementerie; and similar passementerie ornaments the edges of the rolling collar, which fits closely about the neck and has rounding ends.

Top garments of this kind are developed in a variety of materials, among the most favored being plain or fancy cloth, covert cloth, smooth and rough surfaced cloakings and heavy-weight serge, hopsacking and camel's-hair. Fancy braid, gimp or narrow passementerie will supply effective decoration, but a simple completion of machine-stitching may be selected, if preferred. A handsome lining of plain, shot or fancy silk will be in order.

We have pattern No. 7162 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrap requires eleven yards and three-eighths of material twenty-two inches wide, or six yards and an eighth forty-four inches wide, or five yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



7162

varieties of cloth, or in chinchilla, cheviot, hopsacking, etc., in the fashionable shades of blue, green, tan and, of course, in black.

We have pattern No. 7145 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires eight yards and seven-eighths of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JOCKEY COAT. (FOR EQUESTRIAN AND GENERAL WEAR.)  
(For Illustrations see Page 437.)

No. 7176.—This stylish coat forms

LADIES' BASQUE-FITTED COAT.

(KNOWN AS THE PRINCE ALBERT.) (TO BE WORN WITH A SKIRT AND CHEMISSETTE.)

(For Illustrations see Page 436.)

No. 7145.—A pretty combination of camel's-hair and velvet is pictured in this coat at figure No. 365 K in this DELINEATOR.

The coat presents the natty half-masculine air which is just now approved by women of conservative taste and is here shown made of cloth. It reaches nearly to the bottom of the dress, and is superbly adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps. The fronts are widened by gores to lap and close in double-breasted style with buttons and button-holes and are reversed at the top in enormous lapels that meet the rolling collar in notches. The front and sides of the coat are length-



7162

Front View.



7162

Back View.

LADIES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES. (COPYRIGHT.)

(For Description see Page 434.)

ened to be of uniform depth with the back by coat-skirts that lap like the body in front and overlap the back in well pressed coat-plaits, which are each marked at the top with a button. The immense *gigot* sleeves are mounted upon linings, which, like the sleeves, are shaped by seams along the outside and inside of the arm. They follow the outline of the arm in a comfortably close manner below the elbow and spread in picturesque fashion above, the fulness at the top being collected in forward and backward turning plaits. The lapels are covered with facings of cloth, which are continued to the lower edge of the body for underfacings, and the free edges of the collar, lapels, sleeves and the front edges of the coat are finished in regulation tailor style with a double row of machine-stitching.

The mode is adaptable to all sorts of stylish coatings and cloakings and will develop with extremely *chic* effect in the smooth

part of the stylish toilette shown at figure No. 369 K in this magazine, where it is made of dark coating and finished in tailor style with machine-stitching and buttons.

Coats of the kind here pictured are just now favored by the followers of la Mode for riding, but they are equally well adapted to the promenade and for general wear. The coat is here shown made of covert cloth. It is of the becoming three-quarter length, and is closely adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps. The fronts are widened by gores to lap and close in double-breasted fashion with button-holes and buttons and are reversed at the top in broad lapels that meet the rolling collar in notches. The front and sides of the coat are lengthened to be of uniform depth with the back by side-skirts,



which are joined to the back in seams that are concealed beneath coat-plaits that are each marked at the top with a button. The front edges of the side-skirts may round gracefully toward the back or fall evenly at the center, as preferred, both styles shown in the engravings being provided for by the pattern. The two-seam *gigot* sleeves display stylish fulness, which is collected at the top in upturning plaits at the front and back of the arm to produce the fashionable slope on the shoulders. A convenient pocket is inserted in the joining of the side-skirt to the right front and concealed by a small pocket-lap that is finished at the loose edges with two rows of machine-stitching. The wrists are decorated with two encircling rows of machine-stitching made a little above the lower edge, and all the free edges of the coat are completed in tailor style with two rows of stitching.

The coat is one of the nattiest top-garments introduced this season and will be as appropriate on the promenade as for riding. It will develop attractively in kersey, melton, covert coating, camel's-hair and other stylish varieties of seasonable cloth and one or two rows of machine-stitching is the smartest mode of completion.

We have pattern No. 7176 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires six yards of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED COAT, IN THREE-QUARTER LENGTH.

(For Illustrations see Page 437.)

No. 7169.—At figure No. 358 K in this DELINEATOR this coat is pictured made of rough-surfaced light cloth, with machine-stitching for a finish.

The coat is exceptionally elegant and at the same time displays the air of comfort which is so desirable in a Winter garment. It is here portrayed developed in a seasonable variety of smooth-surfaced cloth. The coat reaches almost to the knee, and its adjustment is performed by single bust and under-arm darts, side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps; and the shaping of the parts produces modified umbrella folds at the back. The fronts lap and close in double-breasted fashion with button-holes and buttons and are reversed at the top in enormous lapels that meet the rolling collar in notches and stand out well over the immense sleeves, which are on the *gigot* order and shaped with two seams. The sleeves are mounted upon linings which are sufficiently wide to slip on easily over the exaggerated dress sleeves in vogue. The linings, which are very full, are gathered at the top, and the sleeves are arranged in box-plaits that serve to accentuate the broad-shouldered effect so popular at present. The wrists are finished with a double row of machine-stitching, and a double row of stitching follows the edges of the collar and lapels and the front and loose back edges of the coat.

Very smart coats of this kind are developed in covert cloth, melton, kersey, rough serge and camel's-hair, tweed, cheviot and hopsacking, and while preference is just now given to the smooth varieties of coatings, rough-surfaced or fancy cloths may be used,

if preferred. A plain finish or one or two rows of machine-stitching may complete a modish coat for a young woman or matron.

We have pattern No. 7169 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the coat requires eight yards and five-eighths of material twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT.

(For Illustrations see Page 438.)

No. 7150.—At figure No. 353 K in this magazine this coat may be observed made of cloth and velvet and finished with cord.

The coat displays a trimness of outline which is only secured by a perfectly close adjustment and is here pictured made of Havane-brown broadcloth and finished in regulation tailor fashion with machine-stitching. It extends to the approved three-quarter depth. The fronts are fitted closely by single bust darts and are reversed at



7145

Front View.



7145

Side-Back View.

LADIES' BASQUE-FITTED COAT. (KNOWN AS THE PRINCE ALBERT.) (TO BE WORN WITH A SKIRT AND CHEMISETTE.) (COPYRIGHT.)

(For Description see Page 435.)

the top in broad lapels that meet the rolling collar in notches; they lap in double-breasted style and close at the left side with buttons and button-holes. Under-arm and side-back gores which extend but little below the waist-line, and a curving center seam complete the adjustment of the coat, and the fronts are extended to form side-skirts, that overlap the front edges of the back in coat-plaits. The shaping of the parts produces quite pronounced *godets* at the back and a graceful ripple effect at the sides. The *gigot* sleeves are mounted upon linings, which, like the sleeves, are shaped by inside seams only, and are voluminous enough to slip on easily over the large dress sleeves now in vogue. The fulness at the top of the lining is collected in gathers, while that in the sleeves is disposed in forward and backward turning plaits that spread to produce the pronounced balloon effect so fashionable. The sleeves are smooth below the elbow and are finished at the wrists with two rows of machine-stitching. A single row of stitching outlines the



edges of curved openings to side pockets inserted in the fronts, and the free edges of the collar and lapels and the front edges of the fronts are neatly finished with a double row of stitching.

The coat will make up fashionably in cloth, hopsacking, kersey, serge, cheviot and all sorts of seasonable coatings, although the smooth surfaced and plain varieties will be in best taste. For ordinary or best wear a coat of this description may accompany a gored or draped skirt and it may be made up *en suite* if the material permits.

LADIES' RUFFLED CAPE, WITH YOKE.

(For Illustrations see Page 438.)

No. 7172.—At figure No. 361 K in this magazine this cape may be seen made of moiré and decorated with spangles and jet.

Very handsome for theatre wear or other dressy occasions is this style of cape, which is here represented made of grosgrain silk and trimmed with passementerie. The cape is gathered over the shoulders and depends from a

pointed yoke that is fitted by shoulder seams and is all-over decorated with lengthwise rows of passementerie joined together. The cape is concealed by six bias ruffles, all of which are gathered at the top; the upper ruffle follows the outline of the yoke and is included in the seam with it and the cape. The lowest ruffle is joined to the lower edge of the cape and the remaining ruffles are sewed to the cape at regular intervals. All the ruffles are completed with half-inch hems, and the closing is made invisibly at the center of the front. The neck is completed by a standing collar, over which is a quadruple box-plaited ruche of the material.

Capes of this kind can be made of satin, grosgrain or moiré silk or of cloth in any of the fashionable shades. Handsome results can be obtained by overlaying the yoke with jet or steel passementerie if for evening wear, while for the promenade or afternoon calls less showy garniture, such as lace or silk passementerie, will be in good taste.

We have pattern No. 7172 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires eight yards and an eighth of material twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7176  
Front View.



7176  
View Showing Side-Skirts with Square Lower Corners.



7176  
Back View.

LADIES' JOCKEY COAT. (FOR EQUESTRIAN AND GENERAL WEAR.) (COPYRIGHT.)  
(For Description see Page 435.)



7169

Front View.



7169

Back View.

LADIES' DOUBLE-BREADED COAT, IN THREE-QUARTER LENGTH. (COPYRIGHT.)  
(For Description see Page 436.)

We have pattern No. 7150 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires eight yards and an eighth of material twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or four yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE.

(For Illustrations see Page 439.)

No. 7152.—By referring to figure No. 363 K in this magazine, this cape may be seen made of velvet and brocade, jet and fur providing elaborate garniture.

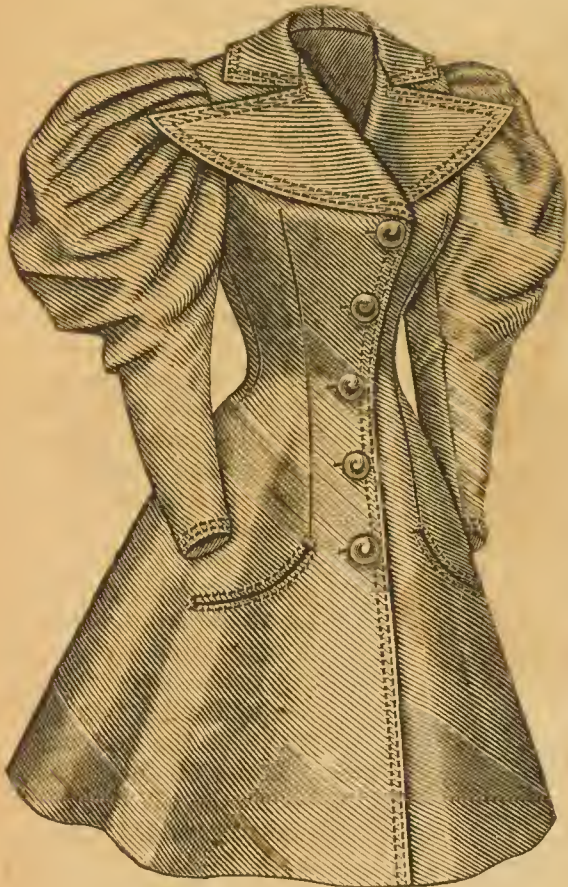
The cape will form a dressy accessory to a modish Autumn toilette, and is here pictured developed in cloth. It is fashionably short, extending but little below the waist-line, and is fashioned in circular style, with bias back edges joined in a center seam. The cape is joined smoothly to a round yoke, which is seamless, and its shaping permits it to fall all round in flutes or funnels that become more pronounced as they reach the lower edge. The yoke is

and is here pictured developed in cloth. It is fashionably short, extending but little below the waist-line, and is fashioned in circular style, with bias back edges joined in a center seam. The cape is joined smoothly to a round yoke, which is seamless, and its shaping permits it to fall all round in flutes or funnels that become more pronounced as they reach the lower edge. The yoke is



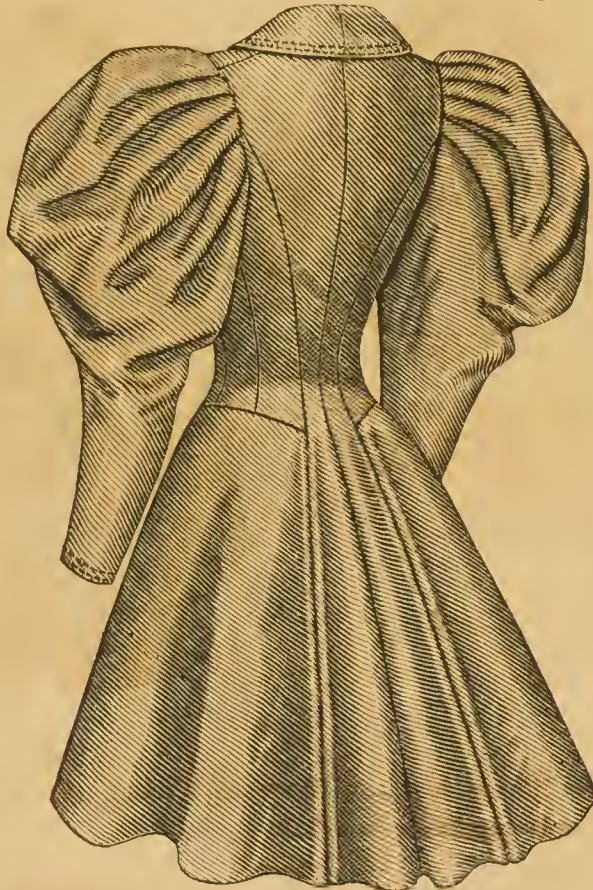
concealed beneath a deep ripple collar, which is included in the seam with a box-plaited fraise collar that stands becomingly high at the back and is narrowed gradually toward the front. The ripple collar falls in pronounced flutes all round and is deepened to form a slight point at the center of the front and back. The cape is closed invisibly at the center of the front, and is decorated at the front and lower edges and along the free edges of the ripple collar with feather trimming; and a lining of handsome silk is added throughout.

The triple eape affords real comfort and protection and is here represented made of seal-brown plush and trimmed with black fur. The capes are in circular style, their shaping producing the fashionable ripple effect. The two lower capes are joined to a short circular yoke which is entirely concealed by the upper eape. The upper eape is included in the seam with the rolling collar, which has rounding corners that flare prettily. The cape reaches to a little below the waist-line, and the closing is invisibly made in front with hooks and loops. All the free edges of the cape are trimmed with a band of fur.



7150

Front View.



7150

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 436.)

The cape will be a comfortable addition to a walking or driving toilette for Autumn and may be made up *en suite* or in decided contrast, as preferred. Satin, moiré antique, *miroir moiré* and handsome cloths of all kinds will make up fashionably by the mode, and combinations of fabrics will be quite appropriate. A dressy top-garment to accompany a handsome church or visiting gown may be decorated with spangle-and-jet passementerie, gimp, galloon or lace. Light peach-colored broadcloth combined with velvet of a deeper shade will form a handsome combination for a cape for theatre and evening wear.

We have pattern No. 7152 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires four yards and a half of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' TRIPLE CAPE.

(For Illustrations see Page 439.)

No. 7166.—This cape is shown handsomely developed in moiré, and closed at the throat with a ribbon bow, at figure No. 364 K.

lined with plaid silk and trimmed with machine-stitching. It may be worn with or without the short cape, and the different ways of adjusting it, as shown in the engravings, reveal its usefulness and

LADIES' CAPE. (KNOWN AS THE TOURIST CAPE.)

(For Illustrations see Page 440.)

No. 7185.—This cape may be seen handsomely developed in double-faced cloth by referring to figure No. 354 K in this DELINEATOR.

The cape is jaunty in style and practical in its uses and is largely worn by tourists. It is here represented made of seal-brown cloth,



7172

Front View.



7172

Back View.

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

(For Description see Page 437.)

make it one of the most satisfactory outside garments for any season of the year. Both capes are in circular style, and though smooth at the top, fall in graceful ripples about the figure owing to their shaping. The long eape is adjusted by darts on the shoulders, and its neck and front edges are finished with a wide fitted underfacing, to which, on the shoulders, are sewed long straps that are crossed at the front and closed at the back. These straps comfortably secure the garment when it is not desirable to button it closely.



When closed with button-holes and buttons the front edges of the cape lap broadly, and when worn open the front edges are reversed, the garment appearing more dressy worn open, as it is usually at golf and other field sports. The short cape, which can be removed at pleasure, is secured to the larger one with buttons and button-holes under a stylish collar that is shaped by a center seam and may be worn standing or rolled, as preferred; when worn standing it is connected in front by a pointed strap which is attached with button-holes and buttons.

The front edges of the short cape are connected by a similar strap when the garment is worn closed; and when not used the straps are secured to one side of the collar and cape with buttons and button-holes. The garment is lined with plaid silk and the edges are completed in tailor style with two rows of machine-stitching.

The cape can be worn at golf or for yachting, travelling, driving, etc. Cloth of different weights and qualities and rough or smooth faced will be selected and some heavy-weight suiting materials may be chosen.

Changeable or plaid silk make effective linings and machine-stitching gives a stylish finish.

We have pattern No. 7185 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment calls for four yards fifty inches wide, or three yards and a half fifty-four inches wide, each with eight yards and an eighth of silk twenty inches wide to line. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET. (SUITABLE FOR ASTRAKHAN, PLUSH, FUR, ETC.)  
(For Illustrations see Page 441.)

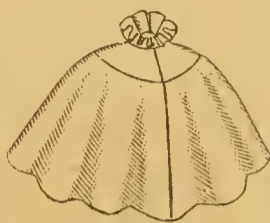
No. 7182.—Another view of this stylish jacket, showing it made

fronts lap in double-breasted fashion and close at the left side with three buttons and button-holes, and are reversed at the top in enormous lapels that meet the rolling collar in notches. The collar may be worn standing and slightly rolled as shown in the small engraving. The one-seam *gigot* sleeves are sufficiently large to slip on easily over the large dress sleeves now worn, and are comfortably smooth below the elbow; the fulness at the top is arranged in forward and backward turning plaits that spread to



7152

Front View.



7152



7152

Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 437.)

impart the broad-shouldered effect demanded by prevailing modes.

Very stylish jackets to accompany modish church or visiting gowns are developed by the mode in Persian lamb, Krimmer, Astrakhan and other fashionable varieties of fur, and in all sorts of cloth or coatings as well. A cloth jacket may have collar and lapel facings of fur, but otherwise a plain completion will be in best taste. A lining of silk or satin of a plain or fancy variety is essential to the good appearance of the garment.

We have pattern No. 7182 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket calls for four yards and three-fourths of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide, or



7166

Front View.



7166

Back View.

LADIES' TRIPLE CAPE. (COPYRIGHT.)

(For Description see Page 438.)

of seal-plush, may be obtained by referring to figure No. 360 K in this magazine.

The jacket, which is desirable for velvet, plush, Persian lamb or any fashionable variety of fur, is shown in the present instance developed in Astrakhan. It is becomingly short, extending to but a trifle below the waist-line and is of round lower outline; it is adjusted with the precision of a close-fitting basque by single bust darts, under-arm and side-back gores and a curving center seam. The

two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST.

(For Illustrations see Page 441.)

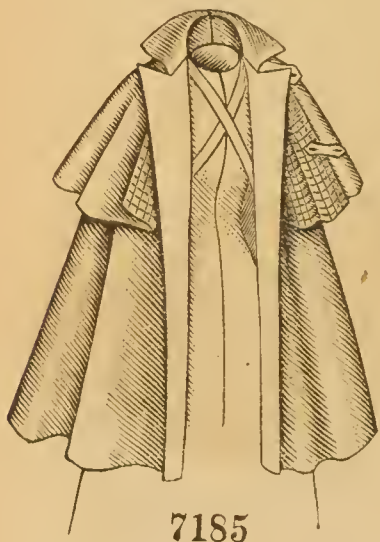
No. 7139.—This stylish basque-waist is again represented at figure No. 347 K in this magazine, where it is shown made of light crepon



and dark velvet and decorated with ribbon, lace and velvet ribbon. The basque-waist is singularly adapted to women whose slender figures favor the wearing of fanciful modes. The best features of the garment are here shown to advantage in black-and-white checked silk, and ribbon and rosettes of ribbon furnish the garniture. The basque-waist is short and round and closed invisibly at the center of the front. The fronts are gathered at the arms'-eyes, are drawn in soft folds over the bust by upturning, overlapping plaits at their front edges and are pulled smoothly below the bust over dart-fitted lining-fronts, which are covered above the full fronts with deep, pointed yoke-facings of the material. The back is seamless at the center and is fitted smoothly by side-back gores and arranged

of similar ribbon cross the shoulders, their ends being covered by rosettes, and three similar rosettes decorate the front, one being tacked at each arm's-eye edge and one over the plaits at the bust. The basque-waist may accompany a gored or draped skirt to complete a becoming toilette for the house, or it may be developed in fancy silk, taffeta or surah to be worn with various black skirts. It may be of crépon, serge, camel's-hair, Fayette, Lansdowne or vicuna to accompany a skirt of similar material, and velvet, moiré or satin ribbon may provide the decoration. A less elaborate completion than the one here illustrated may be chosen, if preferred.

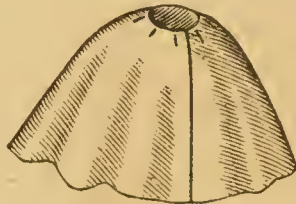
We have pattern No. 7139 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires five yards of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



7185



7185



7185

LADIES' BLOUSE-WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 442.)

No. 7163.—This waist is shown again at figure No. 362 K in this magazine, the material pictured being shot light silk.

This stylish blouse-waist can be worn inside or outside the skirt and is an admirable mode for the popular lustrous silks of which fancy waists are made. Black surah silk was here chosen to make the blouse-waist, which is provided with a short lining fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being invisibly made at the center of the front. The full fronts are joined to the full, seamless back in shoulder and under-arm seams; they are gathered at the neck and

shoulder edges and the fulness is collected in rows of shirrings at each side of the closing and at the back, producing a square yoke outline which is rendered especially dressy, as the shirrings are placed at effective distances apart to form pretty puffs between. At the waist-line the fulness is laid in seven overlapping, forward-turning plaits at each side of the closing and in five backward-turning plaits at each side of the center of the back. The coat-shaped sleeve-linings have enormous leg-o'-mutton sleeves placed over them, the fulness being arranged in gathers at the top and along one edge of the seam, this distribution of fulness producing the fashionable bouffant effect. At the neck is a standing collar which closes in front and over it is a crush collar that is gathered



7185

Front View.



7185

Back View.

LADIES' CAPE. (KNOWN AS THE TOURIST CAPE.) (COPYRIGHT.)

(For Description see Page 438.)

upon a back of lining fitted by a center seam; it is separated from the fronts by under-arm gores. The lower edge of the basque is covered with a twisted girdle of ribbon, and decorated at the center of the front and back with a rosette of ribbon. The sleeves have full puffs which extend to the elbow and are gathered at the top and bottom. The puffs are caught up at the front and back of the arm by three upturning plaits, each cluster of plaits being concealed by a large rosette. At the neck is a standing collar covered with a crush collar, the gathered ends of which are closed at the left shoulder seam beneath a rosette; and a rosette to match is tacked at a corresponding point to the right side. Three sections of ribbon are applied in lengthwise rows to the yoke facing; short sections

ered at the ends and at the center and closed at the back under an artistic bow of the material. The waist is encircled by a crush belt made over a stiffened belt; a fancy silver buckle is caught to the belt in front and the ends of the belt are closed at the center of the back under a large loop-bow of the silk.

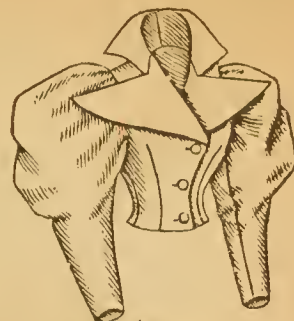
Silk of changeable hues or the pretty checked, striped or figured novelty silks now popular will make up handsomely in this manner and it is a good design for many light waists of crépon, vailing, etc. that look exquisite when shirred.

We have pattern No. 7163 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and a fourth of



material twenty-two inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

stylish waist made of white linen, with a piqué bosom. The fronts are connected with the back in shoulder and under-arm seams and are made with a shapely bosom of piqué, which may be square or rounding, as preferred, both styles being illustrated. The bosom passes into the shoulder seams and is neatly finished at its back and lower edges with machine-stitching. The closing is made down the center of the front with studs, and the bosom is lined and interlined with coarse linen to give it the proper stiffness. The back displays five backward-turning tucks at each side of the center, the tucks being stitched from the top to the waist-line, where they are formed into overlapping plaits. The pattern provides two styles of collars—one a turn-down collar which



7182

View Showing Collar Standing and Slightly Rolled.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

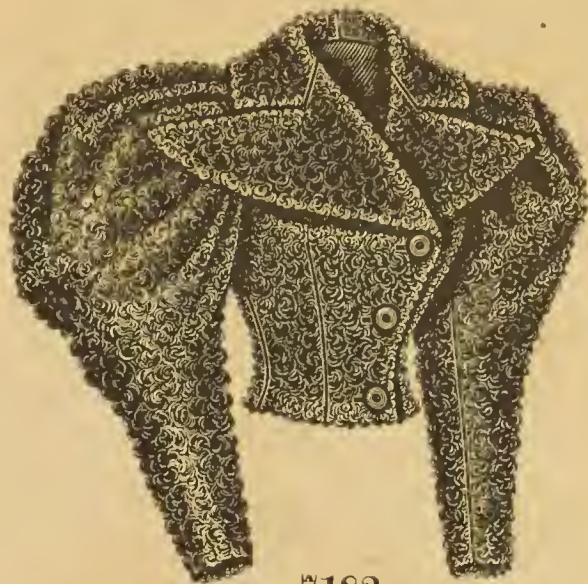
(For Illustrations see Page 442.)

No. 7155.—This waist forms part of the reception toilette made of changeable taffeta and decorated with ribbon and point de Gène lace at figure No. 367 K in this magazine.

Very handsome combinations may be developed by this mode, which is here represented made up in heliotrope silk-and-wool crépon and figured silk. The waist is made up on a high-necked lining that is closely fitted by double bust darts, under-arm and side-back gores and a curving center seam. The full fronts, which are fitted by single bust darts, and the full, seamless back are separated by under-arm gores and shaped low and round at the top, a facing of silk being applied on the lining to produce the effect of a round yoke; they are gathered at the top to within a short distance of the shoulder seams, the fullness being drawn well to the center and collected at the waist-line in two backward-turning plaits at each side of the center of the back and in four forward-turning plaits at each side of the closing, which is made invisibly at the center of the front. The yoke facing is outlined by a ruching of lace. At the neck is a standing collar covered with a crush collar that is turned under at the ends and shirred to form a pretty frill finish in front. The coat-shaped sleeves are fitted by inside and outside seams and supplemented by full puffs that are gathered at the top and bottom and droop in pretty folds and wrinkles to the elbow. The small engraving represents the basque-waist made with elbow sleeves and a low, round neck.

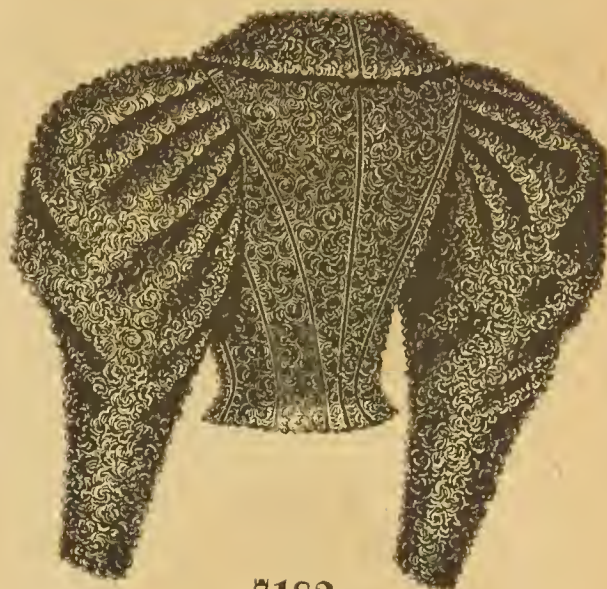
Numerous materials will make up attractively in this manner, particularly crépon and silk, serge in combination with silk and also cashmere, Henrietta and the various novelty goods recently exhibited. The yoke may be outlined with a ruche of silk or lace or the decoration may be passementerie, gimp or galloon.

We have pattern No. 7155 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist requires a yard and an eighth of dress goods forty inches wide, with four yards of figured silk twenty inches wide. Of one material, it needs five yards and five-eighths twenty-two inches wide, or four yards thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7182

Front View.



7182

Back View.

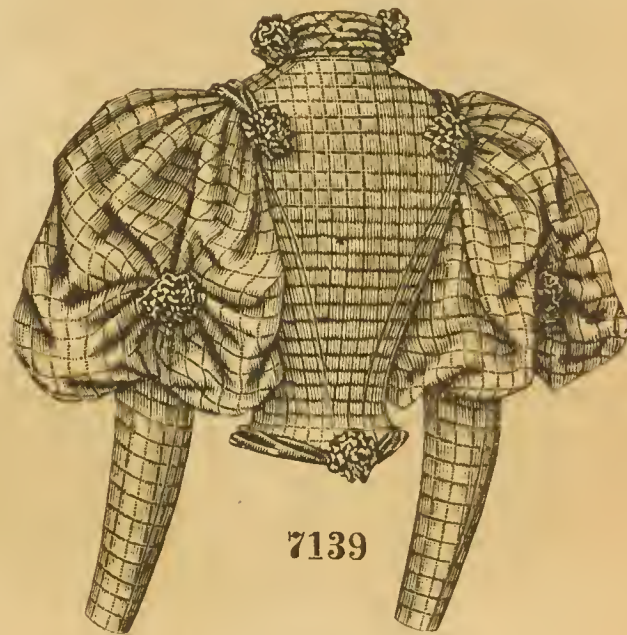
LADIES' JACKET. (SUITABLE FOR ASTRAKHAN, PLUSH, FUR, ETC.) (COPYRIGHT.)

(For Description see Page 439.)



7139

Front View.



7139

Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 439.)

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH A SQUARE OR ROUNDING BOSOM.)

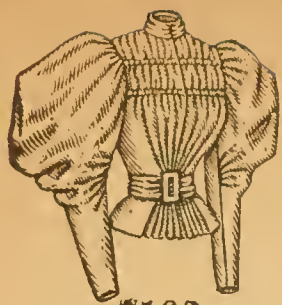
(For Illustrations see Page 443.)

No. 7191.—The trim shirt-waists that have a masculine air increase in popularity, and the latest addition to the list is this

is mounted on a shaped band, and the other a standing collar with its ends reversed in Piccadilly fashion. The shirt sleeves are gathered at the top and bottom and are slashed at the back of the arm for some distance from the bottom; one edge of the slash is finished with an underlap and the other edge with an overlap that is pointed at the top; they are completed with straight cuffs that are closed with link buttons, and the opening above is closed with a button-hole and button. The waist is encircled by a ribbon belt.

This style of shirt-waist is most generally made of cambric, with a linen or piqué bosom, or of chambray in the pretty blue, pink, lavender or striped effects that are usually so becoming; percale, gingham, Oxford, cheviot, cambric, etc., are other washable mate-





7163

rials universally used for the purpose. We have pattern No. 7191 in twelve sizes for ladies from twenty-eight to forty-four inches, bust measure. For a lady of medium size, the garment needs two yards and three-eighths of fine linen thirty-six inches wide, with half a yard of piqué twenty-seven inches wide. Of one material, it calls for three yards and three-eighths twenty-seven inches wide, or two yards and a

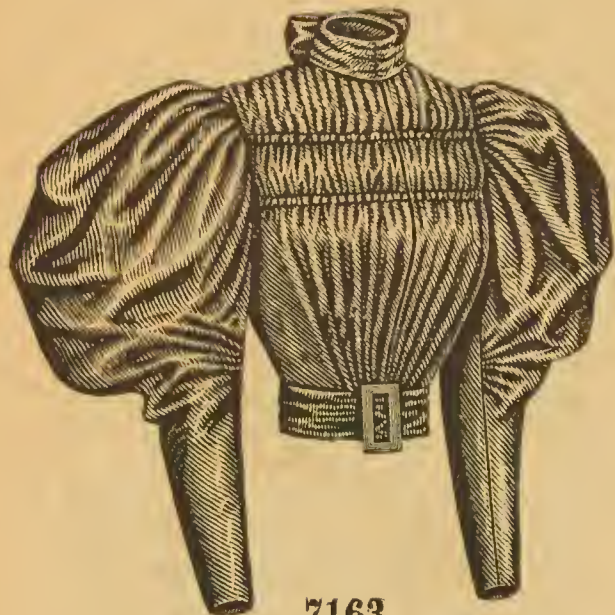
place by tackings at the center of the front and at each side. The ends of the belt are gathered and are concealed by an Alsatian bow of the material at the center of which a fancy buckle is attached. The sleeves have huge puffs, which extend to the elbow and are gathered at the top and bottom and spread in the exaggerated fashion in vogue. The puffs may be left free or tacked to the sleeve to form a fanciful draped effect, as preferred, the pattern providing for both styles. The gathered lower edges of the puffs are covered with wrinkled sections of the material, the ends of which are concealed by an Alsatian bow at the inside of the arm. At the neck is a standing collar covered with a crush collar which is laid in

upturning plaits, its ends being gathered and closed under an Alsatian bow decorated at the center with a buckle. The crush collar may be omitted and the sleeves may be made up in elbow length, as pictured.

The mode is desirable for striped, checked, plaid and changeable silk and taffeta, Surah, India or China silk or any suitable variety of woollen goods, and when striped goods are used, the effect is prettiest when the material is cut crosswise. It may be decorated with lengthwise or crosswise bands of lace insertion, and if a still more fanciful effect be desired, the crush collar, belt and sections for the sleeves may be of velvet of contrasting color.

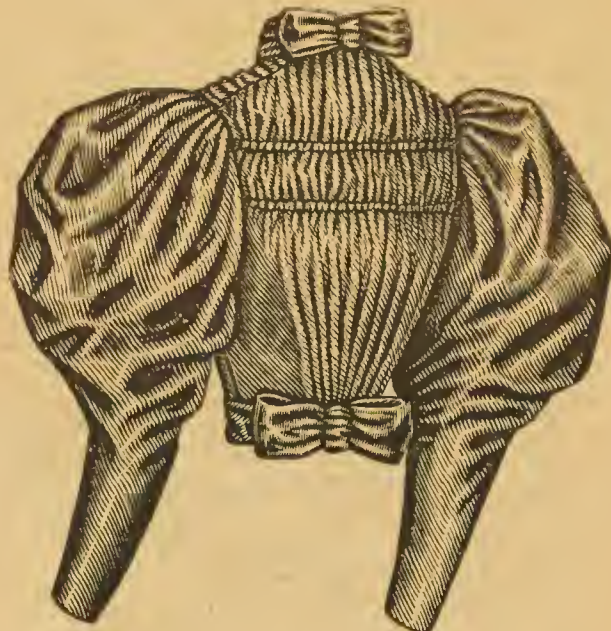
We have pattern No. 7183 in eleven sizes for ladies from twenty-eight to forty-two inches, bust

measure. For a lady of medium size, the blouse-waist will require six yards and a fourth of material twenty-two inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



7163

Front View.



7163

Back View.

LADIES' BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 440.)

half thirty-six inches wide. In each case seven-eighths of a yard of coarse linen thirty-six inches wide will be required for interlining, etc. Price of pattern, 1s. or 25 cents.

LADIES' FULL SEAMLESS BLOUSE-WAIST, CLOSED AT THE BACK AND HAVING A FITTED BODY-LINING.

(For Illustrations see Page 443.)

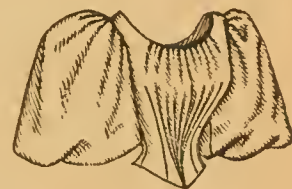
No. 7183.—This dainty waist forms part of the handsome reception toilette shown at figure No. 368 K in this magazine, where it is made of fancy striped silk and decorated with insertion and ribbon.

The waist is a pretty novelty and is especially appropriate for fancy striped silks. A pretty variety of plain dress goods was chosen for its development in the present instance. The waist is full and is seamless on the shoulders, the shaping being accomplished by only under-arm seams. The closing is made invisibly at the center of the back. The fulness of the waist is evenly distributed at the top by two rows of shirring, and is drawn to the center of the front and back and collected at the lower edge and at belt depth above in double rows of shirring, which, like those at the top, are secured by tackings to a body lining adjusted by double bust darts and under-arm and side-back gores. The fulness at the front droops slightly with blouse effect over a crush belt that covers the lower edge of the waist and surrounds the body in soft folds, which are held in

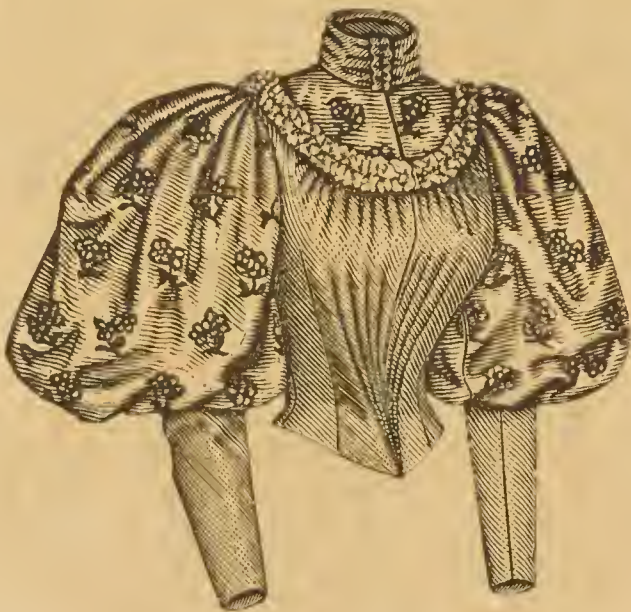
LADIES' FICHUS OR SURPLICE COLLARS.

(For Illustrations see Page 444.)

No. 7153.—These fichus are shown made of other materials, with dainty

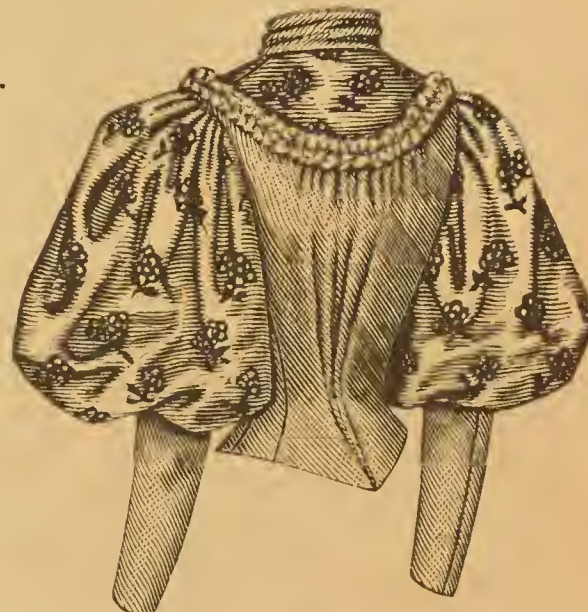


7155



7155

Front View.



7155

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 441.)

trimmings, at figures Nos. 348 K and 349 K in this DELINEATOR. In the development of these dainty accessories, which do so

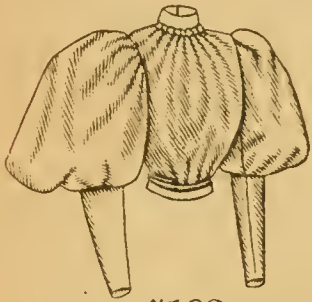


much toward freshening up a passé gown and contribute so quaint an air to a simple toilette, silk and lace edging are prettily combined. The fichus, or surplice collars, as they are frequently called, are known respectively as the Martha Washington and the Galatea. The Martha Washington fichu is double and each portion is shaped by a center seam; it forms a point at the front just below each shoulder, and is softly wrinkled by a single upturning plait at the seam in the under portion, two similar plaits at the seam in the upper portion and a forward-turning plait in each end. The ends cross in surplice fashion below the bust and the free edge of each portion is daintily trimmed with a falling frill of fine lace edging.

The Galatea fichu has full surplice-sections that cross the bust in soft folds produced by gathers at their upper ends, which are joined to the square ends of a moderately deep rolling collar, and also at their lower ends, which are drawn up closely and tacked to a stay. A frill of deep lace edging falls softly from the edge of this fichu and is narrowed gradually almost to points at the ends.

All sorts of soft, diaphanous fabrics are used for these fichus, but the materials most favored are India or China silk, India lawn, chiffon, India or silk mull, mousseline de soie, erêpe de Chine and dotted and plain organdy. Lace edging in all the dainty varieties or frills of the same material usually form the decoration, but frequently a plain completion is desired. A pretty fichu of either style that could be worn for light mourning may be made of lavender chiffon edged with black chiffon ruffling.

We have pattern No. 7153 in three sizes, small, medium, and large. In the medium size, the Galatea fichu requires a yard and a fourth of silk twenty inches wide, with three yards and three-eighths of lace edging five inches wide. Of one material, it needs three yards and three-eighths eighteen or more inches wide. The Martha Washington fichu requires a yard and three-fourths of goods twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



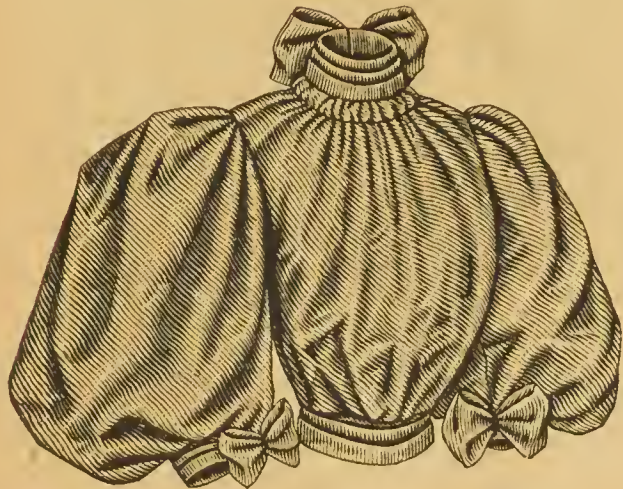
7183

View with Long Sleeves and without Crush Collar.

LADIES' PEPLUMS.

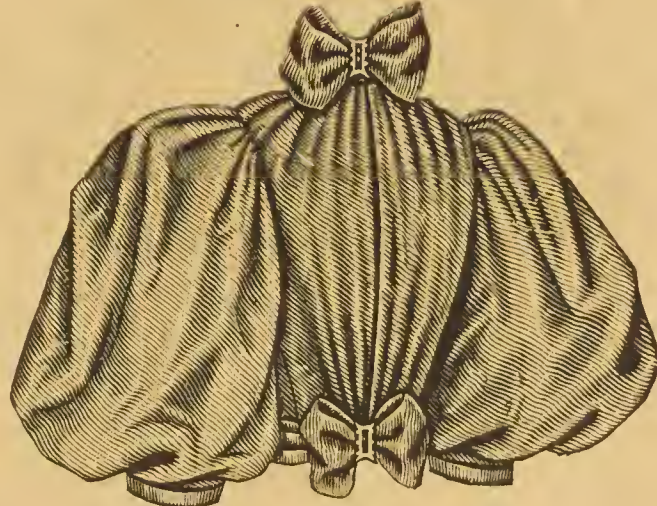
(For Illustrations see Page 444.)

No. 7142.—The advantage of the peplum in making up new or modernizing passé garments will be obvious to the careful observer of fashions. Two styles of peplums are here shown made of green novelty goods, and either one will stylishly lengthen or decorate a waist



7183

Front View.



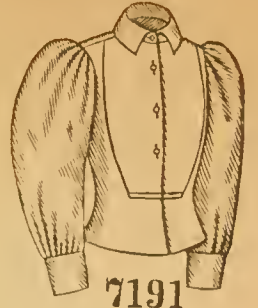
7183

Back View.

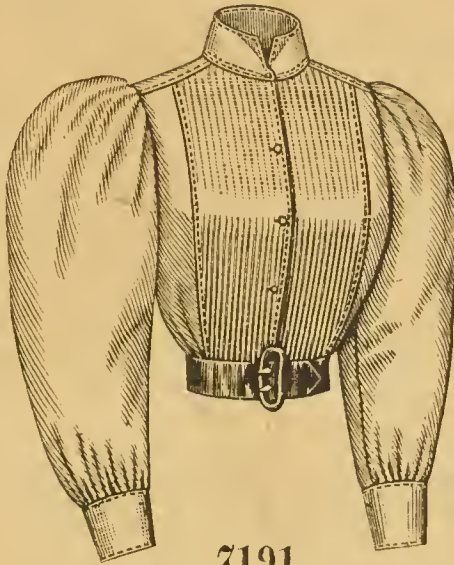
LADIES' FULL SEAMLESS BLOUSE-WAIST, CLOSED AT THE BACK AND HAVING A FITTED BODY-LINING. (COPYRIGHT.)

(For Description see Page 442.)

and narrowly hemmed at the front edges. The lower edge of the peplum forms a point at the center of the front and back and two points at each side; it is smooth at the top, where it is joined to a belt, but its shaping causes it to fall in graceful flutes or ripples all round. The front edges flare slightly, and the belt is closed with hooks and loops at the center of the front. The free edges of the peplum are trimmed with a row of jet passementerie.

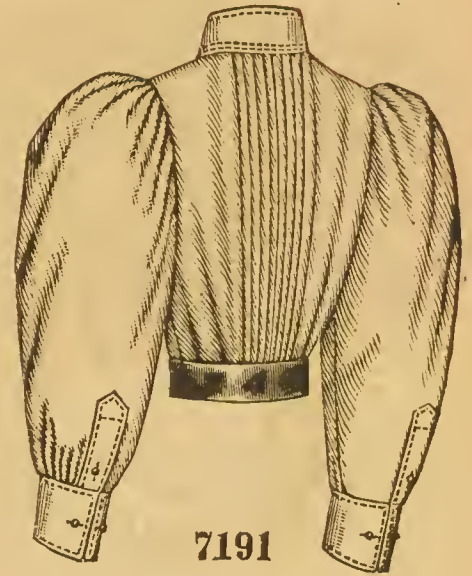


7191



7191

Front View.



7191

Back View.

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH A SQUARE OR ROUNDING BOSOM.) (COPYRIGHT.)

(For Description see Page 441.)

The shallow peplum is in two sections and is hemmed at the front and back edges; it is joined smoothly to the belt, which closes in front with hooks and loops, and the shaping produces pretty ripples at the sides. The lower edge of the peplum forms a point in the center of the front and back and a graceful curve at the sides, where the peplum is shallowest. The peplum flares at the front and back and its free edges are tastefully decorated with a row of jet passementerie.

These graceful accessories add a stylish touch to a costume or independent waist or basque, and any of the fashionable dress goods may be chosen for them. They are specially effective in silk, erêpon, challis, serge, camel's-hair and the novelty suitings, and braid, jet, gimp, galloon, narrow velvet or grosgrain ribbon will form appropriate garniture.

We have pattern No. 7142 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the deep peplum requires two yards and five-eighths of material twenty-two inches wide, or two yards and an eighth either forty-four or fifty inches wide. The shallow peplum needs two yards and three-eighths twenty-two inches wide, or a yard and a fourth either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT, WITH THE GORES HAVING STRAIGHT FRONT EDGES. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR BOX-PLAITED AT THE BACK.)

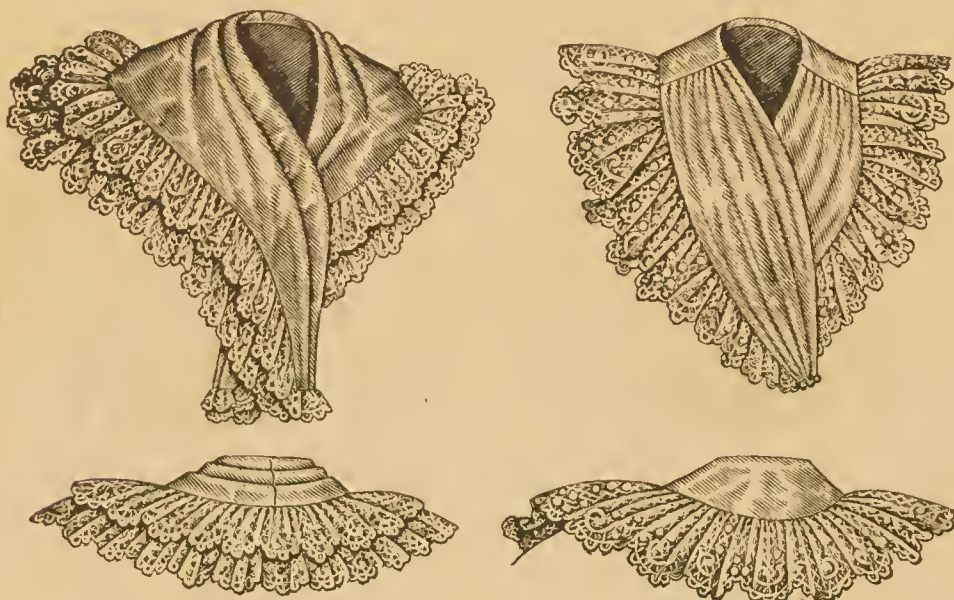
(For Illustrations see Page 445.)

or basque. The deep peplum is fashioned in circular style, with bias back edges joined in a seam at the center of the back

given at figures Nos. 360 K, 368 K and 369 K in this magazine. This style of skirt is in high favor with the votaries of Fashion,



and is here shown made of plain cloth of seasonable weight. The skirt consists of a front-gore, a side-gore at each side and two back-gores, the front edges of the side-gores and back-gores being straight. The shaping of the front-gore and side-gores produces a close effect over the hips, and the slight fulness at the top may be removed in the customary darts or collected in gathers, as preferred or as the nature of the material demands. The back may be gathered at the top to fall in rolling *godets* or arranged at each side of the center in a broad box-plait that is double at its back folds and spreads gracefully to the bottom, the pattern providing for both styles shown in the engravings. The skirt is of



7153

LADIES' FICHUS OR SURPLICE COLLARS. (COPYRIGHT.)

(For Description see Page 442.)

stylish width, measuring three yards and a half at the bottom in the medium sizes, and is decorated at deep hem depth with three rows of machine-stitching. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The skirt is an admirable style for developing the soft woollens and silk- and - wool novelties for Autumn and Winter wear that are shown in such profusion in the shops just now. It is adaptable to handsome silks, rock and bourette cr  pon, vicuna and other stylish dress goods, and may be decorated with braid, gimp, galloon, ribbon, etc., if the simple completion selected in the present instance be undesirable. For dressy house wear a festooned ruffle of lace net or edging would be a pretty decoration, the lace being caught up with rosettes or bows.

We have pattern No. 7138 in eleven sizes for ladies from twenty to forty inches, waist measure. For a lady of medium size, the skirt requires six yards and five-eighths of material twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. or 25 cents.

## LADIES' PUFFED DRESS SLEEVE, IN FIVE SECTIONS.

(For Illustration see Page 446.)

No. 7160.—This sleeve is fashioned in the picturesque style of the Elizabethan era and is among the most notable of the season's novelties. It is portrayed developed in plain dress goods. The sleeve has a smooth lining, which is shaped by the customary seams along the inside and outside of the arm and is covered with five puffs of graduated sizes. The upper puff is the deepest, and is gathered twice at the top and bottom to spread with balloon effect and produce the great width on the shoulders demanded by prevailing modes.

The other puffs are also gathered twice at the top and bottom and stand out prettily.

The sleeve may be added to any style of basque-waist or over-dress and, developed in the same or a contrasting fabric, will do much toward freshening a new or old-style garment. It will be liked for dressy gowns of taffeta, Liberty satin, India or China silk, Surrah, cr  pon or any appropriate woollen.

We have pattern No. 7160 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require twenty yards and three-fourths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.

## OUTING CAP, WITH WIDE VISOR.

(For Illustration see Page 446.)

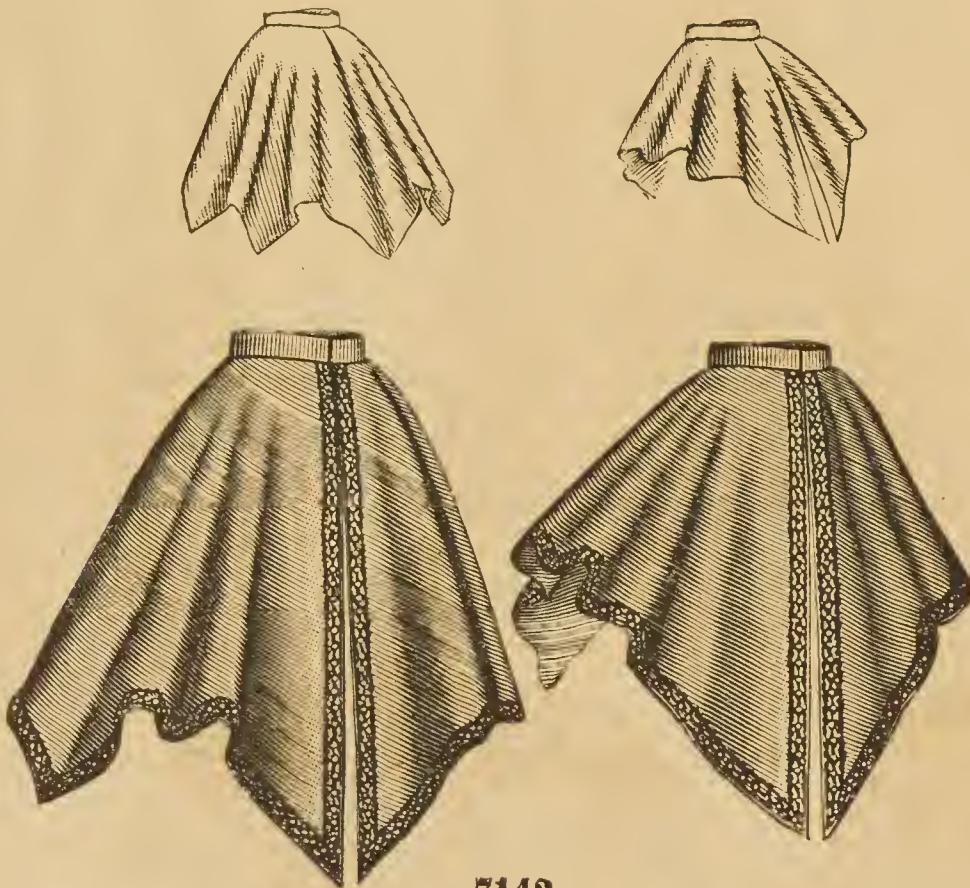
No. 7173.—This cap forms part of the bicycle toilette illustrated at figure No. 346 K in this DELINEATOR, where it is shown made of blue serge.

This cap is rendered especially serviceable by its broad visor, which protects and shades the eyes, while for wear at games, bicycling, boating, etc., it is highly commended. The cap is here represented made of rough-surfaced cheviot and lined with satin. The crown is composed of six sections that are joined in well curved seams that meet at the top under a button mould covered with the material. The visor is attached to the crown and is lined with the material and interlined with cardboard.

For travelling, driving, yachting and horseback riding, as well as for bicycling and various outdoor sports, a cap of this description is indispensable and can be conveniently carried. Scotch cheviot, camel's-hair, cloth and flannel in plain or fancy varieties are the materials of which it is usually made, and its inexpensiveness

will make it possible to renew it often or have several different weights and colors. For warm-weather wear white duck, piqu   or sail-cloth will be used, and the finish will generally be as illustrated.

We have pattern No. 7173 in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. For a person whose cap size is 7 or whose head measures twenty-two inches and a fourth, the cap requires half a yard of material twenty inches wide, or three-eighths of a yard twenty-seven inches wide, or a fourth of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7142

LADIES' PEPLUMS. (COPYRIGHT.)

(For Description see Page 443.)



LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.)

(For Illustrations see Page 446.)

No. 7193.—At figures Nos. 347 K, 353 K, 358 K and 365 K in this DELINEATOR this skirt is shown differently made up.

This admired style of skirt, of popular width and conservative fulness, is here represented made of a rich amber-colored silk-and-wool crépon, and, as its title implies, is in three pieces. The wide front-gore, which connects with the back-gores, may be adjusted at the front and sides by darts or gathers, as preferred. The gathers will in some instances be preferable when the material by its lightness of weave and weight will appear to best advantage or when a slight fulness will be more becoming to the figure. The back-gores have their bias back edges joined in a center seam, and the fulness may be massed in three backward-turning plaits at each side or collected in gathers, the fulness spreading gracefully toward the lower edge, where the skirt measures about three yards and three-fourths in the medium sizes. The distended effect may be emphasized by an underfacing of hair-cloth or canvas. A placket is finished at the center seam, and the top of the skirt is completed by a belt.

Silk, serge, cloth, diagonal, Henrietta, cashmere or any of the novelty all-wool or silk-and-wool suitings will make up attractively by this mode. Garniture will not be necessary to emphasize the stylish grace of the mode, although on occasions when more elaboration is desired, folds of the material headed by a jetted band or bands of passementerie or open-work insertion over a color will be effective.

We have pattern No. 7193 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires six yards and a half of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' RIDING-HABITS.

(For Illustrations see Page 397.)

A universal recognition of the health and pleasure to be derived from horse-back riding has of late greatly increased the number of equestrians. Those who understand the laws of life and health are well assured that the cares and worries of every-day existence may be greatly diminished by indulgence in healthful recreation; and if beneficial diversion is to be practiced regularly, it is essential as well as very interesting to study the modes of dress that are best adapted to the chosen activity. Much needless fatigue is frequently entailed by weighty or ill-fitting garments, while becoming and comfortable attire insures a full measure of benefit and pleasure.

The new cross-saddle riding-habit is an innovation acceptable to radical dress-reformers, but it is still an aspirant for popularity, more general favor being as yet accorded the jockey coat and riding-habit skirt. In the near future the cross-saddle habit will be highly valued by those who can most rapidly emancipate themselves from tradition and custom, and a friendly rivalry will no doubt spring up between side-saddle and cross-saddle devotees.

Ladies who are interested in riding will doubtless be pleased with the accompanying illustrations, which convey a clear idea of the newest and most comfortable riding-habits. One of the riders is shown wearing a cross-saddle habit, and the others are pictured in jaunty and stylish coats and riding-habit skirts.

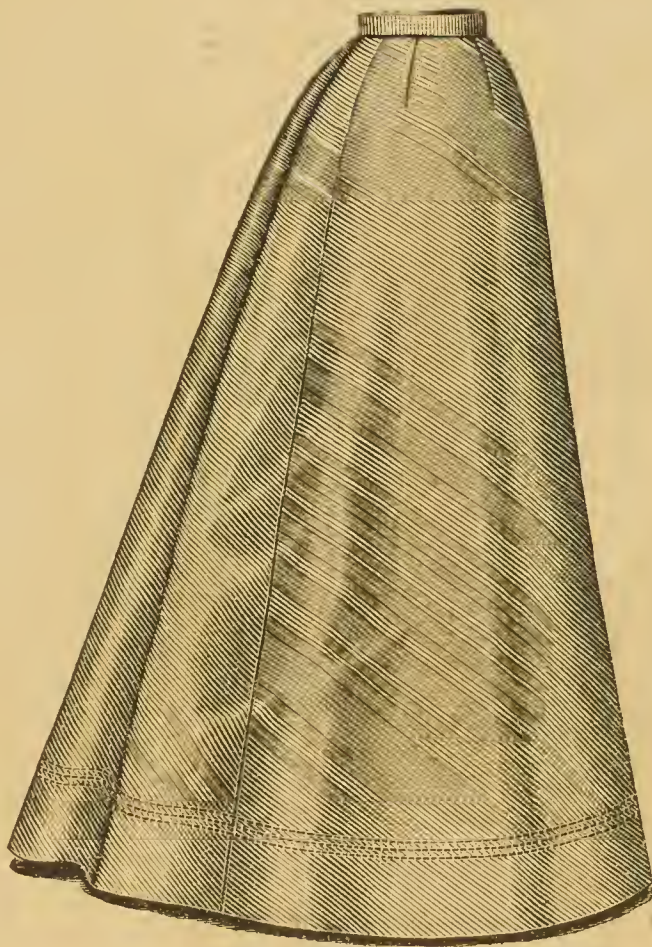
Figures Nos. 1 and 4 exhibit respectively a front and a back view

of a ladies' jockey coat, dark mulberry faced cloth being the material chosen for its development. With the coat is worn a riding-habit skirt, which is fashioned with a view to comfort and grace when the rider is both in and out of the saddle. The coat is of three-quarter length and is closely adjusted by the usual darts and gores. The fronts are widened by gores, are closed in double-breasted fashion with button-holes and polished bone buttons of moderate size, and are reversed in lapels at the top to meet the rolling collar in notches. A white linen chemisette is revealed between the lapels, and the pointed ends of its collar are bent in Piccadilly fashion. A black satin four-in-hand is worn. At figure No. 1 the rider is represented as wearing a silk hat.

The length and shape of the coat at the back is well displayed at figure No. 4. In this instance a natty Alpine hat is worn; it was cut by pattern No. 4940, price 5s. or 10 cents. The coat is lengthened by side-skirts, which are joined to the back in seams under coat-plaits that are each marked at the top by a button. The side-skirts may be rounded gracefully in front or may fall evenly,

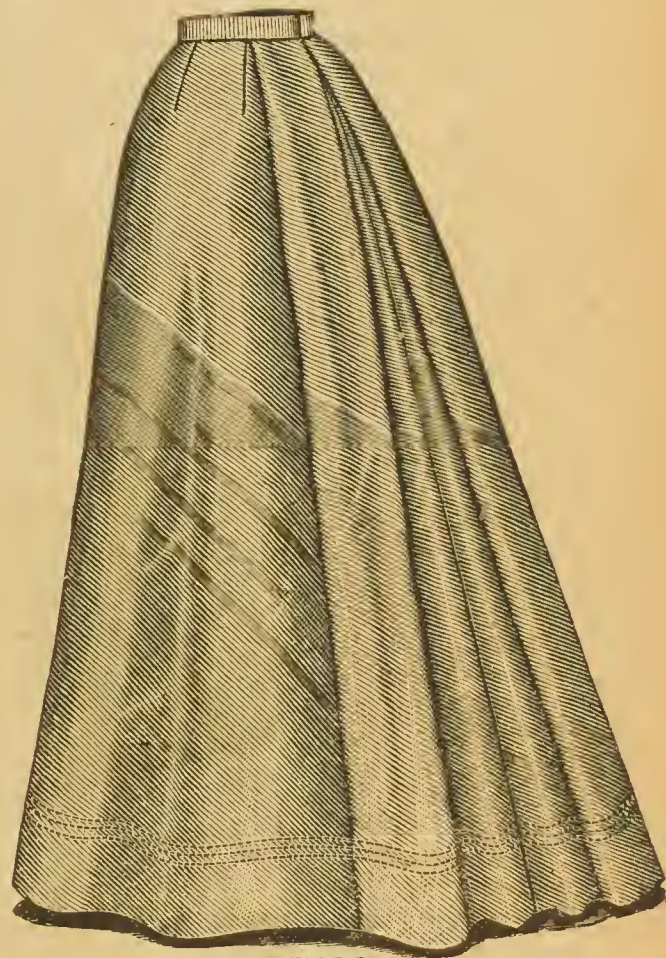


7138



7138

Side-Front View.



7138

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH THE GORES HAVING STRAIGHT FRONT EDGES. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR BOX-PLAIED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 443.)

as preferred, the pattern providing for both styles. The large leg-o'-mutton sleeves have stylish fulness at the top collected in upturning plaits, and are close below the elbow. The coat and accessories are finished in tailor style with machine-stitching.

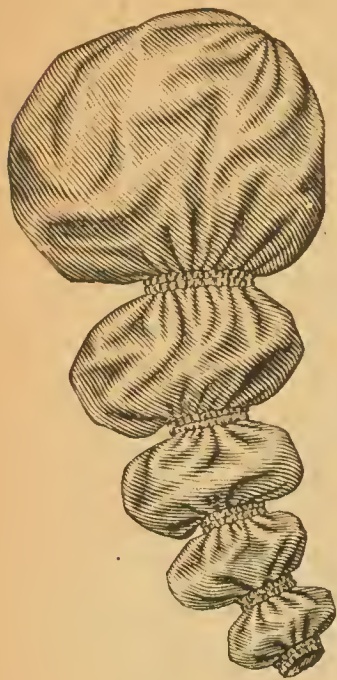
The skirt is of regulation length, and a close adjustment over the right knee results from two short, crosswise dart seams. The skirt is longer at the right side than at the left, to provide the extra length required for the pommels; and the lower outline is uniform when the wearer is in the saddle.

The colors in cloth, serge or camel's-hair that are most in vogue for riding-habits are very dark-green, brown in the deeper shades,



dahlia, mulberry and black. Cloth habits are most satisfactory, and an outfit may be completed by a high silk hat or a Derby or soft Alpine matching the habit in color. The coat pattern is No. 7176, price 1s. 3d. or 30 cents. The skirt pattern is No. 6363, which costs 1s. 3d. or 30 cents.

Figure No. 2 displays a mounted rider arrayed in a habit cut by



7160

LADIES' PUFFED DRESS SLEEVE, IN FIVE SECTIONS. (COPYRIGHT.)

(For Description see Page 441.)

ful-looking and jaunty, extending well below the hips. The fronts are widened by gores and lapped in double-breasted fashion, being reversed at the top in stylishly broad lapels that meet the rolling collar in notches. The close adjustment of the basque is accomplished by double bust darts and the usual gores. The lapels are faced with the material, and between them is revealed a removable chemisette-vest, which is attached to a standing collar and closed at the center of the front with button-holes and buttons. The well fitting coat sleeves are made with but slight gathered fulness at the top, and the wrist edges and all the free edges of the basque are neatly completed with a single row of machine-stitching. A jaunty black Derby hat is worn with this habit.

At figure No. 3 is shown a rider clad in a cross-saddle habit, the design for which was provided by pattern No. 746, price 1s. 6d. or

**A WOMAN'S PAMPHLET.**—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.



7173

OUTING CAP, WITH WIDE VISOR.

(For Description see Page 444.)

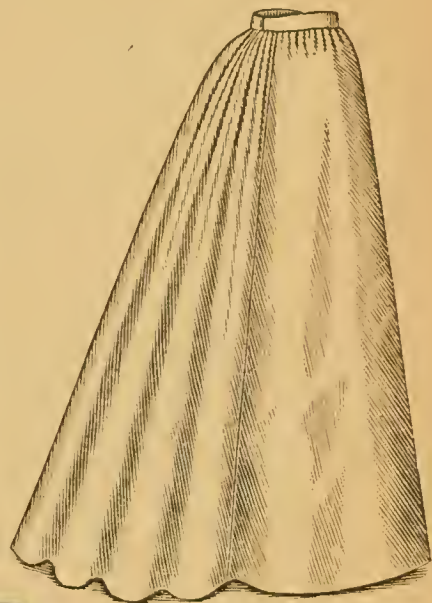
pattern No. 6247, price 2s. or 50 cents. The habit consists of a skirt, basque and chemisette-vest, and is shown made up in gray diagonal. The skirt is of approved length and is fashioned to secure the wearer's grace and comfort, whether she is walking or mounted.

The basque is extremely youth-

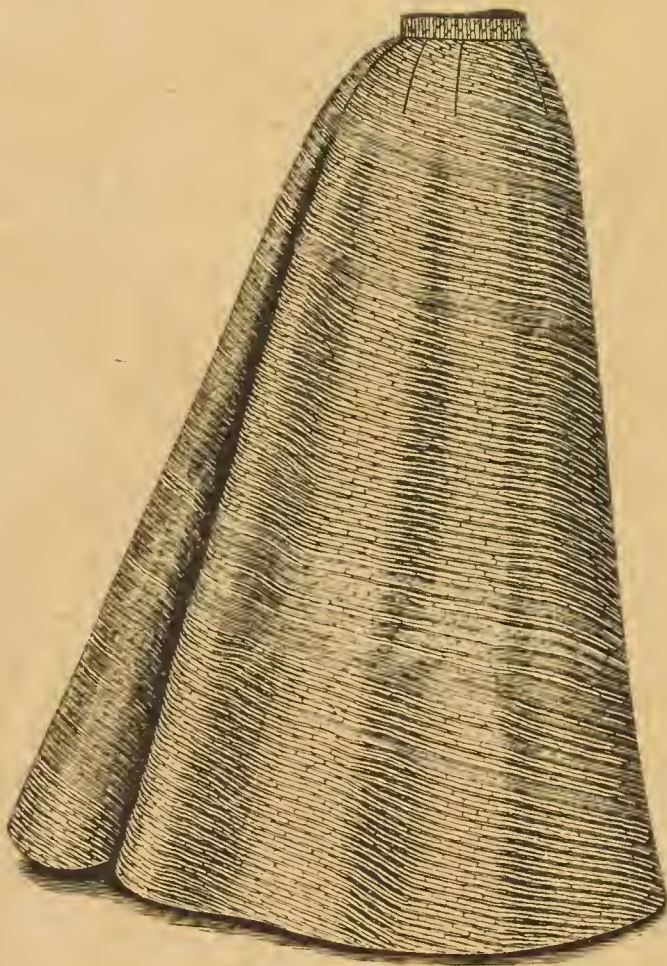
35 cents. Dark forest-green cloth was chosen for the development of the habit, which consists of a divided skirt, a blouse-waist and a long coat in Newmarket style. A full description of the cross-saddle riding-habit is given in the September DELINEATOR, where it is also clearly illustrated. The blouse is made in the easy style desirable for riding, and is often called the Norfolk jacket. This garment and the divided skirt of ample width afford a freedom and ease that will highly commend the fashion to zealous seekers after comfort. The finish is machine-stitching.

The fronts of the coat are closed in double-breasted style and are rolled back at the top in lapels which are faced with the material and form notches with the rolling collar. Under the collar is secured a dressy and protective double cape. The cape has a rounding lower outline, and all its free edges are completed with machine-stitching, as are also the edges of the coat.

Faced and covert cloths, chevot, diagonal, Bedford cord and whipcord will most frequently be selected to make the cross-saddle riding-habit, and the finish will usually be perfectly plain or consist of stitching in tailor style.

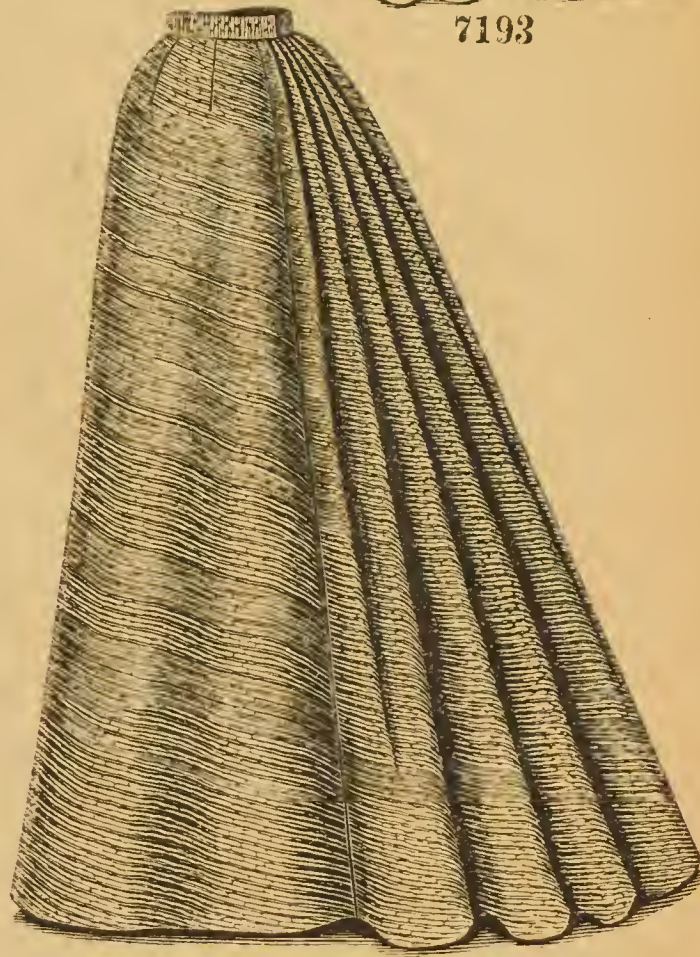


7193



7193

Side-Front View.



7193

Side-Back View.

LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 445.)

The cap is intended for outdoor sports and corresponds with the coat. It was shaped by pattern No. 2175, which costs 5d. or 10 cents.

**LAWN TENNIS.**—Everyone interested in this fashionable game should read our new pamphlet, "A Manual of Lawn Tennis," which is adapted to the requirements of both experts and beginners. It is fully and attractively illustrated, and contains an interesting history of tennis, the complete rules of the game, a clear explanation of the development of play, directions for laying out the court and for scoring, descriptions of the necessary implements and suitable attire, a chapter on tournaments and how to conduct them, illustrated instructions for constructing a tennis net, and numerous suggestions for giving lawn-tennis parties. The technical portions of the work are thoroughly reliable, being from the pen of the well-known authority, Miss S. S. Whittelsey. Price, 6d. or 15 cents.



## Styles for Misses and Girls.

FIGURE No. 372 K.—MISSSES' BASQUE.

(For Illustration see this Page.)

FIGURE No. 372 K.—This illustrates a Misses' basque. The pattern, which is No. 7154 and costs 10d. or 20 cents, is in seven sizes

plete a charming toilette for an afternoon fête, evening reception, dancing class or other full-dress occasion. It will make up exquisitely in silk, satin, taffeta, crépon, surah, vailing or any of the dainty woollens devoted to dressy gowns, and may be simply or elaborately trimmed with lace edging or insertion, ribbon, gimp, etc.



FIGURE No. 372 K.—MISSSES' BASQUE.—This illustrates Pattern No. 7154 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

for misses from ten to sixteen years of age, and is differently portrayed on page 465 of this DELINEATOR.

In the present instance the basque forms part of a dainty toilette designed for a party or reception, and is shown developed in spotted silk. It is admirably fitted to the figure by single bust darts, the customary gores and a curving center seam, and is closed invisibly at the center of the front. The lower edge, which forms a shapely point at the center of the front and back, is covered with satin-edged ribbon, which is knotted at the center of the front and tied at the back in a pretty bow, the long ends falling low upon the skirt; and the top of the basque, which is cut away in low, round outline, is trimmed to correspond, with the addition of coquettish ribbon bows that rise picturesquely on the shoulders, and a rosette at the center of the front. The basque may be cut in low, pointed outline, if preferred, or it may be made with a high neck and finished with a standing collar, the several styles being provided for by the pattern. The full puff sleeves present the correct droop at the shoulder and spread in balloon fashion below. They are arranged upon smooth linings which reach to the wrists, but are here cut off below the puffs, the arms being covered nearly to the sleeves by long gloves.

The basque may accompany a full, gored or draped skirt to com-

FIGURE No. 373 K.—MISSSES' DRESS.—This illustrates Pattern No. 7146 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 448.)



FIGURE No. 373 K.—MISSES' DRESS.

(For Illustration see Page 447.)

FIGURE No. 373 K.—This illustrates a Misses' dress. The pattern, which is No. 7146 and costs 1s. 3d. or 30 cents, is in seven sizes for

finished to form a self-heading. The body has a low-necked front and backs, which are separated by under-arm gores and arranged upon a close-fitting, high-necked body-lining that is covered at the top by a full yoke of chiffon shaped by shoulder seams. The fulness at the lower edge of the front is drawn to the center and collected in two short rows of gathers, and the backs are similarly gathered at each side of the closing, which is made invisibly at the center. The lower edge of the body is finished with a belt, and the waist is encircled by a ribbon girdle, which is arranged in an Alsatian bow at the front and is knotted at the back to fall low upon the skirt. At the neck is a standing collar, the outside section of which is of chiffon; the outside section is drawn by three rows of shirring and forms a pretty standing frill about the neck. The sleeves are cut away below double puffs, which extend to the elbow and spread in the exaggerated style now in vogue; and long Suède gloves are worn. The upper edge of the front is finished with a cording of silk, and dainty butterfly bows of ribbon are arranged upon the shoulders, with piquant effect.

The dress is one of those simple modes which are so becoming to youthful figures, and which develop so pleasingly in dainty mull, dotted Swiss, organdy, batiste and other goods devoted to unpretentious party gowns. It will make up beautifully in India or China silk, challis, foulard, cashmere, crépon, etc., and may be effectively garnitured with ribbon, braid, lace insertion, etc.



FIGURE No. 374 K.



FIGURE No. 375 K.

FIGURE No. 374 K.—MISSES' DRESS.—This illustrates Pattern No. 7181 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 375 K.—GIRLS' DRESS.—This illustrates Pattern No. 7197 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 448 and 449.)

nisses from ten to sixteen years of age, and is shown differently developed on page 456 of this magazine.

An exquisite combination of pale-violet India silk and white chiffon was here selected for the dress, and ribbon and self-headed frills of the material supply charming garniture. The skirt reaches to a becoming depth—nearly to the ankles, and falls in natural folds from gathers at the top, where it is joined to the fanciful body. The lower edge of the skirt is deeply hemmed, and the decoration consists of three spaced frills of silk, each of which is

coming to slender growing girls, as it effectually conceals the angularity which is so often conspicuous in their figures. The dress is here represented made up for dressy house or evening wear in canary India silk and chiffon, and trimmed with white insertion and chiffon and ribbon of a slightly deeper shade. The fulness in the low-necked front and backs is evenly disposed by gathers at the neck and lower edges, and the high-necked lining is revealed in round-yoke outline. The lining is fitted accurately and, in conjunction with under-arm gores which separate the backs and front, pro-

FIGURE No. 374 K.—MISSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 374 K.—This illustrates a Misses' dress. The pattern, which is No. 7181 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to 16 years of age, and is differently represented on page 457 of this magazine.

The pretty, soft fulness which characterizes this mode is peculiarly be-



duces a trim appearance. The closing is made invisibly at the center of the back. The exposed portion of the lining is covered with vertical rows of white lace insertion, and drooping over the standing collar is a frill of white lace edging. From the upper edge of the full portions falls a deep, gathered Bertha-frill, which is caught up prettily at the center of the front beneath a bow of ribbon and stands out broadly over the shoulders. The sleeve is shaped by an inside seam only and is mounted on a coat-shaped lining; gathers at the top and along the upper part of one edge of the seam throw the sleeve into numerous folds above the elbow, while a becoming smoothness is maintained below. In this instance the sleeve extends only to three-quarter length, and its lower edge is trimmed with an encircling row of ribbon that is tied in a small bow just in front of the seam. The pattern provides for a full-length sleeve, to be used when the dress is intended for ordinary wear, and also for a low, round neck that will be suitable for occasions of ceremony. The full skirt has a straight lower edge and depends in graceful folds from the body, and a unique trimming is arranged with ribbon and a ruffle of chiffon. The ribbon extends at each side of the front from the waistline to the knee, the two bands spreading toward their lower ends, which are concealed by fancy rosette-bows of ribbon having long, flowing ends; and between the ends of the bands the ruffle is applied in a deep curve. The waist is encircled by a belt decorated at each side of the front with a bow of ribbon.

Exquisite party gowns with low neck and three-quarter sleeves may be made up in India or China silk, crêpe de Chine, silk erépon, or chiffon over silks, with trimmings of ribbon, lace or embroidered chiffon. For more ordinary use, high-necked, long-sleeved dresses of cheviot, serge or suiting will be appropriate.

FIGURE NO. 375 K.—GIRLS' DRESS.

(For Illustration see Page 448.)

FIGURE No. 375 K.—This illustrates a Girls' dress. The pattern, which is No. 7197 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years old, and may be seen in three views on page 460 of this DELINEATOR.

The dress possesses charmingly unique features in its full bretelles and puff sleeves, and is here represented made of Fayette in a delicate tint of blue, and Swiss embroidery. The full skirt is gathered and joined to the plain, round body at the sides, while at the



FIGURE NO. 376 K.



FIGURE NO. 377 K.

FIGURE No. 376 K.—MISSSES' STREET COSTUME.—This illustrates Pattern No. 7156 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 377 K.—GIRLS' DRESS.—This illustrates Pattern No. 7184 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 450 and 451.)

center of the front and back it is extended to lap deeply on the body. Bretelles that are gathered to show becoming fullness pass over the shoulders, their ends being tacked over the side edges of the extended portions of the skirt; and a ribbon ruche is arranged over the upper edges of the bretelles and the deeper portions of the skirt to prettily outline a round yoke on the body. The yoke effect is emphasized by a facing cut from the upper part of the edging and applied above the bretelles. The neck is finished with a standing collar that is closed at the center of the back in line with the closing



of the dress; and over this collar a crush collar of black velvet closing at the left side is ornamentally disposed, one of its ends being frill-finished. Included in the seams joining the skirt to the body at the sides are short basque-skirts that fall smoothly upon the skirt and give it a slightly fanciful air. The sleeves have seams along the outside and inside of the arm, and arranged upon them above the elbow are large, drooping puffs that fall in soft folds some distance above cuff facings of embroidery.

A very pretty dress may be made up by this pattern in combinations of India or China silk and velvet, crêpon and satin, or some substantial woollens and velvet or silk. If a combination is not desired, a single material may be used throughout and the dress may be rendered ornate by applied garniture, such as beading threaded with bébé ribbon, lace edging or insertion, or ruchings of silk or lace. Réséda and golden-brown, lavender and garnet, and lemon-

demands of Fashion. The skirt is joined to a round waist that is supported by a lining fitted by single bust darts and the usual gores and seams, the closing being made invisibly at the center of the back. The full front and backs are in low round outline at the top and joined in shoulder and under-arm seams; they are turned under at the top and shirred to form a frill heading, and the fulness at the waist-line is collected in rows of shirring at the center of the front and at each side of the closing. Above the full front and backs the lining is faced in round-yoke outline with green velvet, and the neck is completed with a standing collar to match. The coat-shaped sleeves are supplemented by huge puffs that are gathered at the top and bottom and reach to the elbow, below which the sleeves are faced with velvet and decorated at the back of the arm with buttons placed in groups of three.

The short jacket is an independent garment that can be worn with



FIGURE NO. 378 K.

FIGURE NO. 379 K.

FIGURE NO. 378 K.—MISSSES' TOURIST CAPE.—This illustrates Pattern No. 7177 (copyright), price 1s. or 25 cents. FIGURE NO. 379 K.—MISSSES' CAPE.—This illustrates Pattern No. 7144 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 451.)

yellow and pale-blue are attractive color unions for girls' dresses.

FIGURE NO. 376 K.—MISSSES' STREET COSTUME.

(For Illustration see Page 449.)

FIGURE NO. 376 K.—This illustrates a Misses' costume. The pattern, which is No. 7156 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differently portrayed on page 454 of this magazine.

Pretty mixed goods showing green and red artistically blended and dark-green velvet and satin were here chosen for the costume. The circular skirt has sufficient fulness at the top to render it becoming to a girlish figure, and its shaping is in perfect accord with the

this and other costumes if made of suitable material. It is shaped by shoulder and under-arm seams and reaches nearly to the waist-line. The fronts fall wide apart all the way down and to their upper edges are joined large, pointed revers that slightly overlap the rolling collar. Both the collar and revers are of green satin. Each front is ornamented at the front edge with buttons arranged like those on the sleeves of the costume.

Nearly all seasonable dress goods will make up stylishly in this manner and they will be most effective when associated with velvet. Covert cloth, novelty suiting, cashmere, camel's-hair, Henrietta and vicuna are extremely popular and will unite charmingly with velvet of a contrasting hue.

The hat is a fine black felt trimmed with dark-green ribbon and feathers.



FIGURE No. 377 K.—GIRLS' DRESS.

(For Illustration see Page 449.)

FIGURE No. 377 K.—This illustrates a Girls' dress. The pattern, which is No. 7184 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown again on page 459 of this DELINEATOR.

Simple and youthful is the dress here represented made up in illuminated red serge and trimmed with white soutache braid. The circular skirt is a conspicuous feature and will render the dress popular with those who like a smooth rather than a full adjustment. The pretty waist is mounted on a lining that is fitted by single bust darts and underarm and side-back gores, and the closing is made at the center of the back with button-holes and buttons. The front and backs, which are separated by underarm gores, are smooth at the top, while the fulness is collected in gathers at the lower edge at the center of the front and at each side of the closing. The neck is completed by a standing collar decorated with two encircling rows of braid, and in the seam with this collar is included a deep, flat collar, the lower part of which is cut in square tabs that are outlined with braid, the braid being formed in a trefoil at the top of each slash. A peplum included in the seam joining the skirt and waist is smooth at the top and is cut in square tabs and decorated with braid to correspond with the deep collar. The leg-o'-mutton sleeve is shaped by one seam only and is mounted on a smooth, coat-shaped lining; the fulness at the top is collected in gathers that cause it to droop and spread in numerous folds and wrinkles to the elbow, below which the sleeve is adjusted closely to the arm; and at the wrist is a pretty decoration consisting of two rows of braid at the edge, and another row at cuff depth above, the upper row being formed in a downward-turning trefoil on the outside of the arm.

Plain serge, the camel's-hair and basket weaves, twilled flannelette and various novelty goods will make up nicely by the mode, and gold or silver braid, black Hercules braid, galloon, gimp, soutache braid or any of the pretty mohair braids that have crocheted edges will provide effective decoration.

The gray felt hat is prettily rolled off the hair in front and is trimmed with ostrich tips and silk ribbon.



FIGURE No. 378 K.—MISSES' TOURIST CAPE.

(For Illustration see Page 450.)

FIGURE No. 378 K.—This illustrates a Misses' cape. The pattern, which is No. 7177 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in five views on page 464 of this DELINEATOR.

Autumn is the favored time for the introduction of pretty wraps, and the cape here illustrated is one of the most popular top-garments of the season. Dark-blue lady's-cloth was selected for the development of the cape in this instance, and the dressy effect is greatly enhanced by a lining of bright silk. The garment consists

of two capes of circular outline, and the deeper one is smoothly fitted at the top by darts taken up on the shoulders, the full ripple effect below being altogether the result of the shaping. The closing is made at the center of the front, and at the neck is a rolling collar with square corners. The collar may be worn standing, in which case the ends will be connected by a pointed strap buttoned to it. The shorter eape, which may be worn or omitted, as preferred, is secured beneath the collar with button-holes and but-

tons, and the front edges may be secured by a small pointed strap buttoned underneath. Both capes are lined with silk, and the neck of the deeper cape is strengthened by an underfacing of cloth that is continued down the fronts for underfacings. Straps are tacked underneath to darts and crossed at the bust and closed at the waist-line at the back, thus holding the eape in position when it is worn open, as it will be for golf and other sports.

For the tourist or for driving, calling, school or promenade wear the cape is both convenient and jaunty. It insures warmth and protection without being at all cumbersome, and it can be made up in any of the heavy Scotch cloakings, cheviot, tweed, serge of heavy quality, wool suiting or faced or covert cloth. The prevailing fashion of adding plaid silk linings to garments of this kind is to be commended, although in many instances gay effects and a pleasing finish will be attained by a lining of changeable silk or plain Surah.

The dark-blue felt hat is trimmed with ribbon and feathers.

FIGURE No. 379 K.—MISSES' CAPE.

(For Illustration see Page 450.)

FIGURE No. 379 K.—This illustrates a Misses' cape. The pattern, which is No. 7144 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 464 of this magazine.

The capes for misses present many of the features admired in those now fashionable for ladies. Slate-gray cloth was chosen for the cape here shown, and the garment is prettily lined with gay tartan-plaid satin. The cape extends considerably below the hips and is smoothly adjusted at the top by darts taken up on the shoulders, the undulating curves or flutes in which it droops below being the result of its circular shaping. The cape is here shown worn open and is reversed its entire depth to display its pretty lining. The neck and front edges are finished with an underfacing, and a long strap of cloth is sewed underneath to each dart; the straps are crossed at the bust and again at the back,

and their ends are then brought to the front and closed. At the neck is a collar that may be rolled or worn standing, and at the back is a hood of the Capuchin order attached to the cape with button-holes and buttons. The hood is lined with the plaid satin, and its outer edge is prettily reversed. The cape may be closed with buttons and button-holes; the ends of the collar may be secured with a strap when worn standing, and the hood may be fastened at the throat with a similar strap when the hood is worn over the head.

FIGURE No. 380 K.—MISSES' COSTUME.—This illustrates Pattern No. 7143 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 452.)



The cape is particularly recommended for travelling, driving, yachting, golf and other outdoor games, as well as for general wear, and it can be appropriately developed in any of the plain or fancy cloakings now in vogue. Bright linings are much favored for capes of this kind, the plaid, checked and changeable silks being particularly popular for the purpose.

The gray cloth Tam O'Shanter cap is adorned with a long quill placed slantingly at the left side in front.

upper edge and along one edge of the seam for a short distance from the top. The sleeves fit smoothly on the forearm, and the wrists are trimmed with folds of plain silk. The waist is encircled by a belt that is closed at the center of the front beneath a buckle.

Numerous pleasing combinations are possible in costumes of this kind, and the fanciful effect may be enhanced by simple or elaborate disposals of gimp, passementerie, galloon or fancy braid.

The hat is of fine French felt; it is faced with velvet and daintily adorned with ribbon and feathers.

FIGURE No. 380 K.—MISSSES' COSTUME.

(For Illustration see Page 451.)

FIGURE No. 380 K.—This illustrates a Misses' costume. The pattern, which is No. 7143 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years old, and is shown differently made up on page 455 of this publication.

An artistic combination of dove-gray cheviot, plain cardinal silk, and silk showing a gray ground polka-dotted in cardinal was here effected in the costume, and the dressy appearance produced by an exceedingly tasteful use of the materials renders applied garniture unnecessary. The skirt is composed of a front-gore, a gore at each side, and a back-breadth that is gathered closely at the top to fall in graceful, rolling folds to the lower edge, while the slight fulness at the top of the gores is collected in scanty gathers. The skirt is joined to the short, round, fanciful waist, which is arranged over a lining snugly fitted by single bust darts, under-arm and side-back gores and a center seam and closed at the center of the front. The wide bias back of the waist is seamless at the center and is separated from the fronts by under-arm gores which produce a close-fitting appearance at the sides. The fronts separate all the way down to reveal a full vest of the polka-dotted silk, which is prettily wrinkled by gathers at the neck and lower edges; and a wrinkled section of silk is in this instance arranged over the standing collar which forms the neck completion. Joined to the neck edge of the back and to the front edges of the fronts nearly to the waist-line is a

large, fanciful collar of plain silk, which is pointed at the center of the back and in front of and back of each shoulder, and which, by reason of its circular shaping, ripples slightly across the back and falls in a jabot fold at each side of the front. Included in the joining of the skirt and waist is a basque-skirt composed of two sections, which flare at the center of the back and extend to the front edges of the fronts. The basque-skirt shapes deep points at the lower corners and falls in pretty flutes which are due entirely to the shaping. The mutton-leg sleeves have only inside seams and are mounted on linings shaped by inside and outside seams. The generous fulness at the top is disposed in folds that spread to produce a balloon effect, the folds resulting from gathers at the



FIGURE No. 381 K.

FIGURE No. 381 K.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 381 K.—This illustrates a Girls' dress. The pattern,



FIGURE No. 382 K.

FIGURE No. 381 K.—GIRLS' DRESS.—This illustrates Pattern No. 7151 (copyright), price 1s. or 25 cents. FIGURE No. 382 K.—GIRLS' DRESS.—This illustrates Pattern No. 7171 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 452 and 453.)

which is No. 7151 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured differently developed on page 458 of this DELINEATOR.

The pretty dress, which is suitable for ordinary or exceptional wear, according to the material in which it is developed, is here shown made up in cardinal-red serge, with white soutache braid for decoration. The straight, full skirt is deeply hemmed at the bottom and is gathered at the top, where it is joined to the graceful blouse-waist, which is made over a lining fitted by single bust darts and shoulder and under-arm seams, the closing being performed with button-holes and buttons at the center of the back. The front and back of the blouse are joined in shoulder and under-arm seams



and are shaped in low, round outline at the top, and the lining above them is neatly faced with the material and trimmed in circular outline with rows of braid. Three box-plaits are formed in the front, the back is arranged to correspond, and the fulness droops prettily in blouse fashion. From the upper edge of the full portions fall bretelles, which are shaped to form a deep point on each shoulder and flare in points at the center of the front and back; they are quite smooth at the top, the graceful ripples observed below being entirely the result of the circular shaping. The coat sleeves are covered as far as the elbow by picturesque puffs, and each wrist is decorated with several rows of braid. The bretelles and standing collar are decorated with spaced rows of soutache braid, the braid on the bretelles being applied to follow the lower outline. A row of braid is applied to the skirt at the top of the hem.

A charmingly simple but very dressy-looking gown is here shown developed in figured India silk having an apple-green ground strewn with darker green figures, decoration being supplied by green ribbon. The full, gathered skirt is deeply hemmed and falls gracefully from the full waist, to which it is joined. The full front and full backs are arranged over a lining fitted by single bust darts and shoulder and under-arm seams; they are shaped in low, square outline at the top, and the lining above is covered with a square yoke. The dress may be made with a high neck and long sleeves or with a low neck and short sleeves for wear with or without a guimpe, according to the material chosen and the occasions for which the garment is intended. The full portions are drawn into pretty folds at the top by gathers, and the fulness at the bottom is collected in a row of shirring at the lower edge and another at belt depth above. The waist is encircled by a belt that is decorated with a folded ribbon and with a rosette of similar ribbon placed at each side of the center in front, long ribbon ends falling low upon the skirt from the rosettes. A deep Bertha frill of the material outlines the lower edge of the yoke, and above the frill the yoke is covered with a ribbon laid in upturning folds, and further ornamented with rosettes located at the corners and on the shoulders. The short puff sleeve is gathered at the top and bottom and from its lower edge falls a gathered frill of the silk, and a rosette of ribbon decorates the sleeve on the upper side of the arm.



FIGURE NO. 383 K.



FIGURE NO. 384 K.

FIGURE NO. 383 K.—GIRLS' DRESS.—This illustrates Pattern No. 7161 (copyright), price 1s. or 25 cents. FIGURE NO. 384 K.—GIRLS' LONG COAT.—This illustrates Pattern No. 7175 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 453 and 454.)

FIGURE NO. 383 K.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 383 K.

—This illustrates a

For school wear the dress may be made of Henrietta, serge, cashmere or mixed suiting, while for a dressy gown crépon, silk or novelty goods of fine quality may be selected. Velvet or satin ribbon, braid or galloon will provide suitable decoration.

Girls' dress. The pattern, which is No. 7161 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is pictured in two views on page 458 of this magazine.

The dainty simplicity of the mode will make it a favorite for both school and best wear, and its present development in fancy striped wool goods, with a decoration of silk and ribbon, brings out its attractive features to particular advantage. The skirt is full and round, and the fulness is regulated by gathers at the top, where the skirt is joined to the round body. The full front and full backs of the body are arranged over plain lining-portions and are disposed in soft folds by gathers at the upper and lower edges; and above them appears a square yoke, which is shaped by shoulder seams and out-

FIGURE NO. 382 K.—GIRLS' DRESS.

(For Illustration see Page 452.)

FIGURE NO. 382 K.—This illustrates a Girls' dress. The pattern, which is No. 7171 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown again on page 459.



lined at its lower edge with a frill of silk headed by a piping. A similar decoration is added to the edges of the rolling collar, which is in two sections that flare at the center of the front and at the closing, which is made invisibly at the center of the back. The bottom of the waist is finished with an applied belt. The sleeves are made with seams along the outside and inside of the arm, and over them at the top are disposed full puffs; gathers at the top and bottom of the puffs throw them into folds that stand out broadly, and a frill headed by a piping of silk trims each wrist edge. A ribbon is passed about the waist in lieu of the independent belt provided by the pattern, and is arranged in a flat bow in front and in a bow with long, flowing ends at the center of the back.

The dress may be suitably developed in albatross, vailing, India or China silk, cr  pon, Fayette and other soft textures that will adapt themselves readily to the full effect of the mode; and, if liked, the yoke may be of a contrasting fabric. Frills of lace or embroidery, insertion, gimp or beading run through with ribbon, will provide pretty decoration and may be applied as individual taste directs.

FIGURE NO. 384 K.—GIRLS' LONG COAT.

(For Illustrations see Page 453.)

FIGURE NO. 384 K.—This illustrates a Girls' coat. The pattern, which is No. 7175 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years of age, and is differently portrayed on page 461.

A stylish top-garment that is suitable alike for ordinary and best wear is here pictured, the material selected for its development being fancy tan cloth. It wholly conceals the dress over which it is worn and displays modified ripples at the back. The garment is half tight-fitting, its comfortable adjustment being due to under-arm and side-back gores and a curving center seam; and the closing is made at the center of the front with button-holes

and large pearl buttons. A pleasing feature of the coat is the deep star collar, which imparts an air that is at once quaint and picturesque. This collar shapes a point at each side of the closing, another at the center of the back and two at each side, and is topped by a rolling collar with flaring ends. The edges of both collars are decorated with heavy silk cord, and similar cord trims the wrists of the one-seam mutton-leg sleeves, being arranged to outline shallow, pointed cuffs. The sleeves are sufficiently wide to slip on easily over the enormous dress sleeves now fashionable, and the fulness at the top is gathered to spread on the shoulders in the manner demanded by prevailing styles.

Charming top-garments that are perfectly adapted to travelling, driving and school or church wear may be developed by the mode in beaver, chinchilla, kersey, melton or cloth, preference being given just now to coatings that present a smooth surface. Bands of otter, beaver or seal will appropriately decorate a coat intended for dressy wear, and less expensive trimmings, such as braid or gimp, may be chosen for a utility garment. A handsome coat fashioned by this pattern for best wear is made of light-gray smooth-faced cloth, with the star collar cut from black Persian lamb and the wrists completed with deep cuffs of the same.

The large felt hat is simply trimmed with feathers.



7156



7156



7156

Front View.



7156

Back View.

MISSES' COSTUME, WITH CIRCULAR SKIRT AND REMOVABLE JACKET. (COPYRIGHT.)

(For Description see this Page.)

MISSES' COSTUME, WITH CIRCULAR SKIRT AND REMOVABLE JACKET.

(For Illustrations see this Page.)

No. 7156.—Mixed goods, velvet and satin are combined in this costume at figure No. 376 K in this DELINEATOR, ribbon and buttons providing the decoration.

The costume is appropriate alike for the house and street, and is here shown to advantage in an attractive combination of fancy suiting and plain silk and velvet. The circular skirt is of becoming length and fashionable width, measuring nearly three yards and a half at the bottom

in the middle sizes, and its straight back edges are joined in a center seam. The shaping of the skirt, together with very slight fulness at the top, produces a smooth effect over the hips, and the fulness is drawn to the center of the back, where it falls in well defined *godets* that spread in graceful fashion to the bottom. The skirt is joined to the body, which has a full front and full backs shaped in low, round outline at the top and joined in under-arm and short shoulder seams. The body is provided with a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the

back. The upper edges of the full front and full backs are turned under and drawn by two rows of shirring to form a pretty standing frill; the fulness at the lower edge is drawn to the center of the front and back and collected in two rows of shirring, and the body lining exposed to round yoke depth is covered with a silk yoke shaped by shoulder seams. The waist is girdled by a crush belt of silk, the frill-finished ends of which are closed at the center of the back. The sleeves have full balloon puffs, which reach to the elbow and droop quaintly upon the deep facings of silk that cover the sleeves below the puffs; and a silk collar in close-fitting standing style is at the neck. The costume may be



worn with or without a removable jacket, which reaches nearly to the waist-line and is shaped by shoulder and under-arm seams. The fronts of the jacket flare widely and the top of the back is cut in low rounding outline. A moderately deep, round collar of velvet falls quaintly at the back of the jacket and its ends are overlapped by velvet lapels, which are joined to the fronts and form deep notches with the collar. The jacket lends a decidedly *chic* air to the costume.

The costume will make up prettily for general or best wear in cashmere, foulé, fine serge, camel's-hair, vicuna, hopsacking or other seasonable woollens either alone or combined with silk, velvet, surah, moiré, etc. A ribbon sash with long, flowing ends may take the place of the girdle, and pretty garniture of ribbon or lace insertion may trim the collar, sleeves and jacket. The skirt may be decorated near the bottom with braid, passementerie or machine-stitching.

We have pattern No. 7156 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a fourth of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs nine yards twenty-two inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 7143.—Cheviot and polka-dotted and plain silk are united in this costume at figure No. 380 K in this magazine.

The costume is fashioned in a style that will lend itself readily to unique combinations and effective color schemes and is here portrayed developed in diagonal and shaded silk. The skirt is a graceful example of the improved four-gored mode and is of fashionable width, measuring two

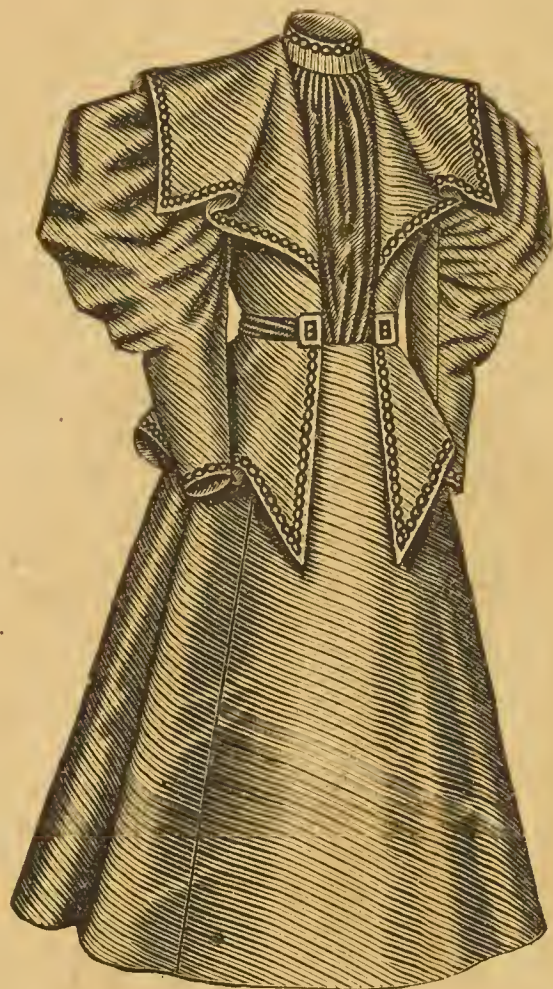
yards and a half at the bottom in the middle sizes. The back is gathered to fall in full, well-defined *godets*, and slight gathers regulate the fulness at the top of the front and sides; and the skirt is joined to the fanciful body, excepting for a short distance at the left side, where a placket is finished above the side-front seam. The fronts of the body, which are arranged upon dart-fitted fronts of lining, appear with the effect of jacket fronts at each side of a full silk vest that is sewed to the lining front at the right side and closed invisibly at the left side. The vest is drawn into soft folds that are particularly improving to slight figures by gathers at the top and bottom. The seamless, bias back is arranged upon a back of lining fitted by side-back gores and a curving center seam, and is separated from the fronts by under-arm gores which ensure a close adjustment at the sides. Falling gracefully over the skirt are deep peplums, which are included in the seam joining the skirt and body and fall in a deep point at the center of the back and at the lower front corners. The peplums fall in line with the front edges of the fronts and are smooth at the top, their circular shaping permitting them to fall in stylish flutes or ripples at the sides. The free edges of the peplums are decorated with passementerie, and their joining to the body is concealed by a twist of silk, the ends of which are drawn through a fancy buckle at each

side. The waist is made fanciful by a star collar, the long ends of which are joined to the loose front edges of the fronts. The collar is triple-pointed at the back, curves gracefully over the shoulders and forms a point at each side, where its peculiar shaping causes it to fall with a jabot effect. The one-seam *gigot* sleeves, which are mounted upon smooth linings shaped by the usual inside and outside seams, are gathered at the top and along one edge of the seam for some distance from the top to spread broadly on the shoulders and break into soft folds and wrinkles below. The sleeves are smooth upon the forearm, and are trimmed at the wrist with a band of passementerie. At the neck is a close-fitting curate collar closed at the left side, its upper edge, like the lower edge of the star collar, being decorated with a row of passementerie.

The costume is adaptable to all serviceable woollens, and will be especially effective when developed in a combination of hopsacking and surah, serge and changeable silk or cashmere and *crêpe de Chine*. The mode is so picturesque in its fashioning that garniture may be dispensed with, although for best wear ribbon, fancy braid or gimp may outline the collars and peplums.

We have pattern No. 7143 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a half of dress goods forty inches wide, with

a yard and an eighth of silk twenty inches wide. Of one material, it needs eight yards and a half twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7143

Front View.



7143

Side-Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' DRESS.

(For Illustrations see Page 456.)

No. 7146.—Pale-violet India silk and chiffon are united in this dress at figure No. 373 K in this magazine, frills of the silk and ribbon providing the decoration.

The quaint dress introduces a guimpe effect, which will be emphasized

when a combination of fabrics is chosen for its development, but in the present instance the effect of a single material, which is red cashmere, is displayed. The full, round skirt is of fashionable width, measuring about two yards and a half in the middle sizes, and falls in free, graceful folds from the body. Its lower edge is deeply hemmed and decorated with fancy black silk stitching, and the top is gathered and joined to the fanciful body. The front and backs of the body are cut away in low, round outline at the top and mounted upon a high-necked body lining fitted by the usual darts and under-arm and side-back gores. The fulness at the waist-line of the front and backs is drawn closely to the center of the front and toward the closing, which is made at the center of the back, by spaced rows of gathers, and under-arm gores secure a smooth effect at the sides. The upper part of the body lining is covered with a full, round yoke shaped by shoulder seams and gathered at the top and bottom to appear with the effect of a full guimpe; and the upper edges of the front and backs are finished with a cording of the material and trimmed with fancy stitching to accord with the skirt decoration. The lower edge of the body is finished with a belt, and an independent belt decorated with fancy stitching encircles the waist, the ends being closed at the center of the back. The sleeves have full puffs, which are gathered



at the top and bottom and once between to form double puffs that extend to the elbow and spread in the picturesque fashion in vogue; and the wrists are ornamented with fancy stitching. At the neck is a fanciful standing collar, the outside section of which is turned under at the top and drawn by three spaced rows of shirring, the upper edge forming a dainty standing frill about the neck.

Very picturesque dresses for every-day or best wear may be developed by the mode in cashmere, serge, foulé, hopsacking, camel's-hair or wool crépon, with plain or changeable silk, Surah, taffeta, etc., for the full yoke and sleeves, if desired. A single material may quite as appropriately be chosen, and pretty garnitures of ribbon, braid, gimp or galloon may be added in any way preferred. A dainty gown for dressy house wear is of pale-yellow crépon, with yellow chiffon for the yoke; and the decoration consists of wide yellow satin ribbon arranged about the waist and used for a stock collar, the shirred section in the pattern being omitted.

We have pattern No. 7146 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress will require eight yards and a half of goods twenty-two inches wide, or six yards and a half thirty inches wide, or four yards and

lining fitted by single bust darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The front and backs are gathered at the top, and the fulness below is drawn to the center of the front and at each side of the closing and collected in gathers at the lower edge and at belt depth above. The body lining exposed above the front and backs is covered with a round yoke-facing of velvet, the lower edge of the yoke being followed with fancy braid, and a narrow velvet belt decorated at the top and bottom with similar braid finishes the lower edge of the body. The yoke effect is emphasized by the addition of a full, gathered Bertha that droops in soft folds all round and falls prettily on the sleeves. The velvet standing collar, which is moderately high and closed at the back, is trimmed at its upper and lower edges with fancy braid, and bands of velvet edged at the top and bottom with braid trim the wrists of the one-seam *gigot* sleeves. The sleeves, which are mounted upon smooth, coat-shaped linings, are gathered at the top and for some distance along one edge of the seam to spread with balloon effect above the elbow and present the correct droop at the top, the shaping producing a smooth and comfortably close effect upon the forearm.

All sorts of dainty silks and wools will develop nicely in this way, especially satisfactory results being possible with combinations either of hue or texture. Velvet, shaded or fancy silk or Bengaline will unite attractively with cashmere, foulé or hopsacking, and several rows of insertion, ribbon or braid may trim the skirt, the yoke and the wrists.

We have pattern No. 7181 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires five yards and three-eighths of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or seven yards thirty inches wide, or five yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7146

Front View.



7146

Back View.

MISSES' DRESS. (COPYRIGHT.)  
(For Description see Page 455.)

five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS, WITH FULL SKIRT HAVING A STRAIGHT LOWER EDGE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR THREE-QUARTER SLEEVES.)

(For Illustrations see Page 457.)

No. 7181.—This dress is shown in a dainty development of canary India silk and chiffon at figure No. 374 K in this magazine, lace insertion and edging and ribbon providing the decoration.

The dress is a pretty mode by which to develop a school or best dress of cashmere, serge, flannel, etc., and is here pictured made of vicuna and velvet. It may be made up with a high or a low round neck, with three-quarter or full-length sleeves and with or without a full Bertha, the illustrations showing plainly the different effects. The skirt, which is of fashionable length and has a straight lower edge, is full and round and finished at the bottom with a deep hem; and the top is gathered and joined to the body, from which it falls in full, soft folds. The skirt is of stylish width, measuring fully three yards and a quarter in the middle sizes. The body has a full front and full backs separated by under-arm gores and shaped in low, round outline at the top and arranged upon a high-necked body-

seams, and the closing is made at the center of the back with button-holes and buttons. The front and back of the blouse are joined in shoulder and under-arm seams and cut in low round outline at the top, and above them the lining is faced with the suiting in round yoke outline. Three box-plaits are formed in the front and back, the middle box-plait at the back concealing the closing, and the fulness droops in graceful blouse fashion. The dress may be made up with or without fanciful bretelles that are in two sections and shaped to form a deep point over each shoulder. The bretelles flare in points at the center of the front and back and are smooth at the top, but their shaping causes them to fall in stylish flutes or ripples. Large puffs that are gathered at the top and bottom conceal the coat-shaped sleeves as far as the elbow. At the neck is a standing collar of moderate height. The round, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, falling in graceful folds about the figure.

The dress will make up stylishly in novelty wool goods, cashmere, serge, figured, pin-dotted or striped woollens, or in silk-and-wool crépon for best wear. Velvet or silk may be used to face the sleeves and make the bretelles.

We have pattern No. 7151 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires three yards and an eighth of dress goods forty inches wide, with

#### GIRLS' DRESS.

(For Illustrations see Page 458.)

No. 7151.—Another illustration of this dress is given at figure No. 381 K in this DELINEATOR, where it is shown made of red flannel and trimmed with white soutache braid.

Beauty and comfort are combined in this dress, which is here represented made of claret-colored suiting, with darker silk for the bretelles. It introduces a graceful blouse-waist, which is made over a fitted lining adjusted by single bust darts and shoulder and under-arm



seven-eighths of a yard of silk twenty inches wide. Of one material, it calls for six yards and a fourth twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH FITTED BODY-LINING (THAT MAY BE OMITTED).

(For Illustrations see Page 458.)

No. 7161.—By referring to figure No. 383 K in this *DELINEATOR*, this dress may be observed made of fancy-striped woollen goods, trimmed with ribbon and ruffles and pipings of silk.

The full waist, simple skirt and puff sleeves make this becoming dress appropriate for most of the seasonable dress goods. It is here represented made of leaf-green serge and trimmed with mohair braid in two widths. The full waist is mounted on a lining that is fitted by single bust darts and shoulder and under-arm seams, and the closing is invisibly made at the center of the back. The full front and full backs are shaped in low, square outline and are joined in under-arm seams that are inserted in the corresponding seams of the lining. They are gathered at the upper and lower edges and are joined to a square yoke shaped by shoulder seams and outlined at its lower edge with a row of wide and a row of narrow braid. The gathers at the lower edge of the front and backs are made at belt depth apart, and are concealed by a belt which is stitched to position at its upper and lower edges; and an independent belt of the material having a pointed, overlapping end encircles the waist and closes at the center of the front, its upper edge being followed by a row of narrow braid and the ends and lower edge being decorated with a row of wider braid. Bouffant puffs that are gathered at the top and bottom conceal the coat-shaped sleeves as far as the elbow, and the wrists are trimmed with a row of wide and a row of narrow braid. The fanciful collar is in two sections that flare broadly at the center of the front and back, and its front ends and lower edges are followed by a row of wide and a row of narrow braid. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist; a row of wide braid decorates the skirt just above the lower edge, and a row of narrower braid is placed a short distance above.

A becoming school dress made up in this manner of serge, cashmere, vicuna or of striped, dotted or figured wool goods will be pretty. The decoration may be velvet, grosgrain or satin ribbon, narrow bands of passementerie, braid, lace insertion over a color, gimp or galloon. The yoke may be overlaid with embroidery or net or all-over braided with soutache.

We have pattern No. 7161 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires five yards and seven-eighths of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUMPE.)

(For Illustrations see Page 459.)

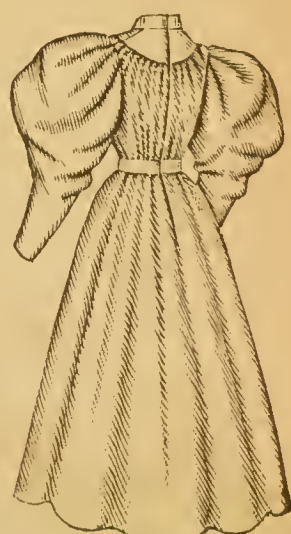
No. 7171.—Light-figured silk is the material represented in this dainty dress at figure No. 382 K in this *DELINEATOR*, ribbon contributing pretty garniture.

The dress is adaptable to all pretty varieties of silks and woollens and is especially appropriate for party, dancing school or other dressy wear. For its development in the present instance rose cashmere and white lace edging were chosen. The skirt, which

reaches to a becoming depth, is full and round, is gathered at the top to fall in full, flowing folds from the body to which it is joined, and is finished at the bottom with a deep hem. The body has a full front and full backs, which are shaped in low, square outline at the top and arranged upon a high-necked body-lining fitted by single bust darts and shoulder and under-arm seams. The full portions are drawn into soft folds at the front and at each side of the closing, which is made invisibly at the center of the back by gathers at the top and two rows of shirring at the lower edges, the shirrings being made at belt depth apart. The body lining exposed above the full portions is covered with a square yoke shaped by shoulder seams, and



7181



7181



7181

Front View.



7181

Back View.

MISSSES' DRESS, WITH FULL SKIRT HAVING A STRAIGHT LOWER EDGE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR THREE-QUARTER SLEEVES.) (COPYRIGHT.)

(For Description see Page 456.)

the lower edge of the body is finished with a belt. The yoke is bordered by a Bertha frill of dainty lace, that droops softly at the front and back and stands out broadly upon the sleeves, which have full balloon puffs that extend to the elbow and are gathered at the top and bottom to spread picturesquely at the top and droop softly below. Gathered frills of lace which are deepest at the back of the arm fall from the lower edges of the puffs, and a standing collar finishes the neck. The pattern provides for a dress with a half-low, square neck, as pictured in the large front and small back views, where the sleeves are shown cut off below the puffs; the dress may be worn with or without a gumpe, as preferred.

The dress will develop daintily in India or China silk, Swiss, India lawn, organdy or fine woollen goods for a children's party, and for ordinary wear in serge, challis, flannel, foulé, camel's-hair or vicuna. A frill of the material may be substituted for the lace.



We have pattern No. 7171 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires three yards and an eighth of dress goods forty inches wide, with four yards and a fourth of lace edging six inches wide. Of one material, it needs seven yards twenty-two inches wide, or five yards and three-fourths thirty inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7151

View without Bretelles.

GIRLS' DRESS, WITH CIRCULAR SKIRT.

(For Illustrations see Page 459.)

No. 7184.—At figure No. 377 K in this magazine this dress is shown made of

All the seasonable materials usually selected for the dresses of the young are appropriate for this mode, which is a most simple and becoming one. Henrietta, cashmere, camel's-hair and basket weaves, vicuna, serge and novelty suitings will make up satisfactorily, with a decoration of braid, velvet ribbon, gimp or galloon.

We have pattern No. 7184 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires four yards and three-fourths of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 460.)

No. 7197.—At figure No. 375 K in this magazine this dress is pictured made of light-blue Fayette and embroidered edging and decorated with a ribbon ruche and a erush velvet collar.

The dress is novel in effect, its flowing lines and bouffant sleeves giving it a decidedly picturesque air. It may be made high or low necked and with long or short sleeves, as illustrated. Claret-colored cashmere was here chosen for its development, and black velvet ribbon in two widths forms the decoration. The round body is shaped with shoulder seams and rendered smooth-fitting at the sides by under-arm gores; and the closing is invisibly made at the center of the back. The full skirt, which is deeply hemmed at the bottom, is gathered at the sides and joined to the lower edge of the body; it is extended at the front and back and gathered at the top, where it is sewed to the body in shallow round-yoke outline, the side edges of the extensions being sewed flatly to position. The body has the effect of a round yoke above the extensions, the yoke effect being emphasized by a decoration of the wide velvet ribbon formed in a gathered ruche, and a bow of the ribbon is placed on the ruching on the left side of the front, its flowing ends falling low on the skirt. Square-cornered peplum-portsions shaped to fall in slight ripples are included in the joining of the skirt to the body at the sides, and their free edges are trimmed with three rows of narrow velvet ribbon. The



7151

Front View.



7151

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 456.)

dark-blue serge and prettily decorated with white soutache braid.

The modish dress is made fanciful by a broad tab collar and peplum. It is here represented developed in myrtle-green wool suiting and trimmed with fancy soutache braid. The waist has a full front and full backs separated by under-arm gores and mounted on a lining fitted by single bust darts and under-arm and side-back gores, the closing being made down the center of the back with button-holes and buttons. It is smooth at the top, and the fulness at the bottom is collected in gathers and drawn well to the center of the front and back. A flat collar is included in the seam with the standing collar; it is smooth at the top and is slashed to form a series of square tabs that are outlined with a row of fancy braid, which is continued up the back edges of the collar. The one-seam leg-of-mutton sleeves are mounted on coat-shaped linings and are gathered at the top to give the fashionable fulness; a close adjustment is maintained below the elbow, and the wrists are decorated with a row of fancy braid. The circular peplum, which is included in the seam joining the skirt and waist, is smooth at the top and slashed to form square tabs that are decorated to correspond with the flat collar. The circular skirt is smooth at the top and is sewed to the waist without fulness, the folds in which it falls at the sides and back being altogether the result of its shaping. A row of fancy braid conceals the joining of the skirt and waist and also decorates the lower edge of the standing collar. The omission of the flat collar and peplum simplifies the mode, as will be observed in the small engraving.

coat-shaped sleeves are covered above the elbow by picturesque balloon puffs, which are gathered at the top and bottom and flare



7161

Front View.



7161

Back View.

GIRLS' DRESS, WITH FITTED BODY-LINING (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 457.)

in bouffant style. The wrists are effectively completed with three rows of narrow velvet ribbon. Deep sleeve-caps gathered up with



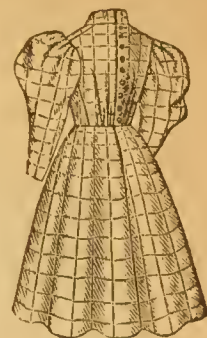
graceful fulness droop over the sleeves and their front and back ends are flatly sewed over the side edges of the skirt extensions. Three rows of narrow velvet ribbon decorate the free edges of the caps and three rows of similar ribbon overlies the standing collar.

Extremely quaint dresses for best or for school or afternoon wear at home will be fashioned after this mode in cashmere, silk, Henrietta, vailing and numerous soft wool textures of delicate color. Grosgrain or satin ribbon or narrow or moderately wide velvet ribbon will generally be selected for ornamentation, though on some goods braid will be serviceable and effective. A pretty low-necked dress for dancing school wear may be of cream-white India silk, with point de Gene lace for the caps and satin ribbon for garniture.

We have pattern No. 7197 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the dress requires seven yards and five-eighths of material twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

backward turning plaits and the wrists are finished at round cuff depth with two encircling rows of machine-stitching. The collar is in rolling style and meets the lapels in notches; its free edges are followed by two rows of machine-stitching and two rows of stitching follow the edges of the lapels. The front, lower and loose back edges of the coat are finished with two rows of machine-stitching and the curved openings to side pockets inserted in the fronts are finished to correspond.

All sorts of stylish coatings, such as melton, kersey, beaver and cheviot, are adaptable to the mode, and for the intermediate season covert coating in black, dark-blue or tan will be appropriate and becoming. The coat may be lined throughout with striped, plaid or



7184

View without Tab Collar and Peplum.

MISSES' DOUBLE-BREADED LONG COAT.

(For Illustrations see Page 460.)

No. 7164.—A comfortable top-garment for driving, travelling, school or general wear is the coat here shown made of smooth cloth and simply finished with machine-stitching. It extends quite to the bottom of the dress, and has loose fronts which are reversed at the top in stylishly broad lapels, and below the lapels they lap and close in double-breasted style with button-holes and buttons. The adjustment of the coat at the back and sides is accomplished by under-arm and

side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps, and the shaping of the parts produces a moderately rippled or fluted effect



7171



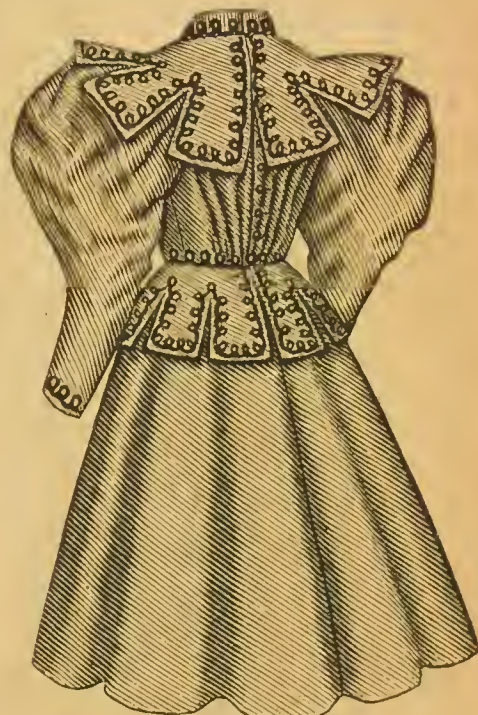
7171

at the back. The one-seam leg-o'-mutton sleeves are mounted upon linings, which are also shaped by inside seams and are sufficiently



7184

Front View.



7184

Back View.

GIRLS' DRESS, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 458.)

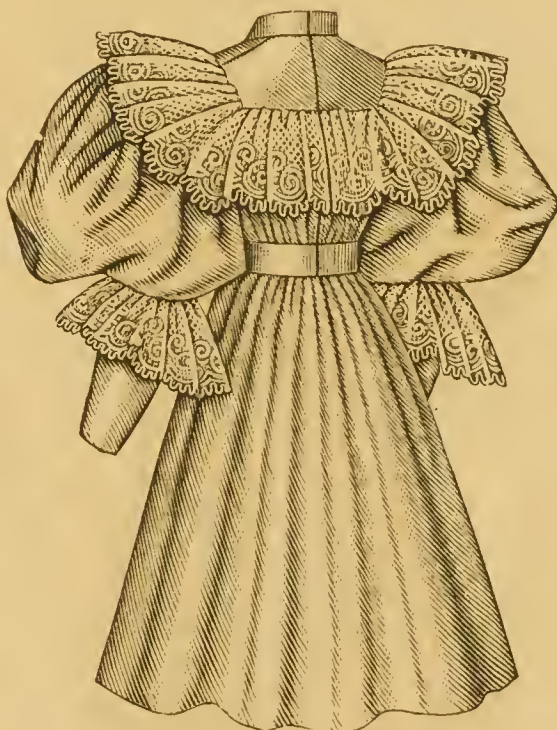
changeable taffeta or silk, or a lining may be added only to the sleeves and collars. A simple finish of machine-stitching is the only garniture seen on the smartest coats.

We have pattern No. 7164 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires eight yards and three-eighths of material twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7171

Front View.



7171

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUMPE.) (COPYRIGHT.)

(For Description see Page 457.)

GIRLS' LONG COAT, WITH STAR COLLAR.

(For Illustrations see Page 461.)

No. 7175.—Fancy tan cloth is represented in this coat at figure No. 384 K in this magazine, silk cord providing the decoration.

The coat displays the best features of the latest modes and is here portrayed made of Havane cloth and trimmed with Astrakhan. The coat is very protective, as it extends to the bottom of the dress, and is closed at the center of the front with button-holes and buttons. The admirable adjustment is accomplished by under-arm and side-back gores and a curving center seam, and the shaping of the parts produces moderate *godets* or ripples at the back and sides. The coat is provided with a deep star collar, which is in circular shape and gracefully curved at the edge to form a series of points. Its ends flare widely at the front and it is topped by a rolling collar, the edges of which, like the edges

wide to slip on easily over the full sleeves of the fashionable waists. The fulness at the top of the sleeves is collected in forward and

of the star collar, are decorated with bands of black Astrakhan. The one-seam *gigot* sleeves are sufficiently large to slip on easily



over the full dress sleeves in vogue, and are gathered at the top to spread broadly on the shoulders and break into soft folds below. The wrists are each decorated with a band of Astrakhan, and the front edge of the overlapping front is trimmed to correspond.

Coats of this kind develop with the most satisfactory results in plain and fancy cloth, diagonal, cheviot, kersey, melton and covert coating, while for Autumn wear a heavy variety of camel's-hair, hopsacking or serge will be appropriate. A very smart coat of this kind will display a simple decoration of braid, Astrakhan, gimp, Persian lamb or some other equally fashionable variety of fur. The star collar will often be made of velvet, heavy silk, Astrakhan or Persian lamb.

We have pattern No. 7175 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the coat requires five yards and seven-eighths of material twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price



7197



7197

Front View.



7197

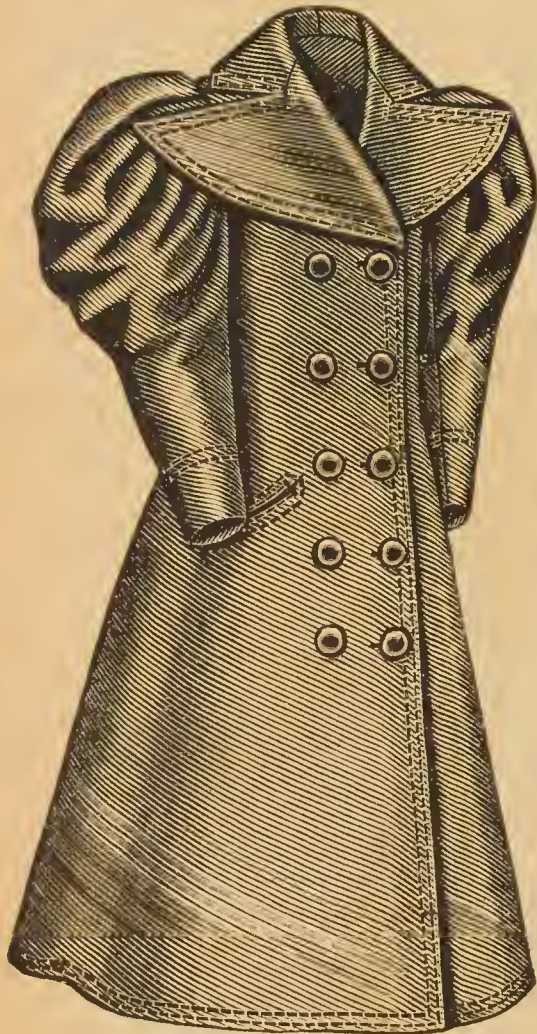
Back View.

GIRLS' DRESS. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 458.)

ing collar in small notches and are closed in double-breasted fashion with button-holes and buttons. The coat may be made up with or without a double ripple cape, as shown in the different illustrations. The cape is attached underneath the rolling collar and is shaped by a seam at the center. It is smooth at the top and falls in pronounced ripples, and is, like the edges of the rolling collar, trimmed with braid. The sleeves are stylish examples of the *gigot* mode and are shaped by inside seams only and arranged upon linings that are similarly shaped; the fulness at the top of the sleeve is collected in forward and backward turning plaits and that of the lining in gathers. The sleeves present the broad-shouldered effect so popular just now, and the wrist and all the other free edges of the coat are decorated with braid.

The coat is suitable alike for best and every-day wear and may be developed in a variety of plain or fancy coatings. Kersey, melton, chinchilla, covert cloth, diagonal, etc., are among the seasonable fabrics adaptable to the mode, and for its ornamentation braid or binding of



7164

Front View.

MISSES' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 459.)

of pattern, 1s. or 25 cents.

GIRLS' DOUBLE-BREADED LONG COAT. (For Illustrations see Page 461.)

No. 7170.— This coat is an extremely good style by which to develop the various smooth-surfaced cloths that are so extensively used for modish top-garments, and is pictured made of fine kersey. It is of fashionable length, reaching to the lower edge of the dress, and is faultlessly fitted by under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the shaping of the

any fashionable variety of fur may be chosen.

We have pattern No. 7170 in eight sizes for girls from two to nine years of age. For a girl of eight years, the coat requires seven yards and a fourth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 462.)

No. 7158.— This convenient and graceful wrap can be very easily made. It extends to the edge of the dress and is represented made of dark-blue



7164

Back View.

MISSES' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 459.)

parts produces a series of modified ripples below the waist-line. The fronts are reversed at the top in enormous lapels that meet the roll-

ing cloth and trimmed with rows of black velvet ribbon. The wrap



section is in circular shape and has bias back edges joined in a center seam; it is gathered at the top and falls in graceful ripples from

a round yoke to which it is joined. The yoke is shaped by shoulder seams and is bordered by two circular ruffles, the lower one being included in the joining of the wrap and yoke and the other one sewed to it a short distance above. The ruffles are quite smooth at the top, their shaping causing them to fall in pretty flutes or ripples all round. At the neck is a rolling collar with rounding corners that separate and flare at the throat; the free edges of the collar and the lower edges of the ruffles are trimmed with two rows of velvet ribbon. The closing of the wrap is made invisibly at the center of the front.

Smooth or rough-surfaced cloth, heavy serge or camel's-hair

joining the wrap and yoke and the shallower one being applied a short distance above. The ruffles, which are in circular style with bias back edges joined in a center seam, fall in graceful rippling folds that result wholly from their peculiar shaping, and their free edges are trimmed with braid. At the neck is a rolling collar, the lower edge and rounding ends of which are also trimmed with braid.

Stylish wraps may be made after this mode to match street gowns or be in decided contrast with the dress they accompany. Among the materials suitable for developing a modish wrap of this kind may be mentioned cloth, cheviot, camel's-hair, vicuna and numerous other all-wool fabrics, and, if liked, velvet or some equally attractive contrasting fabric may be used either for the yoke or ruffles. Elaborate

garniture will detract from the picturesqueness of the mode, but a simple trimming of braid, gimp or ribbon is allowable.

We have pattern No. 7165 in six sizes for girls from four to nine years of age. For a girl of eight years, the wrap requires five yards and three-eighths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a-half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



7175

Front View.

GIRLS' LONG COAT, WITH STAR COLLAR. (COPYRIGHT.)

(For Description see Page 459.)



7175

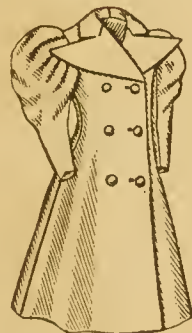
Back View.

GIRLS' LONG COAT, WITH STAR COLLAR. (COPYRIGHT.)

(For Description see Page 459.)

that may be lined or not, according to its weight, are appropriate materials for the garment, or plush, velvet and Scotch plaids of warm weight and gay color may be fittingly selected. On some of these materials velvet ribbon or braid may be used for decoration, while on velvet, passementerie or jet will be most effective. The garment will generally be lined throughout, but this will depend upon the material selected. A lining of plain or shaded silk or satin is always a pretty addition.

We have pattern No. 7158 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrap requires seven yards and a fourth of material twenty-two inches wide, or four yards forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7170

View without Capes.

MISSES' DOUBLE CAPE. (KNOWN AS THE TOURIST CAPE.)

(For Illustrations see Page 464.)

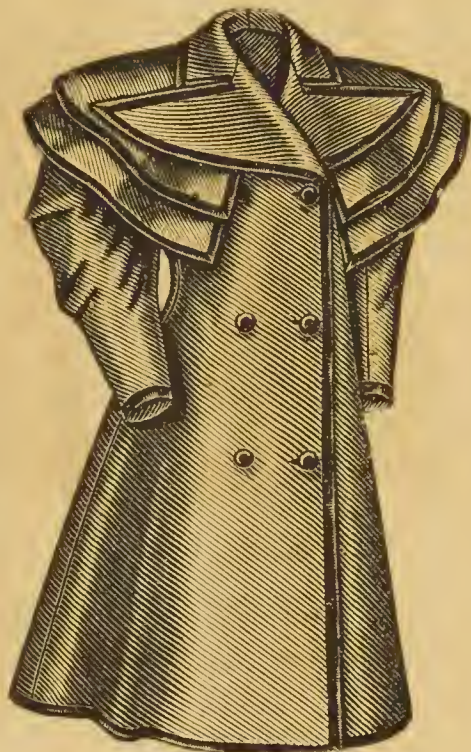
No. 7177.—This cape is shown made of dark cloth and lined with plain silk at figure No. 378 K in this magazine.

A decided welcome has been accorded these capes, which are popularly known as the tourist capes. In this instance Venetian-blue cloth was selected for the garment, which is lined with bright plaid silk and tastefully completed with machine-stitching. The smooth adjustment at the top of the lower cape, which is in circular shape, is due to a single dart on each shoulder, and below it falls in rippling folds all round, the folds resulting entirely from the shaping. The cape extends to a pretty depth below the hips and may be reversed its entire length or broadly lapped and

GIRLS' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 463.)

No. 7165.—This wrap is at once thoroughly protective and quaintly picturesque and is represented developed in mode cloth and trimmed with brown braid. The wrap reaches quite to the bottom of the dress and is fashioned in circular style, with bias back edges joined in a center seam. It is gathered at the top and joined to a round yokeshaped by shoulder seams and closed



7170

Front View.

GIRLS' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 460.)



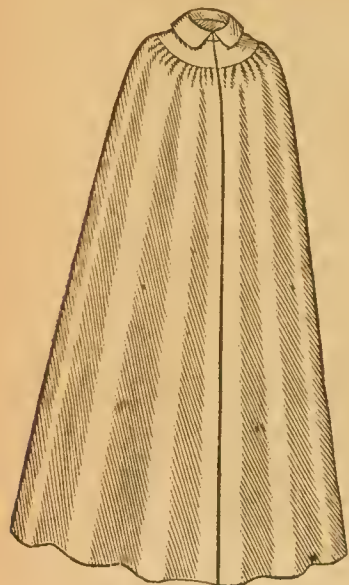
7170

Back View.

closed with buttons and button-holes, as illustrated. The upper edge of the cape is finished with an underfacing of cloth, which is



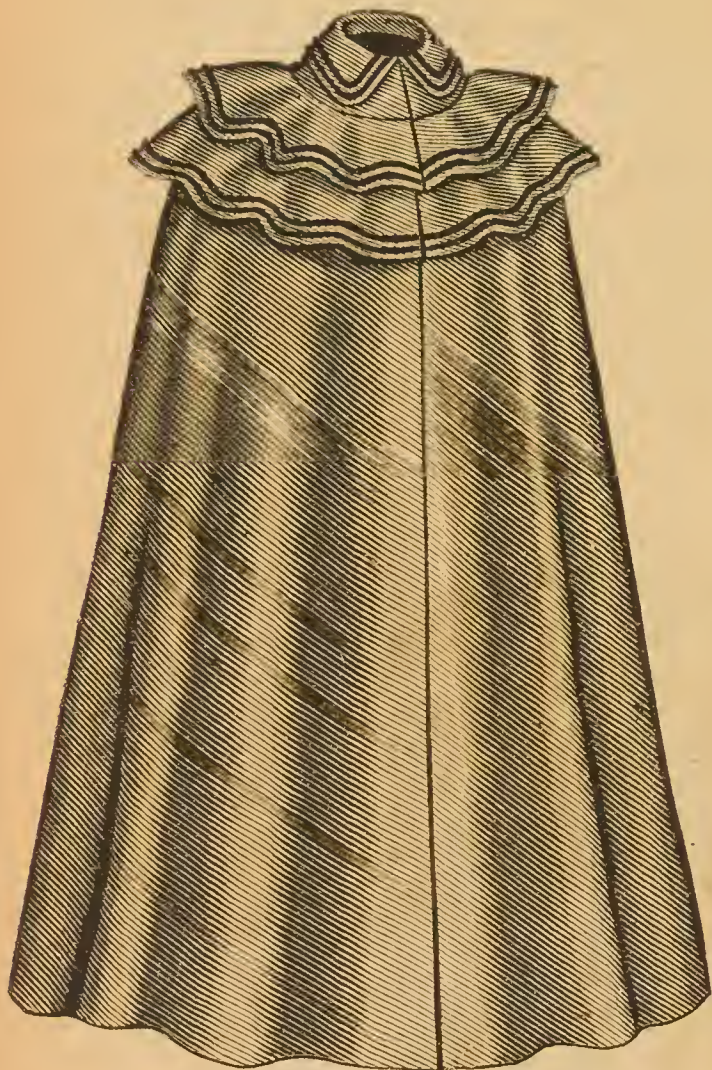
continued down the front edges to form underfacings. The rolling collar has prettily flaring square ends; it may be worn standing or rolled deeply, as preferred, and when it is worn standing the ends are connected by a pointed strap that is fastened to position by buttons and button-holes. The short cape, which may be removed at will, is attached to the deep cape by means of button-holes and buttons under the collar and is smooth at the top, its circular shaping causing it to fall in undulating curves below the shoulders. A



7158

strap of the material with pointed ends is buttoned underneath to the short cape when the garment is worn closed. A long strap of the cloth is sewed underneath to the lower cape at the dart and is crossed at the bust and closed at the waist-line at the back to secure the garment when worn open, as it will be for golf and other outdoor games. Two rows of machine-stitching finish all the free edges of the cape and the garment is lined throughout with plaid silk.

Tailor cloths in any admired shade will be made up in this manner, or the new covert cloths, some of which have lustrous surfaces while others have pretty mixtures of color, also heavily twilled serge, tricot, vicuna, Scotch tweed or cheviot and the stylish faced cloths. A bright lining in capes of this kind is almost compulsory if one would be



7158

Front View.



7158

Back View.

MISSES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES. (COPYRIGHT.)

(For Description see Page 460.)

classed among even the moderate votaries of fashion, and while the Scotch plaids are much seen, checked silk, bright surah or the brilliant changeable silks are widely favored. A tailor finish of machine-stitching is the popular mode of decoration and completion.

We have pattern No. 7177 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape requires two yards and a fourth of material either fifty or fifty-four inches wide, with four yards of plaid silk twenty inches wide to line. Price of pattern, 1s. or 25 cents.

MISSES' CAPE. (FOR DRIVING, TRAVELING, GOLF AND GENERAL OUTDOOR WEAR.)

(For Illustrations see Page 464.)

No. 7144.—This cape is shown made of dark cloth and lined with tartan satin at figure No. 379 K in this magazine.

This useful and very fashionable cape is here developed in dark-green cloth and is rendered attractive by a bright lining of red plaid silk cross-barréd with narrow lines of yellow, blue and white. It extends well below the waist-line and is quite smooth at the top, where it is fitted by a single dart on each shoulder, and falls below in undulating flutes or folds that are altogether the result of its shaping. The upper edge of the cape is finished with an under-facings of cloth which is continued down the front edges, and the closing is made at the center of the front with button-holes and buttons. The collar may be rolled or worn standing, as shown in the illustrations, and at the back of the cape is a hood of the Capuchin order shaped by a seam which extends from the neck to the outer edge. The hood is attached to the cape with button-holes and buttons under the collar and is lined with plaid silk, and may be reversed in any of the ways shown in the engravings. A long strap of cloth is sewed underneath to the cape at the dart at each side; it is crossed at the bust, again at the back and its ends are brought forward and crossed and fastened at the waist in front to secure the garment when it is worn open, as illustrated, as it usually will be for golf and other outdoor sports. A short strap with pointed ends is attached with buttons and button-holes to one side of the collar to connect the ends when a standing collar is worn, and a similar strap is added to the hood to hold it in position when worn over the head. When the straps are not used they are slipped over buttons sewed to one side of the collar and hood. The cape is lined throughout with plaid silk

to match the hood lining, and all its edges are finished with machine-stitching.

Every young girl should have a cape of this kind in her possession, as it is one of the most comfortable and convenient wraps to have at hand either for travelling, driving, boating or for the game of golf or other outdoor sports or entertainments. Scotch cheviot, tweed, covert or faced cloth, camel's-hair or heavily twilled serge are some of the materials of which it can be satisfactorily made. Changeable taffeta silk, surah or checked or plain silk will line it handsomely, and one or two rows of machine-stitching will be an appropriate finish.

We have pattern No. 7144 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape requires two yards and three-fourths of goods fifty inches wide, or two yards and three-eighths fifty-four inches

wide, with five yards and three-eighths of plaid silk twenty inches wide to line. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE. (TO BE MADE WITH HIGH, ROUND OR V NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 465.)

No. 7154.—This basque is shown made up into a low round neck



and short sleeves at figure No. 372 K in this *DELINEATOR*, the material being spotted silk and the trimming ribbon.

The basque is suitable for ordinary wear or for receptions, parties or other full-dress occasions, as it may be made up with a high neck and long sleeves or with a low round or V neck and short sleeves, as shown in the illustrations, the pattern providing for the several styles. It is here shown developed in woollen goods of seasonable texture. The lower edge of the basque forms a shapely point at the center of the front and back and arches gracefully over the hips. The smooth adjustment is performed by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front with button-holes and buttons. The sleeves have full balloon puffs, which reach to the elbow and are gathered at the top and bottom to present the fashionable drooping effect on the shoulders. The high neck is finished with a moderately high close-fitting collar on the curate order.

The simplicity of the mode will recommend it to mothers who are averse to fanciful or fussy modes for their growing daughters. It will develop attractively in satin, surah, Bengaline or crêpe de Chine for dressy occasions, with garnitures of lace or ribbon. A high-necked basque for ordinary wear may be developed by the mode in cashmere, serge, crêpon, foulé, hopsacking, cheviot, etc., and may be trimmed, if desired, with any pretty arrangement of ribbon, braid, gimp, etc.

We have pattern No. 7154 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' BISHOP DRESS SLEEVE.

(For Illustration see Page 465.)

No. 7157.—This practical mode is represented made of crêpon, and, owing to its simplicity and easy method of making, will be very popular. The sleeve is shaped by a single seam that comes at the inside of the arm and is gathered at the top and turned under at the lower edge and sewed to form a casing in which tape or elastic is run to regulate the fulness at the wrist.

For silk, woollen or cotton goods the mode is appropriate, and it will complete a guimpe of fine nainsook, cambrie, silk or mull as well as dresses of serge, Henrietta, silk or crêpon.

We have pattern No. 7157 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and three-eighths of material twenty-two inches wide, or a yard and five-eighths thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (THE UPPER PART TO BE GATHERED OR PLAITED, AS PREFERRED.)

(For Illustrations see Page 465.)

No. 7190.—There is no diminution in the popularity of the *gigot* or leg-o'-mutton sleeve, but some modifications are noticeable in the newest modes, the one here illustrated showing the latest tendency, which is to a drooping rather than a broadly distended effect. Plain dress goods were selected for its development. The sleeve is provided with a coat-shaped lining fitted by the usual seams along the inside and outside of the arm, and over the lining is a one-seam leg-o'-mutton sleeve that is fitted close and comfortable below the elbow and is voluminous above. The fulness may be collected in gathers at the top and in the upper part of one edge of the seam or in upturning plaits at the same points, as preferred, the pattern providing for both styles, as shown in the engravings.

The sleeve may be used with any style of basque or waist and will develop well in most of the seasonable dress goods in vogue. Silk, woollen or cotton goods may be selected, and a decoration of braid,

ribbon bands or lace insertion will be appropriate if in harmony with the dress goods selected. Diagonal arrangements of lace insertion or velvet, satin or grosgrain ribbon will provide a pretty decoration, and often the insertion will be laid over ribbon of a contrasting color.

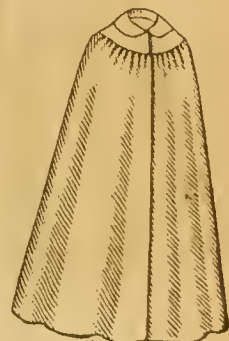
We have pattern No. 7190 in seven sizes for misses from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and an eighth of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths forty-four inches wide, or seven-eighths of a yard fifty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' GUIMPE.

(For Illustrations see Page 466.)

No. 7148.—This guimpe is shown developed in white nainsook. It is simply shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The guimpe is turned under at the top and shirred to round-yoke depth, the upper edge forming a pretty frill about the neck. The shirrings are tacked to a round yoke-shaped stay having shoulder seams, and the fulness at the waist-line is drawn to the figure by a tape inserted in a casing formed by stitching a strip of the material underneath to the guimpe. The full shirt sleeves are gathered at the top, and are turned under at the wrists and shirred to round cuff depth, the shirrings being secured to fitted stays; and the edges form pretty frills about the hands.

The mode is so simple of construction that the least experienced needlewoman can develop it with ease. All sorts of pretty silks and dainty cottons are em-



7165



7165

Front View.



7165

Back View.

GIRLS' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES. (COPYRIGHT.)

(For Description see Page 461.)

ployed for guimpes of this kind, which may accompany dresses cut in low, round or square outline. As simplicity is the chief charm of the mode, no garniture need be added.

We have pattern No. 7148 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the guimpe requires three yards and a half of material twenty-two inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' APRON.

(For Illustrations see Page 466.)

No. 7188.—Among the simpler styles this apron will be liked for its pretty appearance and the ease with which it can be



FASHIONABLE HATS.

(For Illustrations see Page 399.)

The hats devised for Autumn are not distinguished by any one marked feature, and both high and low crowns prevail. Modifications of the ever popular turban are still seen in a large assortment of styles, and Directoire shapes and peak and dome crowns are fairly in favor.

Ribbon, velvet, aigrettes, spangled net and embroidery seem to rule for trimming, and many uses will be found for wings, *coq* and ostrich feathers and other plumage, despite all efforts of the humane against their choice.

Jetted ornaments have greatly grown in importance, being shown in numerous shapes for millinery use; and they are strong rivals of beaded tulle and jewelry, which



7177



7177



7177



7177

Front View.



7177

Back View.

MISSSES' DOUBLE CAPE. (KNOWN AS THE TOURIST CAPE.) (COPYRIGHT.)

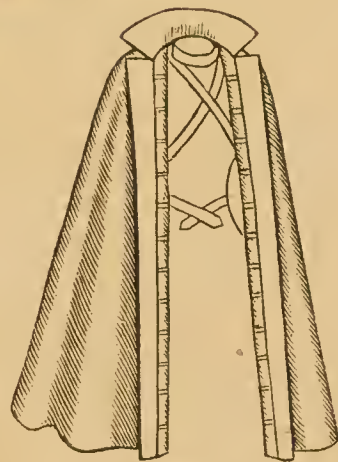
(For Description see Page 461.)



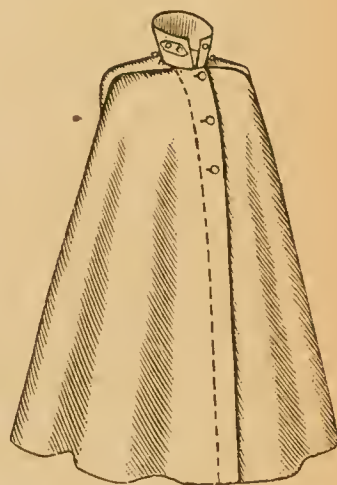
7144



7144



7144



7144

made and laundered. White lawn was selected for the construction of the apron, and embroidery decorates it effectively. The apron extends all the way to the edge of the dress. The front is well curved at the side edges and between it and the backs are wide under-arm gores that join the front and backs in well curved seams. The backs are closed at the center with button-holes and buttons as far down as the waist-line. Large square pockets are applied to the apron at the sides and all their edges are decorated with a frill of narrow embroidery, with very effective results. The plaited ends of sash-ties are included in the side-back seams at the waist-line and the ties are prettily bowed at the center of the back, drawing the back in with pretty fulness; the lower ends of the ties are tastefully decorated with narrow embroidery. The low, round neck is outlined with a frill of deep embroidery, and the arms'-eyes are completed in a similar manner.

Aprons of this kind are protective and becoming and when made of white goods always give an air of neatness, comfort and gentility to the little wearer. Lawn, cambric, cross-barred muslin and various white materials will make up satisfactorily, and so will gingham, percale, dimity and other fabrics of this class that may be figured, flowered, striped or quite plain. Lace or embroidery will provide the best garniture. Dimity and sheer lawn make very dainty aprons, and a fine quality of embroidered or lace edging usually in conjunction with insertion will often be selected for decorating them. For gingham aprons colored edging is frequently chosen as a trimming, and so are colored wash braids and fancy-stitched bands.

We have pattern No. 7188 in ten sizes for girls from one to ten years of age. For a girl of eight years, the apron requires two yards and three-fourths of goods twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 7d. or 15 cents.

have many advocates.

FIGURE No. 1.—LADIES' TURBAN.—The crown of this natty turban is of light-blue silk that is shirred on fine silk



7144

Front View.



7144

Back View.

MISSSES' CAPE. (FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.) (COPYRIGHT.)

(For Description see Page 462.)

wires. Velvet is artistically arranged about the brim and is formed in a large loop at the left side of the front. Two black spangled wings



rise aggressively at the left side, and at the front a shorter wing lies flatly against the crown. A jet buckle securely tacked to the velvet at each side and a wing that stands erect at the right side complete the decoration.

FIGURE No. 2.—YOUNG LADIES' FELT HAT.—A stylish hat for Autumn wear is here depicted made of dark-green felt. The brim is artistically rolled and is widest in front, and the edge is bound with silk binding. At the left side of the front is arranged a large bow of black silk ribbon that is apparently secured by a fancy buckle. A bunch of berries is placed in front, and loops of the ribbon are visible at the right side. Various color combinations are possible in a hat of this kind, which will, however, only prove becoming to a fresh, youthful face.

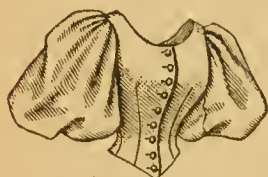
FIGURE No. 3.—LADIES' HAT.—This hat is one of the most jaunty of the season's offerings. The shape is of black felt and has a very low crown, and a broad brim that is slightly rolled. A tangle of Autumn leaves and berries in their natural hues is arranged about the crown, and at the back rise two stately black feathers. This will prove a desirable head-covering for a young matron.

FIGURE No. 4.—LADIES' LARGE HAT.—Very dressy indeed is the hat portrayed at this figure. The shape is prettily bent to suit the face of the wearer, the edge being wired to retain its curves. The crown is concealed by lavender satin ribbon that is shirred all round and forms a frill at the top. The brim is made of velvet in a little deeper shade, and a band of narrow jet prettily decorates the edge, a band of wider jet being placed below the shirred crown. A large plume droops toward the front, a Prince of Wales tip rises from among loops of ribbon and *coq*-feathers at the back and another plume rests on the hair.

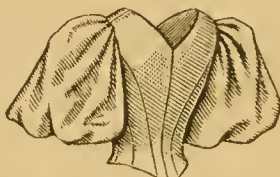
FIGURE No. 5.—LADIES' RECEPTION HAT.—This stylish hat may supplement a Quaker-gray cloth toilette, with very satisfactory results. The wire frame is covered with spangled lace, the brim being convoluted. Three glossy jetted blackbirds are disposed at the front and back of the birds is a pretty arrangement of black velvet. An aigrette of *coq*-feathers is added at the back and two jaunty bows of ribbon are fastened to the bandeau at the left side.

FIGURE No. 6.—LADIES' WALKING HAT.—A popular shape for young ladies is here portrayed. The hat is constructed of emerald-green cloth, and the brim is followed by a band of fur. A large spreading bow of wide satin ribbon is arranged at the back, while at the front two loops of similar ribbon and two jetted quills complete the simple decoration.

FIGURE No. 7.—YOUNG LADIES' TOQUE.—This pretty toque of sapphire-blue velvet has for its principal trimming a black and a blue bird, their plumage resting against the soft velvet crown and their beaks peeping over the hair in front. Sapphire-blue ribbon combined with white lace is arranged at the back and left side, two loops of ribbon rising high above the crown and an end drooping over the hair.



7154



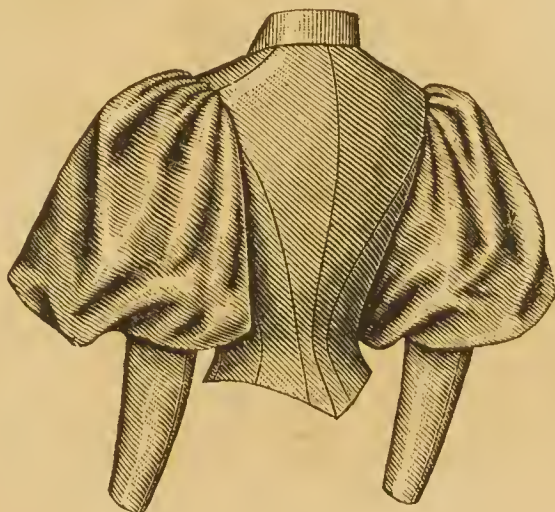
7154

FIGURE No. 8.—LADIES' EVENING HAT.—Very pretty and becoming is



7154

Front View.



7154

Back View.

MISSES' BASQUE. (TO BE MADE WITH HIGH, ROUND OR V NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 462.)

spangled lace is deeply convoluted and flares broadly at the front and sides. The crown is completely hidden by a bunch of fine flowers, at each side of which is placed a fancy jet ring. Swaying aigrettes rise high at the back, and velvet ribbon tie-strings are provided, to be bowed on the corsage or beneath the chin.

FIGURES NOS. 9 AND 10.—LADIES' LARGE HAT.—These figures illustrate a front and a back view of a modish hat that may be assumed with almost any gown. The shape is of black net finished at the edge with a narrow brim of fancy light straw. In front of the crown and resting upon the brim is a bunch of black violets and an immense double bow of spangled moiré ribbon, the latter being arranged with Alsatian effect. At the back of the crown rest two black birds, the tails of which stand high above the crown.

Figure No. 10 shows a back view of the hat. The brim is indented, and underneath it roses are fancifully arranged upon the *bandeau*. Between the loops of spangled moiré ribbon a second bunch of violets is seen.

FIGURE No. 11.—LADIES' SMALL HAT.



7157

MISSES' AND GIRLS' BISHOP DRESS SLEEVE. (COPYRIGHT.)

(For Description see Page 463.)



7190



7190



7190



7190

MISSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (THE UPPER PART TO BE GATHERED OR PLAITED, AS PREFERRED.) (COPYRIGHT.)

(For Description see Page 463.)

—The hat here shown is especially designed for wear on the promenade with a tailor-made costume of Java-brown covert cloth. Folds of seal-brown velvet are artistically laid about the brim, and at the left side of the brim is placed a steel ornament and two birds, the wings of which spread prettily toward the back. An immense loop of golden-brown *miroir* velvet stands erect at the right side and a pretty puff of light silk is placed directly in front, the heads of the birds resting against the silk.

### STYLISH LINGERIE.

(For Illustrations see Page 403.)

All gowns, unless they are very fanciful, will allow the addition of some dainty *lingerie*, even the severe tailor-made costume admitting of the softening effect of a silk chemisette or a lace jabot.

The ambitious needlewoman will not be slow to take advantage of the fanciful stocks and collars, which offer suggestions for the completion of the necks of both bodices and waist-garnitures, and may also be worn outside dress collars, if desired.

Lace edging, ribbon and chiffon are still combined for the ornamentation of waists, and are as often employed separately. Velvet,

this dainty *chapeau*, which will be suitable for concert and theatre wear. The foundation is a fine wire frame, and the brim of black



too, comes in for its share of popularity for dressy accessories, and color harmonics and contrasts are highly favored.

FIGURE No. 1.—JABOT, WITH BOW.—A unique decoration is here portrayed. It is developed in cream-white, finely accordion-plaited chiffon and includes a long jabot that reaches to the waist-line and is fastened at the top to a spreading bow consisting of a soft knot, and two loops wired to retain their position. Lace edging, soft silk, etc., may be used for the garniture, and, if liked, the bow may be of velvet or some other heavy fabric, while the jabot is of lace, chiffon, etc.

FIGURE No. 2.—DAINTY NECK GARNITURE.—This garniture, which in this instance introduces no enlivening color in its construction, will greatly increase the attractiveness of a simple gown. The Medici collar is cut from black lace edging and is deepest at the back, and its lower edge is gathered and secured to a black velvet ribbon that is covered with spangled jet. From beneath the ribbon falls a wide frill of lace edging that is narrowed at the ends, which disappear under a bow of black ribbon. Very effective results could be obtained by the use of some pretty color in this decoration.

FIGURE No. 3.—FANCY COLLAR.—The accompanying engraving represents a stylish neck-completion for a cloth or silk gown. It consists of a standing collar overlaid with two folds of black satin ribbon that are passed through a pretty buckle at the center of the front, under which the closing is performed. A wide-spreading bow of wider ribbon is arranged just beneath the buckle, completing an attractive yet simply constructed garniture. Developed in black, this collar may do service on several dresses, and it may also be made up in colored *lisse*, crêpe, silk or velvet for separate gowns.

FIGURES Nos. 4, 5 AND 6.—FANCY COLLARS.—The collar represented at figure No. 4 is made of pale-blue silk. The stock is becomingly high and is covered with a wrinkled section of the silk, and at the back appear two broad loops of the silk that are visible at each side. This collar will form an appropriate completion for any high-necked bodice and may be of the same or a prettily contrasting material.

At figures Nos. 5 and 6 are shown a front and a back view of the same collar. Robin's-egg blue silk was employed for its construction, and the closing is made at the center of the back under a large, spreading bow consisting of six loops and ornamented at the center with a dull-gold buckle.

FIGURE No. 7.—WAIST GARNITURE.—White chiffon prettily shirred forms the yoke of this charming garniture. It is topped by a standing collar concealed by a full, plaited ruche of white lace, and the lower edge is decorated with a deep, full frill of wide lace edging that forms points at the center of the front and back and on each shoulder. The joining of the frill and yoke is concealed by white ribbon arranged in tiny, shirred bows at intervals and in a spreading bow at the center of the front. Lavender, pink, blue, red or corn-colored ribbon will combine effectively with white chiffon and lace edging in this garniture, or colored chiffon may be introduced, if preferred.

FIGURES Nos. 8 AND 9.—DAINTY COLLARS.—Figure No. 8 represents an attractive collar. It is composed of one downward and three upward turning doubled frills of pale-blue silk mull mounted on a shaped band, and narrow blue silk passementerie is adjusted

over the joining of the two lower frills. Pink, blue, corn, red and white are favorite colors for such collars, and in each instance passementerie to match may be selected.

The collar depicted at figure No. 9 is similar in construction to that illustrated at figure No. 8. In this instance fluted white lawn was chosen for the making, and white silk passementerie overlies the joining of the two lower rows. A pretty effect may be achieved in China silk, lawn, mull, chiffon or any soft fabric.

FIGURES Nos. 10, 11, 12 AND 13.—PRINCESS COLLARETTES.—Pale-blue silk *lisse* is represented in the becoming collar illustrated at figure No. 10, which consists of a stock of the *lisse* overlaid with four folds of the same. At each side is secured a full rosette of Loie Fuller crinkled *lisse*, and a smaller rosette is fastened over the closing at the center of the back.

At figure No. 11 is portrayed a back view of the same collar, which may accompany any style of high-necked bodice.

The collar depicted at figure No. 12 unites black and pink velvet and has a lining of black silk. The stock is moderately high, and the black velvet outside section is softly wrinkled. A becoming effect is produced by the addition of a shrimp-pink rosette at each side, and a smaller rosette, also of pink velvet, is secured over the closing.

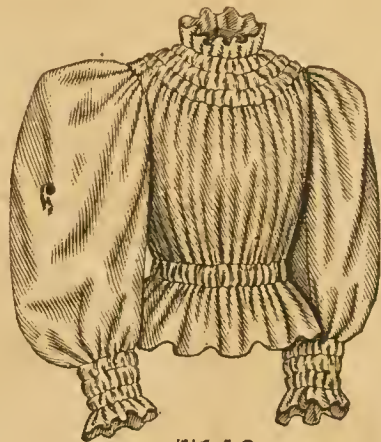
At figure No. 13 is pictured a dainty neck-completion. Over the customary stock is shirred a section of *cerise* velvet which forms frills at the upper and lower edges. Loops of pearl-gray ribbon fastened at each side lend a broad appearance to the collar and stand out after the manner of Mercury wings. A fancy star-ornament is fastened to the collar in front of the ribbon at each side.

FIGURE No. 14.—JABOT, WITH STOCK.—This dainty jabot is made of lace edging, and the standing collar or stock is of bright-red silk laid in upturning folds, and is closed at the center of the back. The jabot is plaited at the top under a soft knot, and has broad ends that spread becomingly at the top. The color of the gown with which this garniture is to be worn may govern the hue of the silk selected for making the stock, but, if desired, a neutral tint that will render it appropriate to accompany several toilettes may be chosen.

FIGURE No. 15.—LACE BOW.—Broad effects are much sought in neckwear, and this dainty garniture

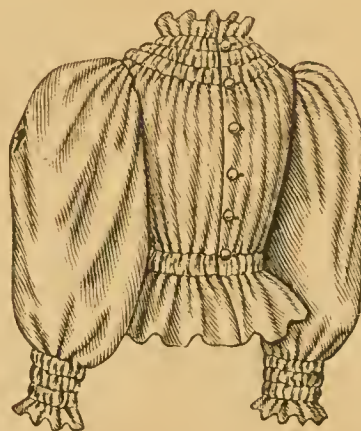
shows one of the season's novelties. It is made of Valenciennes lace edging in two widths, the lace being finely fluted. A pretty pearl buckle is secured at the throat. Any of the fashionable varieties of lace edging may be used for this bow, or, if preferred, crêpe de Chine or silk mull may be employed.

FIGURE No. 16.—FANCY CHEMISETTE.—A pretty shade of navy-blue China silk was employed for making this stylish accessory, which has a foundation of fine white muslin that extends to shallow-yoke depth at the back and is visible at each side and below the silk facing on the front. The silk is laid in a box-plait at the center of the front and stitched near its edges, and a simple design in white embroidery silk is wrought at each side. The low standing collar is headed by a double ruffle of the silk. A floral pattern is embroidered on the collar, and the same design is worked down the center of the box-plait. A row of stitching wrought with white silk outlines the facing. Such a garniture is appropriate for wear with a tailor-made gown, and any color desired may be chosen for it.



7148

Front View.

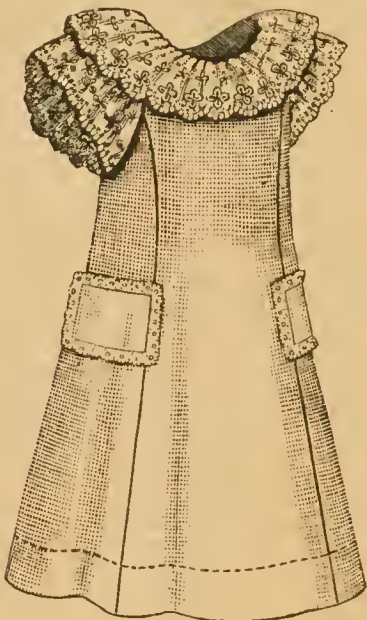


7148

Back View.

GIRLS' GUIMPE. (COPYRIGHT.)

(For Description see Page 463.)



7188

Front View.



7188

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 463.)



## Styles for Little Folks.

FIGURE No. 385 K.—CHILD'S COAT.

(For Illustration see this Page.)

FIGURE No. 385 K.—This illustrates a Child's coat. The pattern, which is No. 7192 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen in three views on page 470 of this publication.

A trim little top-garment for a wee woman is here shown made of dark corded goods, the sombre effect of which is relieved by bands of narrow white point de Gène lace. The coat has a short body shaped by the usual shoulder and under-arm seams and joined to a gored skirt that has a seam at each side. The skirt reaches almost to the ankles, and the coat is closed at the center of the front with button-holes and buttons. The body is wholly concealed by a double cape-collar, which stands out quaintly over the shoulders and is trimmed at its free edges with bands of insertion. The cape collar is topped by a rolling collar with flaring ends, which is also decorated at its free edges with insertion. The sleeves have full puffs, which are gathered at the top and bottom and spread in graceful fashion at the elbows; and the smooth, coat-shaped linings are covered below the puffs with round cuff-facings of cloth and trimmed at the wrists with bands of insertion.

The coat will develop attractively in cloth, kersey, serge, camel's-hair, Bengaline, surah, covert cloth or any plain or fancy coating. The edges of the collars and sleeves may be trimmed with fur of any fashionable variety, or bands of braid, gimp or galloon may supply the garniture.

The large felt hat is handsomely trimmed with velvet and feathers.



FIGURE No. 386 K.—CHILD'S JACKET.

(For Illustration see this Page.)

FIGURE No. 386 K.—This illustrates a Child's jacket. The pattern, which is No. 7196 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and is presented in two views on page 470 of this DELINEATOR.

The jacket is an exceedingly natty top-garment, and is here pictured made of cream-white cloth and trimmed with bands of otter fur. It is strongly suggestive of the jaunty reefer modes, reaching but little below the waist-line, and having loose fronts that are closed to the throat in double-breasted style with button-holes and large buttons. The back is nicely curved to the figure by a center seam that terminates a little below the waist-line, and is separated from the fronts by side-back gores. At the neck is a double cape-collar, the edges of which are trimmed with bands of otter, and between the flaring ends of which a Windsor scarf is

FIGURE No. 385 K.—CHILD'S COAT.—This illustrates Pattern No. 7192 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

prettily bowed. The one-seam *gigot* sleeves display fashionable fullness above the elbow. They are gathered at the top to droop quaintly on the shoulders and break into graceful folds below, and are trimmed at the wrists with bands of fur. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts, and their free edges are decorated with a band of the otter.

Serviceable little jackets for best or every-day wear may be developed by the mode in cloth, flannel, cheviot, hopsacking, serge or kersey. If a fanciful complexion be desired, bands of braid, gimp or any preferred variety of fur may trim the edges of the cape collar and sleeves; or a simple finish of one or two rows of machine-stitching may follow all the free edges of the jacket.

The broad-brimmed felt hat is stylishly trimmed with fur.



FIGURE No. 386 K.—CHILD'S JACKET.—This illustrates Pattern No. 7196 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 387 K.—LITTLE GIRLS' DRESS.

(For Illustration see Page 468.)

FIGURE No. 387 K.—

—This illustrates a

Little Girls' dress. The pattern, which is No. 7187 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and is portrayed on page 469 of this magazine.

The attractive little dress is here depicted made of pale-rose cashmere and trimmed with darker velvet ribbon. The mode will be a delight to the home dressmaker on account of its simplicity, which also renders it becoming to youthful figures. The front of the dress joins the back in side seams, and the front and back are gathered at the top and joined to a square yoke, which is shaped by shoulder seams; the closing is made with button-holes and buttons at the center of the back. Over the coat-shaped sleeves are deep, full puffs that are gathered at the top and bottom and terminate at the elbow, and each wrist is decorated with an encircling band of wide velvet ribbon. A sleeve cap, that is pointed at the center and at both ends, falls over each puff, its shaping causing it to droop in pretty ripples. The free edges of the caps are decorated with a ruffle of narrow velvet ribbon, wide velvet ribbon flatly applied outlines the square yoke, and a ruffle of the narrow ribbon is arranged at the outer edge of the band. At the neck is a standing collar overlaid with a band of the velvet ribbon and a frill of the ribbon edges the top. The dress may be made without the caps.

The charming mode is commended for all soft woollens, particularly the delicate shades of Henrietta, cashmere and vailing; and for party dresses pure-white or daintily colored silks may be selected. The decoration may consist of bands of velvet or grosgrain ribbon on silk or light-tinted vailing or cashmere, and on darker goods braid can be effectively applied. The skirt may be encircled with bands of braid or ribbon and the sleeves may be covered to the puffs with the same.

FIGURE No. 388 K.—LITTLE GIRLS' HOUSE TOILETTE.

(For Illustration see Page 468.)

FIGURE No. 388 K.—This consists of a Little Girls' guimpe and dress. The guimpe pattern, which is No. 7195 and costs 5d. or 10 cents, is in seven sizes for little girls from one to seven years of





FIGURE NO. 387 K.—LITTLE GIRLS' DRESS.—  
This illustrates Pattern No. 7187 (copy-  
right), price 10d. or 20 cents.  
(For Description see Page 467.)

a narrow wrist band and a frill of the material. The fulness is confined closely to the figure by means of a draw-string run through a casing at the waist-line, and the closing is made at the center of the back. The neck is finished with a narrow band that is decorated with a standing frill of lace edging.

The quaint low, short waist of the dress is cut in square outline at the top and is shaped by shoulder and under-arm seams, and the closing is made at the back with button-holes and buttons. The skirt is deeply hemmed at the bottom and is gathered at the top and joined to the waist, the joining being concealed by a band of insertion, which is also carried across each shoulder. A similar band outlines the neck, and a ribbon rosette is placed at each side of the center. Three gathered sleeve-caps fall in pretty folds over the guimpe sleeves; they are of unequal depth and are narrowest under the arms. The free edges of the caps are decorated with insertion, and two spaced rows of insertion trim the skirt at hem depth.

If the dress is to be made up for best wear, white or dainty-hued cashmere, China silk, Fayette, or vailing will be entirely appropriate, while for an every-day gown, serge, Henrietta or cashmere will be more serviceable. Braid, velvet or gros-grain ribbon, galloon, gimp, or bands of insertion or passementerie may be selected for garniture according to the material used. The guimpe may match the dress or be of a pretty contrasting fabric, and if decoration is desired, lace insertion or edging may be used.

age, and is differently represented on page 470 of this magazine. The dress pattern, which is No. 7189 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen again on page 469.

The quaint toilette is here pictured made up in white Fayette and trimmed with rosette-bows of ribbon lace edging and bands of lace insertion. The guimpe is perfectly plain and is simply shaped by shoulder and under-arm seams; it has full sleeves that are gathered at the top and bottom and each is finished with

FIGURE NO. 389 K.—CHILD'S APRON.

(For Illustration see this Page.)

FIGURE NO. 389 K.—This illustrates a Child's apron. The pattern, which is No. 7167 and costs 7d. or 15 cents, is in nine sizes for children from one to nine years of age, and may be seen again on page 471 of this DELINEATOR.

The pretty apron is here represented made of white cambrie and trimmed with insertion and frills of the material. The front of the apron is joined to the short back in shoulder and under-arm seams and is laid in three box-plaits, while the skirt that is joined to the lower edge of the back to make it of uniform depth with the front is laid in two backward-turning side-plaits at the top at each side of the center. The closing is made at the center of the back. A useful patch-pocket is applied to each side of the front, and its upper edge is decorated with a band of insertion and a frill of the material. The sleeves are shaped by inside and outside seams and have slight fulness at the top, and the lower edge of each is completed by a pointed cuff that is decorated at the top with a band of insertion and a frill of the cambrie. The flat collar is in two sections, which flare prettily at the front and back and are outlined by insertion and finished with a frill of the material.

The apron has a very dressy appearance and will protect handsome dresses and conceal the defects of those that are partially worn. Cross-barred muslin, nainsook, cambric, lawn and fine dimity are the materials most frequently selected for garments of this kind, and lace or embroidery is generally used to trim.

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUMPE.)

(For Illustrations see Page 469.)

No. 7189.—This little dress is pictured made of white Fayette and trimmed with insertion and ribbon at figure No. 388 K in this DELINEATOR, where it is worn with a guimpe.

This becoming little dress, which is in low-necked style, is here



FIGURE NO. 388 K.

FIGURE NO. 389 K.

FIGURE NO. 388 K.—LITTLE GIRLS' HOUSE TOILETTE.—This consists of Little Girls' Dress No. 7189 (copyright), price 10d. or 20 cents; and Guimpe No. 7195 (copyright), price 5d. or 10 cents. FIGURE NO. 389 K.—CHILD'S APRON.—This illustrates Pattern No. 7167 (copyright), price 7d. or 15 cents.

(For Descriptions see Pages 467 and 468.)

represented made of cream-white cashmere and trimmed with lace edging. The full, round skirt is deeply hemmed at the bottom and



gathered at the top to fall with pretty fulness from the low-necked body, which is shaped by shoulder and short under-arm seams and closed at the center of the back with button-holes and buttons. A narrow edging of lace is included in the joining of the skirt and

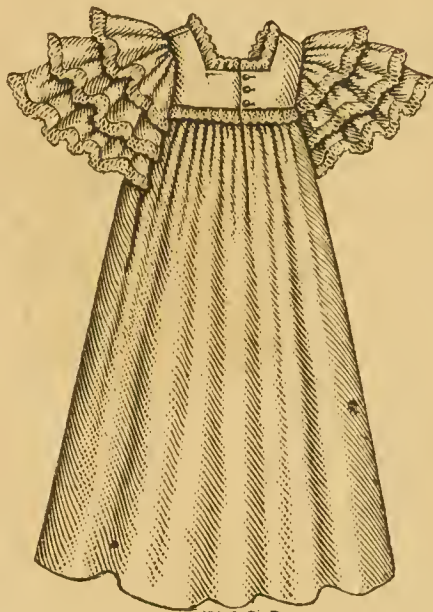
attained by omitting the epaulettes, as shown in the small engraving. The delicate and subdued shades of cashmere, Henrietta, crépon, fancy silks and many silk-and-wool mixtures can be becomingly fashioned in this manner, and ribbon or lace edging will form an appropriate decoration. The mode is adapted to a combination of colors or fabrics, such as brown and écreu, black and red, old-rose and green, and silk and cashmere or velvet and serge.

We have pattern No. 7187 in eight sizes for little girls from one to eight years of age. For a girl of five years, the dress requires four yards and three-fourths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7189

Front View.



7189

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 468.)

body, and the neck is completed with lace edging to correspond. The short, fanciful sleeves consist of three frills, each of which is decorated at the bottom with lace edging; they are graduated in depth and gathered at the top and fall prettily over the sleeves of the guimpe, which may be worn with the dress or not, as preferred.

The dress is one of the practical and stylish examples that are suited to a wide range of fabrics. It is especially appropriate for silk, cashmere, Henrietta, vailing, challis and similar soft textures and many washable materials and will be very effective and becoming whether worn with or without a guimpe. A sash ribbon may encircle the waist close under the arms and may be arranged in a bow at the front or back, the ends of the bow reaching to the edge of the dress.

We have pattern No. 7189 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress needs five yards of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7187.—This little dress is again represented at figure No. 387 K in this DELINEATOR, where it is shown made of pale-rose cashmere, with velvet ribbon in a dark shade for trimming.

The simplicity and daintiness of the little dress are clearly shown in the engravings and its development in rose cashmere, with trimmings of ribbon of a deeper shade, emphasizes its appropriateness for best wear. For ordinary uses darker colors will be more serviceable. The front and back are joined in under-arm seams and are gathered at the top to fall with pretty fulness from a shallow, square yoke that is shaped by shoulder seams and closed at the back with small buttons and button-holes. Very full puffs which extend to the elbow are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and stand out prettily from the arm, and the wrists are completed with a frill of ribbon. Included in the arms'-eyes with the sleeves are epaulettes that ripple prettily and shape three points at the lower edge. The neck is finished with a narrow band, from which rises a dainty frill of ribbon. The lower edge of the yoke and the free edges of the epaulettes are prettily followed with a similar frill of ribbon. Greater simplicity can be

neck is a rolling collar, and included in the seam with it are two cape-collars of unequal depth. The cape-collars, which are in circular style, are shaped to fall in slight ripples over the shoulders and have a rounding lower outline. The ends and lower edges of the cape-collars are decorated with a band of fur, and a band of fur also trims the edges of the rolling collar, which has square corners that flare stylishly. The full puff sleeves are made over smooth, coat-shaped linings and are gathered at the top and bottom and extend considerably below the elbow; the linings are faced with material below the puffs, and the wrist edges are completed with a band of fur to correspond with the collars.



7187

View without Caps.



7187

Front View.



7187

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

The cape collars may be omitted, as shown in the small illustration. The mode is suitable for the new novelty cloakings that introduce pretty flecks of color, or for the popular smooth-faced cloths and for tweed, chevrot and cashmere of heavy quality or that can be



made sufficiently weighty by an appropriate lining. Fur, Astrakhan or braid will form a suitable decoration.

Heavy corded goods that resemble Bengaline are liked for coats for little folks, particularly in such shades as red, fawn gray, and tan and otter. Persian lamb or Astrakhan will trim them very stylishly.

We have pattern No 7192 in eight sizes for children from one to eight years of age. For a child of five years, the coat requires five yards and three-eighths of goods twenty-two inches wide, or three yards forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S JACKET.

(For Illustrations see this Page.)

No. 7196.—This jacket is pictured made of cream-white cloth and decorated with otter bands at figure No. 386 K in this DELINEATOR.

A jaunty top-garment for either best or ordinary wear is here represented, the material selected for its development being dark-red cloth. The jacket is fashionably short and is closed to the throat in double-breasted style with button-holes and buttons. The back is fitted gracefully to the figure by a curving center seam that terminates a little below the waist-line, and is separated from the loose fronts by side-back gores which secure a smooth adjustment at the sides. The shaping of the leg-o'-mutton sleeves is accomplished by inside seams, and the fulness at the top is gathered to stand out with balloon effect on the shoulders, a smooth appearance being maintained below the elbow. The wrists are trimmed with two encircling bands of insertion, and similar insertion is applied to the lower edges and ends of the double cape-collar, which forms a stylish neck completion. The jacket is provided with side pockets, the openings to which are covered with square-cornered pocket-laps.

The jacket will make up handsomely in cloth, cheviot, homespun, tweed, camel's-hair, serge, kersey or any of the fashionable coatings devoted to top garments for Autumn. It may be simply finished with one or several rows of machine-stitching or trimmed with soutache braid and smoked pearl or other fancy buttons. A lining of silk is generally added, but one of flannel may be substituted if extra warmth is desired.

We have pattern No. 7196 in six sizes for



7192

View without Cape Collars.

LITTLE GIRLS' PLAIN GUMPE, WITH SIMULATED YOKE.

(For Illustrations see this Page.)

No. 7195.—This guimpe is pictured made of Fayette and trimmed with a frill of lace at figure No. 388 K in this DELINEATOR.

The guimpe may be worn with dresses cut in low round, pointed



7196

Front View.

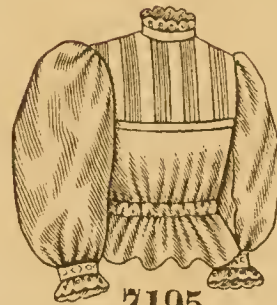


7196

Back View.

CHILD'S JACKET. (COPYRIGHT.)

(For Description see this Page.)

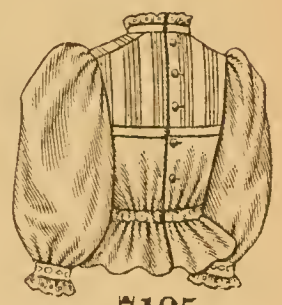


7195

Front View.



7195



7195

Back View.

LITTLE GIRLS' PLAIN GUMPE, WITH SIMULATED YOKE. (COPYRIGHT.)

(For Description see this Page.)

or square outline and is particularly pretty with the low-necked Greenaway modes. It is here depicted made of fine cambric, fancy tucking and insertion. The shaping is very simply accomplished by shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. The upper part of the guimpe both back and front is made of fancy tucking to simulate a deep, square yoke, the lower edge of which is finished with a narrow band of the material. A casing is formed at the waist-line, and in it a tape is run to draw the fulness closely to the figure. The full shirt sleeves are gathered at the top and bottom and finished with wristbands of insertion, from which dainty frills of edging droop softly over the hands. At the neck is a narrow band of the material trimmed at the top with a standing frill of edging.

Dotted or plain Swiss, organdy, lawn, mull, China silk and surah are employed for guimpes of this kind, and the yoke may be simulated with all-over embroidery, fancy tucking, tucking and insertion, etc. Feather-stitched bands may cover the shoulder seams and the lower edges of the yoke. A pretty guimpe made of fine India lawn may have a simulated yoke of alternate strips of fine Valenciennes lace insertion and tucked lawn. The insertion may be used for the wristbands and a frill of lace may finish the neck and the lower edge of the yoke.

We have pattern No. 7195 in seven sizes for little girls from one to seven years of age. For a girl of five years, the guimpe requires one yard of cambric thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty-seven inches wide, and

half a yard of insertion an inch and three-fourths wide. Of one material, it needs a yard and three-fourths twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7192

Front View.



7192

Back View.

CHILD'S COAT, WITH GORED SKIRT. (COPYRIGHT.)

(For Description see Page 469.)

children from one to six years of age. Of one material for a child of five years, the jacket will need three yards and an eighth twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



PATTERN FOR A CAP.  
(For Illustration see this Page.)

No. 7198.—This style of cap is generally favored for little folks and young girls, and is represented made of dark-red velvet. The crown is fitted by dart seams and a long seam that comes at the left side, where the crown falls in a deep point which is tipped with a silk tassel. The band to which the crown is smoothly joined is made over a cardboard interlining and lined with satin or silk, as preferred; the crown is also lined to correspond, and a ribbon encircles the band.

The cap can be made of velvet, velveteen, cloth, plush, cheviot, tweed, whipcord and other materials of a similar nature. A tassel and band of ribbon are the only decoration required, but any other trimming in keeping with the style may be applied. The cap will frequently be made of the same material as the dress or suit with which it is to be worn.

We have pattern No. 7198 in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures. For a person whose cap size is  $6\frac{1}{2}$  or whose head measures twenty inches, the cap will require five-eighths of a yard of material twenty inches wide, or half a yard twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



7198

PATTERN FOR A CAP.

(For Description see this Page.)

pointed at the upper side and decorated along the upper edges with a row of lace edging.

Besides the checked gingham which come in great variety and make serviceable aprons, the pretty cross-barred muslins, linen, lawn, dimity and nainsook are much favored for such little aprons, which can be tastefully trimmed with lace or embroidered edging or insertion, wash braid or fancy-stitched bands.

We have pattern No. 7167 in nine sizes for children from one to nine years of age. For a child of five years, the apron will require three yards and five-eighths of material twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

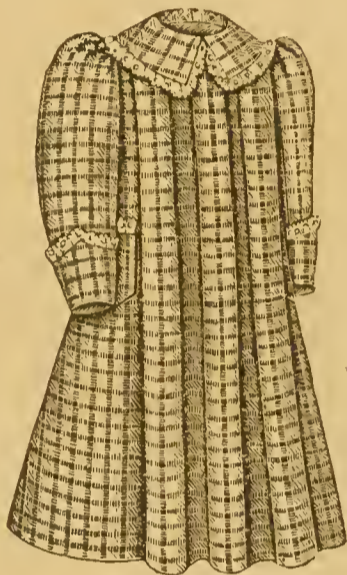
INFANTS' CLOAK, WITH RIPPLE, STAR COLLAR.

(For Illustrations see this Page.)

No. 7168.—A comfortable and dressy cloak for an infant's best wear or for its daily outing is here represented, the material selected for its development being fine white cashmere. The skirt is of the regulation length, and is gathered at the top at the front and back to fall with pretty fullness from the short body, its front and lower edges being finished with hems. The body is shaped by shoulder seams and very short under-arm seams and is closed at the center of the front with button-holes and buttons. A feature of the garment is the star collar, which entirely covers the body and ripples stylishly all round; it is shaped at the lower edge to form a point at the center of the back and front and three points at each side. Its ends fall evenly at the center of the front, and its lower edge is trimmed with a fall of dainty lace. The full puff sleeves are gathered at the top and bottom and droop with picturesque effect below the star collar. They are arranged upon smooth linings shaped by inside and outside seams and are covered below the puffs with facings of cashmere. The cloak is lined throughout with white silk.

An exceptionally dainty top-garment for an infant may be developed by the mode in white Bengaline, corded silk, surah or any soft variety of light-weight woollen goods. Handsome lace or embroidery, feather-stitching, ribbon, etc., may decorate the collar and sleeves, if desired, or a simple completion may be quite as appropriately selected. A handsome cloak of heavy white corded silk is trimmed with bands of white fur and lined throughout with white India silk.

We have pattern No. 7168 in one size only. The cloak requires four yards and a fourth of material twenty inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7167

Front View.



7167

Back View.

CHILD'S APRON. (COPYRIGHT.)

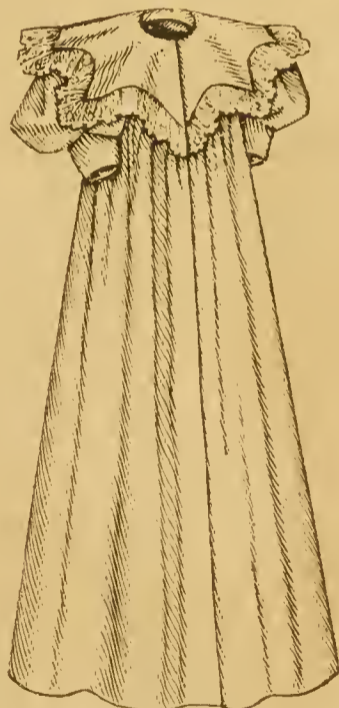
(For Description see this Page.)

CHILD'S APRON.

(For Illustrations see this Page.)

No. 7167. —White cambric is the material illustrated in this pretty little apron at figure No. 389 K in this DELINEATOR, embroidered edging and insertion providing the decoration.

There is no more necessary garment in a growing child's wardrobe than the apron, and it should be as dressy as is compatible with comfort. Blue-and-white checked gingham was here selected for the apron, which is trimmed with narrow white edging. The front is arranged in three box-plaits, which are sewed along their underfolds nearly to the bottom, and is joined to the short backs in shoulder and under-arm seams, the closing being made with buttons and button-holes at the center of the back. The backs are lengthened to be the same depth as the front by a skirt portion, which is laid at the top in two backward-turning side-plaits at each side of the center. The plaited ends of tie-strings are secured to the under-arm seams at the waist-line and gracefully bowed at the center of the back. A pocket of the patch variety is applied to each side of the front, the upper edge being trimmed with lace edging. At the neck is a rolling collar in two sections, the ends of which flare prettily; and the free edges are trimmed with a row of lace edging. The sleeves are shaped by inside and outside seams and have slight fullness at the top, the wrists being completed with cuffs that are



7168

Front View.



7168

Back View.

INFANTS' CLOAK, WITH RIPPLE, STAR COLLAR. (COPYRIGHT.)

(For Description see this Page.)

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.



# Styles for Boys.

FIGURE No. 390 K.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 390 K.—This consists of a Boys' coat, knee trousers and polo cap. The coat pattern, which is No. 7174 and costs 10d. or 20 cents, is in eight sizes for boys from three to ten years of age, and is portrayed in three views on this page. The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years of age, and may be seen again on its accompanying label. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a fourth to seven and a half, cap sizes, and is also shown on its label.

The suit is exceedingly natty and is equally well adapted for best and every-day or school wear, and for its development in the present instance a serviceable variety of cheviot in a dark navy-blue shade was chosen. The coat resembles the jaunty reefer modes, having loose fronts which are closed in double-breasted fashion with button-holes and buttons and are reversed at the top in lapels that meet the ends of the deep sailor-collar in notches; and a button-hole is worked in each lapel. The back is fitted by a center seam and side seams that define the figure becomingly, and the pattern includes a belt, which may be passed about the waist under short straps attached at the center of the back and to each side. The fronts are provided with side pockets, a breast pocket is at the left side, and all the openings are covered with pocket-laps having rounding lower corners. The sleeves are comfortably wide and are finished with a row of machine-stitching applied to outline round cuffs; and all the other free edges of the coat are completed with a single row of machine-stitching.

The trousers extend a trifle below the knee and are shaped by the usual seams and hip darts. The closing is made in a fly, and side pockets are inserted above the outside seams.

The trim polo cap has a circular crown, to the edge of which the side is joined. It is lined with silk and finished with machine-stitching.

The suit may be fashioned from cloth of any stylish variety, serge, cheviot, tweed, flannel or sacking. Buttons or a binding of braid may decorate the wrists and the inside leg-seams, but a finish of machine-stitching is generally preferred. The cap may be of velvet or corduroy, and may match or contrast with the suit.

BOYS' COAT, WITH SAILOR COLLAR. (FOR WEAR WITH OR WITHOUT A BELT.)

(For Illustrations see this Page.)

No. 7174.—This coat is pictured made of dark-blue cheviot and finished with stitching at figure No. 390 K in this DELINEATOR, where it is worn without the belt.

The coat is an exceedingly smart garment for best or ordinary wear and is here represented made of light-weight cloth. It displays the jaunty air peculiar to the reefer modes, and is, like them, closed in double-breasted fashion with button-holes and buttons. The fronts are reversed at the top in lapels that form notches with the ends of the sailor collar, which falls deep and square at the back; and a button-hole is made in each lapel. The back is fitted to define the curves of the figure by side seams and a center seam, and short straps are arranged at the waist-line at the center seam, in front of the side seams, and also at the front edge of the left front, for securing a belt, which, however, may be omitted, as shown in the small engraving. The belt is closed at the center of the front with a buckle, and its edges are finished with machine-stitching. The coat sleeves are of comfortable width, and each is finished at the wrist with a single row of machine-stitching. The openings to side pockets inserted in the fronts are covered with pocket-laps having rounding corners, the breast pocket in the left front is provided with a similar pocket-lap, and the edges of the pocket-laps and all the other free edges of the coat are finished with a single row of machine-stitching.

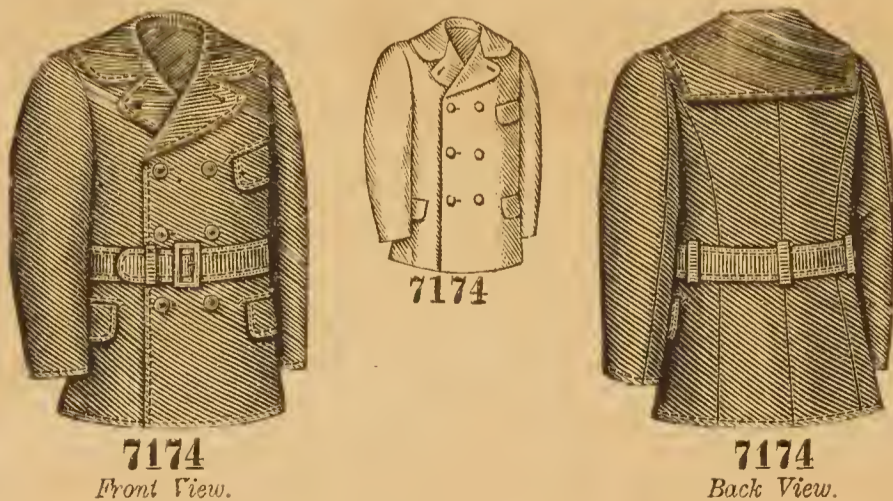
The coat is a comfortable and serviceable garment and will develop stylishly in all seasonable varieties of coatings, among which may be mentioned checked, fancy and mixed cheviot, tweed, diagonal, corkscrew, melton, kersey, whipcord, hopsacking, etc. The coat may be finished with braid bindings, if machine-stitching be deemed undesirable.

We have pattern No. 7174 in eight sizes for boys from three to ten years of age. For a boy of seven years, the coat without the belt requires two yards and a fourth of material twenty-seven inches wide, or a yard and an eighth fifty-four inches wide; while the coat with the belt needs two yards and a half



FIGURE No. 390 K.—BOYS' SUIT.—This consists of Boys' Coat No. 7174, price 10d. or 20 cents; Knee Trousers No. 3783, price 7d. or 15 cents; and Polo Cap No. 3167 (copyright), price 5d. or 10 cents.

(For Description see this Page.)



BOYS' COAT, WITH SAILOR COLLAR. (FOR WEAR WITH OR WITHOUT A BELT.)

(For Description see this Page.)

twenty-seven inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



# Illustrated Miscellany.

## DRESSMAKING AT HOME.

(For Illustrations see Pages 401, 473, 474 and 475.)

The flaring and balloon effects are still strongly marked in prevailing fashions, this being quite as true of styles for misses as of those for their elders; and the gowns for young people are so closely allied to those for ladies as to be almost or, at least in some instances, quite identical in design.

Berthas, which give breadth to the shoulders, are among the favored adjuncts; they are of the circular and gathered varieties, the latter adapting themselves particularly to laces and the former to heavier materials.

Trimmings on bodices are, as a rule, disposed with the same end in view, that is, the arrangement of broad effects; while on skirts decoration is sparingly applied, being limited usually to a band of velvet or a single row of lace or passementerie.

FIGURE NO. 1.—COMBINATION AND DECORATION FOR A MISSES' DRESS.—A tasteful combination of heliotrope dress goods and corn-colored crêpe de Chine was effected in this dress, which was shaped by pattern No. 7146, price 1s. 3d. or 30 cents. The full skirt depends in graceful folds from a round body, to which it is joined, and which is smooth at the top and gathered at the waist-line. Above the body is revealed a full yoke finished at the neck with a collar drawn by several encircling rows of shirring and presenting a frill at the top. The sleeves are especially attractive, the close effect on the forearm contrasting pleasingly with the huge double puffs above. The yoke is outlined with ribbon arranged in puffs and tied in pretty bows on the shoulders. A sash of wider ribbon encircles the waist and is bowed at the back, the notched ends falling almost to the lower edge of the skirt, which could be trimmed with ribbon puffed and arranged in Vandykes.

FIGURE NO. 2.—DECORATION FOR A MISSES' BASQUE-WAIST.—Pearl-gray China silk was selected for this pretty waist, which was made by pattern No. 7076, price 1s. or 25 cents. The front and backs show plaited fulness at the center of the front and at each side of the closing at the waist-line and are smooth above; and arranged on the waist at pointed-yoke depth is a gathered Bertha that is prettily trimmed with three rows of bottle-green velvet ribbon. Three rows of ribbon above the Bertha emphasize the yoke effect, and the standing collar is edged at the top and bottom with similar ribbon. A circular peplum joined to the lower edge of the waist falls in pretty ripples all round, and its lower edge and the wrists of the double-puff sleeves are decorated to correspond

with the Bertha. A rosette of ribbon is secured over the plaits at the lower edge of the front. The waist may be made without the Bertha.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A MISSES' DRESS.—A light, neutral shade of camel's-hair in

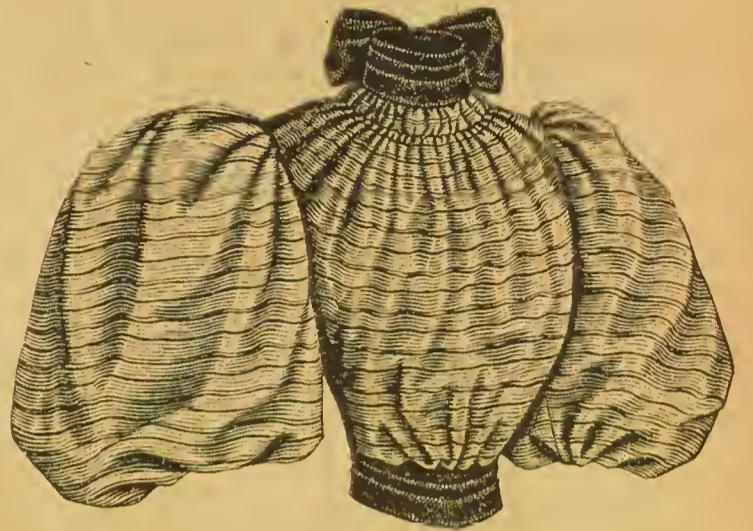


FIGURE NO. 17.—LADIES' SEAMLESS BLOUSE-WAIST.—(Cut by Pattern No. 7183; 11 sizes; 28 to 42 inches, bust measure; price 1s. or 25 cents.)

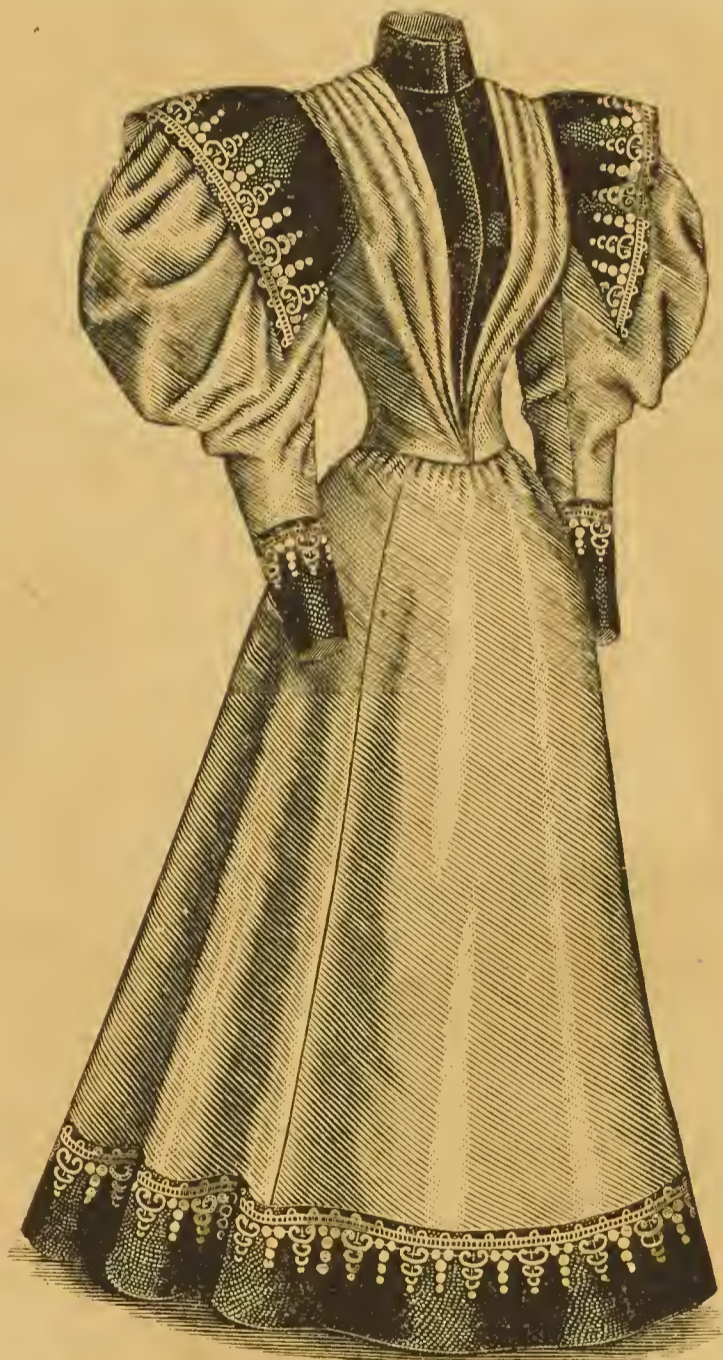


FIGURE NO. 16.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7118; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 18.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7149; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 16, 17 and 18, see "Dressmaking at Home," on Page 476.)

combination with dark silk was selected for this dress, which was made according to pattern No. 7181, price 1s. 3d. or 30 cents. The gathered skirt falls in pretty folds from the body, which presents a full front and backs that are cut in



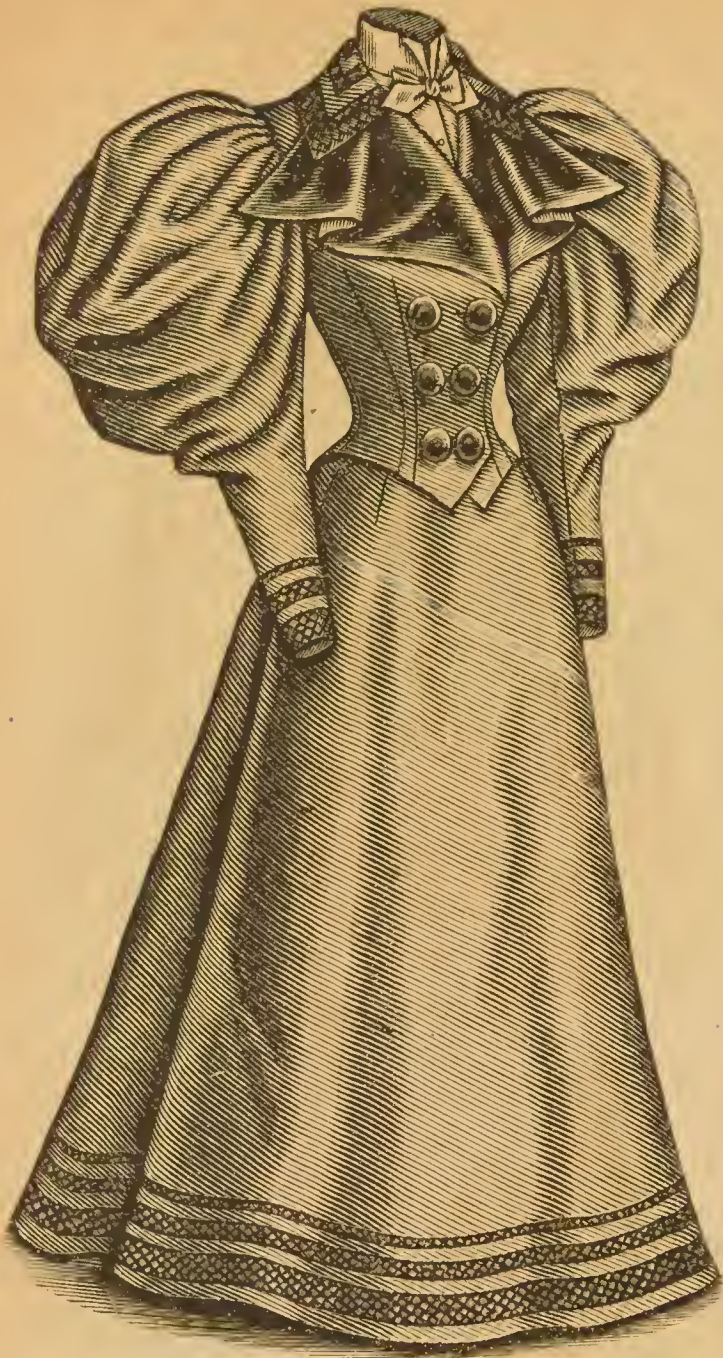


FIGURE NO. 19.—DECORATION FOR A LADIES' COSTUME.—  
(Cut by Pattern No. 7179; 13 sizes; 28 to 46 inches,  
bust measure; price 1s. 8d. or 40 cents.)

vogue for misses and girls as well as for ladies are more than ordinarily charming in the one here pictured, and the light India silk flowered in dark-red which was chosen for its development adapts itself perfectly to the style. Gathers confine the fulness at the top, and the lower edge is turned under and sewed to form a casing. A tape or elastic in the casing regulates the fulness at the wrist. A fancy bow of dark-red satin ribbon is arranged at the inside of the arm just above the frill. Pattern No. 7157, price 5d. or 10 cents, provided the design for the sleeve.

FIGURE NO. 5.—DECORATION FOR A MISSES' EVENING BODICE.—In the simplicity of this bodice lies its chief attraction, its shapeliness and accurate adjustment displaying effectively the graceful curves of a youthful figure. Rose-pink silk was selected for making the basque, the design being provided by pattern No. 7154, price 10d. or 20 cents. The lower outline is pointed at the center of the back and front, and the neck is cut in a becoming V and edged with a full ruche. A wrinkled ribbon covers the lower edge of the basque and is disposed in two loops over the closing, which is made invisibly. The puff sleeves droop to the elbow over linings, which

round outline at the top below a facing of silk applied to the lining and outlined with a row of jet gimp. The standing collar is also of the silk. The sleeves are of the leg-o'-mutton variety and have only one seam, and each wrist is trimmed with a band of silk headed by narrow jet gimp, this decoration matching that at the lower edge of the skirt.

FIGURE NO. 4.—DECORATION FOR A MISSES' BISHOP DRESS-SLEEVE.—The soft, graceful folds which characterize the sleeves at present in

may extend to the wrists, but are here cut off below the puffs.

FIGURE NO. 6.—COMBINATION AND DECORATION FOR A MISSES' BLOUSE-WAIST.—The combination of light-blue crépon and cream-white lace pictured in this waist is exceedingly tasteful, the blouse fronts and back being exceptionally effective in the soft material. Drooping over the full portions and outlining a round yoke of lace is a pretty Bertha frill of lace edging, and above the yoke is a collar of the standing order. Inside seams perform the shaping of the mutton-leg sleeves, which droop in soft folds

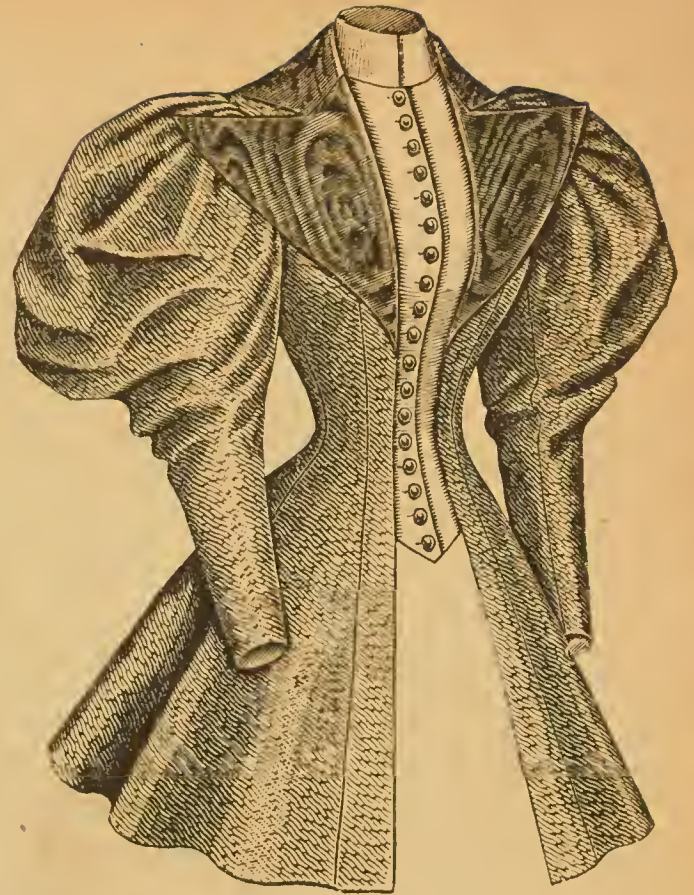


FIGURE NO. 21.—COMBINATION FOR A LADIES' COAT-BASQUE.—(Cut by Pattern No. 7100; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

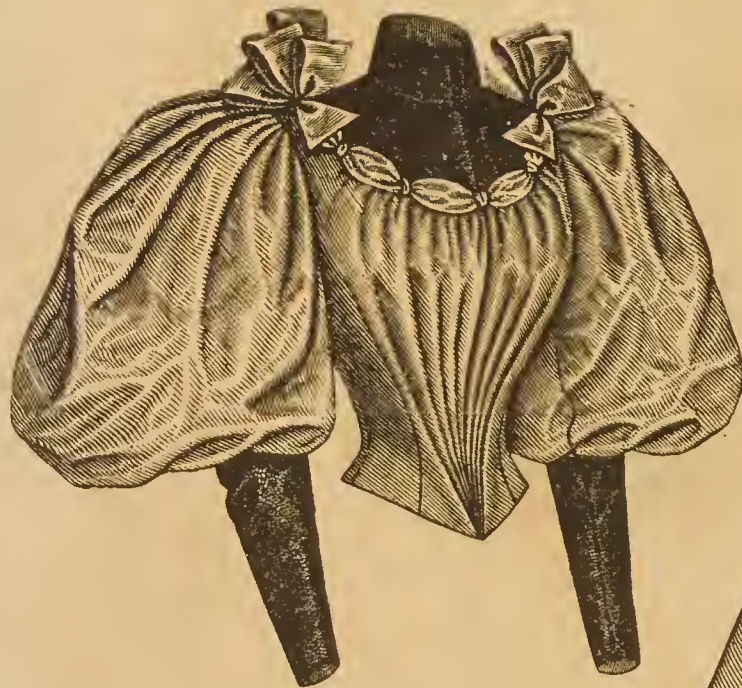


FIGURE NO. 20.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7155; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 22.—LADIES' COSTUME AND CHEMISETTE.—(Cut by Costume Pattern No. 7141; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents; and Chemisette Pattern No. 6751; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos 19, 20, 21 and 22, see "Dress-making at Home," on Pages 477 and 478.)

on the upper part of the arm; and an upturning row of edging



adorns each wrist. A wrinkled girdle of golden-brown silk is passed about the waist and closed at the left side. The waist was made according to pattern No. 7025, which costs 10d. or 20 cents.

FIGURE No. 7.—DECORATION FOR A MISSES' SKIRT.—A very pretty effect is produced in this skirt by the strong contrast between the trimming and material, dark-blue whipcord being selected for the development, with a decoration of light-écru ribbon. A front-gore, and two wide gores that extend to the center of the back form the skirt, and gathers or darts may arrange the fulness at the front and sides, and gathers or plaits collect that at the back, both effects being provided for by the pattern, which is No. 7072, price 1s. or 25 cents. A band of broad satin-edged ribbon encircles the skirt at deep hem depth and is arranged in an effective bow at the right side.

FIGURE No. 8.—DECORATION FOR A MISSES' SLEEVE.—This sleeve, which is one of the favorite one-seam leg-o'-mutton shapes, is represented made of Havane serge, and may be readily duplicated by pattern No. 7190, price 5d. or 10 cents. In this instance the fulness at the top and in one side edge of the seam is collected in upturning plaits, this arrangement giving the sloping effect on the

shoulder and the drooping balloon effect below that are now so generally sought; but, if preferred, gathers may take the place of the plaits. The sleeve is smooth but fits comfortably on the

FIGURE No. 9.—DECORATION FOR A MISSES' SLEEVE.—This sleeve, which is one of the favorite one-seam leg-o'-mutton shapes, is represented made of Havane serge, and may be readily duplicated by pattern No. 7190, price 5d. or 10 cents. In this instance the fulness at the top and in one side edge of the seam is collected in upturning plaits, this arrangement giving the sloping effect on the shoulder and the drooping balloon effect below that are now so generally sought; but, if preferred, gathers may take the place of the plaits. The sleeve is smooth but fits comfortably on the



FIGURE No. 24.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7193; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)



FIGURE No. 23.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7159; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE No. 25.—DECORATION FOR A LADIES' DRESS.—(Cut by Pattern No. 7194; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 23, 24 and 25, see "Dressmaking at Home," on Page 473.)

forearm, where it is encircled diagonally with five rows of ribbon.

FIGURE No. 9.—DECORATION FOR A MISSES' SLEEVE.—A very dainty sleeve for an evening bodice is shown at this figure, white chiffon being selected for the ruffles, which are arranged on a cap foundation of white silk. The cap overhangs an ordinary coat-shaped sleeve when the sleeve is intended for day wear. The ruffles are gathered to fall with pretty fulness all round, and the large bow of ribbon on the shoulder is arranged to stand coquettishly upright. The pattern used was No. 7091, price 5d. or 10 cents.

FIGURE No. 10.—COMBINATION AND DECORA-

fronts separate to reveal the full vest. The standing collar is in this instance covered by a crush collar, and below it a ripple collar falls in three points at the back and in jabot folds in front of each shoulder. The mutton-leg sleeves have only inside seams and are each trimmed at round cuff depth with a row of black cord. A similar cord edges the ripple collar and peplum and heads three folds of the material which trim the skirt, and a rosette of black velvet is secured at the lower corner of each front. A single material could also be effectively used for the costume, which was cut by pattern No. 7143, price 1s. 3d. or 30 cents.

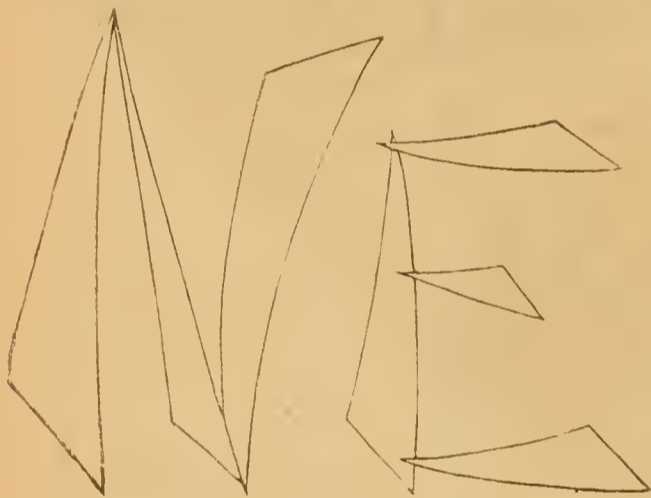
FIGURE No. 11.—COMBINATION AND DECORATION FOR A MISSES' BASQUE.—An effective color harmony is produced by uniting *vieux-rose* camel's-hair with olive-green silk in this basque, which was cut by pattern No. 7104, price 10d. or 20 cents. The front and backs are smooth across the bust and shoulders, and the plaited fulness below flares becomingly upward. A yoke facing of silk applied to the basque is rendered more noticeable



by a circular Bertha of velvet which outlines it, the Bertha being adorned with rows of insertion which spread toward the lower edge. The standing collar closes at the back in line with the closing of the basque. The sleeves have only inside seams, and they display a balloon effect above the elbow caused by gathers at the top, and a close adjustment on the forearm, where deep cuffs are simulated with velvet facings decorated with three encircling rows of insertion.

FIGURE No. 12.—DECORATION FOR A MISSES' SLEEVE.—Black satin is represented in this sleeve, which is in one-seam leg-o'-mutton style and was cut by pattern No. 7111, price 5d. or 10 cents. The puff or balloon effect presented in the upper part is decidedly popular and appears more marked by contrast with the close appearance on the forearm. The trimming is arranged about the smooth portion and consists of three bands of light-heliotrope ribbon disposed in loops at the seam.

FIGURE No. 13.—COMBINATION AND DECORATION FOR A MISSES' COSTUME.—The clever union of réséda crépon with black silk represented in this costume shows how excellently the mode is adapted to combinations, and the simple trimming serves to enhance the good effect produced. The circular skirt falls in stylish rolling folds at the back and quite smoothly at the front and sides, and is trimmed near the lower edge with a band of silk carried up in an inverted V at the left side, where three rosettes are placed. The front and backs of the costume are full and are cut low at the top,



where they present a frill heading; and above them is revealed a yoke facing of silk topped by a silk standing collar. The sleeves have large puffs above the elbow, and facings of silk are applied to the close-fitting linings below. The removable jacket has fronts that separate widely all the way down and display silk revers at the top, and a flat collar extends entirely across the back. A wrinkled girdle encircles the waist. All seasonable woollens are suitable for costumes of this kind, which may be made by pattern No. 7156, price 1s. 3d. or 30 cents.

FIGURE No. 14.—DECORATION FOR A MISSES' BASQUE.—This pretty waist is shown developed in Nile-green Fayette, the pattern used in the making being No. 7102, which costs 10d. or 20 cents. The adjustment is faultlessly close, and the closing is made at the back, thus affording opportunities for novel decorative effects on the front. The decoration shown is simple yet remarkably attractive. It consists of two bands of ribbon extending from the shoulders to the lower edge at each side of the center, the ends being finished with fancy bows. The two-puff elbow sleeve is trimmed correspondingly with ribbon, a loop bow being set between the puffs at the inside of the arm. The moderately high standing collar closes at the back.

FIGURE No. 15.—COMBINATION AND DECORATION FOR A MISSES' DRESS.—The picturesque grace of this mode makes it especially appropriate for evening wear, for which use it is here shown made of primrose-yellow crépon, white lace and réséda silk. The gown is pretty for dressy day wear when made with a high neck and long sleeves, both styles being arranged for by pattern No. 7110, price 1s. 3d. or 30 cents. The skirt is gathered to the body, which has plain backs that close at the center and a plain front, and is decorated near the lower edge with festooned rows of réséda grosgrain

ribbon caught up under rosettes. The body is almost concealed by a drooping Bertha-frill of lace, which is prettily displayed below and between the flaring edges of a tab Bertha. Rosettes of ribbon are set at the top between the tabs, and two similar rosettes decorate the lower edge of the front. The puff sleeves droop softly from the shoulders beneath the Bertha, and are daintily finished with frills of lace.

FIGURE No. 16.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Olive-green velvet and fawn dress goods are associated in this costume, which was cut by pattern No. 7118, price 1s. 8d. or 40 cents. The four-gored skirt displays a smooth adjustment at the front and sides and rolling folds at the back, and is decorated at the lower edge with a band of velvet edged at the top with a downward-turning row of point de Gène lace. The waist is smooth across the shoulders at the back, the fulness at the waist-line being drawn to the center; and the fronts are gathered at the shoulder edges and plaited to a point at each side of the closing at the lower edge. The fronts are faced with velvet in vest outline, and the standing collar of velvet further carries

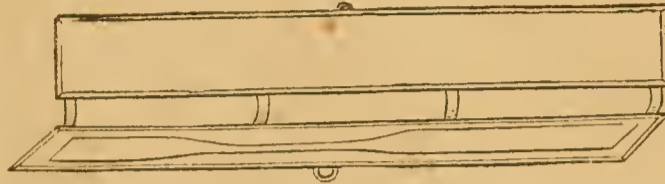


FIGURE No. 1.

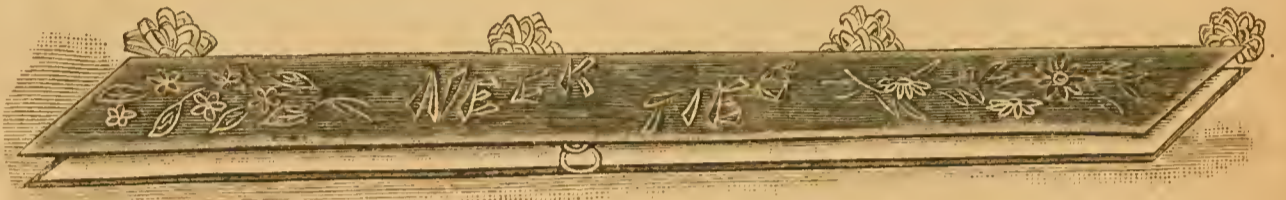


FIGURE No. 2.

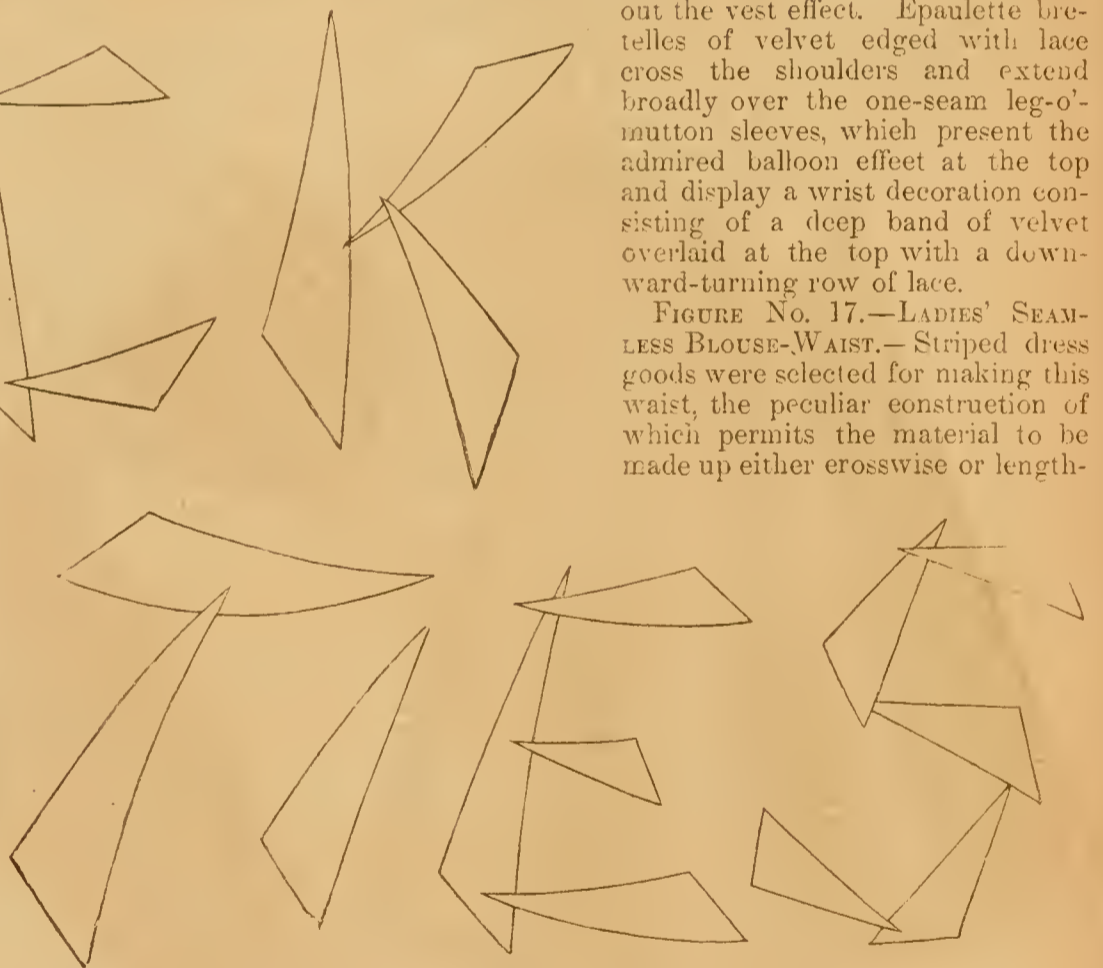


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—NECK-TIE CASE—OPEN AND CLOSED, WITH LETTER DECORATION.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Page 479.)

wise, thus providing for various effects. In this instance the goods are cut crosswise, the effect produced being extremely stylish and becoming. Under-arm seams perform the adjustment, and shirrings draw the fulness at the neck, at the center of the front and each side of the closing. The lower edge is concealed by a plaited girdle of velvet closed under a loop bow at the back, and the standing collar is overlaid with a crush collar that is laid in upturning plaits and closed beneath a similar bow. The sleeves are cut off below puffs, which extend to the elbow and spread in the manner characteristic of the balloon sleeve. The design is embraced in pattern No. 7183, price 1s. or 25 cents.

FIGURE No. 18.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—An artistic combination of fawn cashmere and light-brown silk was effected in this costume, the pattern used in the



making being No. 7149, price 1s. 8d. or 40 cents. The skirt is four-gored and has plaited fulness at the back, while the front is overhung by a graceful drapery, which is lifted to reveal a trimming of jet gimp applied to the lower edge. The basque extends some distance below the waist at the back and sides, where pretty flutes are formed; and the fronts are considerably shorter and are pointed below the closing, which is made at the center. Full fronts are arranged upon the plain fronts and gathered to form a self-heading at the top and outline a pointed yoke, and a standing collar is at the neck. The mousquetaire sleeves are an attractive feature of the mode, being wrinkled on the forearm and spreading with balloon effect from the shoulder. The lower edge of the fronts is followed with a row of gimp, which brings the pointed outline into prominence.

FIGURE NO. 19.—DECORATION FOR A LADIES' COSTUME.—The costume here represented made of Havana whipcord is fashioned in a style that is improving to most figures, the design being provided by pattern No. 7179, price 1s. 8d. or 40 cents. The skirt is of the popular three-piece variety and is smoothly adjusted at the front and sides, while the fulness at the back may be disposed in plaits or gathers to fall in graceful *godets* to the lower edge, where an attractive decoration consisting of three rows of tubular mohair braid in graduated widths is arranged. The basque is snugly adjusted and is pointed at the lower edge at the back and at each side of the center of the front. The fronts are reversed above the bust in jabot revers which are faced with black satin, and the closing is made in double-breasted style below with button-holes and large satin buttons. The ends of a rolling collar overlap the upper edges of the revers, and the

included in the pattern is here omitted, a white linen chemisette, with which a white satin band-bow is worn, being substituted for it.

FIGURE NO. 20.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—This waist offers exceptionally good opportunities for combinations, and this fact is not lost sight of in its present



FIGURE NO. 5.—DESIGN FOR A TABLE-COVER OR BUREAU-SCARF.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 479.)



FIGURE NO. 4.—DESIGN FOR MOULD DECORATION.

collar is ornamented to correspond with the skirt decoration. The sleeves show a bouffant effect above the elbow peculiar to present modes, and fit smoothly on the forearm, where they are decorated with encircling rows of braid in the three widths. A chemisette

development, which associates heliotrope camel's-hair, lighter silk and darker velvet. The full fronts and backs are plaited to a point at the center of the back and at each side of the closing, and are shaped at the top to reveal the lining in round-yoke outline. The exposed portions are faced with velvet and outlined by a ribbon puffed prettily and arranged in bows that stand jauntily upright on the shoulders; and the yoke effect is emphasized by a standing collar of velvet. The sleeves are generous puffs of silk arranged over linings that are faced below the puffs with velvet, the puffs drooping and spreading in the prevailing fashion. The waist was fashioned according to pattern No. 7155, which costs 1s. or 25 cents.

FIGURE NO. 21.—COMBINATION FOR A LADIES' COAT-BASQUE.—The prominent features of the most popular designs for garments of this class are embodied in this coat-basque, which was made of mixed suiting, chamois and dark-brown moiré by pattern No. 7100, price 1s. 3d. or 30 cents. The back is accurately fitted above the waist-line and widens into *godets* below, and the fronts separate all the way, disclosing a chamois vest, which extends a short distance below the waist-line and is finished with a standing collar and closed with button-holes and brass buttons. A moiré rolling collar reverses

the fronts above the bust in stylish lapels that meet the collar in notches and extend in points on the sleeves, and a facing of moiré covers the lapels. The sleeves are of the one-seam mutton-leg variety, fitting smoothly on the forearm and flaring with balloon



fulness above the elbow. A plain completion is most in accord with the present development of the garment, but when only one material is used, a row of stitching will usually finish the edges.

FIGURE NO. 22.—LADIES' COSTUME AND CHEMISETTE.—Cloth in a medium shade of brown was selected for this costume, which was made by pattern No. 7141, price 1s. 8d. or 40 cents. The skirt consists of a narrow front-gore, and two wide gores that meet at the center of the back; and the side-front seams are concealed by black cord. The jacket is admirably adjusted and widens into ripples at the back below the waist-line. The fronts lap and close in double-breasted style, and are cut away below the closing and rounded gracefully toward the backs; above the bust they are reversed in wide lapels, which are overlapped slightly by a flat collar that extends entirely across the back. The sleeves have only inside seams and display gracefully wrinkled fullness above the elbow and a smooth-fitting appearance below. Round cuffs are simulated by an encircling cord, a button being placed below the cord at the back of the arm; and cord also follows all the

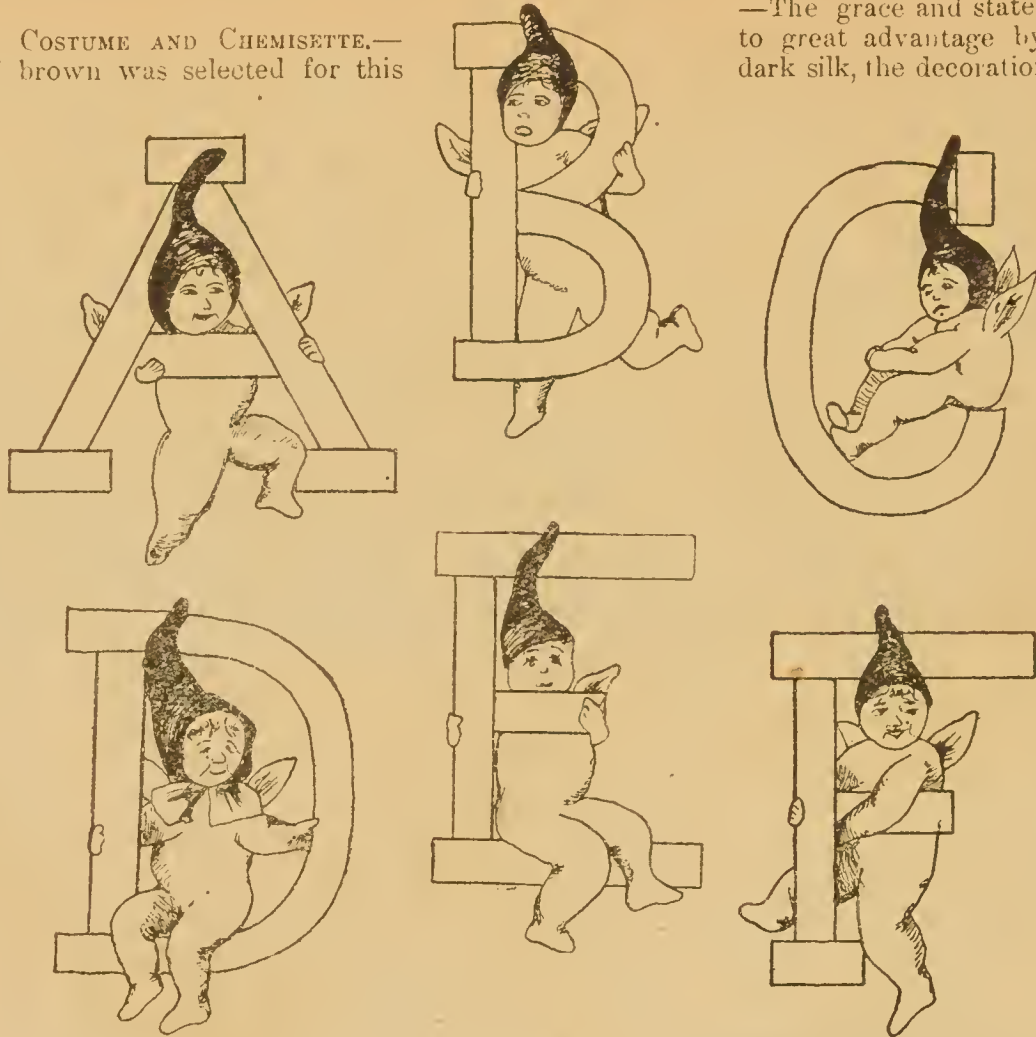


FIGURE NO. 6.—ELFIN ALPHABET.  
(For Description see "Artistic Needlework," on Page 479.)

each falls in a burnous loop between numerous well defined folds about the arm; and on the forearm they are close-fitting.

FIGURE NO. 24.—DECORATION FOR A LADIES' SKIRT.—The grace and stateliness of this skirt are shown to great advantage by its present development in dark silk, the decoration consisting of a band of point de Gène lace edging arranged, points upward, at the lower edge. The smoothness at the front and sides is produced by darts at the top, and rolling folds that retain their perfect poise to the lower edge are observable at the back. Many disposals of decoration are possible on a skirt of this kind, and individual judgment and taste may be exercised freely in their execution. The skirt was cut by pattern No. 7193, price 1s. or 25 cents.

FIGURE NO. 25.—DECORATION FOR A LADIES' DRESS.—A very dainty evening gown is shown at this figure, black silk overlaid with black dotted net being chosen for making it, and the design being provided by pattern No. 7194, which costs 1s. 6d. or 35 cents. The skirt consists of five gores and displays the usual smoothness at the front and sides and graceful fullness at the back. It is trimmed in suggestion of the serpentine effect with circular lace ruffling, which starts at the left side of the front, is carried upward about the skirt and ends at the right side of the front under a rosette-bow of ribbon; another bow is set on the ruffling in line with this bow. The ruffling is handsomely jetted and is applied plainly, falling with a full effect that is wholly due to its circular shaping. The basque-waist is full at the front and back and is smoothly fitted at the sides, and the closing is made at the front. Ruffling is arranged on the waist to pass over the shoulders and is headed by a ribbon arranged in bows on the shoulders and at the lower front ends, a ribbon starting from the lower ends passing about

edges of the jacket, giving a trim tailor finish. The chemisette is of white linen and is completed at the

lar lace ruffling, which starts at the left side of the front, is carried upward about the skirt and ends at the right side of the front under a rosette-bow of ribbon; another bow is set on the ruffling in line with this bow.

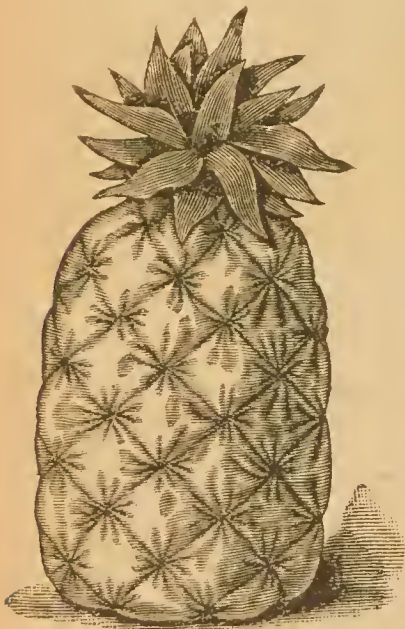


FIGURE NO. 1.—PINEAPPLE PIN-CUSHION.

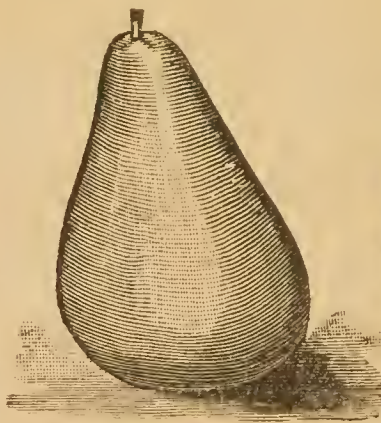


FIGURE NO. 2.—PEAR CUSHION.



FIGURE NO. 3.—MUSK-MELON CUSHION.

top with a standing collar. A black satin four-in-hand scarf is worn. The pattern of the chemisette is No. 6751, which costs 5d. or 10 cents, and also provides for cuffs and a turn-down collar.

FIGURE NO. 23.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Light-gray whipcord and darker silk were combined in this costume which was cut by pattern No. 7159, price 1s. 8d. or 40 cents. On the lower part of the five-gored skirt at the front and sides are arranged box-plaited ornaments topped by fancy bows of ribbon, and at the back the skirt is laid in box-plaits that flare gracefully. The waist is fitted smoothly at the back, and the fronts display pretty fullness that is plaited to a point at each side of the closing. Jacket fronts that round toward the back and are reversed above the bust in large jabot revers, partially conceal the fronts, and the revers are slightly overlapped by a flat collar that falls at the back below one of the standing order. A loop bow is arranged at the back of the collar, and a smaller fancy bow is adjusted at the lower edge over the closing. Two circular peplums of unequal depth lengthen the waist. The sleeves are of enormous size at the top, where

the waist. The sleeves are full puffs that droop softly to the elbows.

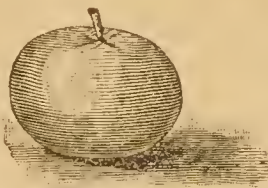


FIGURE NO. 4.—CRAB-APPLE CUSHION.

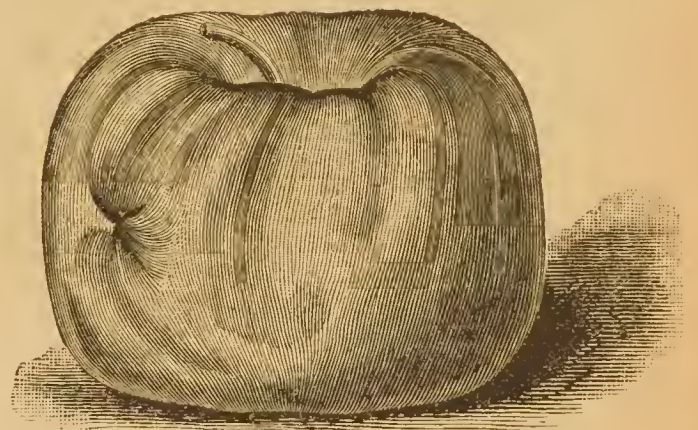


FIGURE NO. 5.—APPLE CUSHION.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Page 479.)

The trimmings shown at figures Nos. 16, 19 and 24, and the ruffling at figure No. 25 are products of the Kursheidt M'fg Co.



ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 476 to 478.)

FIGURES NOS. 1, 2 AND 3.—NECK-TIE CASE—OPEN AND CLOSED, WITH LETTER DECORATION.—To keep ties in good condition a sensible and quite an artistic receptacle for them has been devised. At figure No. 1 the case is shown open, and in it the ties are laid full length; they cannot, therefore, be crushed, wrinkled or soiled. Figure No. 2 shows the case closed,



FIGURE NO. 6.—WHISK-BROOM HOLDER

and it is represented made of two square sections of blue silk lined with white silk and interlined with a thin layer of cotton on which sachet powder is sprinkled to impart a delicate yet not obtrusive odor. The sections are secured by straps of yellow ribbon, over which are tacked full rosettes of narrow ribbon; and a crocheted ring sewed to each front edge is used for opening the case. The cover of the case has the words "Neck Ties" worked in outline stitch with white embroidery silk, and at each side of this inscription leaves and flowers are tastefully embroidered. At figure No. 3 the letter decoration is shown; it may be transferred to linen, velvet or silk, of any of which materials the tie-case may be made; and tracing or architect's paper may be used to transfer it. The words may be embroidered or lettered in sepia or India ink.

FIGURE NO. 4.—DESIGN FOR MOULD DECORATION.—This is a very effective design for bureau-covers, scarfs or table-covers. The moulds can be bought in various sizes and are concealed with crochet work done with different colors of silk or thread, and each mould is outlined by fine gilt cord. The moulds can be bought in different sizes from the Kursheedt Manufacturing Company.

FIGURE NO. 5.—DESIGN FOR A TABLE-COVER OR BUREAU-SCARF.—A very pretty decoration for a table or bureau is here represented made of square and gracefully curved moulds that are covered with crochet work done with different colors of silk. Silver cord of fine quality is used to connect the moulds in an artistic design, which can be reproduced on table-covers of denim, felt, linen, etc., or may be used on any scarf or drapery that enhances the artistic appearance of the home.

FIGURE NO. 6.—ELFIN ALPHABET.—Some of our readers have been desirous of procuring such designs as we have here illustrated, and which can be transferred to the article on which they are wanted by means of tracing or architect's paper. The letters and fairy forms should be worked in outline stitch, but the jester's cap must be worked in Kensington stitch. The quaint little forms can be outlined in any delicate color admired, such as blue, pink, flesh-color, etc., or in fine silver or gold cord. The remaining letters of the alphabet will follow in forthcoming numbers of the DELINEATOR.



FIGURE NO. 9.—SACHET.

(For Descriptions of Figures Nos. 6, 7, 8 and 9, see "The Work-Table," on Pages 479 and 480.)

THE WORK-TABLE.

(For Illustrations see Pages 478 and 479.)

FIGURE NO. 1.—PINEAPPLE PIN-CUSHION.—In making the pin-cushions in fruit and vegetable forms shown at this and several other figures in this department, it will be well to have real fruits or vegetables at hand to serve as models, that the shapes and coloring may be perfectly reproduced. Those who are skilful with the brush will frequently tint the material to obtain a closer resemblance to Nature. Two sections of China silk in a sage-green hue were used to form this pineapple, and a sprinkling of sachet-powder was mixed with the filling of bran, as a delicate odor is pleasant when the cushion stands on the dressing-table. Olive-green felt was selected for the leaves, and the bag is tufted in squares to closely resemble the fruit. Cotton batting could have been used for filling.

FIGURE NO. 2.—PEAR CUSHION.—This pear-shaped cushion is made of one section of green silk that is prettily tinted with a little yellow ochre to give the natural shading. The stem is rubber and is painted brown.

FIGURE NO. 3.—MUSK-MELON CUSHION.—Eight sections of green silk are required to make this cushion, which must be neatly seamed and completed with a bow of ribbon and leaves of green felt.

FIGURE NO. 4.—CRAB-APPLE CUSHION.—This dainty cushion is made of cream silk tinted with red and yellow to produce a natural appearance. A red apple could have been imitated in the same way.

FIGURE NO. 5.—APPLE CUSHION.—Red silk was used to shape this pretty cushion, but green could be selected, if preferred. The silk is in two sections shaped by side seams, and

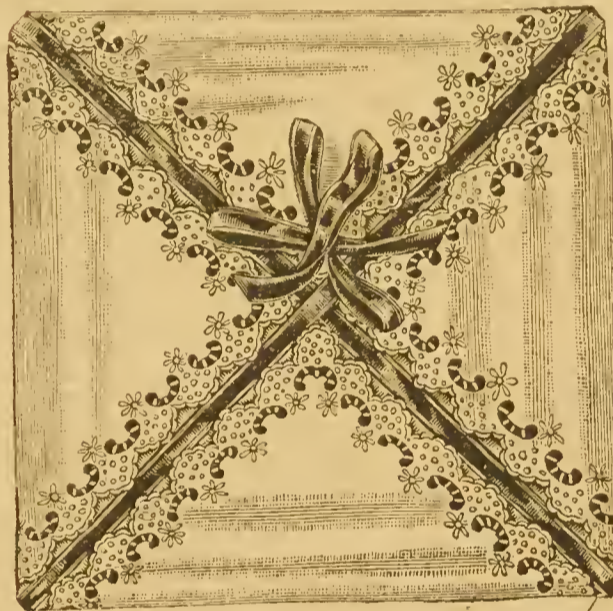


FIGURE NO. 7.

FIGURES NOS. 7 AND 8.—MOUCHOIR CASE—OPEN AND CLOSED.

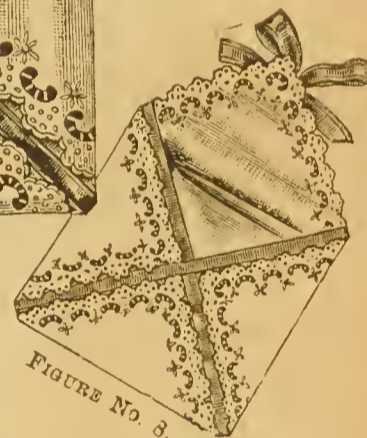


FIGURE NO. 8.

the green stem is made of rubber.

FIGURE NO. 6.—WHISK-BROOM HOLDER.—A square of red silk was used for this holder, which has a frill of lace around its outer edge, and a bow of wide ribbon secured under a rosette-bow on the outside. It is lined with satin, and two corners are folded together and firmly secured to give the square the shape illustrated. The holder is suspended by a ribbon loop surmounted by a tasteful rosette.

FIGURES NOS. 7 AND 8.—MOUCHOIR CASE—OPEN AND CLOSED.—This unique conception shows how prettily a simple handker-

chief can be converted into a serviceable mouchoir-case that will make a very acceptable gift. The handkerchief need not be expensive, but should be a square of linen of good quality and prettily



bordered; for it is the border that gives the artistic appearance to the case. Fold each corner over to the center, leave one free to form the lid, and secure all the others firmly to bands of ribbon, as illustrated. Fasten a bow over the point of the lid as a neat completion. Figure No. 8 shows the case open.

FIGURE No. 9.—SACHET. —Persons of refined tastes will be sure to favor sachets like that here shown, for use in their bureau drawers. The sachet is always the length of the drawer and is made of soft surah or China silk quilted in diamond shape, with an interlining of cotton batting sprinkled with violet, heliotrope or any preferred sachet powder. A band of fine white lace insertion decorates the sachet a few inches from the edge all round.

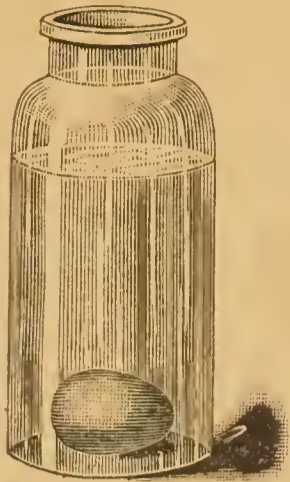


FIGURE No. 1

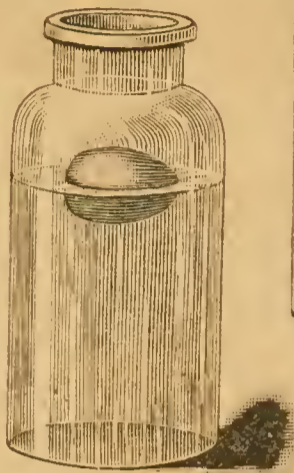


FIGURE No. 2.

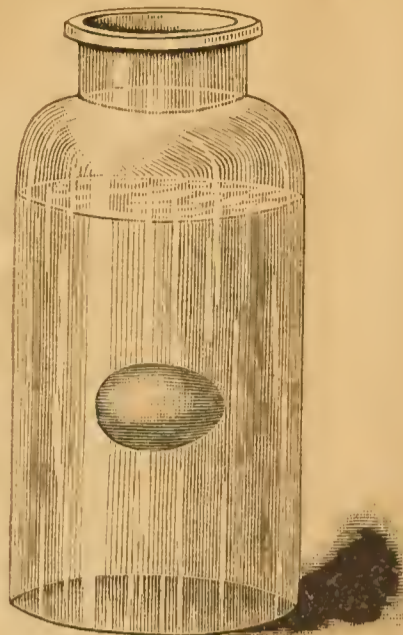


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.  
—EGG PROBLEM.

## CHILDREN'S CORNER.

(For Illustrations see this Page.)

My little readers will no doubt be mightily astonished this month at the pictures showing eggs floating about in jars of water without the least danger of sinking. To be sure, in another illustration an egg is represented lying on the bottom of a jar, but that only makes it seem the more wonderful that the others should not sink too. It is not in the least surprising, my dear young friends, that you cannot explain this apparent anomaly, for it would have puzzled older heads than yours years ago, before the study of science brought to light so much useful knowledge. The solution of the mystery is very simple—indeed, so simple that you can try the experiment yourselves without any fear of a failure.

Have in readiness three jars, two of which need be only large enough to admit an egg, while the other should be twice that size. Partly fill one of the smaller jars with fresh water, and the other with water in which a large quantity of salt has been dissolved. Now place an egg in the jar containing fresh water, being very careful in doing so, as the egg will drop to the bottom, as at figure No. 1, and you know eggs crack very easily. Then drop another egg, or the same one if you have no other, into the salt water and you will find that it will bob up to the surface and remain there, as shown at figure No. 2. Perhaps the egg will persist in keeping under the water, but if it does, it will only be because there is not enough salt in the water, and you can easily put the egg on its good behavior by strengthening the brine.

Very likely you now wonder why the egg in the large jar, shown at figure No. 3, floats midway between the surface of the water and the bottom of the jar. You think it is because the salt and the fresh water have been put

together in the larger jar, do you not? And you are quite right, the reason being that, because the brine now has but half its original strength, it cannot buoy up the egg sufficiently to keep it on the surface, but permits it to sink half way to the bottom. You can keep the egg at any height in the jar by varying the strength of the water, but I have no doubt this idea has already suggested itself to you.

The other engravings illustrate an idea that is quite as full of amusement as the egg problem, although it will, perhaps, tax your ingenuity and industrial skill a little more. Figure No. 4 represents a piece of thin wood out of which a circular, a square and a triangular piece have been cut. You can shape the circle by placing a coin on the surface and marking round it; the other pieces you will have no difficulty in cutting. Do you think you can cut a piece of wood that will exactly fill all of the openings in passing through? You look incredulous, and I can hear you say, "Why, how could a round piece of wood fit in a square hole, or a square piece in a triangular hole?"

I am going to tell you just how to cut the piece, so don't look doubtful any longer.

First cut a piece the shape of figure No. 5, making it the same size round as the circular opening, and as high as the length of one side of the square. Now cut this piece as shown by the dotted lines, and you will have a wedge shaped like figure No. 6, which you will find will exactly fit all the holes when passed through them, as shown at figure No. 7.

I think these tricks will help you to amuse your little playmates when they visit you, and, besides, they will teach you to try your skill at experimenting, which is very useful and, indeed, necessary. You know, "Great oaks from little acorns grow," and, perhaps, if you practise experiments that you are told about now, some day you may discover something that no one else has ever thought of, and will become famous.

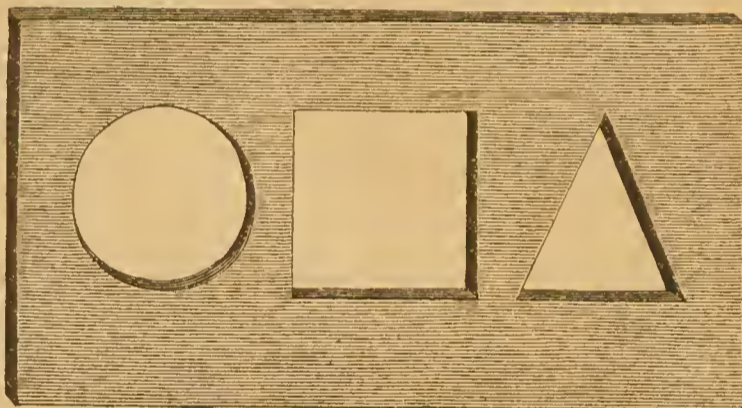


FIGURE No. 4.

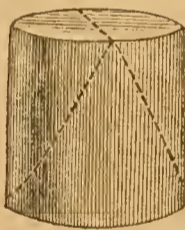


FIGURE No. 5.

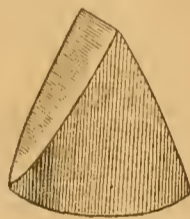


FIGURE No. 6.

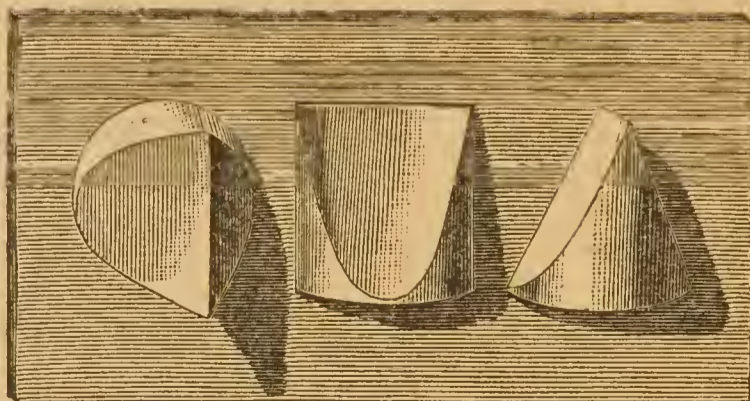


FIGURE No. 7.

FIGURES NOS. 4, 5, 6 AND 7.—TRICK.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on this Page.)

## STYLES FOR GENTLEMEN.

(For Illustrations see Page 481.)

The illustrations in this department include a puff scarf, a flat scarf with stock, a string tie, two bows, two knot scarfs, a four-in-hand, and a pair of bloomer trousers.

FIGURE No. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF.—This scarf is made of black silk and the odd-shaped figures are of satin in red and green.

FIGURE No. 2.—GENTLEMEN'S FLAT SCARF, WITH STOCK.—Black satin showing self and scarlet figures was chosen for making this scarf, which is known as the Lord Clyde.



FIGURES NOS. 3 AND 4.—GENTLEMEN'S BAND-BOWS.—The two bows shown at these figures provide a choice of fashionable shapes.

At figure No. 3 is pictured a bow known as the Butterfly. It is made of black satin.

The bow pictured at figure No. 4 cannot be excelled for neatness and pretty effect, and the choice of black moiré for its construction emphasizes these qualities.

FIGURE NO. 5.—GENTLEMEN'S STRING TIE.—This shape is a great favorite for wear with turn-down collars, but it is also appropriate for any of the fashionable shapes in vogue. *Sain merveilleux* was used in its manufacture.

FIGURE NO. 6.—MEN'S FULL KNICKERBOCKER OR BLOOMER TROUSERS.—These trousers are especially adapted to bicycling and are generally made of flannel, serge, camel's-hair or cheviot, with braid and machine-stitching for a completion. The legs are drawn in by elastic bands, and the fulness



FIGURE NO. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF.



FIGURE NO. 3.



FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—GENTLEMEN'S BAND-BOWS.



FIGURE NO. 5.—GENTLEMEN'S STRING TIE.

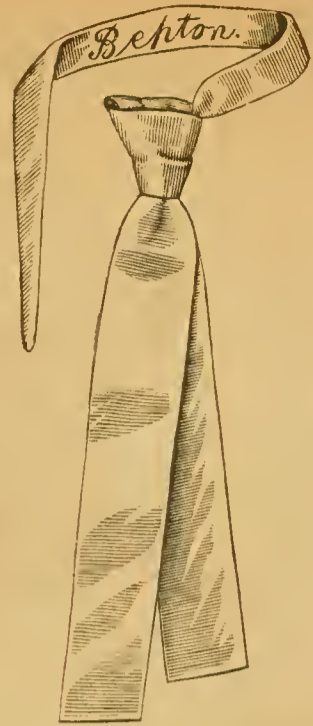


FIGURE NO. 7.—GENTLEMEN'S KNOT SCARF.

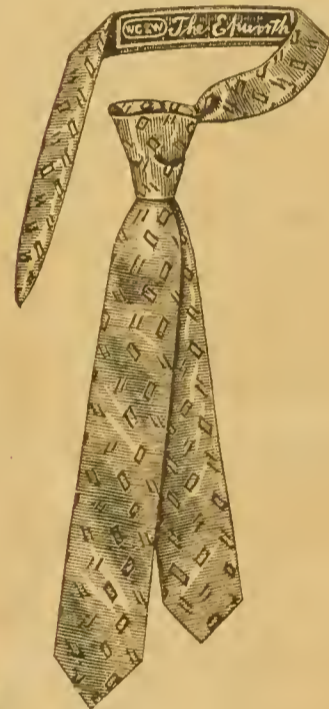


FIGURE NO. 8.—GENTLEMEN'S KNOT SCARF.

a row of mohair braid. The seat is reinforced to give extra strength, and the trousers are finished with machine-stitching.

We have the pattern of these trousers in seventeen sizes for men from twenty-eight to forty-four inches, waist measure. It is No. 752, and costs 1s. or 25 cents.

FIGURE NO. 7.—GENTLEMEN'S KNOT SCARF.—This long, slender shape is known as the Bepton. It is made of white silk, and is characterized by two folds at the top and one at each side of the knot. The ends are cut off square.

FIGURE NO. 8.—GENTLEMEN'S KNOT SCARF.—Another fashionable shape in Teck style is shown at this figure. It is called The Epworth and is long and slender, with pointed ends of slightly unequal length. There is a small fold at the top of the knot and one at each side,



752



752

FIGURE NO. 6.—MEN'S FULL KNICKERBOCKER OR BLOOMER TROUSERS.—(Cut by Pattern No. 752; 17 sizes; 28 to 44 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7, 8 and 9, see "Styles for Gentlemen," on Pages 480 and 481.)



FIGURE NO. 2.—GENTLEMEN'S FLAT SCARF, WITH STOCK.

falls in regulation knickerbocker fashion. A watch pocket finished at the edges with machine-stitching is put in the right front, and two hip pockets with fancifully-shaped flaps which button down are added in the back. The trousers are supported by a belt that is passed under narrow straps finished with machine-stitching and sewed to the top. The outside leg-seams are overlaid with

and the material pictured is fancy silk, showing tones of red.

FIGURE NO. 9.—GENTLEMEN'S PUFF SCARF, WITH STOCK.—Garnet satin was chosen for making this scarf, and the rings which provide the design are of white silk showing a black center. The shape is known as the Lord Elgin and shows artistic folds at the top.



FIGURE NO. 9.—GENTLEMEN'S PUFF SCARF, WITH STOCK.



## FANCY STITCHES AND EMBROIDERIES.—No. 34.

SPANGLE AND BULLION EMBROIDERY

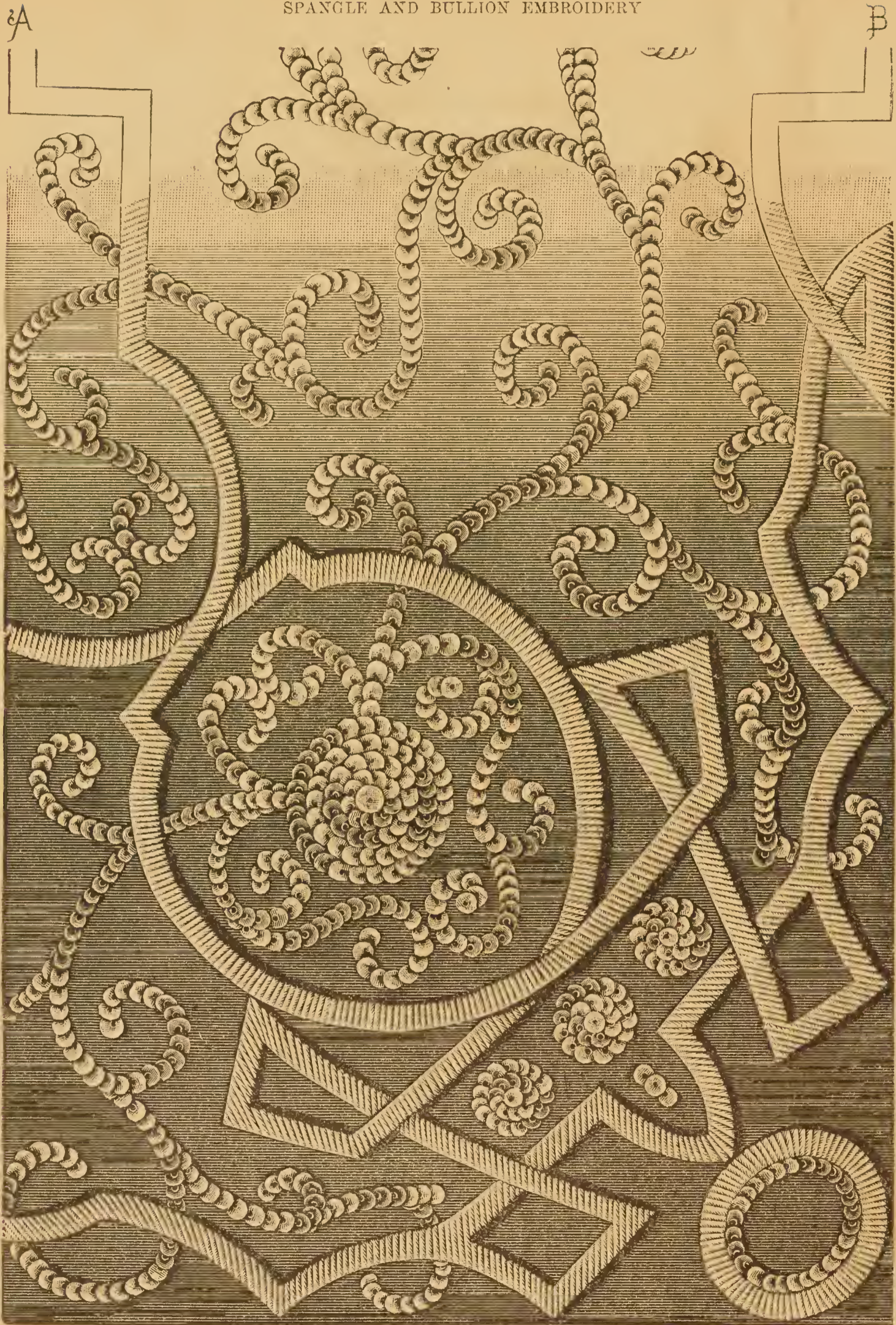


FIGURE NO. 1.—CORNER OF DESIGN. (IN FULL SIZE.)

Some fascinating designs can be worked with spangles and bullion embroidery which may be executed upon a variety of materials, among which may be mentioned cloth, felt, velvet,

chamois, and occasionally silk or satin. The bullion can be bought in silver, gold and numerous metallic tints, such as pale pink or blue, rose, heliotrope, etc., and is effective on draperies, table-



covers and various other articles used to decorate the home artistically. A rich Oriental effect can be attained by combining spangles and bullion as here represented.

At figure No. 1 is illustrated in full size a corner of the border design shown on the table-cover represented at figure No. 2; and the short extension beyond the corner is to be reversed to continue the border.

At figure No. 3 is illustrated another section of the pattern, which must meet the letters A and B at figure

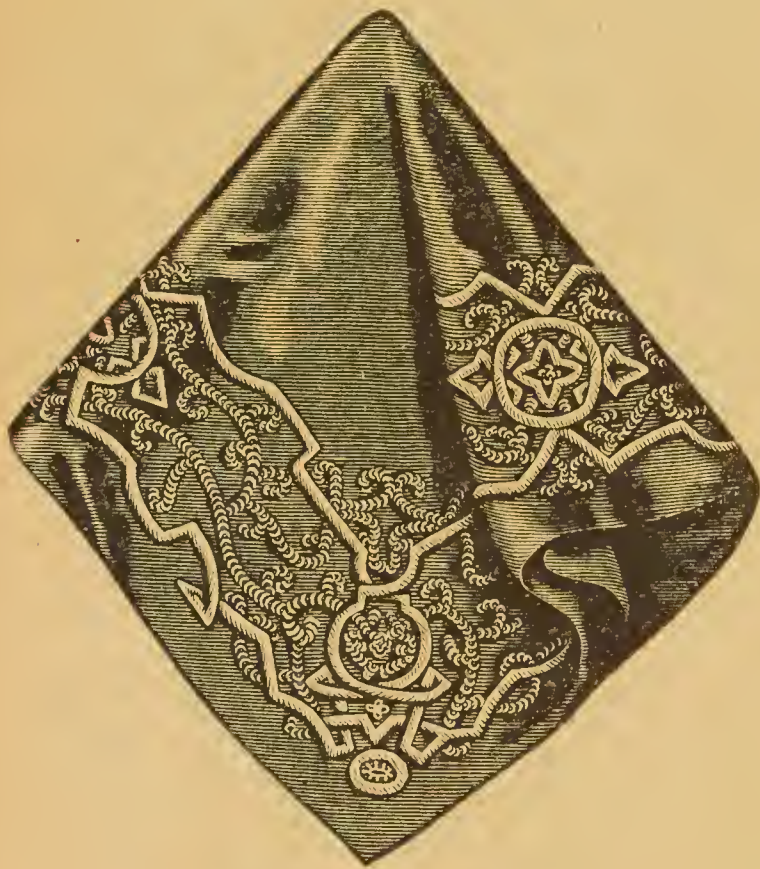


FIGURE NO. 2.—TABLE-COVER.

No. 1 to continue the border, as the pattern from this point may be indefinitely repeated.

Bullion work is very easy to do. The bullion should be cut in short or long pieces, according to the design; and the pieces should be of precisely the proper lengths, since, if they were too long, they would hoop and not lie in position nicely, while if too short, they would not cover the padding. The padding is done by taking long stitches of thread lengthwise of the design; and to strengthen the padding and prevent it getting out of place, take a sufficient number of cross-stitches. The bullion is first cut the desired length and stitched to position with a very fine needle threaded with silk the color of the bullion. Pass the needle up through the foundation, and then through the piece of bul-



FIGURE NO. 3.—SECTION OF DESIGN.

lion in the same way as you would string a bead. Portières, scarfs and table-covers are rendered very handsome by this decoration, and for ecclesiastical draperies, etc., it is particularly appropriate.

## AUTUMN DRESS GOODS.

It would seem that the new fabrics were intended to bear a message of gloom, for in nearly all of them black is introduced to cast a shadow upon the surface. When the dusky threads are not arranged to form a delicate honey-combing or fretwork, they are skilfully interwoven with vividly colored filaments to subdue them and produce quietly artistic effects. Of course, there are some materials that are exempt from this sombre treatment, but it is very generally applied.

The so-called novelties are for the most part sensible, both in design and in coloring, and in this respect are unlike the usual first productions in their class. Checks prevail extensively, but the new ones differ, if not radically, at least perceptibly, from the regular shepherd's checks that were so popular during the Summer. Dots, lines and other figures are cleverly introduced to produce a checked effect, and sometimes a variegated ground is overspread with a network of black that forms checks. Thus, a novelty fabric that is not unlike cheviot in weave shows in its ground an admixture of green, red and blue which appears in tiny squares through black meshes that materially modify the coloring.

Odd associations of hues are rendered possible by the addition

of black. Smart checked suitings in which black is employed as a sort of intermediary unite red and green, blue and green, or olive and gold. On a black ground that suggests hopsacking, but is more finely woven, appear golden-brown checks which have a sufficient tinge of yellow to agreeably enliven the fabric; and a similar result is produced on another black surface with military-blue, this combination being just now in high repute.

Purple, brown and the almost inevitable black are interwoven in a very stylish canvas-like material, the design suggesting chevrons. A soft woollen textile in a mahogany tint is illuminated with turquoise-blue silk thread, and in another sample of the same class the ground is cornflower-blue and is artistically marked with fine yellow and black silk threads that are wrought in dashes of various lengths.

The effect of the last-mentioned fabric in association with black moiré antique is pleasingly displayed in a dressy costume recently planned for wear at a luncheon. The skirt, which is of the three-piece type, flares stylishly at the bottom, hangs in tubular folds at the back, and is smooth at the front and sides; and a Vandyke trimming cut from moiré antique is effectively applied at the lower



edge. The basque is short and is made with a French back, the fulness being caught at the bottom in plaits that spread gracefully upward. The fronts are similarly plaited, and a V-shaped yoke of moiré is applied at the front and back and topped by a standing collar. Rippled bretelles fall from the yoke, and caps that are also rippled droop prettily over the sleeves. Puffs of moiré cover the sleeves to the elbows, below which facings of the wool goods are applied. The lower outline of the basque is followed by a band of moiré that is arranged in a bow at the back. The hat designed to wear with this costume is a black felt trimmed with black feathers and two fancy gold pins, and the gloves are gray Suèdes. The same fashion could be satisfactorily developed in a mixed brown woollen over which threads of cornflower-blue silk are woven to outline checks.

On a black wool ground moderately large checks are formed with green boucles, another specimen of the same order has a brown surface marked with yellow boucles, and in a third the boucles are tan on a dark-green background, the knots in every instance lying closely to the goods and forming checks. A very artistic effect is produced with boucles in some pretty color arranged in bayadère stripes upon a black ground, the boucles being brown in one of the most pleasing samples noted. Black serpentine stripes woven like hopsacking traverse a mahogany wool ground that is twilled to resemble serge, and dots matching the stripes appear at frequent intervals between them.

A very handsome novelty that will appeal strongly to conservative tastes is a lustrous silk-and mohair fabric that is woven to resemble waves and provided with a lining like many of the double-faced silk-and-wool grenadines seen last Summer. The material itself is not very heavy, but the addition of the lining renders it perfectly seasonable. Among the newest color harmonies displayed in this charming weave are cornflower and black, green and black and terra-cotta and black, all of which are lined with black. Solid hues, such as heliotrope, green, mahogany, gray and cornflower, are likewise displayed in these goods, with linings to correspond.

Another beautifully waved novelty belonging to the same general class presents plissés that are tinted underneath to contrast with the remainder of the material, a line of illuminating color being thus displayed at the edge of each tiny plait. In a sample with a navy-blue ground the plissés are edged with gold, and a maroon specimen is prettily relieved by a similar edging of light-blue, the lining in each case matching the principal hue. This material is a compromise between crépon and grenadine and will doubtless enjoy the same large measure of favor that was accorded both these fabrics during the past Summer.

A waved novelty showing tan and robin's-egg blue and lined with tan was used in conjunction with brown *poult de soie* to develop a Princess dress for afternoon wear. The adjustment of the gown above the waist-line is perfectly close, and the skirt portion flares toward the bottom and falls at the back in godet folds. A square yoke of the silk is applied at the top, and a crush collar is introduced instead of the standing collar of the original design, and is decorated at the back with a stylish spread bow of silk. The sleeves are faced to the elbows with silk, and are covered above with full puffs of the novelty goods that droop prettily over the facings. This wool-and-mohair material is naturally less pliant than an all-wool textile would be, and is, therefore, less adaptable to draped modes.

Zibelinc cloth is an unusually soft fabric with a furry surface, and is shown in the full range of solid colors. It may be used for a coat and costume *en suite*, or it may be made up as fancifully as

desired. This material belongs to the same family as the long-haired camel's-hair weaves, although the silky fibres upon the latter are somewhat longer than those upon the former. An odd camel's-hair has intagliated dots, which are mixed black-and-yellow on a brown sample, brown-and-green on dark-green, and blue-and-red on navy-blue, the colors of the dots appearing rather vague and misty through a soft film that coats the entire surface of the goods. Figured camel's-hairs show small devices in self, and striped camel's-hairs are woven in combinations of several colors.

A rather wintry-looking fabric presents a green étamine ground crossed by raised black stripes that resemble felt. Entire suits will be fashioned from this material and will be given a severe finish. Another étamine ground in old-blue bears black bouclé broken stripes, through which the color breaks effectively.

Wool sateen marked with dots or small figures in self is promised an extensive vogue and may be made up by very fanciful designs. This material takes more kindly to decoration than more ornate fabrics, and costumes cut from it will seldom be plainly finished.

Both French and Scotch plaids are conspicuously displayed, and dealers predict that they will become very popular, although fashionable women have not as yet bestowed marked favor upon them. Blouse-waists, which will be worn throughout this season and the next, may be appropriately developed in plaid goods to accompany skirts of plain material, which may or may not be trimmed with the plaid.

Tourists and shoppers generally look with approval upon whipcords and covert suitings. The former are shown both in plain colors and in mélange effects. Plain whipcord in either of two shades of slate-gray that border on cadet is especially admired and may be made up without a particle of garniture. Covert suitings have extended their assortment of colors, a fact which is sufficient to greatly stimulate interest in them. These fabrics are likewise treated simply. If a gown of covert suiting includes a removable vest, several vests of contrasting fabrics and different designs may be furnished and will greatly increase the scope of a limited wardrobe.

Neutral-hued cheviots and diagonals are given tone by knots or boucles of red, yellow or some other vivid color, which are scattered about regardless of order or regularity and are rendered very durable by being pressed close to the surface.

A silk-and-wool mixed novelty with a weave that suggests Lansdowne, is all-over decorated with very open geometrical designs embroidered with silk. The fabric is offered only in evening shades and the embroidery invariably corresponds in color. A silken lining will usually underlie a gown of this material, and it may be of a prettily contrasting hue.

Glacé taffetas are similarly embroidered, and their appearance when made up is truly exquisite. A notable sample in shaded red is beautifully filigreed with silk embroidery to match. Such a material is, of course, only suitable for gowns of ceremony.

Silk-warp crépon will remain fashionable for evening wear and will be especially popular with youthful women. The most delicate tints are displayed in this truly charming fabric, which requires no aid from rich garniture to fully bring out its beauty.

Shaded chiffon will be used for the evening gowns of débutantes and others. Nile and old-rose achieve a perfect harmony in one specimen, ciel and rose in another, heliotrope and yellow in a third, and cornflower-blue and gold in a fourth. The colors are blended to produce a shimmering effect, which is the most pleasing attribute of this delicate tissue. Silk foundations will be chosen for handsome chiffon gowns, and pure or cream white taffeta will be in excellent taste with any of the varieties mentioned.

## NEW GARNITURES.

France, that land of artist-artisans, is to be credited with the majority of the rare novelties in trimmings which are now being offered for the adornment of woman's garb. Never were dress decorations more unique and alluring than they are at present, and never were materials or fashions better adapted for their application. It is only a natural result of these conditions, therefore, that garnitures are used with a freedom that has not been exceeded in the last decade. Skirts, whether plain or draped, yield charmingly to the influence of ornamentation, and both fanciful and severely simple bodices are, with very few exceptions, more or less enriched with trimming.

Exquisite band garnitures for evening gowns are made with foundations of ivory-white satin, and similar decorations for daytime toilettes are wrought on bands of velvet in black or some street color. The satin bands are strewn with tiny satin-covered

moulds and edged with gold-lined or pearl beads, and at intervals are placed large *choux* seeded with the moulds and also edged with beads. In one instance the moulds are green, in another rose, and in a third shaded yellow; and a wonderfully dainty specimen shows white moulds and pearl beads. In some designs combinations of colors are affected with the moulds, various shades of green being associated with rose, gold with white, and so on.

To the same class may be referred narrow double bands that show glistening tracteries of beads wrought among scattered colored moulds, while at intervals are curious disposals of satin resembling butterflies, which are also beaded and are decorated with moulds in a single color or in a medley of tints. Either style of trimming described may be applied entirely about the lower edge of a skirt, or may be arranged along the edge for a short distance in front and then carried up at one or both sides, or may be used in a vertical



disposal at both sides or only at one; and upon the waist the decoration may be set on to outline a yoke or in the form of braces, and also arranged about the wrist edges. Satins and silks in pale tints will most frequently be beautified with these artistic novelties.

The velvet band trimmings are embroidered with jet beads and *cabochons* and closely resemble the satin ones in general effect. Stars formed of pointed cut facets are applied to the bands between the rosettes, to add to the brilliancy. A heliotrope velvet decoration of this kind would be exceptionally charming on a black moiré antique dinner gown, for which any of the arrangements suggested above would be in order.

Velvet is used for other styles of trimming. The graceful Vandyke, which is just now the dominant device in garnitures, is cut from velvet and laden with jet, and this decoration is accompanied by a band of velvet that is similarly enriched. In an elegant Vandyke trimming each point displays a midrib formed of small but brilliant *cabochons*, from which branch out delicate veins made with the minutest beads; and at the edges are fine plaitings of black or écreu lace embroidered with jet. The bands correspond with the points, which are of various depths.

Another style of Vandyke composed entirely of jet is inlaid with flat points and finished at the sharp end with a raised stone. In a pleasing example of this trimming, three flat jet points of graduated sizes are introduced in a vertical line, and the jet ball or button is set at the end of the Vandyke.

The richness of the decoration just described is well displayed upon a toilette of green grosgrain silk intended for semi-ceremonious occasions. The three-piece skirt is gathered at the back to fall in round folds to the edge, and at the bottom in front are applied a row of Vandykes with their points turned upward. The waist is made with only under-arm seams, and the fulness at the back is drawn to the figure, while that in front puffs out toward the bottom in blouse fashion. A double row of shirring is made at the neck, and the fulness in front is apparently restrained by three Vandykes that point downward. A folded collar with an Alsatian bow at the back completes the neck, and a folded belt similarly decorated encircles the waist. The sleeves are very full puffs reaching about to the elbow, and droop over folded bands that are finished to correspond with the collar and belt. Two downward-turning Vandykes are set upon each sleeve, and between them the fulness puffs out effectively. At the center of each bow is a small jet buckle showing a flat jet point like those in the Vandykes, surrounded by tiny, jewel-like jet facets. A small jet *capote* trimmed with a fluffy yellow aigrette, and white Suède gloves are provided with this toilette, completing a rich but tasteful outfit.

The new camel's-hairs and wool sateens may be adorned with jet Vandykes for visiting and dressy promenade wear, since jet is as friendly to woollens as to silken textiles. Velvets will again be stylish, and when trimming is desired for them, it will often be contributed by Vandykes of Brussels net heavily wrought with jet beads, *cabochons*, and the new flat, polished stones, which are seen in round, pointed, triangular, crescent, heart, olive and various non-descript shapes. These stones are quite as brilliant as the raised cut facets and associate with them very attractively.

Some pointed jet passementerie trimmings have handsome fringes at the edges, and others display pendent spikes, each of which is a solid jet stone, or else shows a stone hanging from a mould that is wound round and round with a string of tiny beads. Fancy-pointed passementerie is wrought in short but sharp points that alternate with elaborately designed Vandykes.

Festoons in jet passementerie are richly patterned, and the beauty of some is enhanced by the addition of short fringe. Such trimming is very improving to a drapery that is lifted at one side, and on a waist it may be applied in yoke or epanlette fashion or in any other manner that individual fancy may suggest.

One variety of jet band trimming is composed entirely of beads and small *cabochons* arranged in a conventional design, and another is agreeably illuminated by a line of gilt running through the center. Straight and serpentine bands are produced in both these patterns, and there is practically no limit to the number of artistic disposals that can be effected with them.

Jet outlinings have been restored to favor, and range from one-half to two inches in width. They will be used very liberally on both skirts and waists, and also on the various adjuncts which have been planned to convert plain or partly worn gowns into fashionable attire.

A silk gimp that is very like hatters' galloon is used in certain kinds of garniture. To form one pretty design the gimp is sown at

the edges with small *cabochons*, while sprays of jet are arranged at each side; and another trimming of the same kind shows jet points instead of sprays edging the gimp.

Both of these galloons may be applied to either silks or woollens, and the one first described was used with black moiré antique to decorate a church toilette developed in mixed brown whipcord and black moiré for an elderly matron of rather slender figure. The front of the four-gored skirt is scantily gathered instead of dart-fitted, and the back is gathered sufficiently full to produce a series of flute folds below. A border of the silk about four inches deep is applied at the bottom and headed with the trimming. The basque is of medium depth and is bluntly pointed at the back and front, and the adjustment is quite snug. At each side of the front is a tapering revers of moiré; between the revers each front is adorned with a row of trimming, and the mutton-leg sleeves are decorated at the wrists to correspond with the skirt. The standing collar is cut from moiré and is moderately high. The head-covering chosen to accompany this really tasteful toilette is a brown felt bonnet trimmed with black tips, a jetted aigrette and black moiré strings; and the outfit is completed by brown glacé walking gloves, which are always closed with buttons.

Another pretty trimming belonging to the gimp family looks not unlike fringe and is applied about the edges of jackets and accessories of a similar nature. The gimp is bordered with *cabochons*, as in the two varieties just mentioned; and from it hang leaf-shaped cut stones in settings of small *cabochons*.

Wrap and cape ornaments of jet are also of the fringe order and have very fanciful headings. Rows of single or interlinked flat or cut rings and other ornamental forms hold fringes that are composed of beads in all sorts of shapes, and the designs are always pleasing.

Silk passementeries, from which jet is rigidly excluded, are pointed, festooned or galloon-shaped, and when neatly applied, present the effect of elaborate embroidery wrought upon the goods. A notable galloon has a coarse-meshed net foundation well covered with a vermicelli design done with silk cord.

A new trimming that will very likely receive a liberal share of favor is known as Swiss embroidery, being of Swiss manufacture. The patterns are open, and include trefoils, arabesques, shells, points and other handsome devices. They are shown in black and white silks, and also in white cotton, and look very much like point de Gène laces from which the net has been cut away. This peculiarity also distinguishes the new point Venise laces in black and écreu, which are very heavy and display no net.

Points and medallions are more popular in laces than straight bands. On an accordion-plaited or other full bodice slender Vandykes are applied to radiate from the neck to below the bust or even to the waist-line, and the fulness is caught to the lining beneath them. On the accompanying skirt they spread in the same way from the belt in front, suggesting a tablier, or else are grouped at one or both sides to produce a panel effect.

An entirely novel trimming is of black or cream China silk accordion-plaited both vertically and horizontally, a waved appearance being thus attained. This is used to festoon or flounce skirts and to form loose vests, sleeve flounces or even entire blouses. Then there is accordion-plaited Brussels net, in which the plaits are pressed in the regular way, while along each sparkles a line of jet beads. This trimming is obtainable in eighteen and forty-three inch widths, and is used in much the same way as the silk plaiting, and also to make bows for the neck. Such a bow is arranged to stand out broadly and formally, and is caught up at the center with a jet buckle.

Black ostrich-feather galloons are displayed in unique varieties for trimming dressy costumes of silk, crêpe and other fabrics devoted to ceremonious wear. In one kind the flues are curled toward the inside and conceal the stems, in another tiny bunches of the smallest conceivable tips are applied at intervals along the band, and in still another equally small feathers are caught along the center in bow shape, all three disposals being equally stylish and ornamental. The necks of low-cut gowns are framed with these bands, than which nothing softer or more becoming can be imagined; and skirts are likewise feather-trimmed according to fancy.

Considerable care is required in the application of feather garniture, for if a flue is caught down here and there, the decoration will look stiff and heavy. There is always a foundation to hold the stitches, and this only must be sewed. Points, whether of lace or of passementerie, should be firmly secured, especially at the ends, which would otherwise be likely to curl up in a very unsatisfactory manner; but they must on no account be drawn by the stitches.

TO HOUSEKEEPERS.—Before beginning the season's canning, pickling and preserving be sure to obtain our pamphlet, "Canning and Preserving," which is the most complete work of the kind published. In the canning department special attention has been given to the canning of vegetables, including corn, peas, beans,

asparagus, etc.; and the methods described are the latest and best known. All kinds of preserving are considered, and numerous new subjects have been introduced, such as fruit butters, brandied fruits, conserved fruits, syrups, spiced fruits, dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.



## SEASONABLE MILLINERY.



VERY unique but not in the least bizarre are the color unions effected in the new hats and bonnets. Black is introduced in nearly every instance, just as in textiles, in which respect Fashion is for once consistent; and yet there is not a suspicion of sombreness about the average Autumn *chapeau*.

*Coq*-feathers most frequently supply the element of black in the stylish combinations, and they are used with a profusion that is quite unprecedented. Indeed, they are almost the only feathers now in vogue, ostrich tips having for the nonce retired to give them a clear field. These severe but always jaunty plumes are generally disposed in the familiar scroll fashion, although occasionally a hat is decorated with a bunch of *coq*-feathers that droop like willow sprays. The natural bronze shades, various other colors, and white are in vogue, but most favor is shown for black feathers, which are either of a dull, deep tone, or else are lightly touched with a jet frosting that is very ornamental and never tawdry-looking.

Black birds and wings, which are used in large numbers, are likewise strewn with the fine jet fragments that prove so enlivening.

Felt and velvet-covered hats are fashionable, but the most conspicuous novelties are those made of felt or fancy braids, many of which are woven to resemble rough-and-ready straw. These braid hats are exceptionally dressy, and both large and small shapes are displayed.

The narrow-back sailor is now the most popular of the large hats, and unless becomingness demands a different arrangement, the brim is permitted to remain as originally formed—broad in front, narrow at the back and straight all round. A jaunty shape has a wide brim that is moderately poked in front and turned up its entire depth at the back to tower far above the crown. The great majority of the crowns, whether round or square, are rather low.

In trimming, breadth rather than altitude is aimed at, and adornment is liberally used. There is no diminution in the popularity of the magpie combination; indeed, it is seen more frequently than usual on Autumnal head-gear. A truly delightful harmony results from the association of black, white and *cerise*, a combination which was first effected during the Summer, when the shepherd's-check silks were illuminated by the addition of *cerise* satin or velvet.

This artistic union of hues is illustrated in the decoration of a narrow-back sailor of black satin braid that is a perfect imitation of rough-and-ready straw. The crown is banded with black-and-white striped ribbon, which is folded to stand above the crown; and at each side the ribbon is arranged in a rosette with two loops at the back, the new rosettes being mostly formed in this style. Each rosette supports three bunches of *coq*-feathers, one of which stands erect, while the others start respectively from the front and back of the rosette; and directly in front is disposed a large *chou* of *cerise* grosgrain ribbon that adds greatly to the beauty of the hat.

The same style of hat in golden-brown felt braid displays a most artistic trimming. *Poufs* of *cerise miroir* velvet and bunches of large ivy leaves are arranged in alternation all about the crown, and upon the central *pouf* in front rests a black bird that seems scarcely to be fastened, so deft is the adjustment. Underneath the brim at each side of the back is a bunch of leaves that lie upon the coiffure.

A stylish toque intended exclusively for mourning wear is made of black silk braid in the variety that is used for binding. All round the edge is a puffing of dull grosgrain silk, which practically forms the brim. At each side the silk is disposed in a *pouf* that sustains standing *coq*-feathers, and from the front and back protrude other *coq*-feathers, the bunches in front extending almost to the brim, while those at the back curl over the hair. A dull jet ornament in front completes the decoration. A crape-bordered Brussels' net face-veil could be worn with a hat of this character, which a widow could assume with propriety after laying aside the long veil.

In strong contrast with this sombre toque is one made of *cerise* felt braid. The brim is covered with a black velvet puffing, over which in front are slipped two jet rings. At each side is a velvet rosette with two loops at the back that overlap each other and stand edgewise. The rosette at the left side balances a black bird and a jetted aigrette. Such a hat could be chosen for either evening or daytime wear.

Another toque has a crown formed of three jet horseshoes, and a brim that consists of a twist of olive-green velvet, the velvet being formed at each side in two loops which incline slightly toward the back. At each side of the front are two black birds with their beaks meeting, and at each side of the back is placed a bunch of violets and foliage, the stems of the flowers being thrust through the lowest horseshoe in the crown. This conception is picturesque as well as becoming, suggesting a peasant's ornamental head-dress rather than a conventional hat.

Scarlet and black are associated with perfect success on a black velvet poke of fashionable design. In front an Alsatian bow of black velvet is seemingly secured with a brilliant jet buckle, and back of the bow at each side is a rosette of short jetted black feathers, from which start two black birds with frosted wings, this disposal of trimming resulting in the admired broad effect. The brim is turned up at the back, and against it are set two large, jet-touched black wings, while below the wings is a puffed arrangement of cardinal velvet with pointed ears at each side that droop upon the hair. Pendent from the puff is a very small black bird, also sprinkled with jet and resting upon the coiffure. This hat is exceptionally jaunty, but is only suited to a youthful face.

The black-and-white combination is successfully carried out without the addition of a gay tone on a narrow-brimmed sailor hat of black silk beaver. The crown is banded with rather broad black-and-white striped satin ribbon, which is formed at the sides in rosettes with loops. From beneath each rosette starts a pure-white wing, and a second wing extends from the loops. A white veil with black dots should accompany this hat.

Only the fortunate possessor of a pink-and-white complexion could becomingly wear a heliotrope velvet hat that was built to supplement a dark-heliotrope afternoon reception gown. The brim is faced with satin of a lighter shade than the velvet, and is bent up at the back under a large rosette of plaited *moiré* antique ribbon made with two standing loops. On the back of the crown are arranged a flight of pure-white birds with wings outstretched to give the broad effect, and two more rosettes are placed in front.

An appropriate companion for a tailor-made costume of brown mixed cheviot, whipcord or covert cloth is a brown felt hat consisting of a round and rather high crown, and a brim that is rolled after the manner of a walking hat. The crown is enriched with a soft twist of olive-green velvet that is arranged in a *chou* at each side, and the *chou* at the right side is pierced by a jet dagger, while that at the left side supports a brown bird that has a fancy fan-shaped green aigrette for a tail. A brown chenille-dotted or chiffon veil would be correct for such a hat.

A charming evening bonnet is of velvet in the *cerise* shade, that highly favored and universally becoming tone. In front is an Alsatian bow of satin ribbon to match, and at its center sparkles a large jet star. A notch is cut in the back to admit the knot of hair, a white bird rests at each side of the notch, and a black velvet bridle completes the truly artistic bonnet.

A pretty bonnet for daytime wear is of brown felt braid and is convoluted at the back. In front is a broad bow of turquoise-blue grosgrain ribbon held at the center by a pyramidal ornament of riveted steel. On top of the crown is a fancy green-and-black bird that seems ready for flight, its spread wings contributing a broad appearance. The strings are of brown velvet.

A rather odd but pretty turban has a crown of electric-blue velvet and a brim of spangled net. In front are two jet claws, and at each side are rosettes of velvet upon which are mounted jetted *coq*-feathers. The hat is both trim and dressy.

*Plateaux* are not so largely used as shaped hats, but they have by no means become extinct. One of the most artistic Parisian creations is a *plateau* of softest felt that presents alternate black and pale-heliotrope horizontal stripes both inside and outside, the hat being bent in volutes at the back and with equally fantastic effect in front. A head-band of black velvet is fastened only at the ends beneath the hat, and upon it in front is a large Alsatian bow of black velvet. At the front on top is a large bunch of black *coq*-feathers, and over them waves a great, fluffy aigrette that is black at the base and heliotrope at the top. At each side of the back are two long, drooping loops of black velvet that conceal the upper ends of black velvet strings. The use of the bridle is purely optional.

The present style of trimming, while very effective, is much more simple than any that has prevailed for some seasons past, so that even the veriest amateur can now achieve pleasing results in millinery. Puffs and rosettes are fashionable, and these are far easier to arrange than bows, which seem to require more or less natural talent in their making.



## MODERN LACE-MAKING.

Modern lace-making, for the time, rules supreme, and its specimens are eagerly sought and adopted, while the rarer and more costly laces of decades ago are laid away in temporary retirement until they shall again become the favorites of the hour.

The thrifty and artistic housewife busies herself at odd moments in developing dainty doileys for finger-bowls, tumblers, carafes, and olive, salted-almond and bonbon dishes, all matching a center-piece already made or planned for her dining table. Or, as she sat upon the veranda of the Summer hotel where she spent a few otherwise idle weeks, these pretty household appointments grew from under her deft fingers like opening blossoms, and the linen closet rejoiced in their addition to its snowy stores when the outing was ended. Idleness is not rest, and the reasoning woman knows it, and simply changes her occupation, if she has any, during the period she sets apart for recuperation. And what prettier substitute can she find than the making of dainty lace, whether it be for her personal adornment or for the decoration of her home?

### DOILY WITH NEEDLE-HONITON BORDER.

FIGURE NO. 1.—The exquisite doily illustrated by this engraving may be made in various sizes. The one from which the engraving was made was about seven inches in diameter. The center was formed of fine linen lawn, while the border was made of Honiton braid and lace stitches. The arrangement of the braid in design is not unlike the designs seen in "Ideal Honiton" work, and the braid used is the same; but in "Ideal Honiton" work, the design is appliquéd upon the lawn instead of being joined as in needle Honiton. In making a doily like this, the full circle of linen is first cut, and to it the braid is then basted in the design desired and secured by necessary stitches, which are taken through the braid only. They must not pass

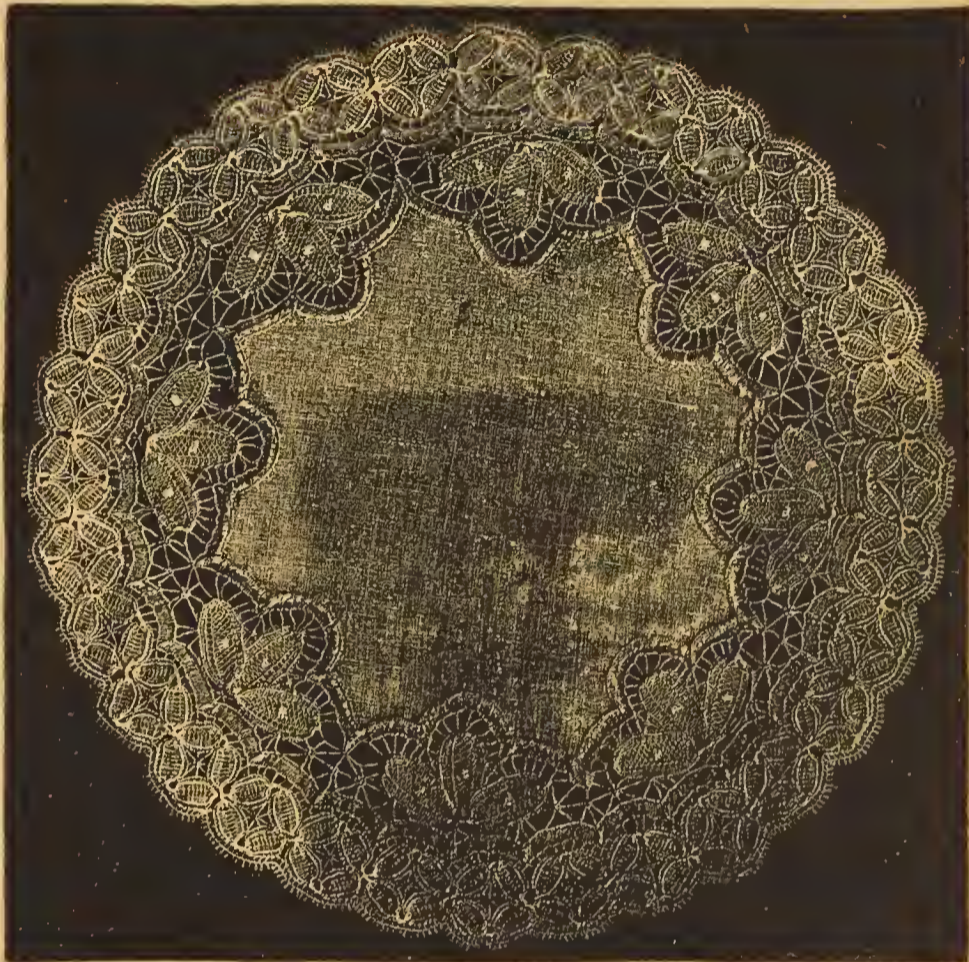


FIGURE NO. 1.—DOILY WITH NEEDLE-HONITON BORDER.

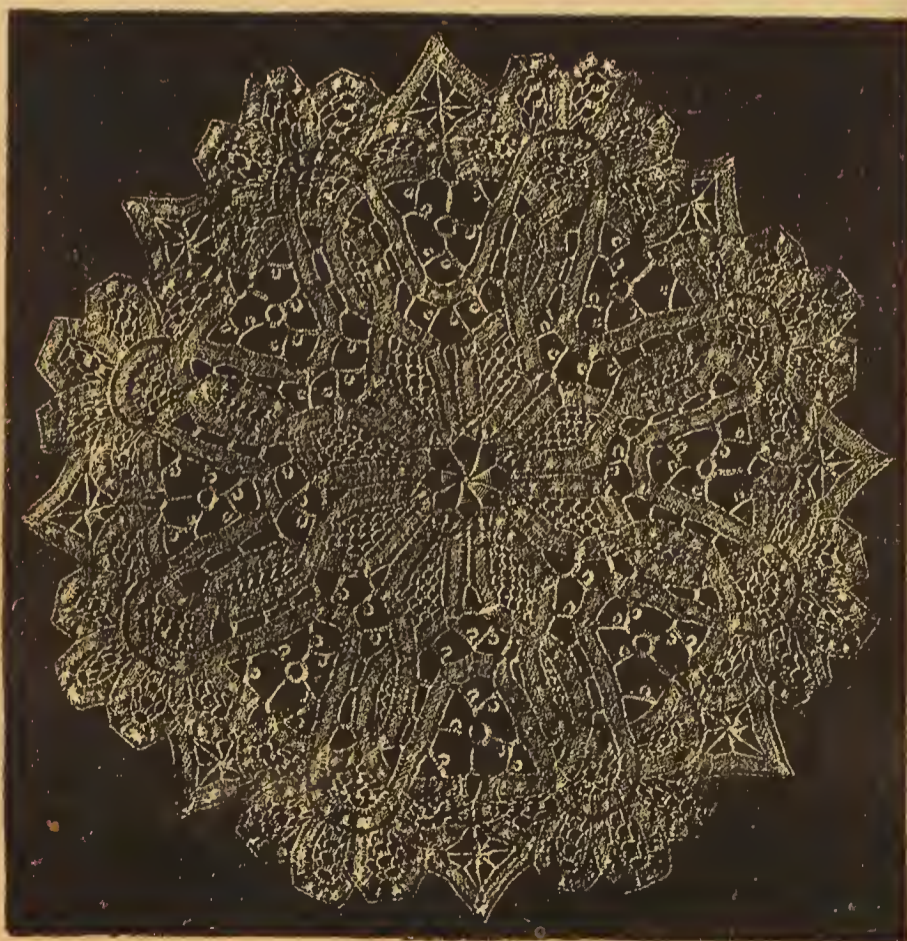


FIGURE NO. 2.—BATTENBURG DOILY.

through the linen, as the latter must be cut away as a final detail of the work. When the braid is fastened together, a row of button-hole stitches is worked on the linen in outline with the braid, but not quite a quarter of an inch away from it. Then the lace-stitches—bars and rosettes—are made which connect the linen and the

lace. Great care must be exercised in cutting the linen away in order not to cut off any of the lace stitches. When finished, wet a cloth in borax water, wring it out, lay it over the wrong side of the work and press on that side until the doily is smooth. The steam from the wet cloth will remove the wrinkles caused by handling the doily during its making.

### BATTENBURG DOILY.

FIGURE NO. 2.—The doily here illustrated may be made of fine or coarse braid. Either is pretty, though of course the finer braid develops the daintier work.

It may be made in various sizes to suit the many purposes for which doileys are now so generally used, and the design, in any size desired, may be purchased at a professional lace-maker's, should the amateur find the task of enlarging the design herself beyond her power. Doileys may be made with a linen center and a Battenburg border, if desired, instead of as illustrated.

In our book upon Modern Lace-Making, price 2s. or 50 cents, will be found many varieties of stitches for filling in doileys of this description. They are identical with or very similar to those used in making the doily illustrated.

For the information in this article thanks are due Miss Sara Hadley, lace-maker and designer of laces, No. 923 Broadway, New York.



## CROCHETING.—No. 43.

## ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	h. d. c.—Half-double crochet.
ch. st.—Chain stitch.	tr. c.—Treble crochet.
s. c.—Single crochet.	p.—Picot.
d. c.—Double crochet.	sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## CROCHETED WHEEL.

FIGURE No. 1.—Make a chain of 5 stitches, and join to form a ring. Make 1 s. c., \* 14 ch., 1 s. c. over the ring, and repeat from \* until there are 12 chains, and catch the last chain to the 1st s. c.

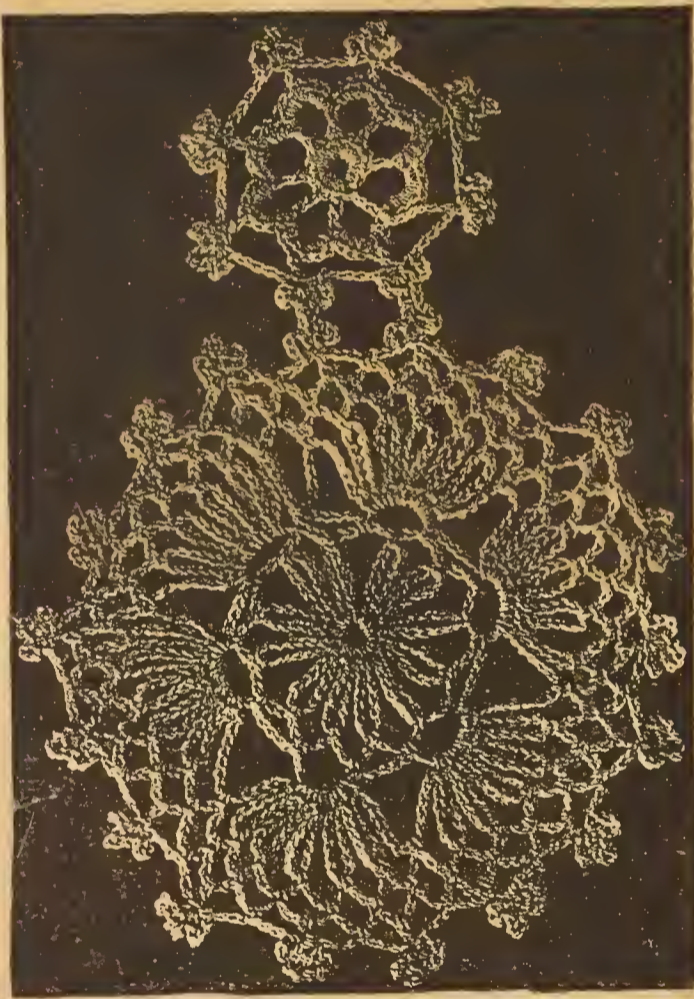


FIGURE No. 1.—CROCHETED WHEEL.

with a slip stitch. Now work slip stitches to the middle of last chain, and then make 5 ch., 1 single in next chain (working over the chain, not through the stitch), and repeat to first 5-ch., where you catch the last 5-ch. by a slip stitch; then work slip stitches to the middle of 5-ch., and begin the next round.

*Third round.*—Make 6 ch., 1 s. c. in next space, 5 ch., 1 s. c. in next space, and repeat chains for all the round, catching the last 5-ch. to the first 6-ch. by a slip st.

*Fourth round.*—Make 13 ch., 1 s. c. in first space, and repeat 4 times more; then \* 13 ch., skip 1 space, 1 s. c. in the next space, \* 13 ch., 1 s. c. in the same space, and repeat 4 times more from last \*; then repeat from first \* for the remainder of the round, and after the last chain, which you catch at the beginning of first chain, work slip stitches to middle of first chain.

*Fifth and Sixth rounds.*—Make 5 ch., 1 s. c. in the next space, and repeat for all the round, working slip stitches to the center of the chain before beginning the next round.

*Seventh round.*—Slip stitch to the middle of 5-ch., then \* 3 ch., 1 half-double in the next space, then 4 ch., 1 slip stitch in top of half-double, 4 ch., 1 slip stitch in same half-double, 4 ch., another slip stitch in same place, thus forming 3 picots; 3 ch., 1 s. c. in the next

space, and repeat from \* for the entire round. This completes the large wheel.

*For the Small Wheel.*—Make 4 ch., join to form a ring. Over this work 16 s. c., then 3 ch. to take the place of 1 d. c., then 1 d. c. with 4 ch. between in every other s. c., making 8 in all with the first 3-ch.; close with a slip stitch. Now make 7 s. c. over each 4-ch.; then make slip stitches to the middle of the singles in the first space covered. Make 3 chain, \* a group of 3 picots like those in the last round of the large wheel, 5 chain, 1 half-double in the middle s. c. of the next space, and repeat from \* for the remainder of the round, joining the wheels by their picots as illustrated; then close with a slip stitch.

## CROCHETED-TATTING LACE.

FIGURE No. 2.—*First row.*—To begin the first wheel, \* make a chain of 24 stitches and join with a slip stitch in the 12th and 13th stitches from the hook to form a ring, then make 20 s. c. over the ring, and 1 slip stitch in the first of the s. c., then 1 slip stitch in the next one of the 24, 10 ch., 1 s. c. in each of the next 10 s. c., 5 ch., 1 s. c. in the 4th stitch of chain to form a picot, 15 ch., 1 slip stitch in the 12th and 13th stitches of chain to form the second ring, then over this make 20 s. c. and catch with a slip stitch; then 1 s. c. in each of the 20 s. c. of 2nd ring, and finish with a slip stitch in the next stitch of chain, 5 ch., 1 picot, 1 ch., 1 s. c. in each of the last 10 stitches of ring and 1 slip stitch in the next ch.; repeat once more from \*, but after making 5 s. c. join to the 1st ring, then 1 s. c. in each of the next 5 s. c.; then make the 2nd ring, joining it as above to the opposite ring, \* and repeat between the two stars once more. Make a chain of 14 stitches, 1 s. c. in the 4th stitch from hook to form a picot, 5 ch., 1 s. c. in the 4th stitch, 1 ch., 1 s. c. in the 4th s. c. from where the rings are joined, 15 ch., 1 picot, 5 ch., 1 picot, 2 ch., skip 1 stitch, 1 s. c. in the next, 13 ch., 1 p., 15 ch., 1 p., 1 ch., 1 s. c. in the 3rd s. c. from last s. c. in the 4th ring made, 5 ch., 1 p., 5 ch., 1 p., 2 ch., 1 s. c. in the 2nd stitch of 13-ch., 9 ch., 1 s. c. in the 4th s. c. of 2nd ring made; then turn.

*Third row.*—Make 9 s. c. over the 7-ch., 11 s. c. over the next ch., 9 s. c. over the next one, then 1 slip stitch in the last s. c. of the 6th ring or the last one made, 1 s. c. in the next 2 stitches of 6th ring, 4 ch., 1 p., 3 ch., 1 slip stitch in the 3rd stitch of the 9th s. c., 2 ch., 1 s. c. in the first of 3-ch., 1 p., \* 5 ch., 3 picots, joining the middle one to the 5th s. c., and repeat 4 times more from \*, 4 ch., 1 s. c. in the 4th s. c. of 2nd ring from where the 7-ch joined; then turn.

*Fourth row.*—Make 7 s. c. under the 4-ch., \* 10 s. c. over the 5-ch., and repeat 4 times more from \*, 7 s. c. over the 4-ch., 1 slip

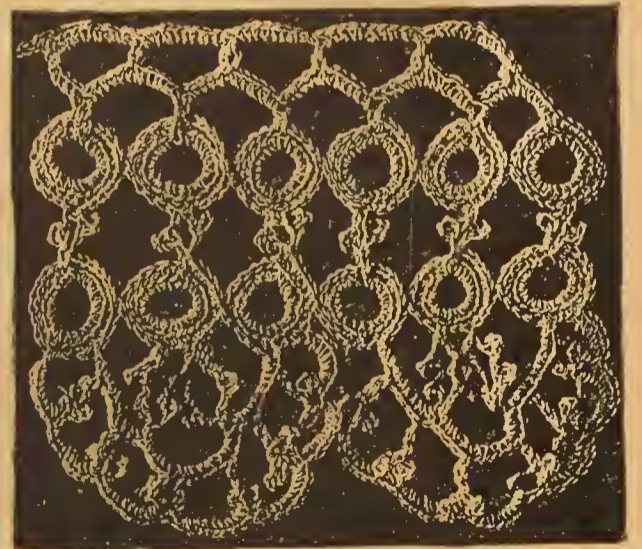


FIGURE No. 2.—CROCHETED-TATTING LACE.



stitch in the next s. c. of 6th wheel, then 1 s. c. in each of the remaining stitches of 6th ring, 1 s. c. in each of the 10 s. c. of 5th ring, 1 slip stitch in the next stitch of chain, and repeat from first row until the desired length is obtained.

*Sixth row.*—Join the thread in the chain at the bottom of the last ring, then make \* 6 s. c. over the 4-ch., 1 s. c. in each of the 6 stitches of the ch., and repeat from \* to the end. Turn.

*Seventh row.*—Make 7 ch., 1 s. c. in the 4-ch between the s. c., 7 ch., 1 s. c. in the next 4-ch., and repeat to end.

*Eighth row.*—Make 10 s. c. over each 7-ch.

PLATE DOILY.

*Figure No. 3.*—*First row.*—Three chain (for 1st d. c.), then 1 d. c. in each loop of button-hole; join with slip stitch.

*Second row.*—Five ch. (3 stitches of the ch. being used for 1 d. c.), 1 d. c. in same d. c. of last row, 9 ch., skip 6 d. c. of last row; 1 d. c., 2 ch., and 1 d. c. to form a shell in next d. c. Repeat. Join last 9-ch. to 3rd stitch of 5-ch., 1 s. c. under 2-ch. of last row.

*Third row.*—Five ch., 1 d. c. under 2 ch., 5 ch., 1 s. c. in 5th st. of 9-ch. of last row, 5 ch., 1 d. c., 2 ch., 1 d. c. under next 2 ch. Repeat.

*Fourth and Fifth rows.*—Like the third.

*Sixth row.*—Like the second.

*Seventh, Eighth and Ninth rows.*—Like the third, unless the work should draw; then add one more to the chain.

*Tenth row.*—Shell in shell, 10 ch., shell in shell, 10 ch. Repeat.

*Eleventh row.*—Shell in shell, 5 ch., 1 s. c. in sixth stitch of 10-ch. of last row, 5 ch. Repeat.

*Twelfth row.*—One s. c. under 2-ch. of last row, 3 ch., 1 d. c. under same 2-ch., \* 6 ch., 1 s. c. in second st. of ch., 2 d. c. under same 2-ch. repeat from \* twice more, 3 ch., 1 s. c.



FIGURE NO. 3.—PLATE DOILY.

JOINED HAIR-PIN WORK. (DOUBLE CHAIN.)

*Figure No. 4.*—Join in the usual manner, only instead of drawing each loop through in succession, skip 1 loop on each side, drawing every alternate through the opposite alternate loop, working along the whole length in this manner; then return, taking up the skipped loops, drawing 1 loop through 1 loop by the same process.

MOULD-CROCHET EDGING.

*Figure No. 5.*—This engraving so perfectly illustrates the work named above that description is unnecessary. Two colors of crochet cotton are used, and the moulds are of the same material as those that have been mentioned in previous issues of the DELINEATOR.

The heading is plain single crochet in two rows, with picots formed by chains interspersed with single crochets on the upper row.

The drops fastened to the ring may be made by a clever crocheter, or they may be purchased at any shop dealing in fancy

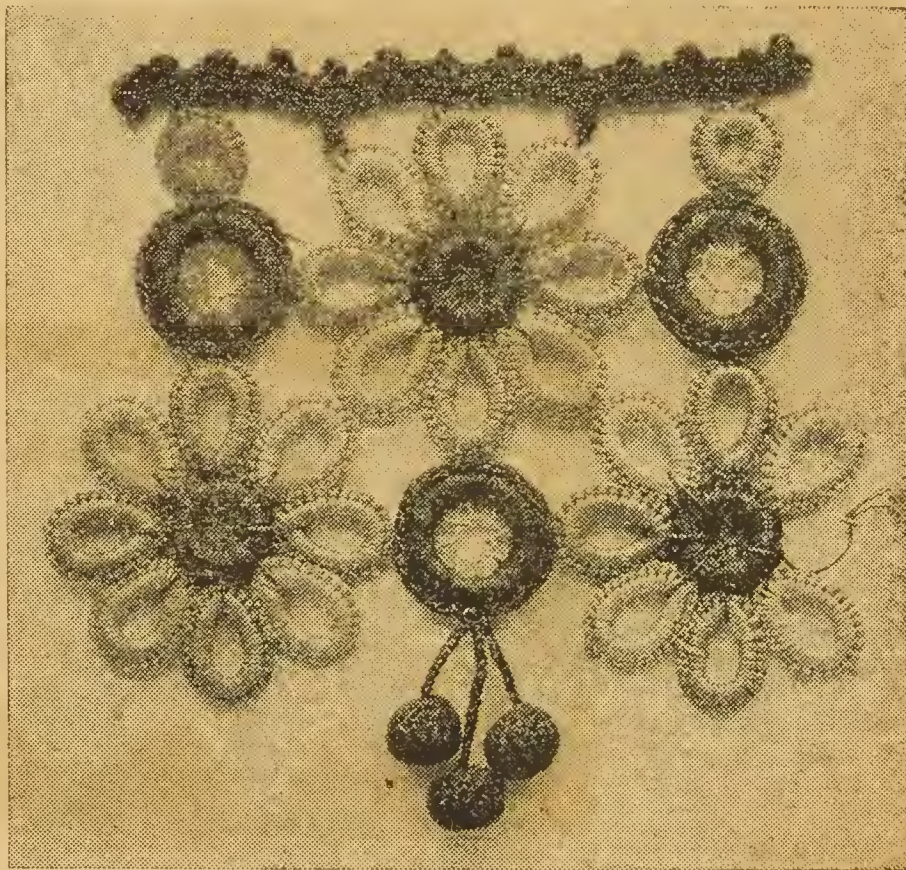


FIGURE NO. 4.—JOINED HAIR-PIN WORK. (DOUBLE CHAIN.)

in s. c. of last row, 3 ch., 2 d. c. under next 2-ch., 3 picots, with 2 d. c. between each 3-ch. Repeat.

work of that description; or, if preferred, they may be omitted altogether. Three colors may be combined in making this edging.

**MEASURING TAPES.**—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the

garments she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.



## THE ART OF KNITTING.—No. 40.

## ABBREVIATIONS USED IN KNITTING.

**k.**—Knit plain.  
**p.**—Purl, or as it is often called, seam.  
**pl.**—Plain knitting.  
**n.**—Narrow.  
**k 2 to.**—Knit 2 together. Same as n.  
**th o or o.**—Throw the thread over the needle.  
**Make one.**—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or pnt-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
**To Knit Crossed.**—Insert needle in the back of the stitch and knit as usual.

**sl.**—Slip a stitch from the left needle to the right needle without knitting it.  
**sl and b.**—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

**To Bind or Cast Off.**—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

**Row.**—Knitting once across the work when but two needles are used.

**Round.**—Knitting once around the work when four or more needles are used, as in a sock or stocking.

**Repeat.**—This means to work designated rows, rounds or portions of work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

## KNITTED SKULL-CAP.

FIGURE No. 1.—This cap is shown made of Germantown wool on medium-sized steel needles, although silk may be used if preferred. Made by the directions, the cap will fit a 6 $\frac{3}{4}$  or medium-



FIGURE No. 1.—KNITTED SKULL-CAP.

sized head. To make the cap, cast onto each of 4 needles 2 stitches, and knit 2 rounds plain.

*Third round.*—Knit 1, widen (to widen, pick up a stitch between the 2 stitches on the needle), k 1, and repeat on the other three needles.

*Fourth round.*—K 2, w, k 1, and repeat on the other three needles. Now, in the remaining rounds until the piece measures 6 inches in diameter, widen once on each needle in every round, making the widenings come alternately between the first two and last two stitches of each needle. Now knit plain for 2 $\frac{1}{4}$  inches, then cast off rather tightly. Dampen the cap slightly and press on the wrong side. If a larger cap be desired, make the plain portion as much deeper as required, knitting the first 6 inches the same as for the one pictured.

## KNITTED SHELL EDGING.

FIGURE No. 2.—Cast on 13 stitches. Knit across plain.

*First row.*—Sl 1, k 12.

*Second row.*—Sl 1, k 1, k 2 together, o twice, k 2 together, k 7.

*Third row.*—Sl 1, k 8, p 1, k 3.

*Fourth row.*—Sl 1, k 12.

*Fifth row.*—Like the 4th.

*Sixth row.*—Sl 1, k 1, k 2 together, o twice, k 2

together, k 2, o twice, k 1, o twice, k 1, o twice, k 1, o twice, k 2.

*Seventh row.*—Sl 1, k 2, p 1, k 2, p 1, k 2, p 1, k 2, p 1, k 4, p 1, k 3.

*Eighth row.*—Sl 1, k 20.

*Ninth row.*—Sl 1, k 20.

*Tenth row.*—Sl 1, k 1, k 2 together, o twice, k 2 together, k 15.

*Eleventh row.*—Put the needle in the first stitch, as if to knit, thread around the needle 3 times, then knit; repeat for 12 stitches, then thread over 3 times, k 5, p 1, k 3.

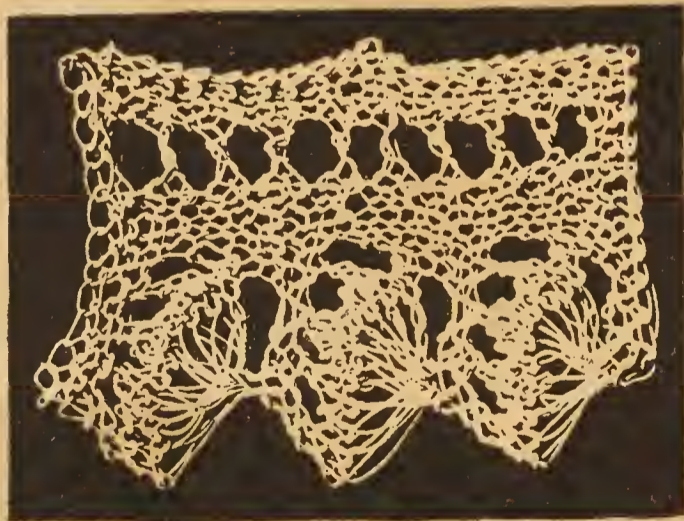


FIGURE No. 2.—KNITTED SHELL EDGING.

*Twelfth row.*—Sl 1, k 9, p 1, k 1; take each of the 12 long stitches off onto the right-hand needle, slip them back onto the left-hand needle, and knit all together as 1 stitch. This completes one shell. Repeat from the 1st row.

## KNITTED SHELL INSERTION.

FIGURE No. 3.—Cast on 17 stitches. Knit across plain.

*First row.*—Sl 1, k 16.

*Second row.*—Sl 1, k 2 together, o twice, k 2 together, k 12.

*Third row.*—Sl 1, k 2 together, o twice, k 2 together, k 9, p 1, k 2.

*Fourth row.*—Sl 1, k 13, p 1, k 2.

*Fifth row.*—Sl 1, k 16.

*Sixth row.*—Sl 1, k 2 together, o twice, k 2 together, k 1, o twice, k 2 together, o twice, k 1, o twice, k 2 together, o twice, k 6.

*Seventh row.*—Sl 1, k 2 together, o twice, k 2 together, k 2, p 1, k 2, p 1, k 2, p 1, k 3, p 1, k 2.

*Eighth row.*—Sl 1, k 19, p 1, k 2.

*Ninth row.*—Sl 1, k 22.

*Tenth row.*—Sl 1, k 2 together, o twice, k 2 together, k 18.

*Eleventh row.*—Sl 1, k 2 together, o twice, k 2 together, k 1, o twice; put the needle in the next stitch as if to knit; thread around the needle 3 times, then knit, and repeat this for 11 times; then, th o twice, k 3, p 1, k 2.

*Twelfth row.*—Slip 1, k 6, p 1; take each of the 11 long stitches in the middle, and knit them as 1 stitch, the same as in the edging described at figure No. 2; k 1, p 1, k 3, p 1, k 2. This completes one shell. Repeat from the first row.

## KNITTED BABY'S SACK.

FIGURE No. 4.—This baby's sack is knitted with white woollen yarn. It is worked in plain knitting, with an open-work border at the bottom and sleeves, and a row of holes at the neck, through



FIGURE No. 3.—KNITTED SHELL INSERTION.

which a ribbon is drawn. The work commences at the lower edge, the back and fronts being knitted in one piece up to the arm-holes. Cast on 128 stitches, and knit to and fro, the 1st row in plain knitting.

*Second row.*—Narrow 1 stitch (to do which, slip 1, knit the next, and pull the slipped stitch over it), knit 3, \* thread over, k 1, thread over, knit 3, narrow 3 (for which knit 3 stitches together), knit 3; repeat from \* 12 times; then thread over, k 1, thread over, knit 3, knit 2 together.



*Third to Fifteenth rows.*—Knit as in the 1st and 2nd by turns, but for the point at the middle (the jacket can be open at the back or front, as preferred), narrow 2 at the middle of the 13th and 15th rows, in a direct line above the narrowing in the middle pattern of the preceding row.



FIGURE NO. 4.—KNITTED BABY'S SACK.

*Sixteenth to Eighteenth rows.*—Plain throughout, but in the 16th row narrow 2 above the narrowing in every pattern of the preceding row.

*Nineteenth row.*—Slip 1, then by turns put over and purl 2 together.

*Twentieth and Twenty-first rows.*—Plain throughout.

*Twenty-second row.*—Cast off the first 3, knit 15 out of the next stitch for a widening, knit 1 plain and 1 crossed, knit 17, widen again as previously, knit 11, narrow 2, knit 11, widen 1, knit 17, widen 1, knit the remainder.

*Twenty-third row.*—Cast off the first 3, then knit the rest plain.

*Twenty-fourth and Twenty-fifth rows.*—Like the preceding 2 by turns, but omit casting off the first 3, and instead slip the first stitch of every row. From the 46th row upward the front and back are knit apart. To form the armhole, knit to and fro on the back on the first 26 and last 26 stitches of the row in 52 rows of plain knitting; in the last 18 rows of these, for the shoulder, knit 2 stitches together in every second row at 3 stitches from the end on the shoulder side; after completing the 97th row set the stitches aside. Resume the stitches that were left between the first and last 26, and knit 48 rows of plain knitting, widening as heretofore above the widenings in the preceding rows, and narrowing at the middle; in the 61st, 66th, 72d, 78th, 84th and 90th rows, make 1 widening more, taking it out of the next stitch toward the middle beside the usual widening. In the last 2 rows cast off the first 16 stitches, for the shoulders, and join these to the edge stitches of the last 18 rows of the back.

Next take up the edge stitches along the side edges, and add them to the rest. Work 1 row of plain knitting.

*Second row.*—Plain knitting at the sides, and on the neck stitches a row of holes as in the 19th row of the border.

*Third to Fifth rows.*—Plain throughout; if the jacket is to be open at the back in the European fashion, then in the first of these rows work 5 button-holes in the back at intervals of 7 stitches, for each of which put over and knit 2 together; join the edge stitches of these last 5 rows on both sides to the stitches cast off in the 22nd and 23d rows.

Begin the sleeves at the lower edge with 38 stitches, and knit 19 rows like the first 19 of the jacket; then knit 77 rows in plain knitting, but in the 45th, 55th, 65th, and 75th widen at the beginning. Join the sleeves from the wrong side, and sew them into the armholes. The 20 rows at the bottom are turned up for a cuff.

BABY'S BED-SHOE.

FIGURE NO. 5.—Use white Germantown wool and 2 bone needles in making this shoe.

Cast on 60 stitches. Knit the first 12 rows plain. (Once across the needle is a row.)

*Thirteenth row.*—K 27, n, k 2, n, k 27.

*Fourteenth row.*—K 26, n, k 2, n, k 26.

Continue narrowing every row each side of the two center stitches, until there are only 32 stitches left on the needle. This

will be the 25th row. Then knit 14 rows plain, which brings you to the 39th row.

*Fortieth row.*—Purl.

*Forty-first row.*—Plain.

*Forty-second row.*—Plain.

*Forty-third row.*—Purl.

Continue to knit 2 rows plain and purl 1 row, until there are 19 ribs on the right side of the work.

To vary the size, make a chain with a crochet needle the length of the shoe or foot, always having an even number of stitches on the needle and leaving the two center stitches plain. For an adult it would be best to leave four or six in the center, between the narrowings. About 20 rows plain to begin the work would form the sole.

FERN-LEAF LACE.

FIGURE NO. 6.—Cast on 23 stitches.

*First row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, k 5, o, n, o, n, o 3 times, k 2, o twice, p 2 to., k 2.

*Second row.*—Th o twice, p 2 to., k 4; then p 1, k 1 and p 1, all out of the 3 put-overs; k 11, p 1, k 1, o twice, p 2 to., k 2.

*Third row.*—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, k 4, o, n, o, n, k 4, o 3 times, n, o twice, p 2 to., k 1.

*Fourth row.*—Th o twice, p 2 to., k 1; then p 1, k 1 and p 1, all out of the 3 put-overs; k 14, p 1, k 3, o twice, p 2 to., k 2.

*Fifth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, n, o twice, n, k 3, o, n, o, n, k 2, o 3 times, n, k 4, o twice, p 2 to.

*Sixth row.*—Th o twice, p 2 to., k 1, o, n, o, n; then p 1, k 1 and p 1, all out of the 3 put-overs; k 11, p 1, k 3, p 1, k 1, o twice, p 2 to., k 2.

*Seventh row.*—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, n, o twice, n, k 2, o, n, o, n, k 9, o twice, p 2 to.

*Eighth row.*—Th o twice, p 2 to., k 2, o, n, o, n, k 11, p 1, k 3, p 1, k 3, o twice, p 2 to., k 2.

*Ninth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, n, o twice, n, k 5, o, n, o, n, k 8, o twice, p 2 to.

*Tenth row.*—Th o twice, p 2 to., k 3, o, n, o, n, k 12, p 1, k 3, p 1, k 1, o twice, p 2 to., k 2.

*Eleventh row.*—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, k 8, o, n, o, n, k 7, o twice, p 2 to.

*Twelfth row.*—Th o twice, p 2 to., k 4, o, n, o, n, k 13, p 1, k 3, o twice, p 2 to., k 2.

*Thirteenth row.*—Sl 1, k 1, o twice, p 2 to., n, o twice, n, k 11, o, n, o, n, k 6, o twice, p 2 to.

*Fourteenth row.*—Th o twice, p 2 to., k 5, o, n, o, n, k 14, p 1, k 1, o twice, p 2 to., k 2.

*Fifteenth row.*—Sl 1, k 1, o twice, p 2 to., k 16, o, n, k 7, o twice, p 2 to.

*Sixteenth row.*—Bind off 8, k 18, o twice, p 2 to., k 2, and repeat from first row.



FIGURE NO. 5.—BABY'S BED-SHOE.

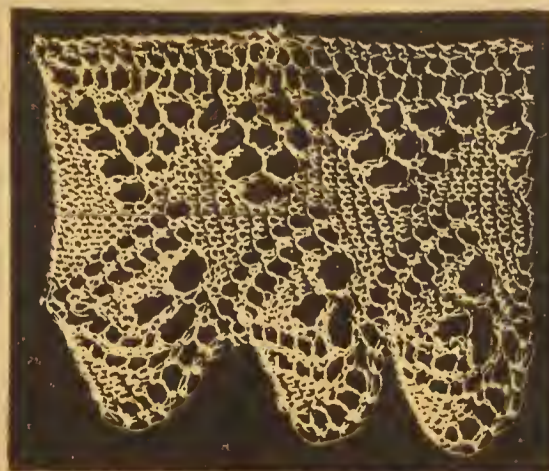


FIGURE NO. 6.—FERN-LEAF LACE.



## SOME HINTS ABOUT SERVING FRUIT.—No. 5.

PEACHES, APRICOTS AND PLUMS.

Had there been a fairer fruit to choose, the poet would doubtless not have sung, "Her cheek was velvety and tinted like the sun-kissed peach." Like the rose among flowers, the peach possesses all the attributes that make up the sum total of perfection in fruit—form, color, flavor and delicious fragrance. In fact, nothing is wanting to make it peerless among the toothsome products provided by kindly Nature. It is easy to prepare and arrange, and is striking in appearance, and appetizing to a high degree. The different kinds, moreover, present such a variety of hues, ranging all the way from the delicate white of the cream peach to the ruddy tint of the October Indian peach, blood-red as a harvest moon, that any hostess can readily produce rich color harmonies that will please the artistic sense of her most fastidious guests.



FIGURE NO. 1. FIGURE NO. 2.

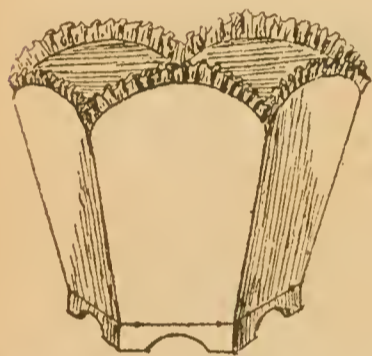


FIGURE NO. 3.

These soft peaches are also delicious in frozen cream, which may be appropriately moulded in the form of a peach for each person at table, and placed on a glass dish with a natural leaf or two. About a dozen large, ripe, soft peaches are sufficient for a gallon of cream. They should be mashed perfectly fine, and the cream should be sweetened not quite as much as for plain ice-cream. Pour the cream into the freezer, turn until it is frozen to the consistency of thin mush, add the peaches, slightly sweetened, and finish freezing. When the cream is so stiff that the freezer cannot be easily turned, take out the dasher, beat the cream well with a spoon or paddle, pack it carefully and set aside until serving time.

The peach is always pretty when served in its natural state. For a recent dainty breakfast, fine, large peaches were split in halves, and each was placed on a glass plate upon a spray of peach leaves, the stone being left imbedded in one half. In another instance quite as artistic an effect was produced by serving the fruit on the twigs which had borne it, the twigs being laid carelessly across the plates set before the guests. This method may be varied by strewing the twigs and peaches on the table-cloth, or by grouping them in a vase or bowl at the center of the board.

For a small entertainment, a large platter dressed with leaves and covered with handsome split peaches will make an attractive center-piece, and so will a basket or bowl of the natural fruit garnished with leaves and twigs.

At a September tea peaches were offered in a simple but novel manner that called forth many expressions of admiration. A star was formed with green peach leaves laid upon the cloth near each guest's plate, and at the center of the star was placed a luscious, bright-hued peach. Any other figure could have been shaped with the leaves.

A charming basket for peaches or any other fruit may be made thus: Cut five pieces of cardboard the shape of figure No. 1 and one like figure No. 2, sew the side sections together in basket form with a coarse needle and thread (see figure No. 3), and fasten in the bottom by thrusting long pins through the side sections and into the edges of the bottom section. Then cover the outside of the basket with peach or other small, pretty leaves, letting them overlap one another; line with green tissue paper arranged in wrinkles, and ornament the upper edge with a ruff of the paper carefully slashed and curled.

A very pleasing center-piece lately noted on a dinner-table was a

cornucopia of straw twined with delicate vines and flowers, and resting on a diamond-shaped bed of moss edged with peach leaves. This unique horn of plenty was filled with a generous supply of delicious peaches, which seemed to be pouring forth from its mouth, several of them being placed upon the damask cloth. The idea thus expressed was a happy one and was fully appreciated by the company at table.

A lovely mould for peach cream is in the shape of half a large peach with the stone projecting from the cut side. The stone may be moulded in chocolate cream.

A low wicker basket makes a pretty receptacle for peaches. It may be used without ornamentation, or, if a more fanciful effect be desired, the wicker-work may be gilded, silvered or painted white, and the handle, if there is one, may be twined with delicate vines or ornamented with bows of ribbon.

A twig supporting a beautiful peach and tied upon a panel of birch bark by means of a narrow green ribbon was placed in front of each plate at a small breakfast. As one of the company remarked, the only objection to this arrangement was that it was "too pretty to disturb." Appetite soon overcame the artistic sense, however, and the tempting fruit all in good time proved its excellence to the palates of the guests.

When good cream is not to be had, a delicious dish may be produced by cutting peaches into a rich lemonade containing finely crushed ice; and an equally satisfactory dessert for warm weather may be arranged by splitting ripe, juicy peaches, removing the stones, filling the apertures with ice-cream or lemon or raspberry sherbet, and tying corresponding halves together with narrow ribbon.

A central table mirror may be effectively framed with a conventional band of peaches and their leaves, and at the center of a circular mirror may be placed a graceful silver epergne twined with vines and peach leaves and filled with choice peaches.

Bands of leaves and peaches arranged according to the lines at figure No. 4 make a very pretty center-piece, and the four spaces thus formed may be filled with bright flowers, which may be of a different color in each space or may be disposed in any other pleasing design. A basket or bowl of peaches or a vase of flowers will look well at the center of this decoration.

With a little ingenuity, a round, square or diamond-shaped form may be made of pasteboard in the manner suggested at figure No. 5. The several sections forming the pyramid should be regularly graduated in size, and each should be enough smaller than the one below it to allow space on the latter for a row of peaches decorated with their leaves. The pyramid should be covered with green tissue or gold or silver paper before the rows of fruit are arranged, and the apex should be crowned with a large peach or a vase of flowers or ferns.

One hostess with a clear sense of the beautiful associated ferns and peaches in decorating her table. She edged a flat, oval basket with long, graceful wood ferns and heaped it with crimson-cheeked peaches, among which she arranged clusters of maiden-hair ferns in such a manner that only a glimpse could be obtained here and there of the luscious fruit beneath.

At a certain entertainment, given when peaches were rare and expensive, a silver tray bearing a large, beautiful peach encircled by a border of smilax and accompanied by a pretty silver fruit-knife, was placed before each guest.

The apricot so closely resembles the peach that nearly all the foregoing suggestions may be followed in its serving. With cream and sugar, with sugar only, and in its natural state, it is both a delicious and a pretty table fruit.

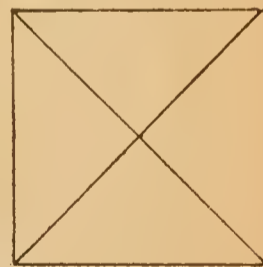


FIGURE NO. 4.

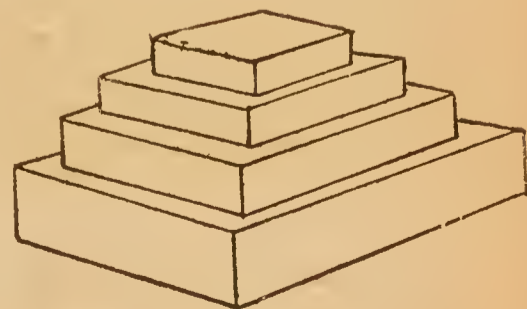


FIGURE NO. 5.



The plum is almost as delightful to the taste, and it is well adapted for decorative purposes, the rich red, purple, yellow and green tones of the different varieties affording considerable scope for artistic disposal.

A really tasteful combination of hues may be obtained by bordering a table mirror with a wide band of gray Southern moss strewn with bright-red wild plums, or by forming a bird's-nest of the moss beside each plate and placing three or four small plums in it in lieu of eggs. It would also be a novel idea to make a large nest of straw on a tray, fill it with plums of different kinds, and have it passed about to the guests.

Plums should be very cold when eaten, and should, therefore,

be kept on ice until needed, or else sent to table in bowls of cracked ice, which may be tastefully decorated with leaves or flowers. The latter method of serving is very simple and deservedly popular.

The center-piece at a ceremonious dinner given last Summer was a rugged pyramid of ice resting on a bed of fern fronds and half concealed by a net-work of flowering vines, among which were placed plums of various kinds. The clear gleam of the ice beneath the fruit and foliage was most refreshing to the eye, and the water dripping from the melting ice into a basin hidden beneath gave forth a cooling sound that reminded one of the musical tinkling of a hidden fountain.

H. C. Wood.

## MOTHER AND DAUGHTER.

### CHAPTER VII.—THE MOTHER'S GUARDIANSHIP TRANSFERRED TO PRINCE CHARMING.

"Like a lovely tree  
She grew to womanhood, and between whiles  
Rejected several suitors, just to learn  
How to accept a better in his turn."

—BYRON.

Like marriage, courtship is one of the most solemn things in life; and it is also a sweet dream of Eden, in which the young lovers build air-castles of the future. They think of the long years of happiness promised from constant companionship, and they say to themselves and to each other, "This will last always; *our* love is different from that of others, for there can be no end to it." They look at the betrothal ring with loving eyes, and say that its circle is like their love—without end. If the mother's married life has been a happy one, the daughter will naturally think that hers will be the same. She is not wise enough to see through the veil which hangs over her future, nor is she aware that more elements must be combined to make a happy marriage than for the perfection of any other relation of life. She does not know that when she vows to love, honor and obey, she is taking obligations upon herself which future conditions may make it impossible for her to fulfil.

But the daughter whose youthful training we have been following has had so much instruction from her mother that she has learned many things which less fortunate girls do not know. She has been taught to love a man for his true moral worth and character, not simply for his personal appearance or charm of manner; to look with calmness and reason upon his offer of marriage, not to accept it blindly. There is an old adage which says, "Keep your eyes wide open before marriage, and tightly shut afterwards," and the first half of the advice is certainly good, even if the second half is open to question. Love must be founded upon respect, if it is to be enduring. It must not be a fierce flame that springs up from our baser nature like a flash of light, and, dying suddenly, leaves behind it only darkness and despair. It must be judged by its effects, not by its intensity. We do not undervalue love when we say that too much must not be expected of it, and we must not shut our eyes to the fact that very many conditions are required to make it all we have dreamed of it.

This wise daughter has considered all the pros and cons of marriage, and at last Prince Charming has won her heart and the promise of her hand. Then follow the long, happy days after the announcement of the betrothal. They seem to fly on golden wings, and her cup of happiness is full to overflowing. Friends congratulate him, and offer her their best wishes. She is supremely happy in her love, and she thinks of the possibilities of the future with a beating heart. Her mother faces the realities bravely, knowing that she is no longer first in her daughter's heart. Her companionship with the girl has been so constant that she has kept her own heart young, and she has not forgotten how she herself left her home to follow the man whom she chose as her husband. She has long confidential talks with her daughter and she advises her, as only a loving mother can, regarding all that appertains to her future life, pointing out the dangers and pitfalls, and showing how they may be best avoided.

She knows that too often when the honeymoon is over, when there are no more illusions between the married pair, they find that they have mistaken another feeling for love and daily grow farther apart. So, before such a condition of affairs can possibly befall her daughter, she tells her of the dangerous possibilities of such a course. She warns her that if any thing tends in the slightest degree to separate her and her husband, they must at once strive to effect a reconciliation. She suggests that they frankly talk the difficulty over and try to remove it. Life is too short for any part of it to be spent in contentions. Each must acknowledge his or her faults and be

ready to atone in every possible way for any unkindness done the other. They must learn to adapt themselves to surrounding circumstances and make the best of them. Disagreements may arise, but they must not be permitted to grow into quarrels; and if a misunderstanding has unfortunately assumed serious proportions, no time should be lost in smoothing it over. Pride is good in its place, but it must not stand between two hearts that have vowed to love "until death us do part."

Oh, but that Love would find a dictionary  
In which it would explain,  
When Pride is nothing but an empty word,  
And when t'is Dignity.

Pouting, fault-finding and scolding never yet failed to reap their own reward. We are all much alike, in that we love to be told pleasant things and be made much of, and quite as strongly dislike being driven or coerced. Man is a queer animal after all, and must, to use a homely phrase, "be handled with gloves". He will bear any amount of tyranny and domineering from the woman he loves, if she is diplomatic enough to hide the fact from him. He likes to think he is monopolizing the rulership to himself, and is apt to resent any visible encroachment upon his domain. Tact is the wife's one powerful weapon, and after she has learned to use it with skill, she is in a position to make her husband her willing slave, while he thinks himself a most august ruler. Her influence is boundless so long as she does not boast of it or thrust it upon him. He does not like to feel that any power is paramount to his own, and will become masterful if he suspects an attempt on the part of the wife to assume control. He can be led as meekly as a little child, but cannot be driven. Open tyranny or fiery outbursts of temper only anger him and render him stubborn, while the same amount of influence exerted diplomatically by the wife will make him her captive. Surely persuasion is better than force when it is so salutary in its effects.

On the other hand, a woman likes a man to be a little tyrannical, but there is such a nice distinction between the amount that makes him pleasing and that which makes him displeasing, that men should study the matter very carefully. The more refined and womanly a woman is, the greater will be her admiration for a man who is courageous and manly. She may not herself know the exact points at which she wishes his power over her to begin and end, but she feels that while he must not be a tyrant, he must also not be too docile. There is a degree of masterfulness which will appeal to her entire womanhood, and there is another degree which will only arouse her opposition for its unreasonableness and her contempt for its cowardice and injustice.

Above all things, the mother must warn her daughter to keep within her own bosom any difficulties she may have with her husband. There is no one, not even the mother herself, who has a right to know of them, and the slightest interposition of a third party is likely to aggravate the trouble. The couple must be willing to make apologies and concessions, each to the other, and must together resolve to be more patient in the future. Marriage is such a sacred and beautiful condition of life, that it is one of the most distressing things imaginable that discord can ever enter into it. Love and happiness should always surround it and knit closer together the wedded hearts as the years go by, but unfortunately this is not always the case.

A woman must not be too exacting if she wishes to retain her husband's love, or too self-sacrificing if she hopes to retain his respect. There is a happy medium which she will soon learn to attain if she is a student of human nature. The husband has rights which



she should respect, and she should not attempt to overstep the bounds of reason in regard to them. She is not justified in going beyond her own legitimate home sphere and making inquiry into his affairs, unless, of course, he first offers to confide in her; but he certainly should acquaint her as far as possible with the nature and condition of his business, since the knowledge would be of incalculable benefit to her if he were to die without an opportunity to wholly adjust his interests. A man's best confidant is his wife, and in the majority of cases her judgment would prove of use to him if she were permitted to express it. She reasons quickly, while he, perhaps, only arrives at conclusions after laborious effort; his calm judgment is good, but her instincts are often better. At any rate, she deserves his confidence and an opportunity to prove herself.

Home life affords the only proper setting for marriage. Boarding is often advised because it is cheaper and the husband has not the means to furnish a house, or to keep it up afterwards; but if a young man's income is limited and he and his affianced are not willing to begin housekeeping in humble apartments and with modest furnishings, it is best to postpone marriage until their financial conditions shall have improved sufficiently to warrant this mode of living. A hotel or boarding house can never constitute a home. It is true the wife will be spared much trouble and the husband considerable expense if they board, but what is there to occupy her time in such a life? She can read and sew, but she rarely employs herself thus. Having no household cares, she gradually becomes an idle gossip! Her children are reared without a love of home and its surroundings, and if they reach manhood and womanhood devoid of the spirit of domesticity, it is distinctly the fault of their parents.

There is another evil which goes even deeper than such unsuitable environment. Parents too often instil the idea of a brilliant marriage so persistently into their daughter's mind that she comes in time to believe that no man is worthy of her hand who does not possess money. She makes wealth the one objective point of her ambition, and when she has an opportunity to gain it by marrying, she does not hesitate, although her chosen husband's moral life may be far beneath what she has a right to expect.

An unalterable habit on the part of a young couple of living well within their means is as essential to marital happiness as the possession of a true home. A large proportion of the failures that are charged against marriage are the result of extravagant living. No man can be happy and retain his self-respect who is living beyond his means. The harassment of debts unfits him for enjoyment of his home. Visions of unpaid bills arise, and he has no desire for pleasure in any shape while they confront him. The old adage, "When poverty comes in at the door, love flies out at the window," may not be romantic, but its truth is often proved. Economy may be deemed by some a vulgar virtue, but it is a powerful force in making a happy home. The irritability which the knowledge of debt arouses in both husband and wife soon leads to upbraidings on both sides, each blaming the other for the unsatisfactory state of affairs. A home which is begun modestly and furnished as the owner's means will allow, gives more real pleasure than one that has been made ready, even down to the last piece of bric-à-brac, for the reception of the bride. There is a genuine fascination about buying one thing at a time and fully enjoying it. Happiness depends much more upon ourselves than upon our possessions.

To a woman marriage is at once a happy and a serious event. The future is bright with hope, and she anticipates with a beating heart the pleasures in store for her, but at the same time she realizes all that she is giving up. For one man she is leaving her home and all upon which and upon whom she has leaned for comfort and pleasure during her girlhood. She knows she is taking a momentous step; she realizes, at least dimly, that she is entrusting her future to a man of whose inner nature she must be to a great extent ignorant; she feels trepidation at departing from her parents, her brothers, her sisters and all the pleasant surroundings that years have made familiar, but she looks trustingly upon her future, with high hopes of happiness. The man who can blight those hopes is unworthy the name of husband.

A young couple must learn to bear with each other's failings, not to be blind to them. They cannot but see them and feel them, but they can determine to cover them with the broad and charitable mantle of love. Each must learn to look calmly upon the faults of the other, with clearness of vision, but without a desire to pass harsh judgment. This charitableness, with unselfishness, will go far toward making a happy marriage.

A woman who by her own beautiful life proved that marriage is not a failure, gave this wise counsel to a young friend: "Try to make yourself and all around you agreeable. It will not do to leave a man to himself till he comes to you, to take no pains to attract him, to frequently appear before him with a long face. It is not so difficult as you may think to so behave to a husband that he will always remain a husband. I am an old woman, but you can still do as you like. A word from you at the right time will not fail of its effect. What need have you to play the part of suffering virtue? The tear of a loving girl is like a dew-drop on a rose, but that on the cheek of a wife is a drop of bitterness to her husband. Try to appear cheerful and contented, and your husband will be so; and when you have made him happy, you will become so in reality. Nothing flatters a man so much as the happiness of his wife; he is always proud of himself for being the source of it. As soon as you are cheerful, you will be lively and alert and will allow no opportunity for speaking an agreeable word to pass."

When a young man and a young woman enter the holy estate of wedlock, they should remember that each has rights which the other is bound to respect. It is not possible that they should think alike on all subjects, but they can allow each other a free expression of opinion. They must be good friends as well as lovers, and then they will enjoy an intelligent companionship. Let them not grieve over what might have been, but endeavor with God's help to make the best of what is. If differences arise, they must talk them over, not with a desire to convince each other of error, but with a hope of reaching a better understanding. Each must think seriously of the other's reasons and be willing to give generous credit. They must strive not to find fault when fault has not been intended, and they must be careful not to revive memories of past mistakes that have caused unhappiness, or to make it necessary for requests to be repeated. Each must strictly refrain from saying anything that will hold the other up to ridicule, and if criticism is really necessary, let it be made in privacy and with loving sympathy.

A young man is apt to forget how much a girl gives up when she becomes his wife, and we can do no better than quote from Leigh-Hunt's essays on this subject. He says: "There is nothing more lovely in this life, more full of the divinest courage, than when a young maiden, from her past life, from her happy childhood, when she rambled over every field and moor around her home, when a mother anticipated her wants and soothed her little cares, when brothers and sisters grew from merry playmates to loving, trustful friends; from the Christmas gatherings and romps, the Summer festivals in bower or garden; from the rooms sanctified by the death of relatives; from the holy and secure backgrounds of her childhood, and girlhood, and maidenhood, looks out into a dark and unilluminated future, away from all that, and yet unterrified, and undaunted, leans her fair cheek upon her lover's breast, and whispers—'Dear heart! I cannot see, but I believe! The past was beautiful, but the future I can trust with thee!'"

The young wife must not grieve herself and worry her husband when he grows a little more calm in his love; she must not feel that he has ceased to love her because he calls her by her proper name instead of the "pet name" to which she has grown accustomed. True wifehood does not require such bolstering up to make its position secure. The woman who depends upon a continuation of the love-making which she received during courtship cannot appreciate the blessed security of a wife. But the husband must be patient with this feeling, and if nothing else will make her happy, it is his duty to assure her every day of his love. It may be a foolish sentiment in her, but women's natures are full of romance, and he never objected to that quality in those early days. Our Prince Charming will be all we hope and expect of him, and for his comfort we append these lines of Jeremy Taylor:

"If you are for pleasure, marry; if you prize rosy health, marry. A good wife is heaven's last, best gift to man—his angel of mercy—minister of graces innumerable—his gem of many virtues—his casket of jewels; her voice his sweetest music—her smiles his brightest day—her kiss the guardianship of innocence—her arms the pale of his safety, the balm of his health, the balsam of his life; her industry his surest wealth—her economy his safest steward—her lips his faithful counsellors—her bosom the softest pillows of his cares—and her prayers the ablest advocates of heaven."

Surely a man who has such a wife should do all that lies in human power to make her happy. MAUDE C. MURRAY.

A TEXT-BOOK OF DRAWING AND PAINTING.—"Drawing and Painting" is the title of a book, recently published by us, that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and

bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.



## THE ART OF NETTING.—No. 14.

## NETTED TUMBLER DOILY.

FIGURE No. 1.—In making this doily use a large mesh-stick another half as large, and two very much smaller, the smallest one being as large as a medium-sized steel knitting-needle. Make 23 stitches over the foundation loop, using the largest mesh; then make 5 rows over the next size, but after making the 2nd row draw up the loop to form the circle, tying it firmly; then continue to net round and round. Next use the same mesh, but net 2 stitches in each loop; then, still using the same mesh, net 2 stitches in 1 loop, 1 in the next, and repeat. Then use the next to the smallest mesh, and make 2 rounds, putting 1 stitch in each loop. Now use the largest mesh and net 3 stitches in each loop; then use the next smaller mesh and net 3 rounds, putting 1 stitch in each loop in every round. Next use the smallest mesh and net 5 stitches, then skip 1 loop and repeat. In the next round you net 4 stitches, skip 1 loop leaving the thread a little longer, and repeat. Continue netting, making 1 stitch less between the loops skipped, and also leaving the thread a little longer over the skipped loop, until there is only 1 loop between the long stitches; then break the thread. If the largest mesh is not obtainable, the same result may be reached by putting the thread once entirely around the smaller mesh before netting each stitch; then when the loops are slipped off the mesh they will be as long as they would be if they were made over a large mesh.

## DIFFERENT LOOPS IN NETTING.

(No Illustrations.)

*Double Loop.*—To make a double loop, put the thread two or three times around the mesh.

*Oblong Loops.*—For oblong loops the knots must be made a little distance from the mesh.

*Honeycomb Loops.*—Make an oblong loop; now pass the thread around the fingers, but not over the mesh, as in plain netting; put the needle, not into the loop of the previous row, but between the loops just made. The knot, which is made in the same way as in plain netting, must be drawn close up to the mesh; the two threads of the loop should lie side by side above the mesh. The loops in honeycomb netting are six-sided in shape, like the cells of honeycomb.

*Twisted Loops.*—Pass the thread, as in plain netting, over the mesh and fingers, but before letting the thread which is under the thumb go, pass the needle from right to left under the loop you are making and the thread, and only then draw up the knot.

**BIRDS AND BIRD-KEEPING.**—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.

## DIRECTIONS FOR NETTING A SEINE.

(No Illustration.)

Make a loop, pin to a table or cushion; hold the mesh-stick in the left hand, the needle in the right. Throw the thread over the mesh-stick. To form a mesh, pass the thread over and under the third finger, catch the thread under the thumb, and back under and over the little finger through the loop made on the third finger, bringing the needle up under the mesh-stick, through the mesh. Let all loops off, except the one on the little finger, until the mesh is formed on the mesh-stick, loosening the loop on the little finger last. Draw up tightly, to form the knot.

*Next row.*—Slip the meshes off the mesh-stick, and turn work over and work as before. Always begin at the left.

## GRECIAN NETTING.

(No Illustration.)

This pattern should be worked with two meshes, a large and a small one. Net one plain row with the large mesh; then in the next row use the small one.

The thread is twisted round the fingers as in plain netting, and the needle must pass through the finger loop into the first stitch, and thence into the second. Then let the second be drawn through the first, and the first through the second, finishing the stitch by releasing the fingers and pulling the thread tight. The succeeding stitch is a small loop that appears to cross the stitches twisted together.

These three kinds of stitches form the pattern, and are to be repeated till the work is completed.

## TO STIFFEN AND PRESS NETTING.

It is essential that doilies or mats of netting, when made of cotton or linen, should be pressed and often stiffened, otherwise the work is apt to appear flimsy and fails to disclose its beauty. When a doily or mat is completed, spread it carefully upon a clean, soft white cloth; wring another cloth, not too dry, out of borax water, place it over the doily and press with a hot iron. The steam from the wet cloth will dampen the doily, and the hot iron will dry and stiffen it. Mats may also be stiffened by dampening with starch water. When there is a linen center, and renovation is necessary, wash and starch the doily, pull the netting into shape, and iron until dry.

**TO CORRESPONDENTS.**—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the *DELINEATOR* compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the November *DELINEATOR* should reach us before the fifth of September. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.



FIGURE No. 1.—NETTED TUMBLER DOILY.





## THE WOMEN'S COLLEGES OF THE UNITED STATES.—No. 6.

A GIRL'S LIFE AND WORK AT MOUNT HOLYOKE.

mosphere of joyousness, and a pleasant hum of conversation punctuated by merry peals of laughter—such was the picture and such the sounds that delighted the eyes and ears of a graduate who had gone to Mount Holyoke during the first week in June to renew the

BROAD, spreading elms, fresh green lawns, tables set with tempting dainties, white-gowned girls moving in and out, wise seniors in caps and gowns, a pervading at-

appears, standing in quiet dignity, an unpretentious and substantial monument that truly symbolizes the spirit of the founder.

The original structure, built in 1837, was greatly enlarged and the south wing added in 1841; but the number of students increased so rapidly that in 1853 the north wing was built, and twelve years later the gymnasium was erected, completing the quadrangle. The rooming capacity of the building has been greatly augmented since that time by the refitting of recitation

### BUILDINGS.

rooms, which have been transferred to the new buildings. The splendidly equipped library with its recent addition is connected with the main building by a corridor, so that the students can frequent its cosy alcoves on stormy as well as pleasant evenings.

Lyman Williston Hall, situated a short distance to the north, contains the laboratories and lecture rooms for botany and zoology on the first floor, the remarkably fine geological and mineralogical cabinets on the second, and the art galleries on the third; and there are also large, attractive recitation rooms for history and literature.

The new Science Building, north of Williston Hall, is devoted to physics and chemistry,

being entirely occupied by lecture rooms, laboratories for individual experiment and investigation, and recitation rooms. The Observatory, Music Hall, and two dormitories that accommodate the overflow from the main college complete an admirable group of buildings; there is, however, great need of an increase in the dormitory accommodations.

The value to a college of a beautiful situation can hardly be overestimated, and Mount Holyoke enjoys this advantage in an extraordinary degree.

### GROUNDS.

For a long distance, the grounds border the elm-shaded street of old South Hadley, and the lawns and groves extend back beyond the college buildings and down the long, wide slope to the lake, and rise again to the top of Prospect Hill with the name of Goodnow Park. The summer-house on the summit of the hill has become a popular resort for afternoon teas and spreads; and the lake and boat-house below, the broad fields, gardens and orchards, the buildings half hidden by the trees, the pleasant glimpses of the town, and, beyond, the free open country to the mountain-bordered horizon, compose a picture of rare loveliness.



MOUNT HOLYOKE COLLEGE.

associations of her seminary days. The occasion of these gayeties was the introduction of the strangers who had come to the college for their entrance examinations, to those who had already been through similar trials and were then enjoying the benefits beyond. All anxieties as to "originals" and "Latin at sight" were for the time forgotten under the influence of such charming hospitality, and it is safe to say that every one of those young sub-freshmen is now looking forward with enthusiasm to the opening of the Autumn term.

The graduate of Mount Holyoke returning to visit her *alma mater*

### SITUATION.

(and no mother could be more gracious than this college has ever been to her daughters) is glad to catch the first glimpse of those two familiar mountains which approach each other so closely that they barely give the Connecticut River space to pass between. Mount Holyoke and Mount Tom having been brought into view, with the long ranges of hills stretching to the east and west, other well known land-marks are noted as the village of South Hadley, two miles back from the river, is approached, and then the main building of the college



No college for women and few for men are better equipped in the department of science than Mount Holyoke. The arrangements are such that the students can investigate for themselves, and learn by direct contact with the processes of nature, as well as from books.

#### EQUIPMENT.

The botanical department possesses the Auzoux models, representing the more difficult orders of plants in gross anatomy of the flowers and fruits, and also the Brendel models, showing the more minute—the microscopical structure of plant organs, especially those of the Cryptogams; and ten new Lietz microscopes have just been added to those already in use. The herbarium, begun more than thirty years ago by Miss Shattuck, the most distinguished woman botanist in the country, contains thousands of pressed plants brought from every part of the world; as well as woods, seeds and seed-vessels, and an economic collection representing the uses of plant fibres and products. The botanic garden is the great glory of the department. More than an acre of solid plants is easily accessible to the laboratories, and here the students can study rare varieties of wild flowers and ferns, from the earliest arbutus in the Spring to the last purple aster in October. A series of artificial ponds add much to the beauty of the garden and bring the lotus and Egyptian papyrus, the Victoria Regia, and many other rare aquatics within reach of the students; and a plant house gives Winter shelter to foreign plants, still further increasing the range of types studied.

Zoölogy rivals her botanical sister in the advantages offered. Ziegler's wax models of chick embryos, Ward's casts of fossil animals, a remarkably fine bird collection, stuffed animals, fishes, insects, shells, corals, etc., all contribute to the progress of the learner. The large, well lighted laboratories are equipped with the best appliances for practical work, each table being furnished with running water after the Göttingen models. A carefully selected biological library of more than eight hundred volumes is convenient to the work rooms, and the students can also profit by the best scientific periodicals.

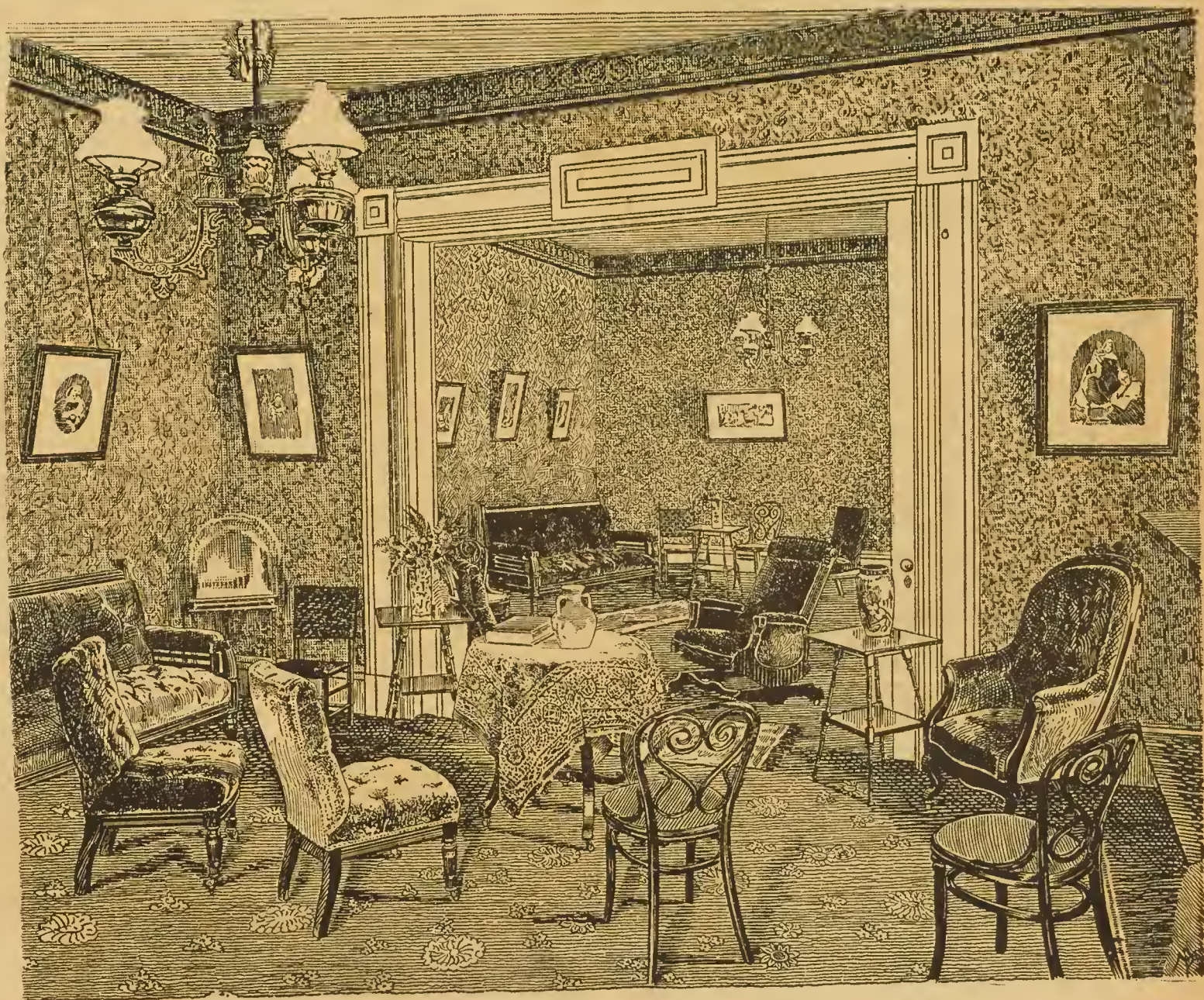
The students of geology are provided with maps and charts illustrating the successive formations of the earth, and especially the great geological map of the United States, prepared by Prof. Hitchcock, of Dartmouth College, which covers an entire wall of the large recitation room. The progress of life is studied in connection with Ward's university series of casts, and various collections of fossils. The students use the section cutter with great skill in preparing specimens for the lithological microscope.

In the completion of the new building, the chemistry and physics departments have been afforded enlarged opportunities for advanced work. The physical laboratory is provided with fine apparatus for the demonstration of principles and natural law, as well as the most modern appliances for the students' individual use; and adjoining are dark rooms, a constant-temperature room, a library and a study.

The chemistry department is equally well supplied. Its lecture and preparation room, study and library, qualitative, quantitative, organic and general laboratories, and room for advanced work fully meet the demands for investigation in theory and practice.

It is expected that the mathematical department will at the beginning of the Autumn term be in possession of a set of models, manufactured in Germany, that are calculated to make the higher and more abstruse mathematics appear attractive to those least interested in the subject.

The art gallery in Williston Hall contains copies of masterpieces by Giotto, Fra Angelico, Raphael, Titian, Guido Reni, Domenichino, Rembrandt and others, and also works by Bierstadt, Inness and other famous American painters; and a collection of more than four thousand photographs and hundreds of lantern slides illustrate the history of architecture, sculpture and painting as seen in Egypt and the East, Greece, Italy and Spain, and the cathedrals and picture-galleries of Northern Europe. Among the new treasures of the art department is the valuable publication of the Sidon Sarcophagi, which includes fifty plates that richly demonstrate the beautiful



THE GENERAL PARLORS.

effects of polychrome decoration in relief sculpture as practised by the Greeks.

The department of astronomy is not backward in its equipment. The John Payson Williston observatory contains a fine equatorial telescope, made by Clark, which is provided with an eight-inch object glass, clock-work, finding clock, filar and ring micrometers spectroscope, solar eye-piece, etc. Among the other valuable appliances are an astronomical clock, a chronograph, a sextant, a spectroscope; a meridian circle (Fauth & Co.), which has a telescope of three inches aperture and circles of sixteen inches diameter, reading to seconds by two microscopes; and also a latitude level, and a micrometer adapting it to zenith telescopic work.

The studios for drawing and painting occupy the upper floor of Music Hall. This department has been enlarged and brought into prominence since being admitted among the electives. Casts, models, photographs and studies, all adapted to systematic work, are amply provided; and the outdoor sketching classes delight in the old brown mill at the end of the lake, the rugged stone bridge, the lovely brook, now quietly reflecting the ferns and tall grasses, now



dashing over the miniature dam above the foot-bridge, and the beautiful effects of light and shadow through the long vistas of old elms.



MARY LYON, FOUNDER OF MOUNT HOLYOKE COLLEGE.

Faithful, earnest work brings enthusiastic recreation. The tennis courts in front of Williston Hall present a lively picture, and the admiration of those who watch the games is divided between the grace and beauty of the girls and the skillfulness of their playing. The shaded

walks, the rowing, the skating and coasting when the short days come, all tempt the students to seek amusement in the open air and thus at the same time gain the requisite amount of exercise.

The most conscientious attention is given to the health of the students. Dr. Sargeant's system of gymnastics has been adopted, and careful measurements are taken in accordance with the recommendations of the American Association for the Advancement of Physical Education. Every girl is examined on entering under the direction of the resident physician, and the course of exercise that is best suited to her individual development is at once prescribed. Pure water is obtained for the college from an Artesian well four hundred and fifty feet deep, and the fine sanitary arrangements, elevator, steam heat and electric lights contribute their share to the general good health of the students.

The gymnasium is the scene of the dramatics, concerts by the college Glee and Banjo Clubs, promenades, and informal frolics of all kinds. During the year each class gives an entertainment for the whole college; and there are also many exchanges of courtesies among the classes. Since the granting of the college charter the students have been bound together more closely by class feeling, and it has undoubtedly added spirit and interest to all enterprise, whether religious, intellectual or merely in the nature of entertainments. Yet so long as the large majority of the girls room in the main college building and form one household, so long will all continue to be drawn together by the strong ties of that cordial, helpful friendliness which has ever been a marked feature of life at Mount Holyoke. Corridor divisions have supplanted the "sections"; each teacher, however,

bears to the occupant of her corridor a relation similar to that which she formerly bore to the members of her section—a relationship which every graduate holds in loving memory.

The "Contemporary Club" succeeds in making current topics both instructive and interesting to all who attend its meetings. Lectures on various subjects are frequently given under its auspices by members of the faculty, as well as by distinguished speakers from other colleges.

"The Mount Holyoke" is published every month by the students without assistance from the teachers. It aims to represent the college and the alumnae, and the many subscribers among the graduates feel that it has become a strong bond between them and the members of the college.

The annual catalogue contains this simple statement: "Every student is expected to share in the care of the family. The time necessary for this service does not exceed fifty minutes daily." This economical plan has given rise to the misapprehension that young ladies go to

Mount Holyoke to learn methods of house-work. Such is not the case. It was in the benevolent mind of the founder to place a broad and thorough education within the reach of girls of limited means who desire to fit themselves for a life of usefulness. The division among the students of the lighter household duties dispenses with the services of a regiment of servants, and much comfort results. The merry chatter of the girls in the domestic hall would convince anyone, no matter how little in sympathy with the arrangement, that it is considered no hardship. Every daughter of Mount Holyoke has learned through it one of the most useful lessons of her life—the dignity of labor. More than fifty years have tested the advantages of the system and proved its wisdom.

The practical benefits appear in the price of board and tuition, two hundred and fifty dollars per year. In return for this sum the student is provided with a comfortably furnished room, well heated by steam and lighted by electricity;

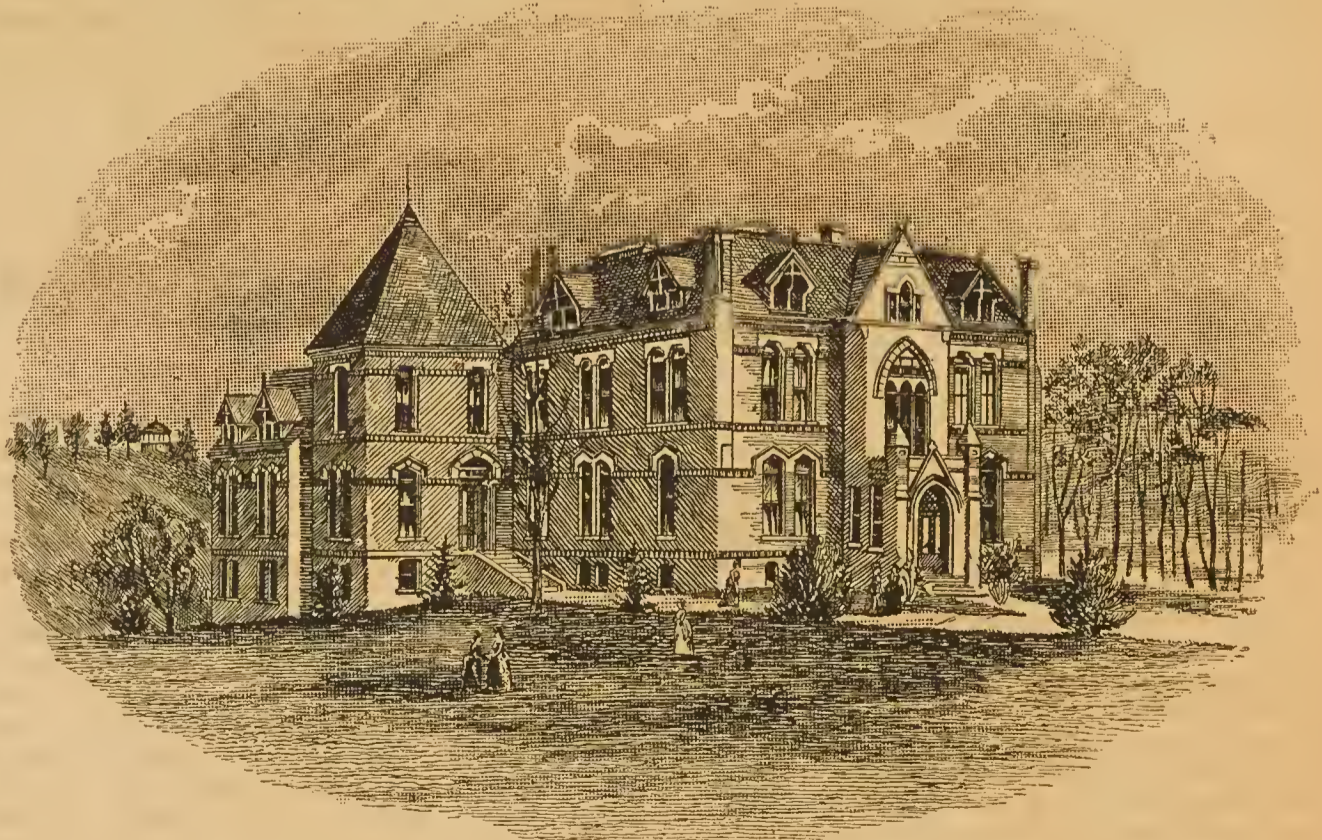
good, wholesome board; superior educational advantages; courses of lectures given by distinguished professors from other colleges; concerts and other entertainments; the constant use of the library and of a reading-room provided with all the important magazines and periodicals, as well as several daily papers; and the benefits of the gymnasium. In fact, this charge includes all expenses except that for instruction in instrumental and vocal music, the item of laundry work, and a small laboratory fee.

As to the mode of government, the conditions which now exist could only be possible in an institution where a high moral tone and years of established precedent make the students feel what attitude they should take in thoughtful consideration for each other and the general good of all.

#### DOMESTIC WORK.

#### EXPENSES.

#### GOVERNMENT.



LYMAN WILLISTON HALL.

The old reporting system, which for many years was followed by every conscientious pupil to the letter, has been discontinued, but



those rules remain as a benign influence. There is now all the freedom compatible with thorough work. The students feel the honor of the confidence placed in them by the faculty, and the elevated moral atmosphere develops the best there is in them. While it cannot be denied that the former system produced strong, womanly character, yet the alumnae, old and young, rejoice with the students of the present generation in their freedom. The girls are not even hampered by an association for self-government, but if it shall become necessary later to adopt such a system, Mount Holyoke will profit by the experiments now being tried in other colleges.

If Mount Holyoke has fulfilled one more than another of the purposes to which she was consecrated, it has been that of character building. She has been called "unique," and so she certainly is in her power for good, which the

ends of the earth have felt. When Miss Lyon opened the seminary in 1837 with eighty pupils, she said: "Every brick of this house is sacred to the Lord. I would have you ever remember that you are being educated in an institution built by the hand of the Lord, and that you are not to live for yourselves." Not the advancement of women alone, but to help on the complete salvation of the world, was her desire. The principles she taught, the high ideals she set before the girls, have ever been held sacred by her successors, and now, notwithstanding the rapid growth and consequent changes of the past few years, the same spirit prevails of devotion to Christ and the spread of His kingdom in the world. Is it then to be wondered at that the college which that good woman originated has ever been quick to respond to the world's needs, in whatever form they may have been presented?

The college is non-sectarian. Ministers of all denominations address the students from time to time, weekly prayer-meetings are held in the college chapel in care of the Christian Endeavor Society, and the teacher in every corridor meets the students in her division once a week in a prayer-meeting that is of especial helpfulness. Interesting meetings relating entirely to mission work at home or abroad are frequently held, and are often addressed by returned missionaries, and occasionally by natives from heathen lands. The Young Woman's Christian Association is doing most efficient work in the small outlying settlements a mile or two from the town, and their enthusiastic efforts result in mutual benefit. A systematic course of Bible study is continued throughout the four years, recitations occurring on Monday of every week.

The progress made by Mount Holyoke since the first year of its existence, 1837, has been steady and normal. It was the first institution chartered by legislative authority to hold permanent funds for the education of women. In these days of rapid advancement in the intellectual life of women it is difficult to realize that our grandmothers considered any knowledge of Latin unladylike, and held that a girl's school days should be finished when she had arrived at the age of fifteen or sixteen, and that the rest of her education should be devoted to more feminine accomplishments. In the midst of these prevailing prejudices and in the face of strong opposition, Miss Lyon succeeded in establishing a course of study higher than any that had previously been

offered to women. Again and again she said, "Plans for the education of women, if they are to be of permanent value, must include substantially the same principles and courses of study as those given to young men." She was too modest and too discreet to use the word college at a time when the community was not prepared to receive it, but her plans admitted, and, indeed, required indefinite expansion. Studies were placed at the option of the students which were not in the required course, but which by degrees were grafted into it; and new ones were added as rapidly as public sentiment would permit. As time went on and a new movement created colleges for women, Mount Holyoke Seminary had kept pace with this progress. She had graduated women who became teachers in the new colleges.

When, on the fiftieth anniversary of the birthday of their *alma mater*, hundreds of Mount Holyoke's loyal daughters returned with affection to bring their tributes and join in her praises, a great alumnae meeting was held at which the fifty classes were represented, and Mrs. Cowles, the personal friend of Miss Lyon, came forward bearing this message, "Speak to the daughters of Holyoke, that they go forward." That her words found a response in every heart, has been proved by the changes which quickly followed. It became clear that the college work would only be recognized under that name. The conditions that made it possible to claim a college charter at this time were the result of the untiring zeal of the principal, Miss Blanchard, and her associate, Miss Edwards. The college charter was granted on March 8th, 1888.

The college now offers three full courses, classical, scientific and literary. After the first year many electives are at the option of the student, and during the junior and senior years they exceed the requirements, although not more than fifteen hours are allowed to any student per week. Forty-two full courses are required as the minimum for graduation. Students receive the degree of "B. A.," "B. S.," or "B. L.," according to the course pursued. The degree of "A. M." requires a full year's resident study under the direction of the faculty after the first degree has been conferred. Special students are admitted, and great advantages are offered to graduates and teachers.

If the strength of a college lies in its alumnae, Mount Holyoke may well be proud. The world has been uplifted by the six thousand cultured women who have gone forth from her walls. They have formed local associations, nineteen in number, from Boston and New York to California, Hawaii and Constantinople. These associations work loyally to promote the interests of their *alma mater*, and they are at present making strong efforts to raise money to endow the different departments and to provide new dormitory buildings, of which the college at present stands in great need. Among the alumnae of Mount Holyoke are many of the most prominent educators of the country. Many have entered the professions, others have continued their studies with credit at foreign universities, and not least among the number are the homemakers whose inspiring influence is everywhere recognized as the highest product of intellectual and Christian development.

#### ALUMNAE.

EMILY FLORENCE PAINE, '86.

#### GROWTH.

## FITTING OUT THE FAMILY FOR AUTUMN AND WINTER.

The mother who must do all or the greater part of the sewing for a growing family finds the seasons pass all too quickly. It seems as if it was but yesterday that she finished the pretty Summer garments that were so generally admired, and yet the weather and the calendar are already giving warning that Winter is fast approaching and that new raiment must be prepared for herself and her children. The task of providing the several wardrobes must be confronted, however, and it is much better to act resolutely and promptly than to brood and ponder over the work ahead until it seems to grow to enormous proportions. Indeed, after the sewing is once fairly begun in a spirit of cheerful determination, interest will quickly awaken and will greatly shorten the way to completion; and certainly the sense of satisfaction that is invariably experienced when a disagreeable duty has been well and willingly done is a recompense that is worth working for.

The commercial depression which has been so long and so generally felt compels many mothers to perform the household sewing who in former years depended wholly or in part upon the services of hired seamstresses. One energetic woman whose husband's business reverses have necessitated a curtailment of domestic ex-

penditure in every direction, lately undertook to make with her own hands an entire Autumn and Winter outfit for herself and her four children, and her experience was so satisfactory that she has told all her friends about it, that they may do likewise. The work was new to her, but she was a practical woman and, after laying her plans carefully, she determined that she could and would satisfy her refined tastes without exceeding the limited money allowance at her disposal.

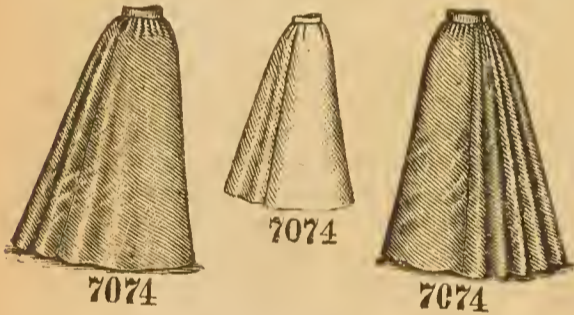
On making a careful examination of her last year's stock of clothing, she found that some of her dresses could be remodelled, while others could be cut down to suit one of her three daughters. She next inspected the children's wardrobes, and after deciding upon the needs of each for the next two seasons, she selected her patterns, and then her materials. More than one shopping tour was needed to complete the necessary purchases, for this woman knows what it is to buy in haste and repent after the goods have been delivered. Bargain and novelty-goods counters she religiously avoided, since several unpleasant experiences in the past have proved a source of profit to her by teaching her to regard "bargains" with distrust, and she fully appreciates the fact that high



novelties usually lose their vogue long before they can be worn out. For practical reasons she considered her own outfit first. A becoming toilette for afternoon wear was first planned, and consisted of a three-piece skirt and basque-waist. A last year's bell skirt of Russian-green camel's-hair was spotless, but was, of course, out of style. It was, therefore, ripped apart, and the material, after being well brushed, and pressed under a damp cloth with a moderately hot iron, answered perfectly for the new skirt, which was cut by pattern No. 6663, price 1s. 3d. or 30 cents. This design is extremely graceful and modish and is one by which a bell skirt may be easily remodelled. The front and sides are plain, the back falls in flute folds, and the flare at the bottom is pleasing without being extreme. The best parts of an old gown of black taffeta figured with small red flowers were cut out, freshened and used for the basque-waist, which was shaped according to pattern No. 7065, price 1s. or 25 cents. The fronts are full, the back shows fulness only at the bottom, and the garment has a slightly pointed lower outline that gives an appearance of slenderness to the wearer's figure, which is somewhat inclined to portliness. A section of silk is neatly and narrowly folded about the lower edge as a finish, and the *gigot* sleeves are full above the elbow and close below. The pattern includes both a crush and a sailor collar, and as there was enough material, both were made, thus providing for a pleasing change of effect. The crush collar has Shirred front ends, and it only takes a few moments to baste it to the neck, which is finished so that either collar may be easily adjusted. The sailor collar is, of course, more dressy than the other. It is square at the back and flares widely in front, and some old yellow lace that had already rendered faithful service was frilled about to the edges, making a really handsome accessory.



Next came a toilette that was to be worn for informal calling or at church in inclement weather, and blue mixed covert suiting, and fancy black vesting with small blue figures were united in its development. The skirt, which was cut by pattern No. 7074, price 1s. or 25 cents, is in four-gored style and hangs in *godet* folds at the back. The coat-basque, fashioned by pattern No. 7100, which costs 1s. 3d. or 30 cents, is snugly fitted and ripples naturally below the line of the waist. The fronts are reversed in lapels at the top by a rolling collar that meets them in notches, and between the lapels is visible a pointed vest of the vesting, topped by a standing collar. The mutton-leg sleeves are shaped in the usual way.



A more dressy effect was aimed at in the "best" gown, which was made up by pattern No. 7178, price 1s. 8d. or 40 cents, in a combination of golden-brown whipcord and black moiré antique. The skirt hangs full only at the back, and is trimmed at the front and sides with black silk passementerie Vandykes that graduate narrowly toward the center and suggest a tablier. The basque is short and shows plaits at the back and front that radiate from the lower edge. At the top is applied a pointed yoke of moiré outlined with silk passementerie displaying the same pattern as that on the skirt, and above the yoke appears a standing collar to match. A rippled bretelle crosses each shoulder and overlaps a sleeve cap of similar shaping, and the cap in turn falls over a puff that droops broadly to the elbow of a coat-shaped sleeve, which is faced with moiré below the puff. With this stylish costume is to be worn a bonnet of black felt braid that is trimmed with two jetted



because they are more serviceable than *Suèdes*; but a pair of the latter variety in a pretty shade of tan were chosen for wear at evening entertainments.

A wrapper was properly deemed a necessity, and a dressy one of the tea-gown order, in which the wearer can appropriately receive afternoon callers, was preferred, because she already possessed several plain wrappers. The materials united in this garment were cashmere in a dark shade of old-rose, and rose-and-réséda shot taffeta. The back falls in a continuous line to the lower edge, and hangs in flutes below the waist-line, above which the fitting is snug and close. The fronts open over a drooping, blouse-like vest of silk that has an applied box-plait at the center, and a flowing lower-portion, also of silk. At the neck is a standing collar. Elbow puffs fall over the coat-shaped sleeves, which are faced with silk below; and over each puff hangs a silk cap made with a frill heading. Pattern No. 7082, price 1s. 8d. or 40 cents, was used for the tea-gown, which could, of course, be more simply fashioned, if desired.



Last year's top garments being entirely out of fashion, two new ones were made up, a double-breasted long coat for shopping and general wear, and a jaunty cape. A long coat is very useful, not only on account of its warmth, but also because it serves to conceal a gown which, while quite good enough to wear to market or on a journey in stormy weather, is not sufficiently modern to bear general inspection. The coat pattern selected in this instance was No. 7130, price 1s. 6d. or 35 cents, and was satisfactorily developed in dark mixed cloth. The back of the garment is close-fitting to the waist-line and springs out in rolling folds below, and the fronts are lapped and closed in double-breasted style. On each hip is placed an oblong pocket-lap, which conceals an opening and is finished at its edges with two rows of machine-stitching. The sleeve is of the mutton-leg order and shows two rows of stitching at cuff depth. The rolling collar is finished with stitching, and below it falls a removable Capuchin hood that is lined with plaid silk.

The cape suggests a wrap in general effect and was cut from black *poult de soie* by pattern No. 7083, price 1s. or 25 cents. At the back it falls about the figure in pretty undulations, and the front edges are rolled back in revers that are faced with jet-embroidered net. Between the revers are stole-like fronts that are gathered at the top, and each trimmed at the bottom with a row of jetted net insertion above a frill to match. A ruching of beaded Brussels net overlies the standing collar, and over the closing is secured a bow of silk. The



black birds and a black-and-gold aigrette and secured with black velvet strings. This sort of a bonnet was selected on account of its perfect adaptability to gowns of various colors. Pearl-buttoned brown glacé gloves were provided for daytime use



wrap is exceptionally dressy, and its cost was really very reasonable, since the trimming was taken from a passé dinner gown of black silk. A simple but thoroughly stylish wrap could be developed in black broadcloth or heavy serge and moiré antique, the latter material being used for the stole front and revers facings.

The mother being thus supplied with a really handsome wardrobe, the needs of Marie, the oldest daughter, who is a charming miss of nearly sixteen, were next given attention; and considerable thought was required to dress her appropriately, as her form is not yet fully developed. First a school dress of navy-blue diagonal and cardinal cloth was made up by pattern No. 7069, price 1s. 3d. or 30 cents. The skirt is of the three-piece variety, is decorated with a self-headed Spanish flounce, and is attached to the closely adjusted waist. The fronts of the waist lap in surplice fashion over a full plastron that is very improving to the wearer's slender figure, and at the neck is a standing collar of red cloth, below which falls a quaint-looking deep ripple collar, also of cloth, that extends in points to the waist-line. A red belt with lapped ends encircles the waist, and the sleeves are in mutton-leg style. The flounce and ripple collar could have been omitted, and the plastron could have been made of some soft silk to contrast with the dress fabric.



Next a coat for school use was made of mixed gray cheviot, the design being supplied by pattern No. 7079, price 1s. 3d. or 30 cents. The coat shows ripples at the back below the waist-line, and double-breasted fronts that are reversed at the top in lapels, which form notches with a rolling collar. The sleeves are in mutton-leg shape, and pocket laps are arranged on the hips. A removable cape that is only to be worn in cold or stormy weather is secured beneath the collar and falls to below the waist-line. Double rows of machine-stitching follow all the free edges of the coat.



A jaunty hat to accompany this top garment was made of the cloth and black velvet by pattern No. 6631, price 5d. or 10 cents.



It has a soft, full crown of cloth and a slightly rolled brim of velvet, and a single red quill is fastened at the left side. Clad in the toilette described, Marie is well and appropriately dressed for school, and her outfit is now completed with wool Jersey gloves, although when Winter arrives she will wear woollen mittens.

A veil of dark-blue sewing-silk tissue, which is not so hurtful to the eyes as a light veil, is provided for use in windy weather.

When Marie goes to church or to visit her friends, she dons a pretty gown of which both she and her mother are justly proud. It is made of hunter's-green camel's-hair and gold-and-green changeable *peau de cygne*. The skirt is full to the waist and is decorated above the hem with a serpentine line of gold soutache braid that is turned in trefoils at intervals. The body has fulness flaring from the lower edge both back and front, and is cut low and round at the neck, above which is a full yoke of the silk. The yoke is applied to a high-necked lining and is shirred several times at the neck. The shirred standing collar has a frilled heading and forms a pretty neck finish. A belt is passed about the waist, and double puffs fall over the coat-shaped sleeves, which are faced to the elbow with silk. The skirt trimming is repeated on the belt, and also along the upper edge of the body. Any pretty combination can be developed by this mode, which is embodied in pattern No. 7146, price 1s. 3d. or 30 cents.



The coat which accompanies this dress is in three-quarter length and is made of black beaver. The back ripples naturally below the waist-line, and the fronts are closed in double-breasted style with smoked-pearl buttons, and are rolled back in lapels by a collar that meets the lapels in notches. On each hip is an oblong pocket-lap that covers an opening, and the sleeves are in mutton-leg style and are ample enough above the elbows to admit the dress sleeves easily. A binding of Persian lamb which trimmed the mother's coat of last year, was applied on all the free edges and greatly enhanced the stylish effect.



The coat was sent to a tailor for pressing, as the ordinary household flat-iron is not heavy enough to press the seams of a cloth garment properly. Pattern No. 7112, which costs 1s. or 25 cents, was used for the coat, and the outfit was completed by a green felt hat trimmed with black *coq*-feathers and gold-and-white striped ribbon, and tan kid walking gloves.

The mother emphatically approves of young people's parties, and she decided that Marie should not be compelled to forego such harmless entertainments for want of something appropriate to wear. Therefore a party dress was created, and it was indeed, as Marie declared, "a love of a gown." Her complexion being a clear olive, light-yellow *crépon* and surah were chosen, with yellow ribbon and white point de Gène lace for trimming. The lace and surah, though perfectly fresh-looking, had already seen service on one of the mother's gowns. The skirt hangs full from a fitted waist, which is closed at the back and cut in moderately low, round outline at the neck; and falling from the neck edge is a battlemented Bertha of the surah arranged over a full Bertha of lace. The puffed sleeves end at the elbows, and each is trimmed at the bottom with a fall of lace. The waist is encircled by a yellow ribbon belt that is bowed both back and front. This style, which is embodied in pattern No. 7110, price 1s. 3d. or 30 cents, could be made up for street wear with a high neck, a plain round Bertha and long sleeves, and especially favors combinations. Kid gloves and slippers to match are worn with the dress, and the genuine delight which the toilette affords Marie more than compensates the mother for the trouble of making.



of the plaid material, cut bias, and is full to a short waist. The upper portion of the waist is a square yoke of plain goods, and the plaid lower portion is gracefully full. The plaid rolling collar flares at the front and back, and the puffs on the coat-shaped sleeves are of the same material, while the lower portions are faced with cashmere, which also forms a belt with a pointed overlapping end. The plaid fabric was taken from a dress that Marie had outgrown, and the cashmere was new. Golden-brown and old-blue Henrietta would combine tastefully by the same mode.

A long coat that would answer for both dressy and general wear was fashioned from invisible-green smooth cloth by pattern No. 7175, which costs 1s. or 25 cents. The back fits easily and hangs in waves below the waist-line, and the fronts are loose and single-breasted. At the neck is a rolling collar, and below it falls a very fanciful star-collar, which, as its name suggests, is shaped in numerous points. The sleeves are in leg-o'-mutton style.





A narrow beaver binding is applied to all the free edges of the coat, being especially effective in emphasizing the peculiar outline of the star collar. Helen wears a red felt sailor hat to school, and on dressy occasions a green felt with a low, round crown and rolling brim, trimmed with green moiré ribbon, and a red quill decorated with jet crescents.

Another pretty gown was developed in a tasteful combination of cornflower-blue Henrietta and golden-brown moiré, the shaping being done by pattern No. 7151, price 1s. or 25 cents. The skirt hangs full from the body, which is made with a low, round-necked blouse that is folded in box-plaits at the back and front and mounted on a high-necked lining. The lining is faced above the blouse to simulate a yoke, and is all-over braided in a vermicelli pattern with gold-



en-brown soutache. Falling from the upper edge of the blouse is a Bertha of moiré that undulates over the shoulders and describes points at its front and back corners, and also upon the shoulders. The standing collar is cut from the moiré, which also faces the coat sleeves below their elbow puffs. The contrasting material could have been used for both the yoke-facing and collar.

A very dressy gown was made of light-brown crépon and deep-cream taffeta. The skirt is gathered to the body at the sides, and is extended at the front and back and adjusted high enough on the waist to display the portion above in round-yoke outline, which is emphasized by a silk facing. The extended portions of the skirt are gathered at the top, and in the seams joining the skirt and body at the sides are included

peplum portions that ripple slightly over the hips. Gathered bretelles cross the shoulders and end in points at the peplum portions. The sleeves are faced with silk to the elbow, and over the facings droop full puffs. The standing collar matches the yoke facing, and the combination as here carried out suggests a guimpe.



About the lower edge of the yoke facing is disposed a ruching of black velvet ribbon, and a rosette-bow and streamers of similar ribbon are secured at the left side in front. This ribbon had once adorned a wrap belonging to the mother, and was perfectly freshened by careful brushing and steaming. The pattern employed is No. 7197, price 1s. or 25 cents. This dress could be made with a round neck and short sleeves, and would then require a guimpe, unless it were intended for party wear, in which event the neck and arms could be exposed.

A simple guimpe pattern is No. 7148, price 5d. or 10 cents; and a guimpe shaped by it from white China silk was included in Helen's wardrobe. It is shirred at the top to round-yoke depth, the topmost row of shirring forming a frill about the throat; and a draw-string is inserted in a casing at the waist-line to regulate the fulness. The sleeves are full and are shirred at the bottom to correspond with the arrangement at the neck.



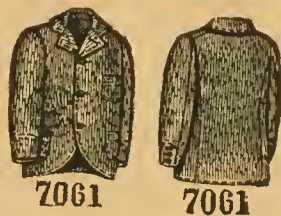
Vailing and similar fabrics are also available for guimpes.

George, the only boy in the family, is a rosy-cheeked youngster of seven, devoted to his mother and grateful in his rough, boyish way for everything that she does for him. He was not consulted in the choice of his outfit, but when it was shown him, all completed, his delight was scarcely to be restrained. When "dressed up," he looks a veritable Jack Tar, in his long sailor trousers, reefer jacket and sailor cap. Marine-blue cloth was used in the construction of this suit. The trousers are adjusted by the usual seams and flare rather broadly at the foot. They were shaped by pattern No. 3786, which costs 10d. or 20 cents. The reefer is becomingly inclined to the figure at the back, and the double-breasted fronts are turned back at the top in lapels that form notches with a rolling collar. A pocket-welt finishes a breast pocket in the left front, and laps conceal the openings to side pockets in both fronts. The sleeves are in coat style, and machine-stitching



completes all the loose edges of the jacket. The pattern is No. 7133, price 10d. or 20 cents. A stylish little cap of the Tam O' Shanter order was made of fine blue cloth. It has a soft crown that droops over a head-band covered with blue ribbon, which floats in streamers at the back. The pattern employed in making the cap is No. 3033, price 5d. or 10 cents. A white Windsor scarf is worn.

An excellent school suit was made for the little man from his father's last Summer's suit of mixed gray cheviot, which was well scoured and pressed after being ripped apart. The trousers reach to below the knee and have the customary shaping seams. They were fashioned according to pattern No. 4395, price 7d. or 15 cents. The coat, which was cut by pattern No. 7061, price 10d. or 20 cents, is in cutaway sack style, closing with three buttons.



The fronts are turned back at the top in lapels by a rolling collar, with which they form notches; and a large side-pocket on each front, a small change pocket a little higher on the right front, and a breast pocket on the left front are applied in patch style. The back is broad and fits comfortably, being seamless at the center. The coat sleeves have two encircling rows of stitching at cuff depth, and each is trimmed at the back of the arm with three buttons. Machine-stitching finishes all the edges of the coat.



Accompanying this suit are several shirt-waists, some of white cambric and others of figured percale, which were made by pattern No. 6570, price 10d. or 20 cents. The fronts of each waist are stitched in tucks at each side of the closing, the back is disposed in three box-plaits, and a band provided with buttons to secure the trousers band is added at the bottom. The shirt sleeves are finished with moderately deep cuffs that have rounding ends and are closed at the back with gold studs. The neck is completed with a band, to which may be attached either a turn-down collar with flaring ends, or a standing collar with reversed points. Two sets of collars were provided for each waist.



A long sack overcoat was made of chinchilla having a bluish cast, and is a stylish and protective garment. The back is shapely, and the fronts are closed in a fly, and reversed at the top in lapels by a rolling collar of velvet which meets the lapels in notches. The coat sleeves are each completed with two rows of stitching a little above the wrist edge, pocket-laps conceal openings in the sides, and a welt finishes a breast-pocket in the left front. This coat was also sent to a tailor to be pressed. The pattern providing its design is No. 7135, price 1s. 3d. or 30 cents.



And now only Madge, a merry, chubby, golden-haired mite of three, remained to be sewed for. Navy-blue serge, and blue wool goods all-over dotted with white were united in one dress according to pattern No. 7092, price 10d. or 20 cents. The skirt falls full from a waist that has low-necked, drooping blouse-ports, above which the high-necked lining is covered with a shirred yoke of the dotted goods. The standing collar matches the yoke, and so does a bias belt with a pointed overlapping end. The coat sleeves are rendered dressy by full, gathered double caps that fall nearly to the elbow and stand out prettily, producing a broad-shouldered effect.



Another pretty gown was remodelled from a dress of cardinal cashmere that had been outgrown by Helen, and pattern No. 7187,





price 10d. or 20 cents, was chosen for the shaping. The full skirt falls from a square yoke edged by a narrow frill of red satin ribbon that stands out fluffily; similar frills outline the triple-pointed sleeve-caps, and a narrower frill rises above a band at the neck. The caps fall over puffs that reach to the elbow upon the coat-shaped sleeves, and each wrist is edged with a frill. The sleeve caps could have been omitted and the dress made up in some checked wool goods, for morning wear.

Madge still needs protective aprons to play in, and three pretty ones were cut from blue-and-white checked gingham by pattern No. 7167, which costs 7d. or 15 cents. The front of each is arranged in three box-plaits, and the backs are loose, being held in by sash ends that start at the under-arm seams and are bowed over the closing. The turn-down collar flares at the front and back and is edged with narrow blue-and-white embroidery, and the sleeves are finished with pointed cuffs that are similarly trimmed. Torchon lace would also have been a suitable trimming.



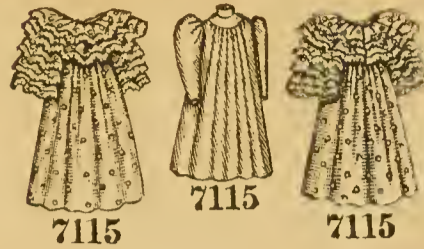
A number of dressier aprons for afternoon wear were variously made of white cambric, nainsook, dinity and lawn, pattern No. 7089, price 7d. or 15 cents, furnishing a very attractive design. Each has a full, low-necked front and backs and is sleeveless, and from the neck edge falls a Bertha-frill of embroidery. The pattern also provides for a garment with a yoke, and long sleeves finished with wristbands; and half the aprons could have been made in one style and half in the other. Lace, and lace-edged ruffles of the material are charming apron garnitures.



Old-rose camel's-hair and réséda velvet were combined in a handsome dress shaped by pattern No. 7031, which costs 10d. or 20 cents. At the sides the skirt is gathered and joined to a short body, while at the front and back it is extended to the neck and also gathered. The puffed sleeves are mounted on coat-shaped linings that are faced with velvet to simulate cuffs, and velvet caps fall some-



what full over the sleeves. The neck is finished with a velvet standing collar. The sleeve caps could have been made of the sleeve material and trimmed with ribbon, or they could have been omitted, if not admired.



The daintiest dress of all, in which Madge looks like an old-time picture, was made by pattern No. 7115, price 10d. or 20 cents, the material being white crépon embroidered with blue dots. The neck is cut low and round, and is gathered to produce a flaring effect all round.

Two Bertha-frills droop from the neck edge, three frills fall prettily over each shoulder, and all the frills are edged with point de Gène lace. The neck could have been made high and finished with a standing collar, and long mutton-leg sleeves without frills could have been inserted.

With this dress is worn a guimpe of white India silk fashioned according to pattern No. 4933, price 5d. or 10 cents. The front and backs are full, and a draw-string in a casing regulates the fulness to the size of the waist. The collar is in standing style, the shirt sleeves are finished with moderately deep wristbands, and lace is frilled in the neck and sleeves.



Madge takes a daily outing, and for her protection in cold weather a coat of heavy sapphire-blue serge was developed by pattern No. 7106, price 10d. or 20 cents. The skirt is side-plaited and joined to a short body in front, and is extended to form a broad Watteau at the back. At the neck is a standing collar, and below it hangs a full frill, which laps over two other frills that start from the Watteau at each side. Full puffs fall upon the sleeves, which are faced below the puffs to present a cuff effect. The two upper frills could have been omitted without impairing the good style of the garment. With this coat is worn a large white felt hat trimmed with white ribbon, two white pompons, and a white ruching basted at the inner edge of the brim underneath, the hat being shaped to show this fluffy head-band and the wearer's curly bang. When it is very cold or windy a white Brussels net veil will accompany this hat, and the chubby little hands will be protected by knitted wool mittens.

Any woman of experience can calculate the saving which this mother effected by her industry, and no one who sees her and her little ones would suspect that their garments were made wholly by unprofessional hands.

Any woman of experience can calculate the saving which this mother effected by her industry, and no one who sees her and her little ones would suspect that their garments were made wholly by unprofessional hands.

## HOW TO BE WELL AND LIVE LONG.

EIGHTH PAPER.—ILLNESS.—WHAT NOT TO DO.

In a recent work entitled, "How to Live a Hundred Years," the author, Dr. Fortin, presents this as his leading thought: "Man does not die. He kills himself." There are many methods of self-destruction. Some are disagreeable, and others are very agreeable until the end is nearly reached, when sudden retribution overtakes the victim with many an ill.

Perhaps the worst fate a human being can bring upon himself is the condition produced by unwise and continuous drugging. As the years go by, the best physicians prescribe fewer and fewer medicines, while surgery grows more and more helpful to ailing bodies and limbs. The knife, aided by anæsthetics and antiseptics, conducts suffering humanity away from physical misery and into comfort and, perhaps, full restoration, with scarcely any danger by the way, while drugs have subtle habits of lingering and doing lasting injury to bones, sinews and tissues. Of course, there are fierce acute attacks that cannot be resisted save by means of powerful drugs, and at such a time choice must be quickly made between such a remedy and a quick or lingering death; but although the illness may be cured, an enemy is at the same time introduced into the organism, where as a rule it will remain, and work its will in due time.

Soothing ameliorations, repose, a lifting of anxieties (how difficult is this to accomplish!), nourishing, attractive and easily assimilated food, and, perhaps, a change of scene and atmosphere, will, if secured in good time, prove the surest of remedies and restoratives; and cold baths will reduce unnatural heats, while warm ones will banish or quell pains. Nature is very simple in her methods of correction, but she seldom fails to let her rebellious children know that she is aware of their disobedience. She has a sure punishment in store for them, and in most cases, happily, a partial forgiveness afterward.

What a long list of reasonable cautions could be written against medications, and yet it is only the fanatic or extremist who thrusts all such remedies wholly out of his reach. Antidotes are the most potent of life-saving friends to those who have swallowed, touched or breathed deadly poisons accidentally. Counter-poisons are wholly different in their results from poisons that are taken to eliminate disease, for they are rendered harmless by the substances which they counteract. Do not err in this respect and reject drugs when they should be used after accidents to neutralize the effects of other hurtful elements; but do avoid them when fasting a day or two, perfect repose from wearisome efforts, or a change of air is



likely to be the most efficacious as well as the safest remedy. Most virulent poisons have their subduing opposites, but the latter drugs, if taken as remedies for, say, over-eating, colds, skin diseases or habitual indigestion, might work incalculable harm.

Some diseases are the results of poisons taken with our foods and drinks, and these have their known specifics. Happily, if one is certain regarding the nature of the poison he has swallowed with his nourishment, medical knowledge is not at fault as to its proper counter-poison. The poison contained in impure drinking water usually produces malaria or some more rapidly culminating malady of the same order, and he who is so fanatical as to refuse quinine for it in reasonable quantities should suffer for his obstinacy. On the other hand, there are those who take this drug for weariness, for a temporary lack of vitality, or for the pleasure of its effect upon the brain; and no more subtle and plausible enemy to health is known to therapeutics, although to some constitutions it is an active and quickly recognized foe.

If a person lives and must continue to live in a malarial region, and does not possess sufficient robustness to resist the poison, he should habitually take Warburgh's Tincture. This is a concoction of herbs devised by an East Indian physician, and is by no means a proprietary medicine, its formula being common property. It is made with or without aloes, and any one who is about to purchase it should remember that aloes has a cathartic effect, and should also ascertain whether his system requires it. In many cases it will be found that a generous allowance of fruits that have not too many small seeds (which are likely to irritate the membrane of the alimentary canal) will maintain the system in an orderly condition. *Cascara* is another vegetable remedy that is not proprietary and should not be included among drugs that are to be avoided. It is palliative and will be considered more particularly in another chapter, because experience has proved its value and showed its proper uses.

Alcohol is generally injurious to the human system. Spirits should be taken only under the direction of a conscientious and skilled physician, for they distribute bile too freely and widely, especially during periods of what are called bilious attacks. Alcohol seldom accomplishes what it is supposed to do, and on the other hand it does much unsuspected mischief.

That there are occasions when alcohol is beneficial no one can doubt, since it avails to excite the heart and nervous system to fresh efforts when both are lagging or at so low an ebb as to endanger life itself. It is also useful, so it is believed, when the assimilating functions are impaired, but it never under any conditions lessens the need for nourishment, as is sometimes supposed. It simply benumbs the pneumo-gastric nerves and thus makes it impossible for the stomach to communicate its needs to the brain. Alcohol sometimes stimulates the mental forces and enables them to perform marvellous feats of brilliancy and endurance, but such achievements entail a consumption of stored vitality that can never be regained, and so cause a permanent impairment of life's capital. For this reason and for others that are equally obvious, do not use alcoholic stimulants except when necessity commands, and then no longer than is needful. Of course, pure juices of grapes and other fruits in which alcohol is almost imperceptible need not be ranked with alcoholic beverages, being both wholesome and refreshing.

Only under the most extraordinary circumstances should opium or morphine be taken into the system, either through the mouth or by means of the needle. These drugs are not curative. They paralyze the nerves of sensation, but do not remove the cause of pain; and their after effects are not infrequently as grievous to bear as the distress which they have temporarily alleviated. The tendency of Nature is always toward health, and those who are inclined to place dependence on drugs should remember that pain is a kindly though, perhaps, a severe witness to Nature's struggle against disease. As long as pain lasts, hope is justifiable in all save unusual ailments of the body.

Hot fomentations and frequent and copious drinks of hot water are almost certain to banish pain and its cause in most diseases. These remedial measures belong naturally to the succeeding chapter, entitled "What to Do," but human impatience during suffering requires to know of simple helps at once, if opiates are to be denied. Mild measures are very often not as satisfying at the moment as they are later on, and their only drawback is a trifling one—the patient's friends declare that he has had but a slight attack of illness if he gets well without the use of medicine.

It is a noteworthy fact that physicians rarely take drugs themselves, although they often prescribe them for others, to prove,

perhaps, that they are mindful of human suffering. If it is doubted that doctors have little respect for the great majority of medicines, it is only necessary to read what many leaders of the profession have taught and written on the subject, to reach a very definite conclusion. Dr. Oliver Wendell Holmes, for many years professor in the Medical Department of Harvard College, writes: "If all drugs were cast into the sea, it would be so much the better for man and so much the worse for fishes." Dr. Barker, professor in a New York medical college, makes this startling statement: "The drugs administered for scarlet fever kill far more patients than that disease docs." Dr. Samuel Wilks, F. R. C. S., of Guy's Hospital, London, told his class that the method he had to teach them was not scientific. He said: "To say that I have no principles is a humiliating confession. For my own part, I believe that we know next to nothing of the action of medicines and other therapeutic agents."

Dr. Alonzo Clark, until his death an honored professor in the New York College of Physicians and Surgeons, said: "In their zeal to do good, physicians have done much harm. They have hurried thousands to the grave who would have recovered if left to Nature." Sir John Forbes, physician to Queen Victoria's household, declares: "It would fare as well or better with patients in the actual condition of the medical art as now generally practised, if all remedies, at least active remedies, especially drugs, were abandoned. \* \* \* \* \* Some patients get well with the aid of medicine, and some without, and still more in spite of it."

Extending the area of our search for testimony against a common use of drugs, we find that of Dr. Majendie, the celebrated physiologist and physician, who, before he was a professor in a medical college in France, was a medical director in that great hospital, the Hotel Dieu in Paris. He said to a class of students: "Who knows anything about medicine? I must tell you frankly, now in the beginning, that I know nothing in the world about it, and I don't know anybody who does. I repeat, nobody knows anything about medicine. \* \* \* \* \* We are collecting facts in the right spirit, and I dare say in a century or so the accumulation of knowledge may enable our successors to form a medical science. \* \* \* \* \* I grant you, people are cured, but how? Gentlemen, Nature does a great deal and imagination a great deal. From three to four thousand patients passed through my hands each year when I was in the hospital. I divided them into classes. The first were treated according to dispensary rules by the usual medicines; to the others I gave bread pills and colored water. Sometimes I had a third class to whom I gave nothing. These fretted a great deal: they felt neglected; sick people always feel neglected unless they are drugged; but Nature always came to the rescue, and all this class got well. There was slight mortality in the second class, and greatest among those who were drugged according to the dispensary. Is not this a record of bad medical habits and ignorance?"

Why cannot each household contain at least one person who knows how to promptly place an ailing member of it in the best conditions for receiving Nature's more than willing assistance in counteracting or ameliorating the results of self-indulgence, exposure, or ignorance of laws whose observance preserves health? Nature is not obstinately revengeful. She is not only just, but she is quickly forgiving if her suggestions are accepted. Her own panaceas are always safe. Moist or dry heat, preferably the former; a purification of the alimentary canal by copious and persistent draughts of warm water, or administrations of the same by means of enemas; and abstinence from foods for a day or two, provided the sufferer has a well nourished body, or frequent small allowances of appetizing and easily assimilated foods when the patient has been underfed and is reduced in flesh—these are harmless and almost certain means of restoration when no drugs have been given internally.

Fomentations with simple herbs are not included in our earnest advice not to use dispensary potions except when there is dire need of an immediate change in the patient's condition, and then only with a sure understanding of their effects.

Don't allow the atmosphere of the sick-room to be impure for lack of fresh currents of air through it. Properly arranged screens, and an abundance of extra clothing will defend the patient against chills, and there is life in good oxygen. In fact, death comes speedily without it.

Many more "Don'ts" are sure to occur to those who really desire to follow with strictness the natural methods of curing and invigorating. Nature is by no means in sympathy with poisonous chemicals.

A. B. L.

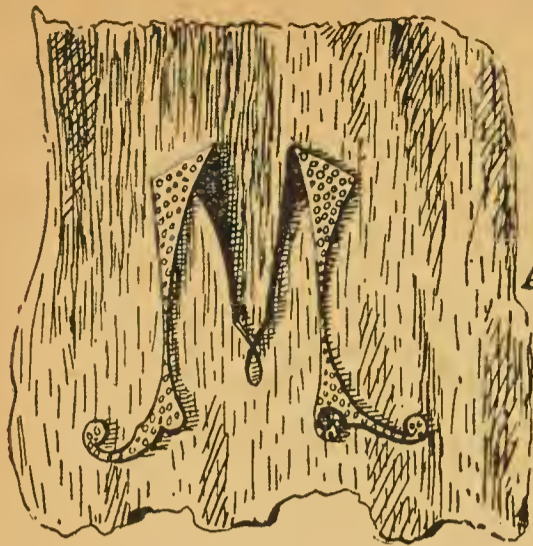
CANDY-MAKING AT HOME.—"The Correct Art of Candy-Making at Home" is a well written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the reader regarding some of the merits of this thoroughly

practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home, at a minimum of cost and without a doubt as to their wholesomeness, the processes described being those followed by the best confectioners. Price, 6d. or 15 cents.



# SOME USES OF CRÊPE AND TISSUE PAPERS.— ELEVENTH PAPER.

FLOWERS.—COTTAGE DECORATIONS.



ANY people who have put into practice the suggestions thus far given in this series of lessons have doubtless occasionally been at a loss for flowers that stand stiffly erect, since it is not always desirable or appropriate to have blossoms that

The large stem should be at least three-sixteenths of an inch in diameter.

The leaves must be made of crêpe paper. Cut a strip two inches and a half long and an inch and a half wide, and gather one edge and stretch the other, so that, when the gathering string is tightly drawn, the paper can be laid flatly upon the table or work-board. Make a pattern exactly like figure No. 186, place it upon the crêpe paper, and shape the latter by it very carefully. Then with a camel's-hair brush and some chrome-green slightly darkened with black or sepia, imitate the shadings and veinings on a natural leaf, as at figure No. 187; and finish the leaf with a stem as directed for the

droop languidly. This want is filled in the present paper.

A lamp-shade of white crêpe paper and white blonde lace is especially striking when adorned with large clusters of scarlet geraniums arranged on long, stiff stems like those that support the natural flowers. No particular shade of red is advised for these blossoms, because one person may fancy a very vivid tone, while another may deem a light-scarlet tint most appropriate. Having chosen French tissue paper in the admired hue for the geraniums, cut pieces the shape and size of the diagrams shown at

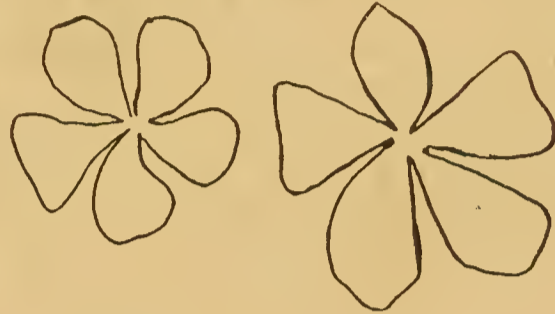


FIGURE NO. 177.

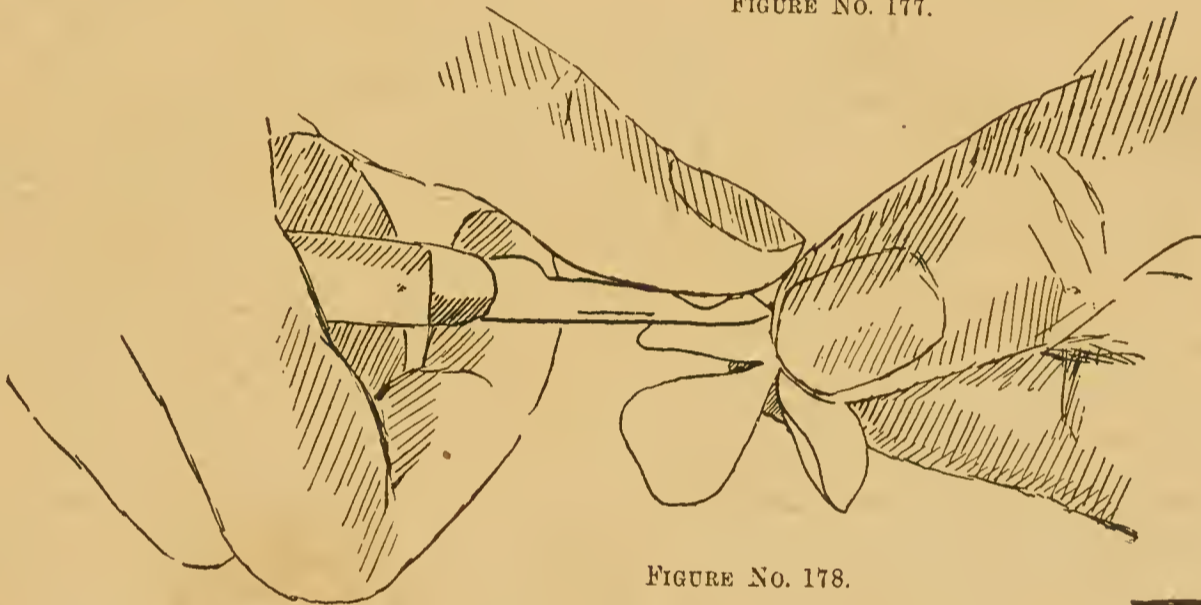


FIGURE NO. 178.

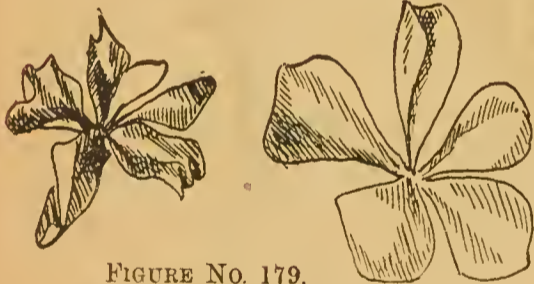


FIGURE NO. 179.

figure No. 177, and with a scissors blade or dull knife curl the petals in the manner depicted at figure No. 178, until the effects displayed at figure No. 179 are obtained. Fasten the pieces together with

flowers. Vary the leaves slightly in size if many are used.

To make sweet peas, which are massed together in stiff bunches, first cut petals like figure



FIGURE NO. 180.



FIGURE NO. 181.



FIGURE NO. 179 A.

an inch and a half of fine wire, the point of which is covered as shown at figure No. 180. The wire forms the stem and must be wound with a section of dark-green tissue paper cut after figure No. 181 and painted with red-brown water-color below the dotted line. The tips of the petals may be very delicately tinted with a little Indian-purple or carmine or may be left the color of the paper, as preferred. Figure No. 179 A depicts the completed flower.



FIGURE NO. 182.



FIGURE NO. 182 A.

For a smaller geranium shape sections according to the diagrams given at figure No. 182, and put them together as above directed, producing a blossom like figure No. 182 A. To make a bud, cut from the paper an irregular oval like figure No. 183, place at the center a tiny bit of cotton, gather the paper around the edges, and crush it into the numerous small wrinkles seen at the edges of the petals in a real bud. When completed the bud should resemble figure No. 184.



FIGURE NO. 183.



FIGURE NO. 184.

In putting the flowers and buds together to form a bunch closely follow Nature's own arrangement. Place the larger blossoms at the center and the smaller ones outside, and let the buds, which should be made in two or three sizes, curl gracefully downward about the large stem, as clearly shown at figure No. 185.

No. 188 B from French tissue paper, and like figures Nos. 188 A and 188 CC from crêpe paper, and shape them with a small knife-blade to appear as at figure No. 189. Put them together in the



manner illustrated at figure No. 190, and finish with a stem shaped like figure No. 191. Sweet peas usually grow in small clusters, and three or four of the artificial blossoms may be easily wound into a single large stem, as displayed at figure No. 192. As the leaves of sweet peas have not much character, it will be found advisable to use the flowers and stems as a bunch decoration. The large petal is



FIGURE No. 185.

branch of a rose bush, stripping off its leaves after they have become dry and shrivelled, and then adding paper wild-roses made according to the accompanying illustrations.

Figure No. 193 A shows the shape of a rose petal,



FIGURE No. 187.



FIGURE No. 186.

No. 193 BB the petal properly shaped, No. 193 CC the two parts of the center formed of yellow crêpe paper, and No. 193 D the completed flower. Centers

nearly always of a darker shade of pink, red or purple than the small inner ones, and this effect may be attained by choosing paper in the proper tints or by painting with water-colors. Equally pretty flowers may be made wholly of crêpe paper that has had its crinkles smoothed out.

Wild-roses are among the most admired flowers for decorative purposes, and can be made of



FIGURE No. 188 CC.

FIGURE No. 188 B.



FIGURE No. 190.



FIGURE No. 191.

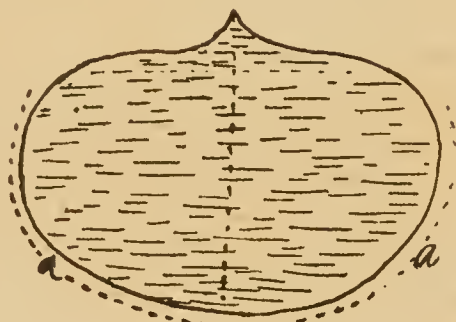


FIGURE No. 188A.

for wild roses can be bought very reasonably by the dozen or gross, and are much better than paper centers when the flowers are to be used where they will be subjected to close inspection. Attach the roses to the branch by means of fine binding wire or a little strong glue. Do not add leaves unless it is desirable to have green predominate. This

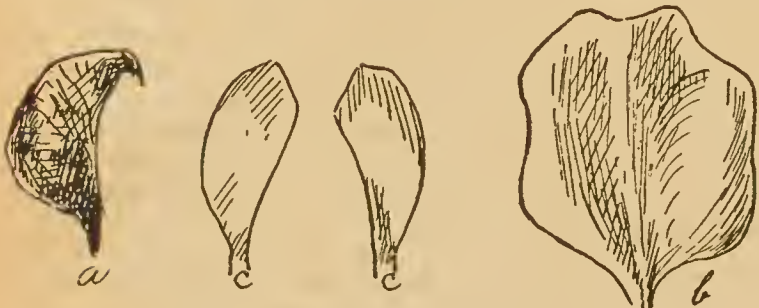


FIGURE No. 189.



FIGURE No. 192.

crêpe or French tissue paper, although the former is to be preferred. The most natural effect may be produced by procuring a



would be advisable for a green room, and then the flowers should be scattered and few in number. It would be very inartistic to

combine pink or green ribbons with the other hue. Thus, for a pink-and-green room sprays of leaves could be tied with green and pink ribbons or with pink ribbons alone.

Few materials are better adapted for cottage decoration than crêpe paper. For a bed-chamber done in pink, pretty and serviceable sash-curtains may be made of white and pink crêpe paper, as illustrated



FIGURE No. 193 A.

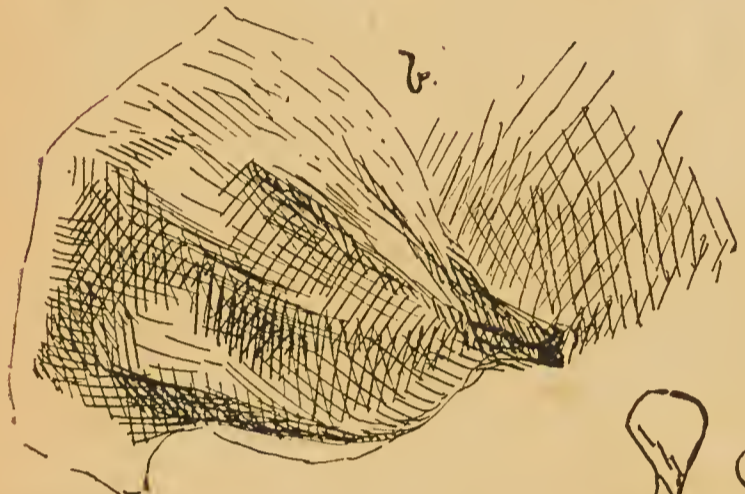
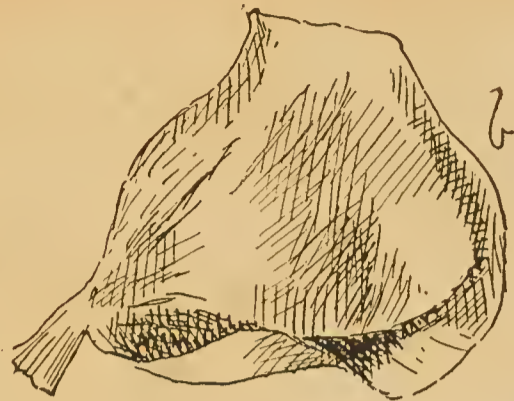


FIGURE No. 193 BB.



FIGURE No. 193 CC.



FIGURE No. 193 D.

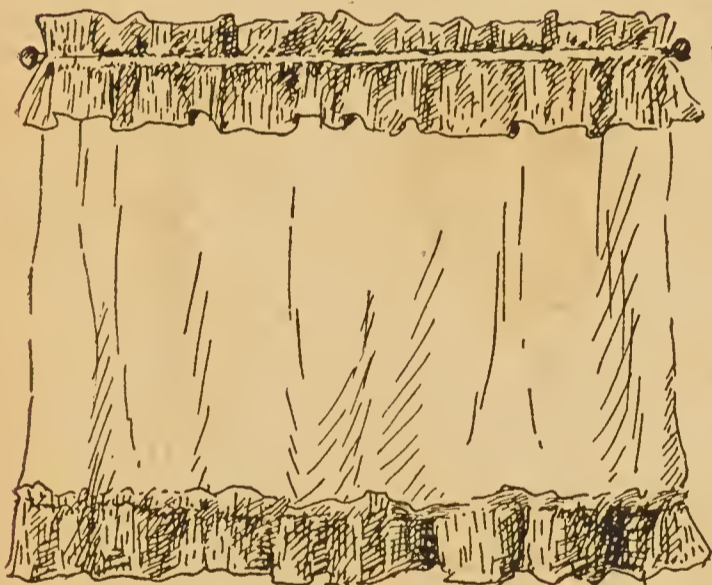


FIGURE No. 194.

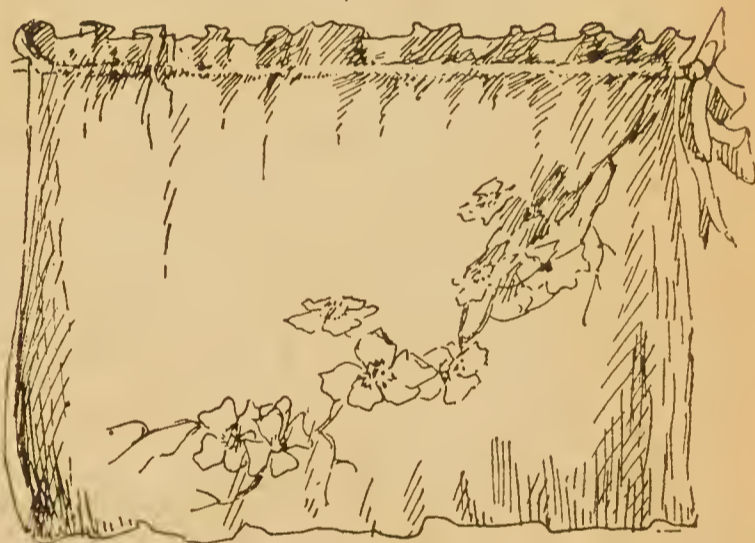


FIGURE No. 195.

have as many flowers as leaves, save where the two colors are used in the decoration of a room; and even in such a case it is better to

at figures Nos. 194 and 195. The window glass will protect the paper from the outer dampness, and the decoration, which may be executed in green and pink water-colors, will show to excellent advantage against the light. Care must be taken not to lay one color over another in using the paints, and the decoration must be painted on broadly with a large brush. Each curtain must be gathered at the top upon a string, tape or, better still, a small brass or wooden rod. If preferred, the curtain may be made of thin muslin, with paper for the ruffles. TILLIE ROOME LITTELL.

**OUR NEW WEDDING PAMPHLET.**—"Weddings and Wedding Anniversaries" is the title of a pamphlet, just published by us, that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds; and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding, to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great

value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. or 15 cents.

**CANNING AND PRESERVING.**—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to house-keepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being the simplest and most satisfactory of their kind. The price of the pamphlet is 6d. or 15 cents.



## ARTISTIC HOUSE FURNISHING AND DECORATION.

The library is the room where the family most frequently assemble to discuss topics of general interest, and while its furnishings and decorations should not be over-elaborate, they should produce an air of perfect comfort and good taste. Solidity of construction and richness of coloring should characterize the furniture, and easy chairs, couches, flowers, pictures and books should be arranged to give an artistic touch to the general *ensemble*.

At figure No. 1 is illustrated the interior of a library that will present many acceptable suggestions to those who desire to combine beauty with comfort in this apartment. The highly polished hard-wood floor is covered with an Oriental rug that combines the brownish-green and dark-red shades that are so restful to the eye. The walls are tinted green, and the portières that hang from a rod at the end of the room, dividing it attractively from the adjoining apartment, are of olive-green plush lined with yellow Silesia of fine quality.

Over the door is a stuffed owl, its sharp beak and wise eyes looking curious yet natural. The chandelier that hangs from the center of the ceiling is large and is calculated to give sufficient light, although a side-light is also provided for the convenience of anyone seated on the couch who may wish to read or sew.

The book-case is curtained with soft China silk that has a green ground marked with red and yellow buds and darker green leaves. It stands next the mantel, which is draped with silk to match the curtains and supports ornamental fans, while over it hang two etchings and a pretty water-color, tastefully framed. On top of the book-case rest a vase filled with fresh ferns, a picture and a jardinière, and above it is a water-color in a white-and-gold frame, which is decorated with a silk scarf that combines harmonizing tones of red,

and fringed, and the four cushions which rest upon it give it a most inviting appearance. One cushion is covered with ruby-

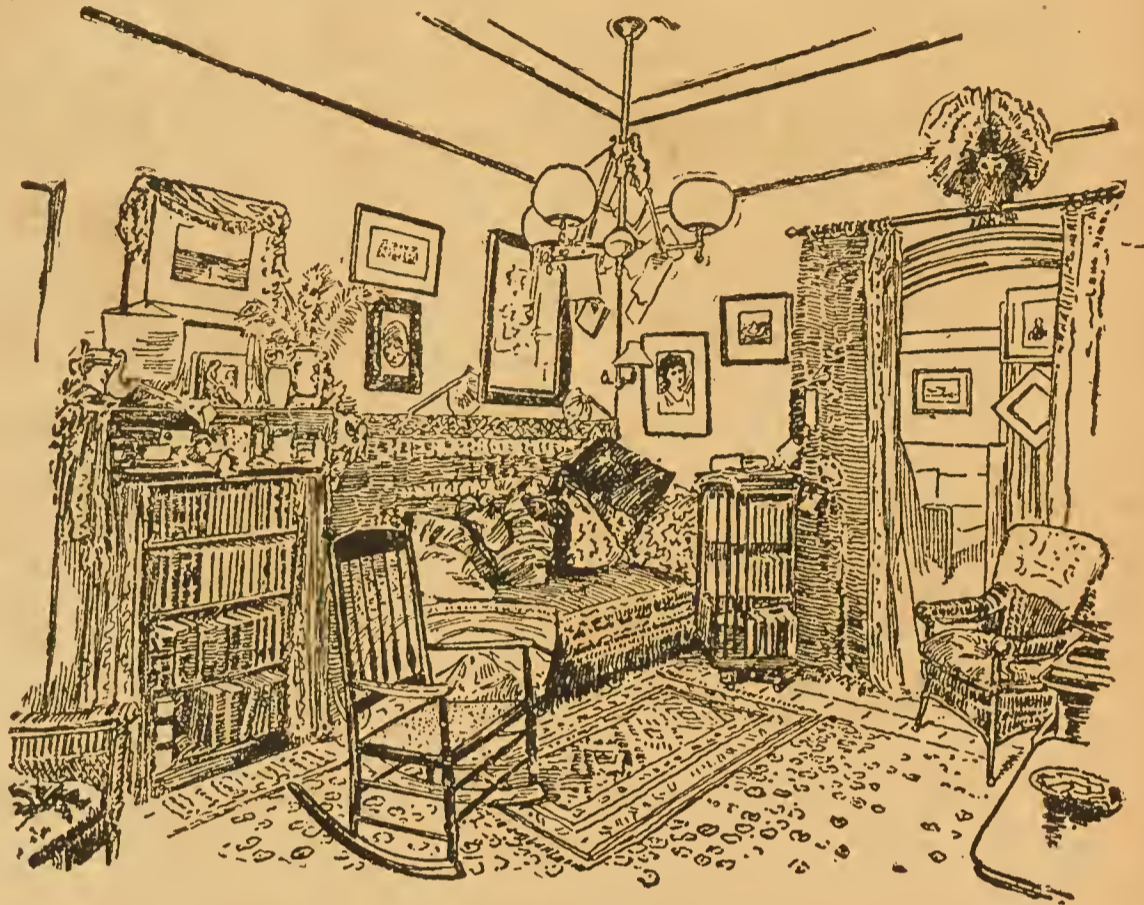


FIGURE NO. 1.

red velvet, and the others with soft silk that harmonizes with the other decorations and furnishings.

A revolving book-case is near the couch and is laden with books that are desired within easy reach. A rosewood rocker with a leather seat, and a wicker chair upholstered with crêtonne and having a silk scarf across the back, both look inviting and restful.

Figure No. 2 portrays a drawing-room that is handsomely but not showily furnished. The satin-finished paper which covers the walls has a light-yellow ground, and the frieze has a similar ground bearing an unobtrusive scroll design in green. The entrance to the room is gracefully draped with white lace curtains, and a drapery of rich blue satin is artistically thrown over a pole above the door.

A high desk is placed between the doors, and a hanging drapery of blue satin falls from the door at the left. A vase filled with flowers, and a bust of Beethoven rest upon the desk, and over it hangs an etching, handsomely framed. Pictures are artistically grouped on the opposite wall, and the floor is covered by a rich rug that is wrought in soft, faint tones of blue, red and green.

The sofa is upholstered with blue brocaded satin, and on it is a square pillow covered with white silk. Against the wall is a table supporting books, a flower vase, etc.

The rocking-chair shows that comfort has been thought of in the furnishing of this room. It has a suspended head-rest, and a tasteful tidy covers the back. The remaining chairs, and a low table on which is a bouquet of flowers in a fancy dish, admirably complete the artistic scheme of shapes and colors, being in perfect accord with their surroundings.

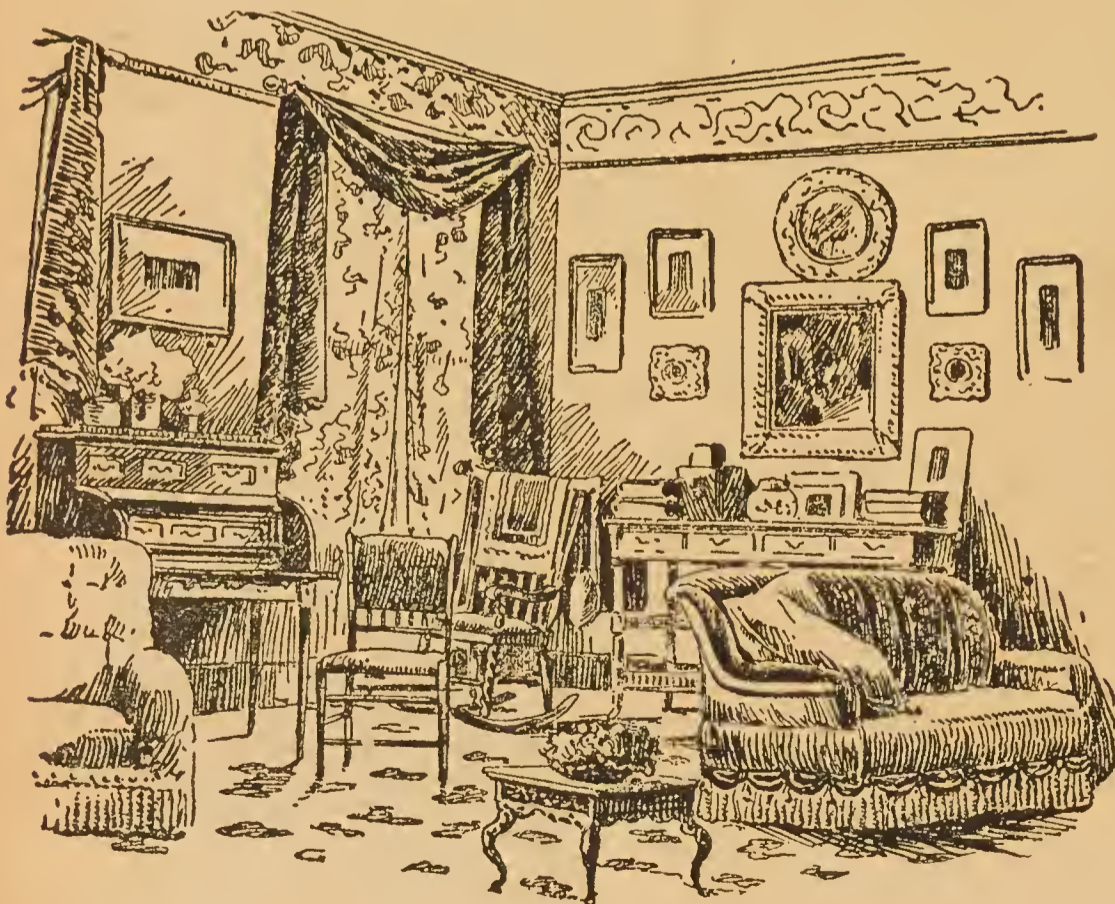


FIGURE NO. 2.

yellow and green, and tastefully completed with silk tassel fringe. The couch is covered with an oriental rug, handsomely bordered

flowers in a fancy dish, admirably complete the artistic scheme of shapes and colors, being in perfect accord with their surroundings.





FIGURE NO. 3.

sor thereof, but its appearance is always a pleasure to the beholder. Ideal bowers may be arranged at small expense by the use of fret-work and dainty draperies. Such a retreat is shown at figure No. 3, being an alcove partitioned off by means of fret-work and a drapery of light-blue China silk. On the left is a hanging cabinet



FIGURE NO. 4.

The full delight of a cosy corner is probably known only to the possessor thereof, but its appearance is always a pleasure to the beholder. At the center is a square table of polished oak covered with a blue denim cloth worked with white; and the lamp that rests upon it has a blue silk shade completed with a white lace frill. Another lamp is on a small table in the background at the left, this lamp being provided with a dainty shade of lemon-colored chiffon; near by is a wicker chair, and in the foreground is a rocking-chair of white wicker upholstered with crêtonne bearing figures in which the most prominent hues in the room are tastefully blended.

Another pretty bower or cosy corner is shown at figure No. 4, where the window is draped with white lace and terra-cotta silk curtains. The book-case of oak has drawn curtains of terra-cotta silk, and a white silk scarf embroidered with gold falls from the top over the side, while on top rest a vase and a small framed etching. The picture on the easel and those on the wall are prettily framed and are disposed to give their best effect, and the furnishing of the nook is completed by a handsome rug and a comfortable rocking-chair.

## SEASONABLE COOKERY.—No. 1.

She who looks well to the ways of her household, remembers with a feeling of real regret that with the passing of October the supply of fresh garden vegetables will be practically ended, and the long vista of canned goods stretching through the Winter seems to be a serious trial yet in store for her. October gives us, however, pears, apples, quinces and grapes, late tomatoes and green corn, and the homely but useful cabbage, squash and pumpkin. Apples are now at their best and cheapest, and many delicious dishes may be prepared with the help of the numerous varieties—

“Red, russet and yellow,  
Lying there in a heap;  
Apples scarlet and golden,  
Apples juicy and sweet.”

Of meats there is as large an assortment as there was during the Summer; for while lamb has disappeared, pork fully takes its place for most tastes, and veal is still obtainable, though its season is almost over. The fish market is stocked to overflowing, and oysters are both plentiful and good and greatly increase the possibilities of the domestic cuisine. To make use of the good things that are at hand, no matter what the season, and always provide her family with a varied and nutritious menu, is the duty of every housewife, and she who is energetic and intelligent will never have cause to complain that Nature has been niggardly in her gifts for the support of mankind. School days are now here, and each mother must see to it that she has a constant supply of materials suitable to make attractive luncheons for her brood of hungry children.

In the series of papers on cookery of which this is the first, will be given each month a number of seasonable recipes, and also a menu for one meal, and full directions for its preparation.

### BREAKFAST.

	Fruit.
Oatmeal, with Sugar and Cream.	
Hamburg Steak.	Creamed Potatoes.
Muffins.	Coffee.

To some providers who have been accustomed to consider almost anything quite sufficient for the morning meal, which in consequence shows no variety whatever, the above will doubtless seem an

elaborate breakfast bill of fare; while those who usually confine their efforts to meat, potatoes and coffee will regard the extra items mentioned as useless additions that increase the cost of the meal without adding to its excellence. As a matter of fact, however, this menu will cost no more than a breakfast of meat, potatoes and coffee. Meat is usually the most expensive item of food, and a bill of fare that requires but little meat always commends itself to the thoughtful woman who is striving to keep her table expenses within a limited amount.

The fruit served at our October breakfast may be grapes (which are now at their cheapest), apples, pears or peaches; and very little of it is needed. In the recipes given below for the balance of the menu, the quantities named are sufficient for an ordinary family of five.

### OATMEAL.

1 cupful of hulled oats.      ½ tea-spoonful of salt.  
3 cupfuls of boiling water.

Place all together in an oatmeal boiler, cook for fifteen minutes, and serve.

### HAMBURG STEAK.

For this purchase three-quarters of a pound of the round of beef, and have the butcher chop it very fine. Form the meat into a cake three-quarters of an inch thick, lightly flour the upper side, turn that side against the wires of a broiler, lightly flour the other side, and broil slowly. Place the steak when done upon a hot serving dish, and season with butter, salt and pepper. It requires careful handling, but if treated as directed, it will not stick to the broiler.

### CREAMED POTATOES.

4 cooked potatoes of medium size.      2 tea-spoonfuls of corn-starch.  
1½ cupful of milk.      ¼ “ “ salt.  
1 tea-spoonful of butter.

Wet the corn-starch with two table-spoonfuls of the milk, place the balance of the milk in a graniteware kettle, and when it boils stir in the corn-starch, which will thicken it to a cream. Having cut the



potatoes into small pieces, add them to the thickened milk, and let them cook gently for three or four minutes, stirring carefully to prevent burning. Add the seasoning, pour the preparation into a serving dish, and dust lightly with pepper.

## MUFFINS.

1 pint of milk.	2 tea-spoonfuls of baking-powder.
2 eggs.	Flour to thicken.
1 table-spoonful of melted butter.	

Muffins are baked in either a muffin pan or muffin rings. If the latter are to be used, grease them with butter, place an iron pancake griddle on top of the stove, oil it with a slice of bacon or salt pork, arrange the rings upon it, and allow both pan and rings to heat slightly. Stir into the milk sufficient flour to make a batter of such consistency that the track left by the spoon in stirring will disappear quite slowly. The batter must be as smooth as cream, every lump of flour being carefully beaten out. Add the melted butter, stirring well to incorporate it thoroughly; and then stir in the eggs, well beaten, and lastly the baking-powder. Nearly fill the rings with the batter, pouring it in while the pan is still on top of the stove, and then bake in the oven. The griddle should be so hot when the rings are filled that it will at once begin to cook the muffins; otherwise the batter would escape from the rings.

## COFFEE.

Many housewives regard the making of coffee as such a small and simple matter that they never take the trouble to inquire whether the methods they pursue are the best; and the result is that really good coffee is the exception rather than the rule in the average home. The first consideration is the kind of coffee used, for satisfactory results cannot be expected from a poor, cheap grade. A mixture of two-thirds Java and one-third Mocha is always excellent if purchased from a reliable dealer who knows how to select his stock. Always buy coffee in the berry and freshly roasted, and grind it at home as needed. The second consideration is the water. If this is allowed to boil long and violently before being used, it will become flat and dead, all its sweetness being lost in the steam that is generated. In making coffee, then, place fresh water in the tea-kettle, and use it as soon as it is boiling. The kind of coffee-pot selected does not so much matter, if the pot is thoroughly scalded before the coffee is put in. The old-fashioned coffee-pot has been largely superseded by the French variety, but it by no means follows that good coffee cannot be made in the less expensive pot. If an ordinary coffee-pot is to be used, scald it thoroughly, rinse out the water, and put in half a tea-cupful of ground coffee and a quart of water. Let the water gradually heat to the boiling point, allow it to boil for one minute, but not violently, and set the pot back on the stove for the coffee to settle. Use after five minutes, pouring the coffee very gently from the tin pot into the serving pot, and being careful not to stir up the grounds.

If a French coffee-pot with a strainer in the top is chosen, place half a tea-cupful of very finely ground coffee in the strainer, pour a quart of boiling water through it, cover the pot tightly and set it in a good heat. When the liquid boils, pour it off, pass it through the grounds, and again set it to boil. Having repeated this filtration once more, three times in all, set the coffee aside for three minutes to settle, and it will then be ready to use. The finest coffee is not at its best unless served with cream, and if this is too expensive for the general housekeeper to purchase, quite enough can usually be gathered from the daily supply of milk if a portion is set aside for the purpose. Just before serving coffee warm the cups in hot water, and the beverage, if carefully made, will not be disappointing.

This completes the breakfast menu, and our next paper will give directions for a dinner. A number of miscellaneous recipes that are both timely and reliable are presented below.

## BAKED QUINCES.

Six quinces prepared in this way will make sufficient dessert for six persons, and the dish will also prove a dainty sweet for tea or luncheon. Wipe the quinces until they shine, remove the blossoms, and take out the seeds with an apple corer, being careful that the corer does not pierce the stem ends, as the holes must not be made entirely through the quinces. Fill the cavities with sugar, place a bit of butter on top of each quince, and bake for a full hour in a moderate oven, adding a cupful of water to the pan, basting the fruit with it occasionally, and pouring in more water if the fruit becomes too dry. When the quinces are quite tender, remove them one by one to the serving dish, add another cupful of hot water and the same quantity of sugar to the pan, boil until the sugar is entirely

dissolved, stirring all the time, and pour the syrup over the fruit. Serve with milk or cream, preferably the latter.

## PEACH SHORTCAKE.

Many people prefer this dainty to strawberry shortcake. For the quantity of cake given below, peel two quarts of peaches, remove the stones, cut the fruit into small pieces, add a cupful of sugar, stir well, and set in a moderately warm place while the cake is baking. Enough cake for six persons may be made of the following:

1 quart of sifted flour.	1 tea-spoonful of salt.
2 tea-spoonfuls of baking-powder.	Milk to make a soft dough.
1 table-spoonful of lard or butter.	

Place the baking-powder and salt in the flour, stir well, and add the lard, rubbing it thoroughly into the flour; then add milk until a dough is formed. The softer this dough is made, the lighter will be the cake. Lay the dough on a floured baking-board, and as quickly as possible form it into a cake an inch and a half thick. Bake it for forty minutes in a moderately hot oven, and when done, split it in two as though it were a huge biscuit, butter both cut surfaces, and sprinkle them lightly with sugar. Lay the halves side by side on a platter, buttered sides upward, spread the peaches on top, and divide the juice equally between the two cakes. Sprinkle the whole lightly with sugar, and serve at once with sweetened cream or milk. This delicious dessert or luncheon dish would be quite spoiled if allowed to stand after the fruit had been arranged. The cake should be hot and the fruit cold, and if the preparation were permitted to stand, the cake would heat the fruit and the whole would be a disappointment. Do not split the cake until just before serving time.

## STUFFED TOMATOES.

Tomatoes for baking or frying can scarcely be too firm. For this recipe they should be very firm and smooth and of equal size. Cut a piece from the stem end of each tomato, and remove the seeds without breaking the walls or partitions. Make a stuffing, allowing as follows for six medium-sized tomatoes:

1½ cupful of bread-crumbs.	¼ tea-spoonful of pepper.
1½ tea-spoonful of salt.	2 table-spoonfuls of melted butter.

The bread should be soft and should be crumbled by rubbing it on a tin grater. Having mixed the stuffing well, place a dusting of salt and pepper in each tomato, fill the cavity with the stuffing, and place a small piece of butter on top. The stuffing should be packed in quite solidly. Arrange the tomatoes in a porcelain baking-dish, bake for forty minutes in a moderate heat, and serve hot in the baking dish.

## CHILDREN'S CAKE.

½ cupful of butter.	1¾ cupful of flour.
1 " " sugar.	2 tea-spoonfuls of baking-powder.
⅔ " " milk.	2 " " " vanilla.
2 eggs.	

In the making of cake, good results seldom attend the use of coarse granulated sugar, for the grains of sugar do not melt quickly enough, and the cake is in consequence made porous and heavy. Cream the butter and sugar together, and add the beaten eggs, then the milk, and lastly the flour, stirring and beating until the batter is as smooth as cream. Now put in the vanilla, and when the cake pan has been oiled and is quite ready to receive the batter, stir in the baking-powder, beat well, turn into the pan, and bake for thirty-five minutes in a moderate oven. On taking the cake from the oven, set it, still in the pan, on an inverted tea-cup, and let it stand thus for ten minutes, protecting it from draughts, that the cooling may not be so rapid as to cause it to fall; then turn it from the pan. There will never be any difficulty in turning out a cake if it is allowed to cool with plenty of air at the bottom as well as at the sides. When the cake is cold cover with chocolate frosting.

## CHOCOLATE FROSTING.

1 egg (white).
8 table-spoonfuls of powdered sugar.
1 inch-square of chocolate.
½ tea-spoonful of vanilla.

Do not whip the white of the egg, but stir the sugar into it, beating until smooth. Place the chocolate in a tea-cup, float the latter in a saucepanful of boiling water, cover the pan, and when the chocolate melts, stir it into the frosting. Add the vanilla, and spread upon the cake.

BLAIR.



TATTING.—No. 29.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. \*.—Indicates a repetition as directed wherever a \* is seen.

CORNER OF TATTED SQUARE.

FIGURE No. 1.—The corner of a very handsome tidily or square of tating is here illustrated. By a close inspection of the engraving and a reference to the instructions for making the tating illustrated at figure No. 3, the square may be easily constructed, since the rosettes are made on precisely the same plan as those in the scollops of the lace mentioned, and its straight strips are composed of reversed and joined rows of tating like that forming the heading to the lace. The work may be joined as made, or the rosettes may be made separately and joined by tying. The first method is preferable, since it is neater and more durable.

TATTED EDGING.

FIGURE No. 2.—This edging is worked with two threads. First, work with one thread only the small ring in the center, 1 d. s., \* 1 picot, 2 d. s. Repeat from \* until 8 picots are made; then make 1 d. s., draw the stitches up, fasten the thread neatly and cut it off. Now with 2 threads work as follows: \* With one thread make a ring of 6 d. s., join to a picot of the small center ring, 6 d. s., draw the stitches up, turn the ring downward, and with both threads make a chain of 4 d. s., 1 picot, 4 d. s.; turn the work up again, and repeat from \* all round. In working the rosettes join them to each other by the picots of the chains as shown in the illustration of the work. After completing the rosettes, a row of chains are worked all along one edge, and a crocheted heading along the other. For the chains work with both threads thus: \* Fasten to the joining picot between 2 rosettes, 6 d. s., 1 picot, 6 d. s., join to picot of next chain, 6 d. s., 1 picot, 6 d. s., join to picot of next

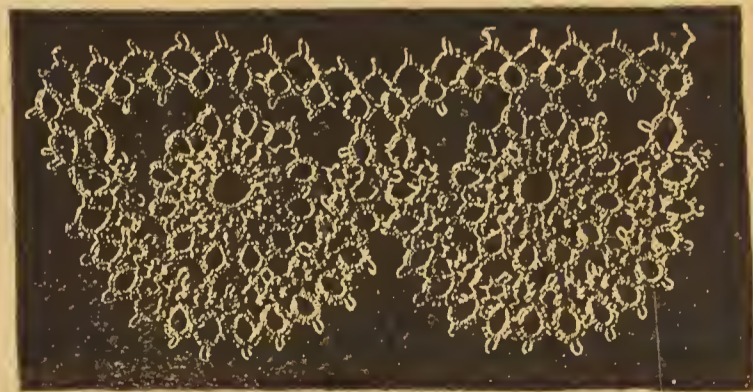
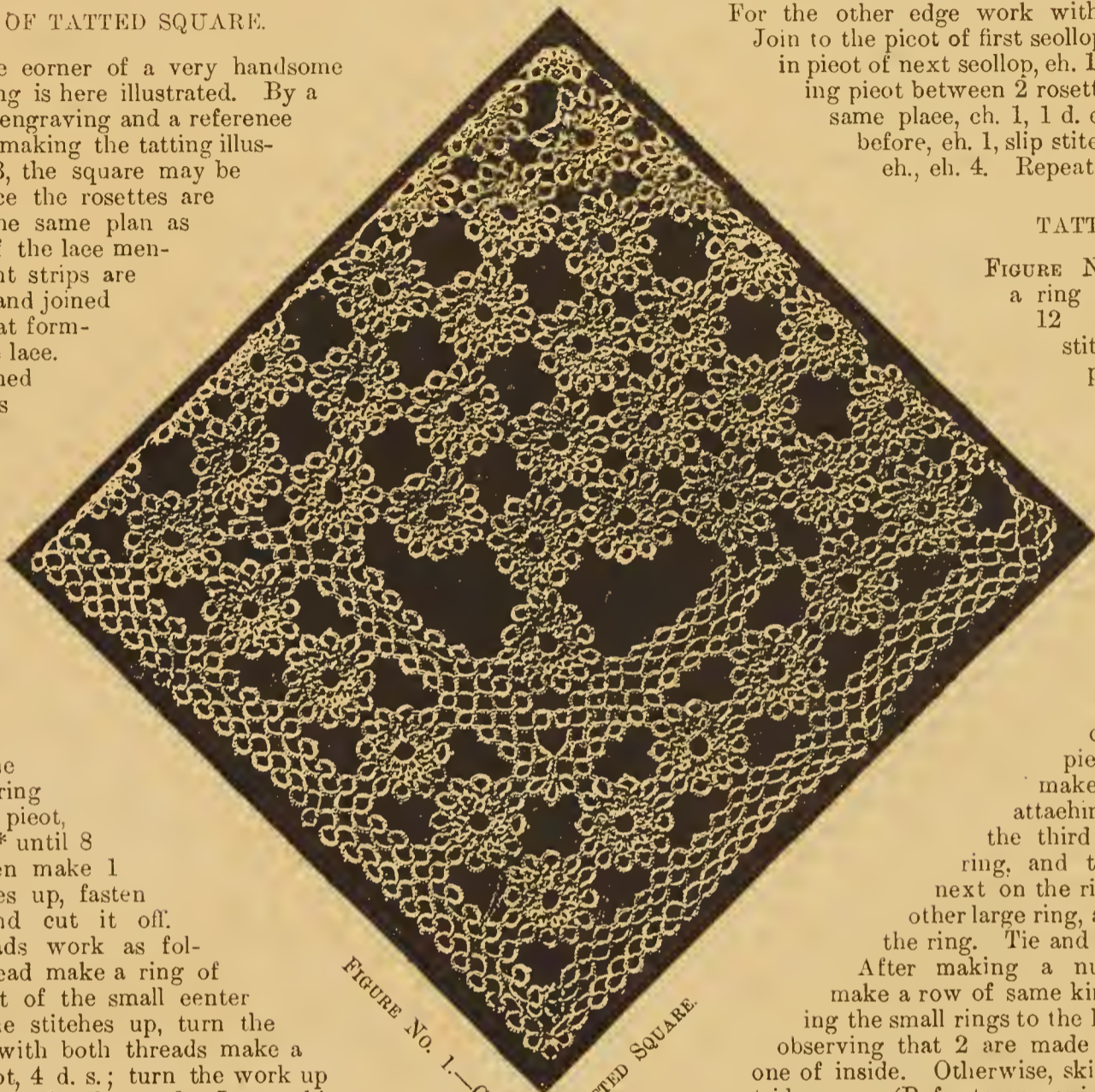
For the other edge work with a crochet hook. Join to the picot of first scollop, ch. 4, \* slip stitch in picot of next scollop, ch. 1, 1 d. e. in the joining picot between 2 rosettes, ch. 1, 1 d. e. in same place, ch. 1, 1 d. e. in same place as before, ch. 1, slip stitch in picot of next ch., ch. 4. Repeat from \* all across.

TATTED LACE.

FIGURE No. 3.—First make a ring of 30 stitches and 12 picots, with 2½ stitches between the picots. Then make a double row, as follows: First, make a small ring of 8 stitches and 3 picots, with 2½ stitches between the picots, joining the middle picot to one on the ring; then make a large ring of 16 stitches and 3 picots; draw up and make another small ring, attaching its first picot to the third of the last small ring, and the second to the next on the ring; then make another large ring, and so on all around the ring. Tie and finish off.

After making a number of rosettes, make a row of same kind of work, attaching the small rings to the large ones by picots, observing that 2 are made in outside row, to one of inside. Otherwise, skip one inside ring in outside row. (Refer to engraving and you will see that this outside row is only attached to 8 rings of rosette.) After attaching the eighth, turn your work over and make 2 large rings and 1 small ring without attaching them to anything. Then begin on a new rosette.

For the Heading.—Use two threads. Make one ring with shuttle, of 16 stitches and 3 picots. Then tie on your other thread and work onto it 8 stitches and 1 picot; then a second ring of 16 stitches,



chain; 6 d. s., 1 p., 6 d. s., and repeat from \* entirely across the work. This makes a very pretty trimming for underclothing.

attaching to the 1st by picots, also to the 2 rings on laee. Continue same details, attaching to top rings of rosettes as you come to them.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies,

the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.



VENETIAN IRON WORK.

PART IV.

WE have now constructed a number of lamps and candle-holders, and we will try our skill on one more design of the same class before taking up miscellaneous articles that will be both useful

Arrange two or three wire rings at the top of the lamp, and just at the apex, where the rings are fastened to the crown, place a small lily cut from iron after Figure No. 32. Inside the lamp at the center of the bottom fasten a sconce cut like Figure No. 30, bending the ears to receive a short and very thick wax candle. The lamp and bracket will then be ready for painting. The appearance of the lamp may be improved by lining the sides with some pretty colored silk, which will soften the light and protect the eyes from



DESIGN No. 16.

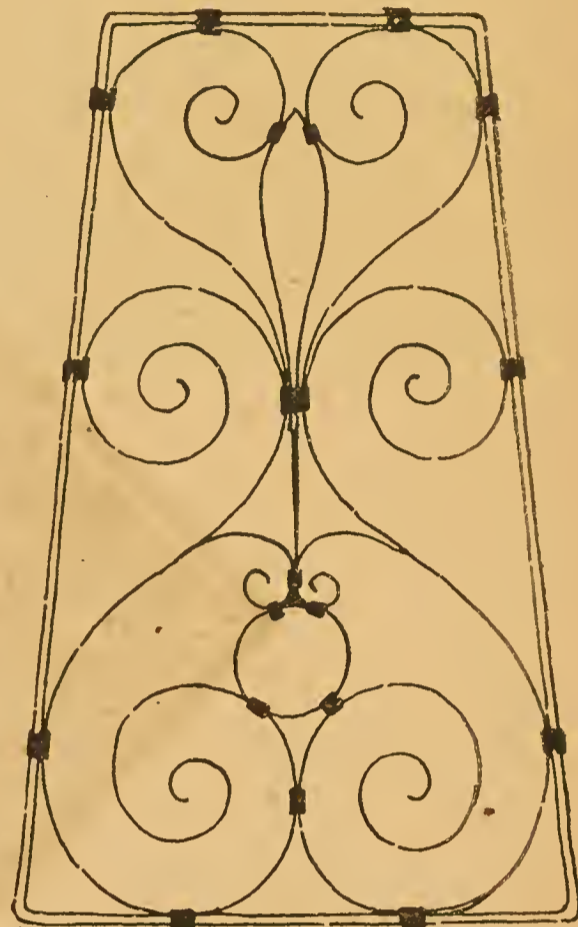


FIG. 40.

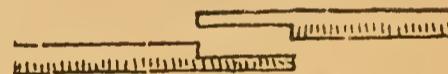
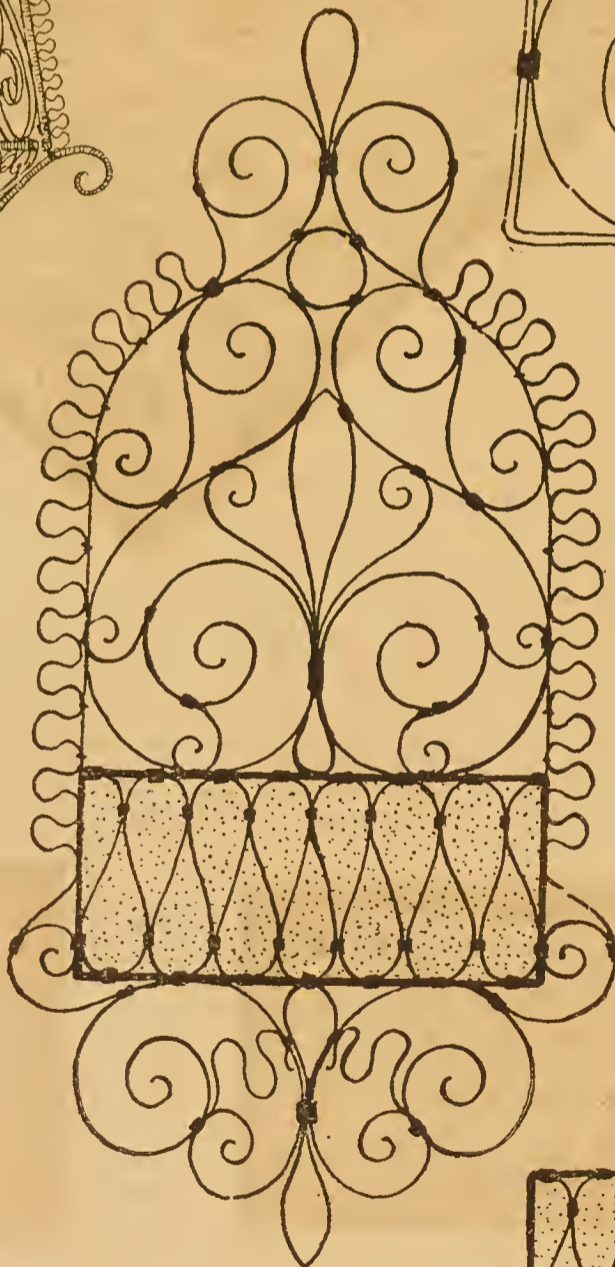


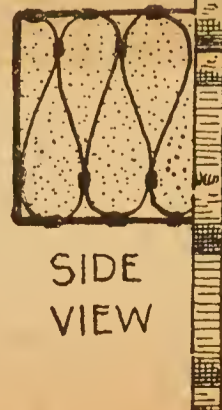
FIG. 41.

and ornamental in various parts of the house. A charming little hanging fairy-lamp is depicted at Design No. 16. It is decidedly unique in effect, and, with its graceful bracket, will prove a desirable addition to the decoration of a Moorish room. The bracket, for which a pattern should be drawn as usual, should measure fourteen inches and a half in height, and six inches from the upright back piece to the end of the hook on the extension arm; and the arm should be about four inches and a half below the upper end of the back. It will be best to make the main upright piece of stout wire, and the main ribs that curve from the top and bottom to form the arm should be of thick sheet-iron and a quarter of an inch wide, while the scrolls forming the design should be of the ordinary thin sheet-iron and of the same width.

Having completed the bracket, make the lamp, which is six-sided. Construct six sides, each like Figure No. 40, which is an exact pattern for one complete side. For the frames use wire a little less than an eighth of an inch in diameter, and secure the ends of the wire in each frame by filing them as at Figure No. 41 and making a lap joint. Form the scroll design in each wire frame of thin iron cut into strips a trifle less than an eighth of an inch wide. With wire or metal bands fasten the six sides together to form a regular hexagon, and then construct the frame-work of the crown and bottom, as shown in the drawing, and fill in with scrolls. Along each angle of the hexagon fasten a frill made of wire, and at the bottom of the lamp suspend two inverted flowers and a bud, fashioning them from thin sheet-iron according to Figure No. 31.



DESIGN No. 17.



SIDE VIEW

than an eighth of an inch may be cut from a stove-pipe iron, should be taken to of uniform width gin with, construct

the direct rays. It will be necessary to arrange one of the sides on hinges, so it can be opened to admit of inserting and lighting the candle.

We will now turn our attention to match-boxes, burnt-match receivers and hanging jardinières. Design No. 17 displays a very pretty match-box and will doubtless suggest numerous other devices for articles of a similar nature. The strips of iron used for the box should be quite thin and not more than an eighth of an inch wide; they should be cut from a sheet of very thin iron and especial care should be taken to have every strip throughout. To be a framework like



Figure No. 42, making it five inches and three-quarters high and two inches and three-quarters wide. Inside the outer frame secure two S scrolls as shown, and an inch and an eighth from the bottom fasten a cross rib, which will be on a line with the top of the box proper when the latter is completed. Between the ribs and scrolls thus arranged fill in the other scrolls to form the complete design, as pictured.

Next make two scrolls and fasten them together to form the bottom of the back plate; they should look when completed like Figure No. 43, and should measure two inches and three-quarters across and two



FIG. 43.

Construct a box frame of iron strips to project from the grille, making it as long as the width of the outer frame, an inch and a quarter deep, and one inch wide, measuring out from the face of the grille. Fill in the front and sides of the box with iron bent into a snake pattern, as at Figure No. 48; and for the bottom cut a piece of thin sheet-iron the proper size, punch a line of small holes around its edges with a sharp awl, and pass fine wire through the holes to sew the bottom to the lower ribs of the box frame. Give the entire structure two or three coats of Berlin-black; and when the paint is dry, line the box with bright silk to prevent the matches falling out, catching the fabric to the grille work with black sewing silk. The match-box may then be hung near a gas-bracket or in any other convenient place, and will be especially effective against a light-colored wall.

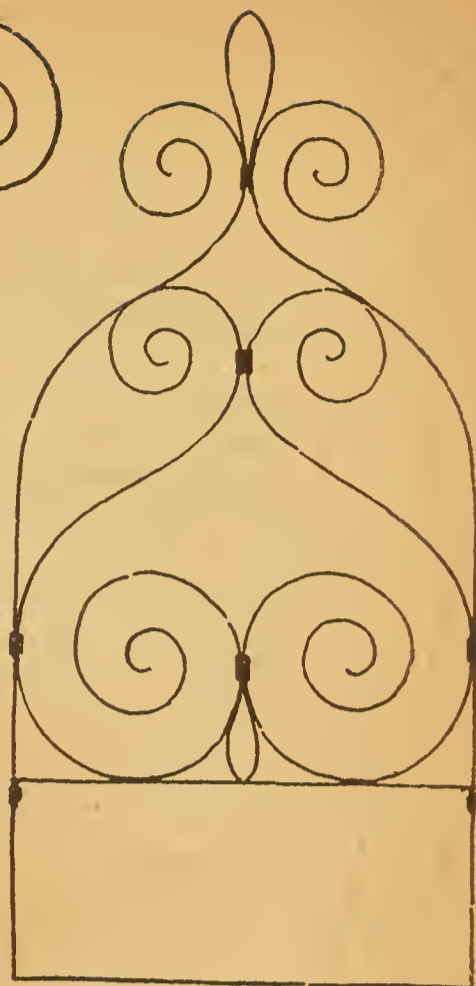
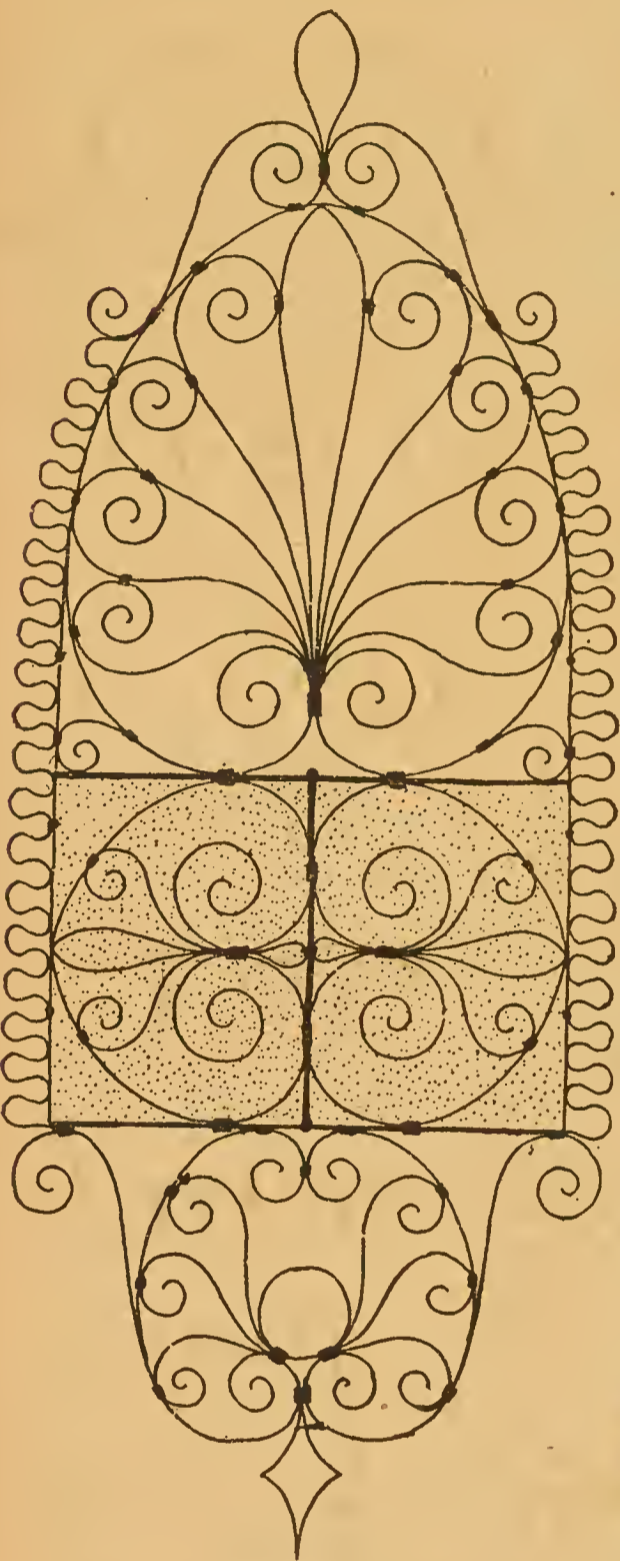


FIG. 42.

Another pretty idea for a match-box is presented at Design No. 18, which is a little more elaborate than the one just described, although it is made in the same general way, having a back plate of grille work, and a projecting box at the bottom. The box is of such a size and shape, however, that the matches must be placed in an upright position rather than laid lengthwise, as is intended in the case of the box shown at Design No. 17; and a partition is added that divides the box into two compartments, which may both be used for matches, or one for matches and the other for the burnt sticks. The total height of the back plate should be eight inches, and the width, including the frills along the sides, three inches and a quarter; and the two main ribs at the sides should be two inches and three-quarters apart. The box should be as long as the distance between these

ribs, an inch and three-quarters deep, and seven-eighths of an inch wide, measuring from the back plate. The strips of iron used in the construction should be not less than



DESIGN No. 18.



END VIEW



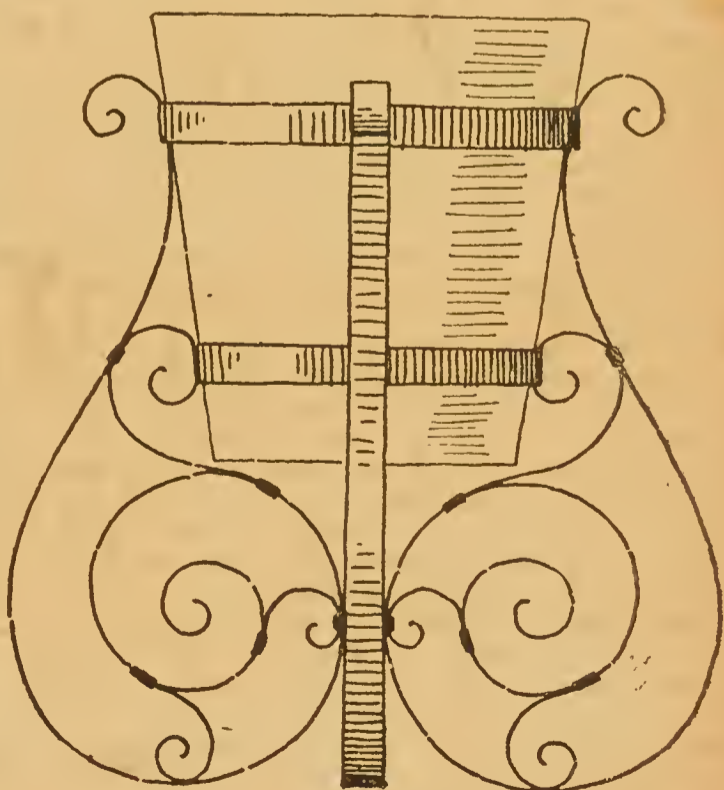
FIG. 44.

inches and a quarter in height. Fill in the oblong space

between the cross ribs in the back plate with a snake pattern made as illustrated at Figure No. 48; and at each side of the back plate fasten a frill of iron, thus completing the design.

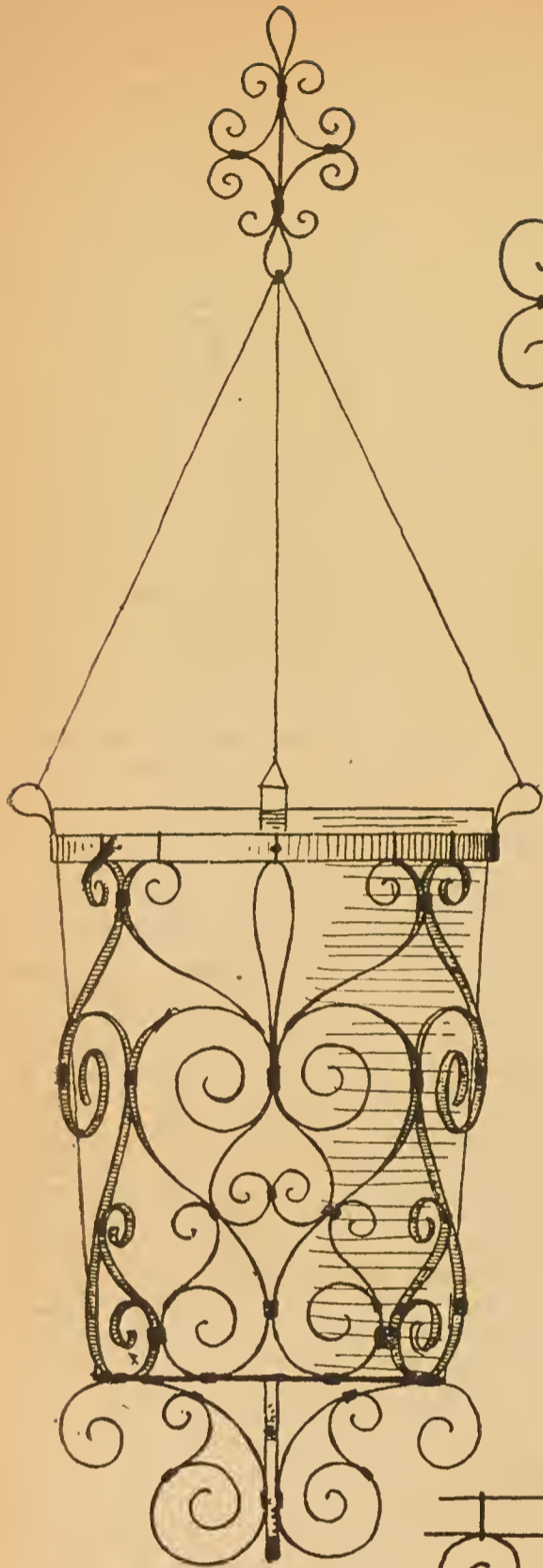
ribs, an inch and three-quarters deep, and seven-eighths of an inch wide, measuring from the back plate.

The strips of iron used in the construction should be not less than



DESIGN No. 19.





DESIGN NO. 20.



FIG. 45.

an eighth and not more than three-sixteenths of an inch in width. The best plan is to form the main ribs first, and then fill in the minor scrolls. The length of the main frame, not including the top scrolls or the ornament below the cross-rib at the bottom of the match-holder, should be four inches and three-quarters, and the cross-rib that is to be on a level with the top of the holder must be placed an inch and three-quarters above the lower rib. The scroll work below the main frame should measure three inches across from outside to out-



DESIGN NO. 20A.

side of the top scrolls, and two inches and a quarter in height.

To form the box or match-holder, first make the framework of stout wire, or strips of metal the same width as those employed for the back plate; divide the box in two equal parts by means of a piece of thin sheet-iron placed crosswise at the center, and scw in an iron bottom with thin wire, as directed for the preceding design. Fill in the front side of the framework with two scroll devices, each shaped like Figure No. 44, which is a full-size pattern, and is also to be used in forming the corresponding scrolls in the back plate; and in each end of the box fasten a small scroll as pictured in the end view. The iron work being now completed, paint it as usual, and line the box with some suitable material of bright hue. The two designs given for match-boxes are fairly representative and show what can be done in this line by the use of a little originality.

Design No. 19 displays a simple but very pretty burnt-match holder. The receptacle is a small brandy-glass, and the grille work about it forms a sort of cup in which it rests securely. Having chosen a small, plain glass or tumbler, form two hoops of thin iron strips less than a quarter of an inch in width, making one hoop the size of the glass near the top and the other to fit it near the bottom; and to these hoops attach the four scroll feet. Bend the feet as pictured, having each measure an inch and five-eighths at the widest part of the lower scroll, and three inches and a half in height; fasten the top of each foot to the larger hoop and the small middle scroll to the smaller hoop; and where the inner sides of the large scroll come together under the glass fit in a small square block of wood, and bind all the scrolls securely about it with wire. If it is difficult to fasten the hoops and scrolls tightly together with wire or metal bands, punch corresponding holes in them where they cross each other, insert small copper tacks in the holes, and rivet neatly to form strong joints. After the iron work has been painted the pretty receptacle will be ready for use, and may be placed on a mantel-shelf, bracket or table or wherever else it will be convenient.

To rivet two light pieces of metal together, proceed as follows:

Punch or bore a hole at the proper point in each piece of metal, place the pieces in position, with the holes one above the other, and pass a copper tack through the holes; lay the pieces of metal upon two wooden blocks of equal thickness placed close together, with the projecting point of the tack between the blocks; and drive the tack down through the holes until the head rests snugly against the upper piece of metal. Then with a file or a pair of nippers cut off the point of the tack, leaving about an eighth of an inch projecting beyond the under piece of metal; lay the head of the tack upon some hard surface, strike the projecting end sharply with the thin side of a riveting hammer until the copper is well beaten down about the hole, and neatly round off the head thus formed by tapping it with the smooth face of the hammer. If a riveting hammer is not obtainable, an ordinary hammer may be used, but will not make as presentable a rivet. An old flat iron is very convenient for this work, as it may be held bottom upward between the knees, and will thus provide a firm resting-place for the head of the rivet under the short, quick blows of the hammer. It will often happen that one or both pieces of metal have been so bent or are of such a shape that they cannot be laid flatly on the iron, and in such a case the rivet may rest upon the point of the iron.

Design No. 20 illustrates an artistic burnt-match receiver that is to be suspended from a gas-bracket or chandelier. An ordinary thin drinking glass was used for the receiver in this instance, and a net-work of scrolls encloses it and provides for its suspension. No directions as to size can be given for the iron work, as the dimensions of the scrolls must be determined by the size and shape of the glass selected for the receiver. Make a band of iron to encircle the glass near the top and a hoop of wire to fit it exactly at the bottom; and between these two hoops arrange four complete sides as pictured, fastening them to the hoops and to each other. Design No. 20 A gives a pattern for each of the sides.

Under the glass bend and fasten together four scrolls as seen in the completed design, securing their upper ends to the lower hoop,

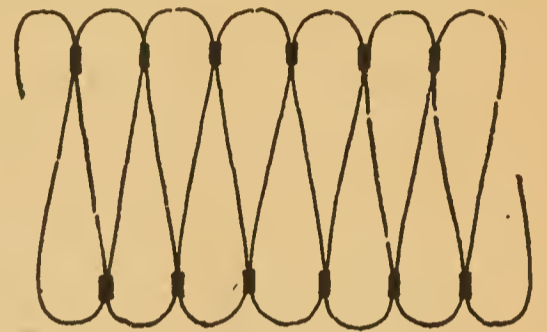


FIG. 48



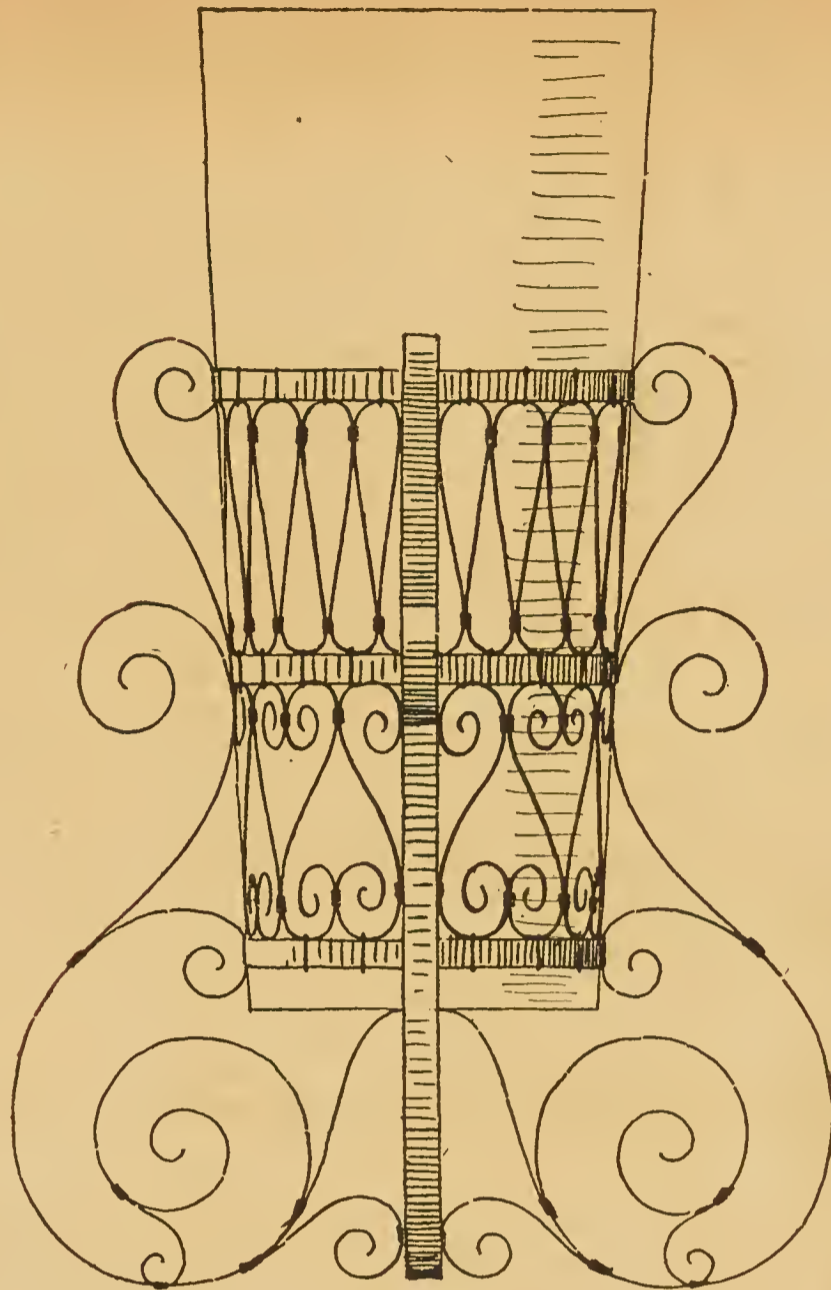
FIG. 49.



and binding their lower parts together where they touch with wire or a metal band. To the upper hoop rivet three or four loops of iron, and run wires from them to the suspension scroll, a pattern of which is presented at Figure No. 45. This scroll is made of strips of thin iron not more than an eighth of an inch wide, and the suspension wires are made fast in the lower loop, while the upper one is passed over a hook or nail or is attached to some small part of the gas fixture.

Design No. 21 presents another idea for a standard receiver, and is somewhat similar in general treatment to the one already given, although it is much more elaborate. The receptacle shown is a rather tall cider or beer glass, and to it are fitted three hoops, one near the bottom, another above the middle and the third midway between these points. Between the upper and middle hoops a snake-pattern scroll of wire is fastened, the scroll being made according to Figure No. 48; and between the middle and lower hoops is arranged a row of wire scrolls like Figure No. 49, each scroll being bent as shown at Figure No. 49A, and the scrolls being placed alternately back to back and face to

face, and bound firmly together with either bands of metal or wire. Having completed this part of the design, bend four scroll sides



DESIGN No. 21.

however, being non-combustible, and, therefore, much safer for actual use.

and fasten them to the three hoops as indicated in the engraving. The sides should be about four inches and a half high, and when they are in position the width across two opposite scrolls at the broadest part near the bottom should be about three inches and three-quarters. Now paint the iron work, removing the glass, of course; and, if liked, line the grille work about the glass with colored silk, which will not only improve the appearance of the receiver, but will also conceal the unsightly burnt matches which it is to contain. The contrast between the black iron and transparent glass is not very satisfactory, but the addition of a little bright silk or satin will relieve the dull effect very agreeably. A ground glass would be pretty for this purpose and would not require the addition of a lining. Many other pleasing designs may be followed for burnt-match receivers. Small square pasteboard boxes may be enclosed with iron scrolls and painted black the same as the metal portions of the designs, and wooden shapes may also be used with such decoration, and will allow considerable variety in the matter of pattern. Glass or metal receivers are best for burnt matches, J. HARRY ADAMS.

## FLORAL WORK FOR OCTOBER.

### BEST METHODS OF PROPAGATING PLANTS.

Of all the interesting processes with which the florist must be thoroughly acquainted, the propagation of plants is deemed the most important, since it is only by this means that rare growths can be kept in existence. The amateur, therefore, who is anxious to increase her collection of plants at the least possible expense will do well to study diligently this branch of floriculture. The knowledge that is needed to enable one to successfully propagate vegetation by the use of cuttings is very simple, and anyone who has once acquired it in a practical way will be able to root all ordinary greenhouse plants with ease.

Those of our readers who do not own greenhouses (in which propagation may be carried on at any season of the year) will find the end of September or the beginning of October the best time to commence their experiments in this line, as the weather is then neither so warm nor so cold as to hinder the growth of the cuttings. It is highly essential in propagation to see that the plant from which a cutting is to be taken is in vigorous health. The best way to determine this point is to notice how the cutting breaks from the plant; if it snaps off clean without bending, it is in proper condition for planting. Cuttings should always (except in the case of roses) be taken from the young wood or new growth before it has become hardened. Such a "slip" will root much more quickly than one that is old and woody, and it is less likely to fail through unfavorable atmospheric conditions.

The amateur should provide at the outset a cutting box, which should be three inches deep, and of sufficient size to accommodate as many cuttings as it is desired to root. The box should be filled with ordinary sand, firmly packed; and after the first cuttings are inserted, the sand should never be allowed to become dry until the new plants are all well rooted, as a single instance of neglect in this

particular would be likely to prove fatal to the entire collection. After the first day or two the cutting box should be kept in the sun. A temperature of sixty-five degrees, bottom heat, is considered best for rooting cuttings in greenhouses, and the novice is advised to maintain this temperature as nearly as possible when endeavoring to propagate plants without greenhouse conveniences.

It is best to pot cuttings as soon as they have become rooted, allowing tardy ones to remain in the box, for if the young plants are left too long in the sand, they will grow weak and spindling. They should always be placed in very small pots, the best size for the purpose being about two inches and a half wide and deep. After being potted, cuttings should be placed on a bench covered with an inch or so of sand, and should be watered freely, and shaded for four or five days, after which they may be placed in the sun, and should begin to grow vigorously.

The "saucer system" of propagating has many advocates, and some skilful florists consider it the safest of all methods for the inexperienced. Common saucers or soup plates are filled with sand, and the cuttings are put in close together. The sand is then watered until it becomes of the consistency of mud, and is kept constantly in this condition while the cuttings are forming their roots. The saucers should be set on a window sill or in some other place where they will be fully exposed to the sun, and the only other condition that is essential to success is that the sand be kept continually and thoroughly wet. If it is allowed to dry out once, the cuttings will wilt and the entire attempt be defeated. All kinds of plants, whether soft-wooded ones, such as fuchsias or heliotropes, or hard-wooded ones, like roses, may be rooted in this way, provided only young green shoots are used and the plants from which they are obtained are strong and healthy.



Occasionally it may be desired to secure a few plants from a rose or other shrub that is growing in the open ground, and this can easily be accomplished by the process known as layering. Select a branch (or branches) growing close to the ground, strip off the leaves near the point at which roots are to be formed, and cut a gash two-thirds through the branch on the upper side. Dig a small trench at a suitable distance from the bush, bend the cut portion of the branch into it, drive a forked peg over it to hold it firm, and cover with earth, packing solidly. A large stone placed above the layer would be beneficial by keeping the soil underneath in a moist condition. The branch should not be cut from the bush until an abundance of roots have formed on the buried portion.

Hard-wooded cuttings of roses may be rooted through the Winter in cold-frames, such as are used for raising early vegetables. If they are placed in the frames in October, and not allowed to be too severely frozen, they will be rooted by the middle of April. The rule given above as to the proper condition of cuttings does not apply to roses. Young shoots should be used, of course, but they should be hard and woody. The most successful florists consider that when a rose-bud is sufficiently developed to be cut, the shoot on which it grows is in about the proper condition to be used as a cutting.

#### NEW PLANTS.

*Pellionia pulchra* is a new trailing plant of recent introduction. The foliage and stems are fleshy and velvety, and the leaf is beautifully colored. The upper surface is of a dark-violet hue that is almost black, relieved by a soft wine-color and intersected throughout by small and large veins of a silvery tint, the combination thus effected being both rare and attractive. The under surface of the

leaf is in a lighter shade of claret, and as the habit of the plant is such that the under sides of the leaves are often exposed to view, the foliage presents a charmingly variegated appearance. This plant flowers very freely and delights in heat, moisture and light soil.

#### NOTES FOR THE MONTH.

Cat-tail grass and reeds are perfect this month, and a few good specimens arranged with dried golden-rod sprays, coral berries, and brilliant Autumn leaves will brighten a corner of the sitting-room all Winter. Tall vases placed upon the floor are the most desirable receptacles for Autumn bouquets, being especially appropriate for such long-stemmed growths as cat-tails and golden-rod.

No time should be lost in purchasing and planting bulbs, to insure a continuation of blooms.

A bed for bulbs on the lawn should be prepared thus: Cut the bed in any form desired, take out the sod, shake the earth from its roots, and remove the soil to a depth of a foot and a half. If there are rocks, pick them out, throw them into the bottom of the bed and add broken bones, pieces of charcoal, crushed tin cans and, if necessary, more rocks, to form a drainage layer six inches deep. On this layer first spread the grass roots and then the earth.

Bulbs do not require very rich soil, but, if desired, old manure, or earth from the woods may be used as a fertilizer. If the bulbs are to be taken up every Spring after they have done blooming, they may be planted three or four inches apart; but if they are to be allowed to remain in one place for several years, they should be placed six or eight inches apart. Cushioned among the grass—their natural setting—all bulb blossoms show to better advantage than upon the bare earth of a garden.

A. M. STUART.



## EMPLOYMENTS FOR WOMEN.—No. 6.

### MILLINERY.

THERE are several weighty reasons which recommend the milliner's trade to the girl who is casting about for a means of support. In the first place, it is essentially feminine. Because of that quality, and also because men are usually lacking in the delicacy of touch which is necessary to the proper handling of frail materials, there is comparatively little rivalry between men and women in this avocation. This statement is qualified advisedly, for we all know that there are men engaged in the work, and that a few firms prefer

them to women as trimmers, arguing that they are bolder and more original in designing. These cases, however, are so rare as to be the exceptions that prove the rule. We speak of a man-milliner, never of a woman-milliner, because the craft belongs inherently to women, just as tailoring does to men. The question of woman suffrage over which we have all been either sharpening our wits or losing them, has emphasized the fact that in whatever pursuit man's efforts are pitted against woman's, the man usually makes the more money. Why this should be so is a query which cannot be entered into here; but the fact being incontrovertible, we must conclude that any business in which we are able to engage with the least chance of opposition is likely to afford the best results.

Again, the materials used in constructing or embellishing a hat are not cumbrous, so there is no heavy weight to strain the muscles or tire a weak back. Moreover, no unhealthy fumes arise to penetrate the lungs, nor does the handling of the fabrics entail a steady, cramped position. The work can be as well and as speedily done at home as in a shop. Indeed, there are more than a few women who earn comfortable incomes by making head-gear for regular customers, and at the same time find no difficulty in attending to their domestic duties, although they may be mothers of young children. It is this convenience of work to hand that differentiates the task of the milliner from that of any other toiler save the dressmaker.

The usual remuneration for such employment is frequently increased by a percentage which the worker is allowed at the shops where she makes her purchases. She often buys a hat and all its trimmings, and certain firms give her a discount, which, of course,

is a legitimate addition to her regular pay. There are others who make a fair living by going out by the day as seamstresses do. They charge a fixed amount for a day's work, which may include the originating of a new hat, the copying of a French pattern, or the "doing over" of last season's *chapeaux*—usually the last. But by far the greatest advantage of the millinery trade is its adaptability to all sorts and conditions of women. Those who have been deprived by circumstances of a fair share of education may become as skilful at it as their more fortunate sisters, for it is one of the few avocations for women in which a lack of book-knowledge is not a serious drawback.

Let us see what qualifications are necessary for success. It should first be stated that there are two branches of the trade. The public at large defines the word "milliner" as meaning a person who makes hats or bonnets, but inside the circle of the initiated there are milliners and trimmers, and there is a difference between them in the matter of salary of from fifteen to twenty or thirty dollars a week. The position of a trimmer is the highest grade attainable, and to reach that coveted place one must possess a faculty which is born in some, and which is known as "style." Almost all women can become milliners, but those who have not genius will never make good trimmers. They may be successful at copying, but they can never originate. The milliner prepares the hat or bonnet for the trimmer. The facing, folds or covering is first placed, and after all tedious preliminaries are completed and a good foundation secured, the trimmer adds the superstructure, which may be more or less ornamental, but is always stylish.

Only firms that cater to the most fashionable trade employ trimmers, so called. In most cases these artists are imported, like sample hats, from Paris, and they command excellent salaries, forty dollars a week being about the average, although some receive as much as fifty or even sixty. There are millinery establishments in New York, however, which are patronized by the best class of customers, and which are nevertheless strictly American in their work. The writer has particularly in mind one very exclusive house which imports many things, but not employes. All of its work is done by American women, whose training begins when they are children. They enter the house as errand and general utility girls at eight dollars a month, and grow up with the business, their salaries keeping pace with their proficiency. Some of them turn out skilful trimmers, and the others are certain to become good milliners. The latter are paid twenty dollars a week, the former twenty-five or thirty. Of course, there are many firms that do not aim to secure the most exacting trade, and who, therefore, do not make much distinction between milliners and trimmers.



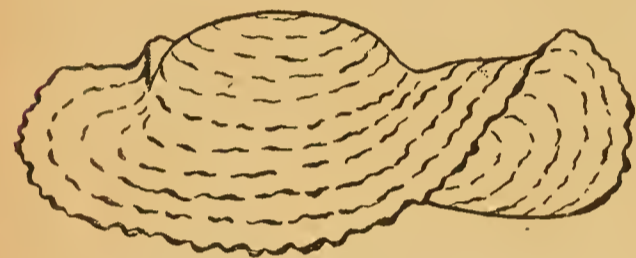
With them every milliner is her own trimmer, with a result satisfactory to all concerned. Salaries in such cases are below the figures quoted, fifteen dollars a week being considered good remuneration.

After "style," the attribute most necessary to make a successful milliner is neatness. By this is not meant the faculty which leads to a rigid management of one's bureau-drawers, but the greatest nicety in stitching and the utmost delicacy in handling materials. I have known girls who would be oblivious to dust in a room and would be indifferent to an interchange of places between a paper of pins and a prayer-book, but who could for all that do exquisitely dainty work with the needle.

If I have given anyone the impression that the millinery trade is a mere trifle to learn, or a sinecure to practise after having been learned, such was far from my intention. In placing before the reader its advantages, I do not wish to be misleading. Salaries are good compared with those paid in many other employments offered to women, but dull times must be considered. There are two seasons, the Autumn, comprising about three months, and the Spring, about four. Trimmers are usually engaged by the year, but milliners only by the season. Thus the milliner has work during only seven or, allowing a margin, eight months in the year, and must remain idle during the balance of her time.

There is no occupation which requires more patience than hat and bonnet making. Every stitch must be accurately placed, and a piece of velvet may be ruined by the careless pressure of a finger. Suppose we go through the process of trimming a hat; that will illustrate my point better than anything else. We must choose a simple one, because the limits of a single article cannot embrace the

whole science of millinery, nor must the beginner attempt too great a task at the start. We will take a black straw, which is always a safe investment. It looks well with any kind of a



toilette, and it may be trimmed with anything. We must not involve ourselves too much in the subject of color, for that would be more than we could manage just now. We will, then, select a rough-and-ready black straw, with a low, round crown and a moderately wide brim. The latter is very narrow at the back and turned up slightly, and in front there is a decided peak, which is a necessary feature, since the woman who is to wear the hat has a round face and needs a high arrangement above her forehead to lessen the appearance of width.

Our customer does not wish too sombre a head-covering, so we measure about the extreme edge of the hat brim, and finding the circumference thirty-four inches, we buy that length of cream-colored straw edging, with half a yard extra for a purpose to be explained later, and also three-quarters of a yard of black moiré. All silks and velvets for millinery work should be bias, but moiré is not cut bias in the shops, and we must take what we can get. Next we select two bunches of roses and buds, six in each, the flowers shading from delicate pink to a deep crimson; for our patron is quite pale and finds that red upon her hats casts a faint glow of color upon her face. Being supplied with a paper of milliner's needles, assorted from five to ten, we procure black ribbon wire, which is sold by the piece, black cotton-covered wire, heavy black silk covered wire, also in the piece, and a spool of Kerr's thread, letter D. This last is a valuable addition to the work-basket of any woman; it is highly glazed and does not snarl, and it is obtainable in black only, being wound on large spools. This thread must take the place of silk in every part of the hat where it can possibly be used. Then we must have a box of round-headed black pins, because they are so much sharper than any other kind that they readily penetrate the most obstinate substance, and leave no mark when withdrawn; and next on our list is lining silk. It is economy to buy three-quarters of a yard of the silk, which will make three linings and will cost less than three linings that have been prepared in the shop. A small piece of buckram is needed, and as the material is always useful, we will take half a yard of it, black, of course. Half a yard of black baby ribbon or the same quantity of taste completes our purchases.

Now to work. Every hat must have wire about the edge. Most shapes have this wire when purchased, and the one we have selected is thus provided, but the wire is cotton-covered and will not answer our purpose; and, besides, it must be ripped off to admit of sewing on the white straw. Taking a pair of sharp scissors, we insert the flatter blade between the wire and the hat and press gently against the thread which connects them, and in a second it is severed all the way round, with the cut ends clinging to the wire. We first

sew the straw edge about the hat, beginning at the back, where the joining will be covered by trimming. We hold the under side of the hat toward us and keep the edge of the white straw even with the edge of the hat, as we do not wish too much of it to be visible on top. The sewing is done with the cotton thread, and we take a



short back-stitch on top and a long forward one on the under side of the brim along the heading of the straw edge we are sewing on. The straw must be held in slightly along its inner edge so it will lie flatly along the outside, and an inch and a half must be allowed for joining and securely fastening the ends one on top of the other, to prevent them from ravelling.

As the hat measures thirty-four inches round, we cut off a piece of the silk-covered wire thirty-five inches and a half long, the extra inch and a half being allowed for joining. If you should contemplate doing much work of this kind, it would pay to buy a pair of wire cutters, which are inexpensive and will save much rough wear upon the scissors. Fortunately for us, silk wire is popular this season and causes a great saving of labor, for although it is hard to sew on, the work is easier than making a covering for cotton wire. Beginning at one end of the wire, after threading the needle, we knot the thread, draw it through the casing of the wire, and wrap it tightly round the wire about half an inch from the end to keep the covering from ravelling and slipping off. We now leave the needle fast, and, beginning at the back of the hat and holding the under side of the brim toward us, place the wire on the head of the straw edge so as to cover the line of sewing previously made. We take a long forward stitch, inserting the needle in the under casing of the wire, and running it through to the right or upper side of the brim; then we take a short back-stitch, bringing the needle out below the wire again; and so the sewing is continued. When we reach the starting point, we wrap the second end of the wire as we did the first, push it under the latter and sew it firmly.

We are now ready to trim the hat. First we place the silk right side up on a table and fold one corner over on top until the edge running across is at right angles with the edge of the main piece. We must be careful that the twill on the wrong side of the silk runs at right angles with the bias edge which we are to cut, for if it did not, the bias would not be true and we would have to take the other corner. Having cut the silk down the fold, we make two strips nine inches wide, cut off the white selvedge, join the strips, turn the edge over upon the wrong side three-quarters of an inch, and hem it by taking a stitch first in the body of the goods and then in the turn. Next we form the strip into two loops of equal length, inserting the ribbon wire; and these we place on the back of the hat, sewing them firmly against the side of the crown and making the cross-piece of silk and the surplus straw edge. Then we place the roses close together around the front of the crown, and sew a spray of them on the back to hide joinings and droop over the hair.

The next step is to cut a slightly crescent-shaped piece of buckram seven-eighths of an inch wide at the middle and six inches long, and wire it around the edge with cotton wire, using a button-hole stitch to keep the wire exactly at the edge. This section we cover with a piece of bias silk, overcasting it on the upper, concave edge, and then place it on the hat in front, with the widest edge out. The lining must be cut lengthwise of the silk, and must be hemmed on one edge deep enough to allow the taste to be run through; and we measure from the head size to the middle of the crown for its width, and around the head size and one inch extra for its length. This we sew in half an inch above the head size, beginning at the back and taking a long forward and short back stitch; and before drawing it up we place a rose on the piece of false crown under the peak in front, sewing it so that the stitches will be under the lining. Now we sew a small square of silk upon the inner tip of the crown, draw the ribbon in the hem of the lining, tie it in a small bow and run the overlapping ends together, and our hat is finished.

L. M. BABCOCK.



## A HALLOWEEN GERMAN.



"ANDY SNAPS?" queried John dubiously after reading his name upon a small parcel wrapped in an oblong of colored paper with fringed ends, and having the general appearance of one of those old-fashioned, verse-accompanied bonbons that are still so popular for children's parties.

"Must be a hoax!" Fred decided when he had unrolled a similar packet and discovered within only an English walnut.

"Impossible," interposed Carleton, fixing his attention upon a little package that he had received. "This address is in Miss Isabel Cary's handwriting—a sufficient guarantee of genuineness and good faith." This re-

mark caused both his companions to exchange significant glances, which he very properly ignored as he continued: "The light weight of the shell suggests that its original contents have been removed, and replaced by something that weighs less."

Then he proceeded to press the blade of his pocket-knife between the halves of the nut-shell, which were securely fastened



THE INVITATION.

together with glue; but before he could effect an opening, impatient Fred, with a quick contraction of his hand crushed his perplexing shell, and out dropped a folded slip of paper on which was inscribed the following invitation:

Miss Isabel Cary.  
At Home.

Wednesday, October thirty-first, 1893.

Halloween German.

"That's jolly!" exclaimed John heartily.

"Right you are," responded Fred. "A german is the best and easiest form of entertainment for our set, and I suppose the Halloween part of it means one of those novel conceptions which we always anticipate when Miss Cary offers her hospitality."

"Why, you know," answered Carleton, "the favors, figures and all that are to be suited to old Halloween traditions, which tell us that witches, fays and spirits roved abroad on the fateful night and would give to mortals knowledge of the future, provided certain spells were used. Cabbage-pulling, nut-burning and apple-peeling were thought to aid materially in these consultations with the fairy folk; so, of course, nuts, fruits and many strange fancies will appear at this german."

"I say, Carleton!" cried Fred, settling his hat inquiringly back toward his left ear, "Wherever did you find out all this?"

"Ah—ah—that is—well, you see, I'm to lead with Miss Isabel," confessed Carleton, somewhat disconcerted.

Fred drew in his lips in an expressive whistle, and his blue eyes twinkled quizzically, but considerate John, coming to the rescue, forestalled him by declaring, "Now, I know the german will be a success!"

And a success it was, as any of the fortunate young folks invited could have prophesied the moment they set foot inside the fancifully decorated house on that memorable Halloween. Piles of glistening nuts, rosy-cheeked apples, purple and green grapes and glowing oranges decked the mantels with their mellow colors, and in the various corners sheaves of yellow grain and Autumn grasses stood in graceful groupings. Over the doorways artistic disposals of apple-parings recalled the seasonable superstition that a maid would find her true-love in the first swain who should follow her

through the portal; while strings of apples swinging from the chandeliers, several dishes of water, and the queer shapes of the favors heaped on a side table, gave promise of an interesting adherence to the good old Halloween customs.

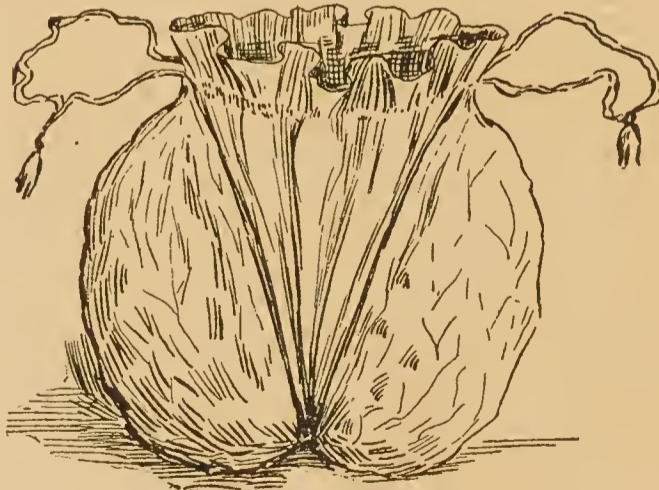
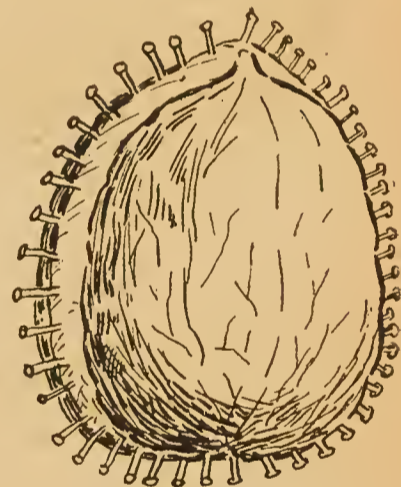
Numerous candles eked out the uncertain illumination yielded by several pumpkin jack-o'-lanterns, and across the gloom of a small, darkened room one caught the fitful gleam of a ghostly moon. The light of this artificial luminary struggled dimly through the branches of imitation trees and temporarily housed shrubs, which gave the room an outdoor ensemble, and at the same time served to obscure the simple contrivance by which Luna was simulated. This consisted of a black box having a crescent-shaped opening covered with carefully stretched blue tissue paper, and a lighted lamp placed back of the opening.

The floors of the apartments devoted to dancing shone with a beautiful polish, which was produced by melting a piece of beeswax the size of a pigeon's egg in a quart of turpentine, applying the mixture to the floor with a cloth, and then polishing with a heavily weighted, long-handled mop-brush. This method gave a much prettier surface than that to be obtained by scattering shavings of wax upon the floor and allowing the dancers' feet to tread them into a glowing polish.

The favors were numerous, though inexpensive and, for the most part, home-made; and Carleton's leadership was commendable because the majority of his figures required a considerable number of dancers, so that all were afforded frequent opportunities to participate, while variety was provided by the occasional introduction of simpler figures calling for fewer persons.

With the first figure on the list the Halloween frolic began, for after the first four couples had danced, and had made another choice of partners at the sound of the leader's whistle, the signal was repeated, and the eight couples gathered about a large tub set in the center of the room. The leader brought up another gentleman, and the nine set to work "bobbing" for the elusive red apples floating upon the water that filled the tub to the brim. The apples had a most exasperating faculty of slipping away at the merest touch, so that when one persistent young man succeeded in grasping an apple firmly between his teeth, he well merited his privilege of choosing a partner from among the eight laughing girls standing near. The other men continued their efforts, and the last one to set his teeth in the polished, ruddy fruit found no daisel remaining, and so retired amid the good-natured chaffing of the company.

When the succeeding "fours" had repeated this merry figure, an



GERMAN FAVORS.

attendant removed the tub, and the leader then began the second figure. Three couples danced, and at the signal all approached the favor table and received small packages to bestow upon their new partners, who were to be selected from the seated company. Scotch caps, witch hats,

old dames' bonnets, elves' headdresses and fairy crowns and stars, all made of tissue paper cut and pasted in the proper forms, were wrapped in the packets, and had been prepared at home, although such quaint fancies are doubtless to be found in the stock of any dealer in german favors. These fantastic head-coverings having been donned, the six couples danced a "double windmill," as de-



scribed in "The Perfect Art of Modern Dancing," published by us at 6d. or 15 cents. All formed a ring and danced to the left, and then the ladies joined right hands across and moved around to the left, while the circle of gentlemen promenaded to the right until each met his partner, when he extended her his left hand and swung round to the center; thus the "windmill" was formed of gentlemen and the outer circle of ladies. When the gentlemen had been twice to the center, each took his partner's left hand and waltzed away.

In the next figure the true flavor of Halloween mystery was noted. All the gentlemen left the parlor, and each of the ladies was given a ball of colored cord, which was to aid her in finding a partner after the old Scotch tradition of the "blue clue." According to this, one must steal alone to the kiln on Halloween and throw in a clue of blue yarn, retaining one end by which to wind it up again. After a while something will lay hold of the other end, and upon inquiry the invisible being will answer the name of one's future spouse. In the present instance, the partly unwound balls of cord were rolled through the doorway of the mysterious darkened room, and the query, "Who holds?" evoked, not a supernatural reply, but merely a dancing partner for each maid from among the men stationed in the semi-darkness.

After this came a figure suggested by the familiar Halloween practice of nut-burning, by which heart futures are divined. For each dancer there was a unique favor made of an English-walnut shell, lettered with gilt, and so colored that each shell for a lady had its counterpart among those prepared for the gentlemen. These favors were made thus: First the shells were split with a thin,



EMERY.

sharp knife, and the contents carefully removed, to be used in the composition of delicious nut cake. Then some of the emptied half-shells were fastened with strong glue on both sides of flat pads of proper shape covered with gay velvet, thus forming handy little pocket pin-cushions. Other halves were perforated with tiny holes by means of red-hot wire, and were laced together with narrow silk ribbons over tiny, wedge-shaped cushions made of bright cloth stuffed with emery powder. Still other shells were hinged and fastened with small ribbon

bows, and when opened showed satin linings glued in to make soft beds for thimbles. In a fourth group of favors two half-shells were brought together on both sides of a tiny silken bag, which was provided with stout draw-strings and formed a safe receptacle for a ring or small charm or for the self-secreting collar-button.

Each pair of dancers holding favors of the same color formed a couple, of course, and when they compared their favors they found that the words inscribed upon them formed a sentiment when read together. The couple with white shells read "Fair"—"Weather," and under this happy augury they danced gayly away. As lightly tripped the second couple, who had blue favors bearing the legend, "True"—"Love"; and even the black shells' doleful motto, "Broken"—"Hearts," failed to dampen the spirits of the youthful holders. The yellow shells announced "Salt"—"Tears"; the pink, "Rosy"—"Happiness"; the green, "Beware"—"Jealousy"; the gray, "Single"—"Blessedness"; the silvered, "Limited"—"Cash"; the gold, "Incon"—"stancy"; the brown, "Country"—"Life"; the red, "Stormy"—"Love"; the orange, "Supreme"—"Bliss"; and the heliotrope, "Wounded"—"Love."

In another figure, also suggested by Scottish lore, three girls were led forward to take position, each behind one of three dishes set upon the floor. One dish was empty, a second contained clear water, and the third was filled with a murky fluid. Then three blindfolded young men dipped their fingers in the dishes, and divined something of the future according to their choice, since the empty dish foretold bachelorhood, the dark liquid a widow for a wife, and the clear water a maiden bride. For the present, however, each young man removed his blindfold and danced with the fair guardian of the dish he had selected. Other girls and other young men quickly filled the dancers' places at the dishes, and the figure thus proceeded until all were dancing, whereupon the waltz turned into a stately march, and the company left the

parlor for the dining-room, where a delightful buffet supper awaited them.

After the intermission, various popular figures, such as are described in the pamphlet above referred to, were danced with great zest and the favors provided for them were entirely appropriate to the occasion. There were ingeniously fashioned cabbage-heads of green tissue paper, some intended for shaving papers, and others disclosing in their centers small green velvet pin-cushions. These crisp trifles brought to mind the Highland "kale trial" in which the pulling of a cabbage stalk revealed things to come—a fair-seeming life-partner, should the stalk be of goodly appearance—wealth and estate, did the torn root hold fast much earth—and so on.

Tiny satin sacks marked "Hemp" recalled a kindred Halloween belief, according to which hemp seed was sown by night, with certain invocations, which resulted in a weird vision of the sower's future yoke-fellow harrowing the hemp. Some of these dainty little bags were sachets, others were cushions or emeries for my ladies' work-basket, and still others were fitted over coarser bags filled with plaster that made handy paper-weights.

The ubiquitous Halloween nut was the chief factor in another series of dance favors, being sometimes simply varnished and sometimes gilded, silvered or gaily tinted. The shells were stuffed with cotton sprinkled with sachet-powder, and were tied with strands of bright ribbon. Some of these ornaments were provided with suspension ribbons to serve as hanging perfume dispensers, and others were fastened in clusters of three to pen-wipers formed of bright flannel leaves. Numerous pretty uses may be found, by-the-by, for walnut shells. A photograph or thermometer frame may be decorated with a border of shells glued securely to place; or the halves may be punctured with red-hot wire and sewed all round the edge of a shallow box, and the whole may then be gilded and used as a card-tray.

Small souvenir blotting pads, with their outer layers tinted and shaped like Autumn leaves or bunches of ripe grapes, were artistic and seasonable favors and were very easy to make; and real fruit was furnished in one figure. Four couples danced, chose new partners at the leader's whistle, and continued waltzing, while the leader brought out several other gentlemen, provided them with a spoon apiece and bade them use the spoons to lift loose apples that were laid in the center of the floor. It was no easy task to raise an apple from the slippery floor without touching it with anything but a spoon that was none too large, and when a young man finally succeeded, he gladly choose one of the girls who were waltzing past him, resigning his spoon to her partner, who then took his place among the group who were striving to lift the uncertain apples.

The next figure was one of the prettiest danced that evening. A convenient number of girls assembled about the same large tub of water that had been previously used, and found various letters cut from paper floating upon the surface of the water. These the girls wafted across and about with their fans, in deference to the Halloween tradition that letters thus blown will mysteriously group themselves to form the initials of one's sweetheart. In this instance it may reasonably be assumed that certain sly thrusts with fans and surreptitious touches with fingers helped to guide the letters into proper position, for very soon each girl had rescued a dripping letter that began the name of some chosen swain with whom she wished to dance.

Still another quaint Halloween superstition provided the sentiment for the final figure, which modernized the familiar mirror consultation. After their partners had left the room the young ladies received at the favor table small mirrors, and tiny toy candlesticks, which were intended to be used as pin trays or ring holders, but which were for the nonce provided with diminutive wax tapers. Then each girl in turn entered the darkened room. The counterfeit moon beamed feebly through the clustered branches, and the little candle scarcely lighted the mirror which the maiden held up for a wraith-like reflection of her true-love's face; but very soon the truthful glass gave back the picture of some smiling masculine countenance, as the real mortal stepped forth from the clustering shrubbery, gave his hand to the maiden and waltzed with her into the parlor. Perhaps after all some occult influence of the season had dominated this divination by mirrors, for young Carleton waltzed with Miss Isabel Cary, and by the strangest coincidence, Fred and John beheld themselves pictured in the tiny looking-glasses of the two girls they admired above all others.

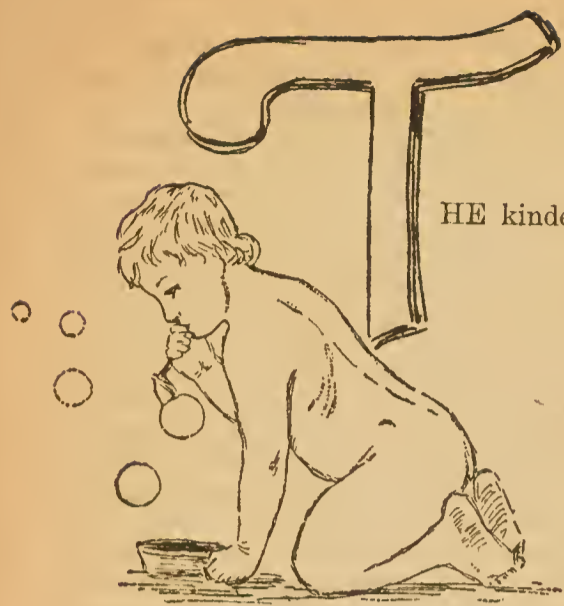
It is not recorded whether or not any other couples acknowledged a similar interposition of fate, but it is certain that one and all pronounced the german a most delightful entertainment. And though none of these wise young people believed in Halloween magic, yet that night more than one damsel put ashes of burned nuts under her pillow that she might dream of her sweetheart that was to be; for what girlish heart does not at some time harbor a vague speculation concerning the lover who may be coming to her from the mysterious land of Somewhere.

D. M. B.



# KINDERGARTEN PAPERS.—No. 2.

THE GIFTS EXPLAINED.—USES OF THE FIRST GIFT.



THE kindergarten system includes all the external details and appliances that are necessary to educate the whole child in accordance with the laws of Nature, while the different divisions of the work are so perfectly adapted to his limited strength that all the requirements of mental and physical training are met, and the foundation is laid

for the more difficult after-education of school and of life.

The work of the kindergarten comprises gift-lessons, occupations, movement-plays, games and talks with the children. The gift-lessons are given by means of a series of playthings called gifts, which are put into the hands of the child to promote mental and manual discipline. After each lesson they are returned to their original form, and are kept among other materials in the kindergarten. The occupations, on the other hand—sewing, weaving, clay-modelling, drawing, paper cutting and folding, pricking, interlacing of slats, etc., being the epitomized industries of the world, introduce elements which are to be combined into wholes by the child and carried home as his own property.

It is often asked why the gifts were so called. Froebel studied growth in the natural world as symbolic of growth in the physical, mental and spiritual worlds. He said that everything on the earth was a gift of God, to be used as means to reveal man to himself, to reveal God to man, and to prepare for the fuller life to come. A few simple forms he selected as typical of these gifts in Nature, and called them "The Gifts." These he used as the starting point of the child's education.

The gifts are ten in number, beginning with the ball and concluding with any small seed used to represent a point. They take as the fundamental idea the development of the child's innate desire for activity. Every step is a logical sequence of the preceding one, and as the gifts begin with such simplicity of form and develop into complexities so gradually, it may easily be seen how the plan corresponds with the growth of the child. In an essay translated by Miss Lucy Wheelock, of Boston, it is said: "A comparison of Froebel's play-gifts with those which from year to year competitive industry offers so richly—not exactly for the benefit of the world of children—first shows them in their true light. Almost all the playthings which we buy in toy-shops, filled with all possible

expense, are finished and perfect in themselves, often skilfully constructed objects whose beauty cannot be denied. Children stand amazed and delighted at the sight of a Christmas table ornamented with such gifts. But how long does the joy last? After a short time it changes first to indifference, then to disgust; and economical parents put away under lock and key for a later time the things that are tolerably well preserved. What can the child do with playthings on which already the fancy of an artist has worked and has left almost nothing for the self-activity of the child? The only thing it can do with these is to take them apart and destroy them. But the punishments inflicted on such occasions show how many parents entirely misunderstand this expression of the instinct of activity so worthy of recognition, and the desire of the child for knowledge and learning. If one gives to an indulged child the choice of his play-material, he will see that a stick of wood will be the dearest doll, mother's foot-stool the coach of state, a little heap of sand material for cooking, baking, writing and drawing, and father's cane a darling pony. According to these experiences Froebel was anxious to make his gifts for play as simple as possible."



ILLUSTRATION No. 1.

The first gift, which is for the most part introductory to the second, and which Froebel intended for use in the nursery, consists of six worsted balls in the six spectrum colors:

red, orange, yellow, green, blue and purple.

The second gift consists of a ball, a cube and a cylinder, made of wood. This gift is the basis of the kindergarten. From it are derived all the other gifts, and even the games and occupations will be found to be related to it. Froebel saw that the materials which God has provided are ever being used by man for combinations into new wholes, and that in all inventions and industries these typical elements only reappear in new arrangements. Therefore, he took these three forms as epitomizing the universe. The ball stands for the earth, sun, moon and planets, all the vast wholes of Nature. Its opposite, the cube, is the simplest type of the mineral kingdom. As



ILLUSTRATION No. 2.

reconciling these contrasts and partaking of the qualities of both, appears the cylinder, the typical form of vegetable and animal life.

The third gift is a two-inch wooden cube, like the cube of the second gift, but divided once in each direction into eight

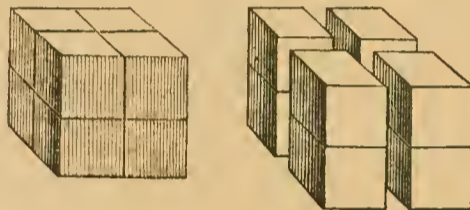


ILLUSTRATION No. 3.

one-inch cubes. This gift

is a step in advance of the second; it satisfies the child's desire for investigation, representing both the whole and its parts. It is the first gift used for building.

The fourth gift is also a two-inch wooden cube, which is divided by one vertical and three horizontal cuttings into eight "bricks," each two inches long, one inch wide and half an inch thick. New dimensions of length and thickness are thus introduced.

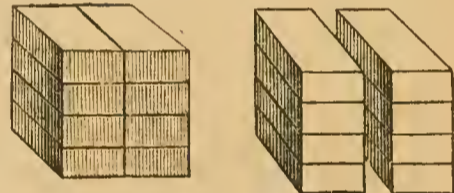


ILLUSTRATION No. 4.

The fifth gift, a three-inch cube, is more complex. It is made up of twenty-seven one-inch cubes, three of which are divided by one diagonal cutting into half-cubes or triangular prisms, and three more by two diagonal cuttings into quarter-cubes or smaller tri-prisms. Great dexterity and delicacy of

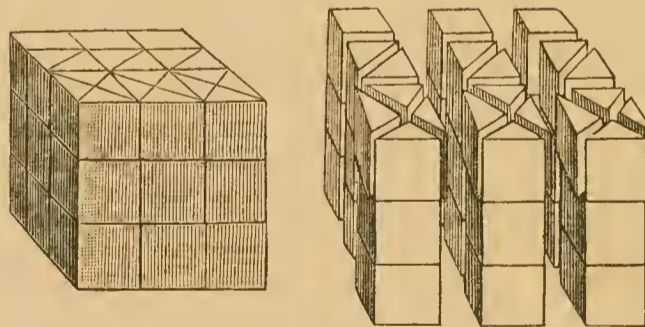


ILLUSTRATION No. 5.

touch are now required. The tri-prism appears as a new form, and the slanting surface becomes a reality, while designs so varied and so real are built that the child quickly learns to love his gift-lesson.

The sixth gift, a cube the same size as the fifth, is divided into twenty-seven bricks of the same dimensions as those of the fourth gift; three, however, are cut lengthwise into halves and six breadthwise into halves,

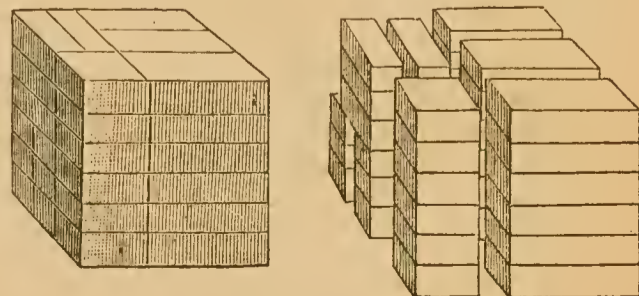


ILLUSTRATION No. 6.



producing square prisms or columns, and half-bricks of two sizes. The columns of this gift enable the child to build high structures that suggest Grecian architecture, and are pleasing and diverting.

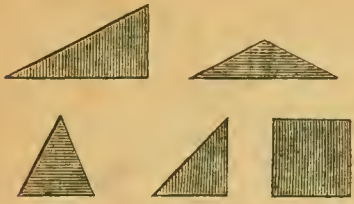


ILLUSTRATION No. 7.

The seventh gift is composed of five planes made of thin pieces of polished wood in light and dark shades. These planes furnish lessons in elementary geometry, and cultivate the art of designing and a love of

the beautiful by showing symmetrical forms. They are easily derived from the second gift.

The eighth gift consists of steel rings in three sizes, and corresponding half-rings. The rings represent the outlines of the ball or the round face of

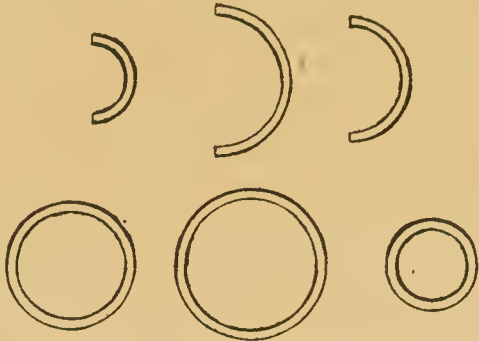


ILLUSTRATION No. 8.



ILLUSTRATION No. 9.

the cylinder, and the half-rings corresponding portions of these objects. This gift is also used successfully in laying out interesting symmetrical patterns.

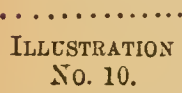


ILLUSTRATION No. 10.

In the ninth gift sticks of different lengths are used to represent lines, the edges of the cube or, in fact, those of any of the gifts having straight edges.

In the tenth gift small seeds serve as points, the parts of a line; and with them, as with the ninth gift, surfaces are indicated in outline.

USES OF THE FIRST GIFT.

The first gift, the ball, is to be considered as regards the thing itself and its adaptation to the child. Froebel in the beginning selected the red ball as the first gift, and afterward added to it the other five, thus showing the three primary colors, red, blue and yellow, and the three secondary, orange, green and purple, although it is not intended to teach the young child this classification of hues.

The ball represents the wholes of Nature. It is a complete body that is always round, no matter from what point it is viewed. It



ILLUSTRATION No. 11.

is a universal plaything, was used by the Greeks and Romans, and is the basis of our national game. Looking for the ball in Nature, we find that all the heavenly bodies are balls revolving with a circular motion about the sun as a center. Ball forms are found in eggs and bird's nests, in the human head and eyes, in plant seeds, in flowers, such as the rose and its petals, and in many vegetables, like the cabbage and the

beet. Circles or parts of circles appear in the tendrils of plants, in the curlings of smoke, in the windings of rivers, and in that beautiful arch of promise, the rainbow. Man uses a curved line in building a bridge, to gain greater strength, and in cutting a path to the summit of a mountain, that the ascent may be easier. The circle

is emblematic of unity, immortality, eternity. Mrs. Peabody says that "every word in its origin has represented a particular object in Nature." So we speak of the daily round, of the sphere of one's influence, of a ring of conspirators, of the cycle of the years, of a band of workers, of the family circle, all suggesting unity, a bond, a circle.

It was one of Froebel's great principles that the child is an epitome of the race, and as the race has been developed by symbols from the simple to the complex, from the concrete to the abstract, so the child's powers should be trained and enlarged. Nothing is more helpless than a young child. He gets his first knowledge of externality through the sense of touch. He has little perception of sound, and the first ideas gained through sight are those of light and darkness. He is early attracted by color and movement. As he must learn through his senses, the starting point for his knowledge ought to be a simple object. The simplicity of the ball, in connection with its universality in Nature and as a plaything, may be deemed an adequate reason for using it as the first gift. The child likes this simplicity, because he is not at first able to discern many qualities in an object, and he is also pleased with the ball's motions, which correspond with his own activity. Abbott suggestively remarks: "Give a baby a ball, and he will begin to study it as Nature dictates. He will look at it, feel it, turn it, squeeze it, suck it, smell it, throw it away, and crawl after it for a second study."

Froebel advises that while a baby is in his crib the ball be suspended by a cord where he can easily see it.



ILLUSTRATION No. 12.

After a while he will begin to distinguish it from the other objects around him, and, perhaps, his interest will be awakened by its bright color. If the ball is touched so that it swings, this motion will also appeal to him; he will follow the string and look for the cause of the motion. After he has formed some idea of locomotion, he will attempt to grasp the ball, because he wants to grasp it mentally. He will have a feeling of admiration, then a love of possession, and lastly understanding. We trace the steps as emotion, desire, thought, act. When the child first attempts to grasp the ball, he may not be successful, and will unconsciously ask, "Why did I

not get it?" He will then measure the distance again and make a second attempt. This time he will, perhaps, be successful, and he will then have a feeling of gratified desire.

He will next begin to form ideas regarding the form, size, weight, material, hardness, elasticity, color and roughness or smoothness of the ball, through the senses of touch and sight. Knowledge will come by a perception of differences. After the child has had the red ball for some time, the blue and yellow ones may be offered. These clear primary colors will satisfy him, for color as well as language speaks to a child. The blue and yellow balls being different in color but alike in all other respects, a train of comparisons will be started in the child's mind without his being confused by seeing too many differences.

No great distinction can be made between the use of the ball in the nursery and in the kindergarten, as both the mother and the kindergartner must be guided by the child's development. But each ball game should be connected with what has gone before, with something in the child's own life, and should be complete in itself. The mother may speak of the ball as baby's ball, the soft ball, the nice, round ball or the quiet ball (tapping it on a surface); and she may say with the child, inducing him to use his fingers:

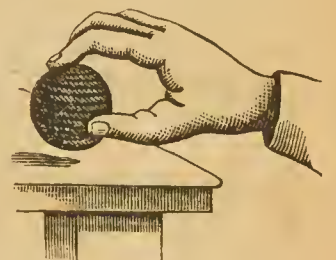


ILLUSTRATION No. 12 A.



ILLUSTRATION No. 13.

"Here's a ball for Baby;  
Big, and soft and round;



ILLUSTRATION No. 14.

"Here is Baby's hammer,  
Oh! how he can pound!



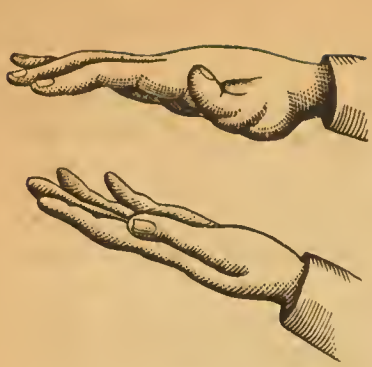


ILLUSTRATION No. 15.

"This is Baby's music,  
Clapping, clapping so;

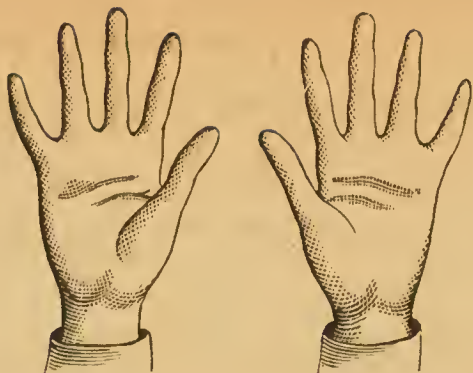


ILLUSTRATION No. 16.

"These are Baby's soldiers,  
Standing in a row." \*

A story may be told of bird-life, calling attention to the way the bird hops. Show how the child's little playfellow, the ball, can hop. Make a nest of the left hand and put the ball in it with the right hand. With this repeat or sing the following, moving the hand like the swaying of a bird's nest:

† "The little bird is in the nest,  
So quiet and so still;  
I'll gently rock it to and fro  
And love it well, I will."

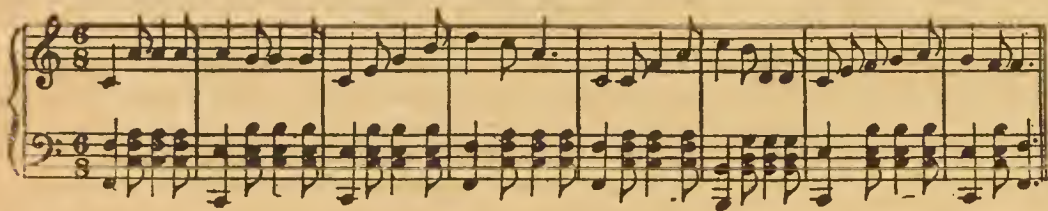
Letting the ball hop, sing:

"The little bird hops in its nest,  
So cosy and so warm;  
It tries to do its very best,  
In sunshine and in storm.

"The little bird hops out its nest,  
So cosy and so warm;  
It tries to do its very best,  
In sunshine and in storm."

Now the little bird is old enough to fly, and its wings are so strong it wants to try them; then the good mother and father birds, who have cared for it a long time, say "Chirp, chirp," which means "Try, try," and the little bird tries. After relating this, sing the following verses to the music given beneath (taking the ball-bird through the air in the hand and picking up crumbs):

"Fly, little birdie, fly around,  
And pick up crumbs from off the ground.  
Fly, little birdie, fly around,  
And pick up crumbs from off the ground."



"Fly, little birdie, fly up high,  
Fly little birdie, near the sky.  
Fly, little birdie, in your nest,  
And have a quiet little rest."

Then the following lullaby may be sung:

"Close beneath thy mother's wing,  
Birdie, lay thy little head;  
I will watch thy slumber, love,  
I will guard thy downy bed."

"Nestle, nestle gently down,  
Close thine eyes to sleep, my dear,  
Safe within our Father's love,  
You and I have nought to fear."

Interest the child early in bird and animal life. Let him hop like a bird, and skip and jump as a lamb does. Tell about family life of animals. Show a bird's nest, how the bird weaves her house round inside like a ball, and fit the ball into the nest. Tell how the good

sheep gave us the wool to make the ball. It was part of her thick, soft coat, but this was too warm for her in Summer, so she let the farmer cut it off. He took it to town and sold it to a factory man, who had it washed, combed and twisted into threads called yarn. These threads were knit to make the ball. Boys' coats and girls' dresses to wear in Winter are also made of this wool which the sheep gives. Show some wool, and, if possible, let the child see an entire fleece, which is always rolled into a ball when ready for sale, that he may know how much the sheep gives away at a time. Learn in this connection "The Lambs," from Miss Poulson's *Nursery Finger Plays*:—

"This is the meadow where all the long day  
Ten little frolicsome lambs are at play," etc.

The ball may be made of clay. To develop the child's hands, give him as large a piece of clay as he can well hold. Let him roll it between his palms gently (if rolled too fast, the water will be absorbed by the hands and the clay will crack), until it looks like the ball. Do not expect too much as to shape at first, and be careful not to tire the child. Let him also make a bird's nest, with little balls for eggs, and, if he likes, a bird to sit on the nest. These will all be life-like and real to him. Fire-brick clay is suitable for the purpose and can be obtained

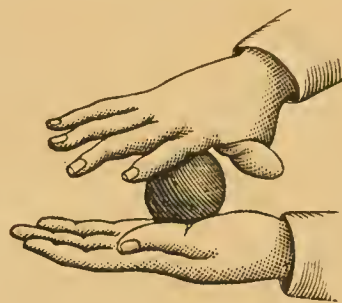


ILLUSTRATION No. 18.

from any potter, and when bought in this way it is very inexpensive. It should be kept in a covered stone jar, and the pieces may be used again and again if always put back in the jar and covered with water. After each use pour off the water and renew it several times, to cleanse the clay from any impurities that may have been absorbed from the hands. Allow it to dry sufficiently so it will not be sticky, and cut it off with a piece of cord.

Bring out the idea of round

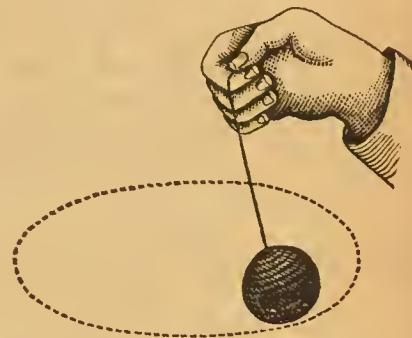


ILLUSTRATION No. 19.

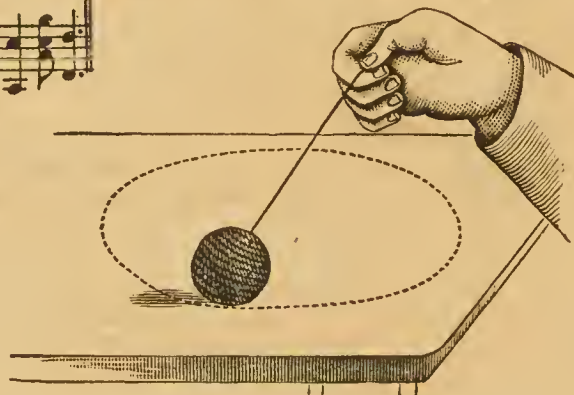


ILLUSTRATION No. 20.

objects and of red objects—red balls, red apples, cranberries, the red sun at sunset, etc. Follow this by mentioning things that go round, as wheels or spinning

tops. Show that the ball will go round and round. Hold the string and let the ball describe a circle in the air or on a table.

"Round and round it goes, swinging on a string,  
Round and round and round and round, while we gaily sing."

Let the child turn his hand and arm round and round, making a circle in the air.

Hold the string of the ball up and down, and let the ball sink and rise while some rhythmic song is sung. Ask the child to name something that goes up and down, as a window sash or elevator. Move the hand up and down. Sink and rise on the toes. Cultivate

\* For remainder of this selection, see *Nursery Finger Plays*, by Emilie Poulson; published by the Lothrop Publishing Company, Boston, Mass.

† Music for these lines is given in *Merry Songs and Games*, by Clara Beeson Hubbard.



language by asking appropriate questions and having the child answer, "My ball goes *up* and *down*." "Susie's ball goes *up* and *down*." "The elevator goes *up* and *down*." Use terms to describe all the motions of the ball in the same way, developing correct speech after the object itself is understood. Also call attention to edges that run *up* and *down* in stationary things.



ILLUSTRATION No. 21.

These exercises may be repeated with the blue, yellow, orange, green and purple balls, the primary colors being given first, and then the secondary. Tell stories that will emphasize the colors. Make a collection of things in all the different hues, and allow the child to classify them, putting all the red objects together, then all the blue ones, and so on. This will furnish amusement for a long period, and will at the same time cultivate classification.

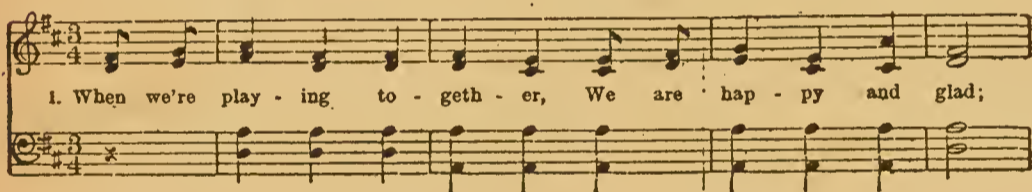
Sing: "Fruit Selling Game."

"I am a little grocer,  
With fresh ripe fruit to sell,  
And if you please to buy from me,  
I'll try to serve you well."

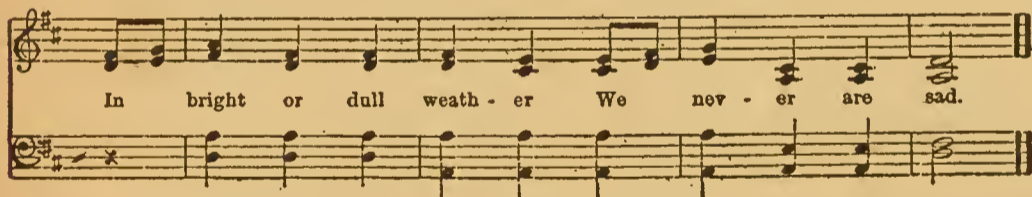
"I've apples green and cherries red,  
And yellow lemons too;  
And plums and grapes and oranges,  
Which I will sell to you."

The child will find the color game very interesting. Place the six colored balls in a circle, let the child close his eyes, while you take one ball away and put it out of sight. Then bid the child open his eyes and guess which color has gone. During this game sing:

WHEN WE'RE PLAYING TOGETHER.



1. When we're play - ing to - geth - er, We are hap - py and glad;



In bright or dull weath - er We nev - er are sad.

2. Now tell, little playmate,  
Who has gone from our ring;  
And if you guess rightly,  
We will clap as we sing.\*

The child may hold out his right hand, right foot, left hand, left foot, and repeat the following lines, adapting them properly to each motion:

"I put my right hand in,  
I put my right hand out;  
I gave my right hand a shake, shake, shake,  
And I turn my right hand about."



ILLUSTRATION No. 22.

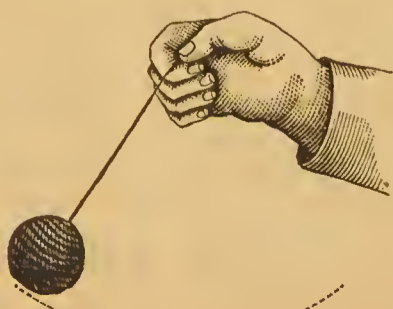
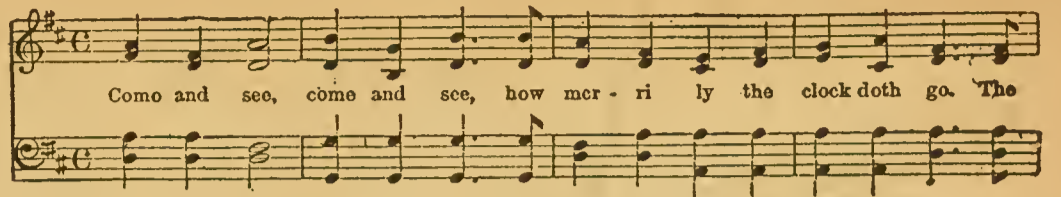
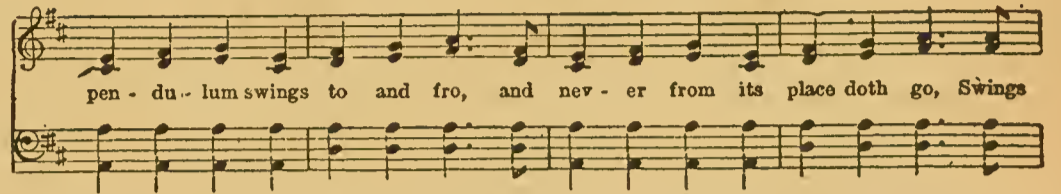


ILLUSTRATION No. 23.

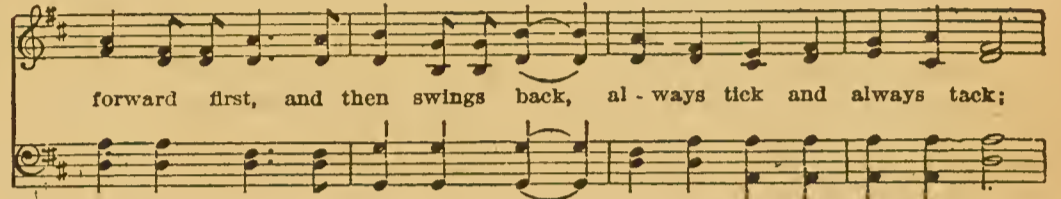
THE PENDULUM.



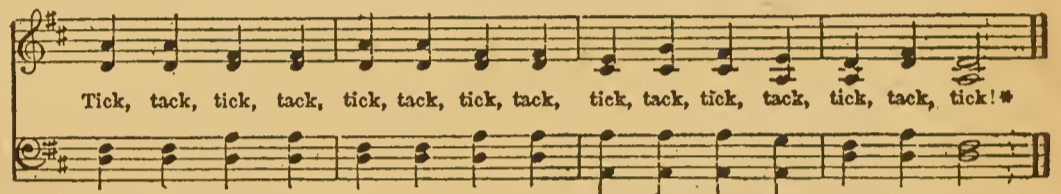
Como and see, come and see, how mer - ri ly the clock doth go. The



pen - du - lum swings to and fro, and nev - er from its place doth go, Swings



forward first, and then swings back, al - ways tick and always tack;



Tick, tack, tick, tack, tick, tack, tick, tack, tick, tack, tick, tack, tick!\*

All of these bodily motions may be performed to music as a series of gymnastics.

Follow this by motions *right* and *left*. The balls swing *right* and *left*. The pendulum swings *right* and *left*, to and fro. This develops the idea of time and order. Tell something of day and night. Give songs about the sun.

Position of *front* and *back* will be gained from the ball.

"From front to back now swing,  
You pretty little thing,  
Swinging, swinging, swinging still,  
Swinging with a right good will;  
From front to back now swing,  
You pretty little thing."

Show the child pictures of things representing the ball. Let him collect such pictures, cut them out and paste them in a scrap-book. Suit the lessons to the season of the year. In the Spring sing songs of the robin and blue bird, of building nests and of eggs hatching. In the Autumn sing "The brown birds are flying like leaves thro' the sky"; and in Winter, "The chilly little chickadees."

As soon as the child is old enough to enjoy and understand it, mix colors before him. Show him that blue and yellow make green, that red and blue make purple, that red and yellow produce orange. If the blue and yellow papers are held together in the light of a window, the green tint may be plainly seen.

These papers show the colors extremely well, and give much pleasure to the child. The above-mentioned firm's catalogues of "Home Amusements" and "Kindergarten Materials" furnish a list of many helpful amusements for children.

The balls are very easy to make. There may be some difficulty at first to get them quite round, but that is soon overcome. Germantown yarn is the best and cheapest material for the outside covering and half a skein is more than enough for one ball. Do not think that any shade of red, blue, yellow, etc., will do. Be sure to get the clear color in each instance, and not a shade or tint. Use a steel needle of rather small size to make the covering. Form a center by firmly crushing a piece of paper, and about this wind old yarn, or, if a very soft ball is desired, wool batting cut into strips. Make this inside ball about four inches in circumference, and then crochet the covering.

We might continue almost without end to tell of the devices which the mother or Kindergarten can provide for the development of the child with the help of the ball, which is seemingly a simple plaything, but when rightly used becomes a means of education. All the child's strength is exercised in this training, while his mind and soul expand in a natural and harmonious way. Some of the results attained are love of Nature and God's works; ideas of color, motion, form, texture, impressibility, position, order and time; and training in physical culture, language, attention, memory and classification.

SARA MILLER KIRBY.

\* From *Songs and Games for Little Ones*, published by Oliver Ditson Co., Boston and New York.



## AROUND THE TEA-TABLE.

She who is unable to blind herself, even though she may be willing to do so, to the fact that her complexion is steadily growing more cloudy and that her cheeks are losing their color and her eyes their brightness, should not become discouraged, but should ponder the subject calmly and dispassionately to determine whether or not the fault lies within herself.

Much has been said in favor of a "Garden of Eden breakfast" as a means of procuring an ideal complexion—that is, a breakfast consisting wholly of fruit.

**EATING, AND THE COMPLEXION.**

In this glorious Autumn month the luscious grape is both cheap and good, and peaches are still to be had in plenty, so that this sort of a morning meal is easily possible to her who desires to test its efficacy. It is a question, however, if a breakfast of fruit contains enough nutrition to enable the average woman to perform her morning duties without experiencing great fatigue. Eat fruit in the morning, by all means, my dears, grapes and peaches in abundance; but remember that a two-inch square of juicy beefsteak will give a brilliancy to the eyes, an outward and visible sign of inward life and vigor, that can never be obtained from a meal of fruit only.

To be sure, Janet, if one were to eat enough fruit, it would doubtless provide sufficient nourishment, but it is hardly possible to reach that point without surfeiting the appetite. Then, too, fruit that contains much sugar, such as grapes or peaches, is very likely to increase one's weight unduly; and surely it is better to have a questionable complexion than to be burdened with an excess of avoirdupois. Over-indulgence in fruit is, therefore, to be avoided, if one would retain a graceful figure. In fact, it is unwise to eat any one article of food to excess.

Far be it from me, however, to decry the delicious and ever-blessed peach. It is well known that this fruit is a tonic, a food and drink combined, really a food and medicine in one. A very good meal may be made off bread and butter, and cut peaches, with sugar and cream; and peaches are excellent for the blood, preventing redness of the nose and various scrofulous and bilious tendencies. But to eat a dozen large peaches daily for breakfast, as one over-zealous writer urges her readers to do, is to place one's-self among the crowd of vulgar folk who eat too much. Byron said he disliked to see a woman eat, and he would doubtless have disliked it more if he could have watched a modern complexion-hunter at her "Garden of Eden breakfast."

Colds are potent and remorseless destroyers of the complexion, and at this time of the year, when sudden changes of temperature are the rule, and raw, wet days occasionally seen, that person is endowed with great vitality or else is very fortunate who is able to escape a cold of greater or less severity. Proneness to take cold is a disease or personal weakness, and one that most of us may combat. She who has to avoid every draught of air is indeed to be pitied, for she is never safe anywhere. With a little patience, such susceptibility may be greatly lessened by a liberal daily use of cold water. The throat and the upper part of the chest should be bathed every morning with cold water and then rubbed with a rough cloth until quite warm; and after every warm bath the throat, chest and limbs should be sprinkled with cold water. She who takes cold most easily can gradually accustom herself to a cold shower-bath after a warm tub-bath, and when she has done this, she will find that she is much more hardy and that her general health is better. One woman of my acquaintance who formerly caught cold at every change was induced to try this very simple treatment, and she has not had a cold for over two years.

The gaining and keeping of a good complexion does not require that one should always be mounted on a hobby and riding it to death. By eating food that is not greasy, by avoiding pastry and made gravies, by bathing often and properly, by obtaining enough restful sleep and by guarding against taking cold, we can do far more for the complexion than by any such extreme method as eating breakfasts of fruit. If the skin is coarse-looking and full of pimples, use a lotion made of the following ingredients:

30 grains of bi-carbonate of soda.  
1 drachm of glycerine.  
1 ounce of spermaceti ointment.

Apply this preparation to the face just before retiring, allowing it

to dry upon the skin; and if the latter is very badly broken out, use the lotion in the daytime also, wiping off all but a film with a soft cloth, after fifteen minutes.

If the muscles of the face seem to have lost their firmness, a tonic should be used, and an excellent one may be made as follows:

1 wine-glassful of French orange-flower water.  
 $\frac{1}{4}$  tea-spoonful of gum camphor.  
 $\frac{1}{2}$  " " bi-carbonate of soda.  
2 " " glycerine,  
3 " " cologne-water.

Dissolve the camphor in the cologne-water, add the other ingredients, and shake the bottle several times a day for two days. Apply to the face at night, dabbling it on with a soft sponge and letting it dry.

As the cool weather approaches the general woman takes account of her millinery stock, that is, her feathers, ribbons and other pomps and vanities, to determine if she cannot make her Autumn *chapeau* both handsome and inexpensive. Superior ostrich-feathers are always good, unless they have been accidentally injured. Light-colored feathers that have been soiled may be washed in benzine or naphtha without injury to their colors, requiring simply to be dipped in the fluid, and then swung in the air until dry.

**MILLINERY.**

To curl ostrich-feathers, use a dull knife. Hold each feather over a fire, shaking it gently until it is warmed through; and then, holding the feather in the left hand, place the flues between the right thumb and the knife edge, and draw the right hand along quickly, curling the ends of the flues only. If the feathers on a hat become damp, their curl may be retained by holding the hat over a fire, waving it until the feathers dry and then placing it in a cool room for the fibres to stiffen. Considerable cleverness is needed to curl a feather gracefully and without breaking any of the flues, but the end-of-the-century woman is nothing if not clever, and is up to date in all things feminine.

The earring, which was for so many years in universal favor, finds no place in my lady's jewel-casket to-day, and we may well congratulate ourselves that a fashion so barbarous has been adjudged worthy only of the dark ages by all tasteful folk. It hardly agrees with the

**THE PASSING OF THE EARRING.**

boasted modern refinement that a woman should mutilate her pretty ears to accommodate savage ornaments which at one time were so weighty that they often pulled the ears out of shape and sometimes tore their way through the tender lobes. The wearing of earrings is one of the most ancient modes of feminine adornment on record, and it is, therefore, all the more to the credit of the women of to-day that they have departed from the custom. There are several illusions to earrings in the early books of the Old Testament. The golden calf was certainly made in part of the ornaments which the Israelites were commanded to "break off" from their ears for that purpose, though why "break" history sayeth not. This must assuredly have been a painful operation, and one likely to imperil the popularity of the earring in those far-off days.

The dainty woman sees ornamental possibilities in her discarded earrings, for they will make beautiful lace-pins, of which one cannot well have too many. For a Christmas gift to a dear friend there could be no happier choice than a lace-pin made of an earring that had long been treasured by its owner. The banishment of the earring seems likely to be permanent, but no one can speak with certainty on such matters.

By-the-bye, my dear girls, the old-time, hearty mode of shaking hands, of which we were all so fond, but which has been in disrepute for some time past, is once more fashionable. One writer strongly put it that only fools would shake hands with the uplifted forearm, but if that were true, then there was an alarming increase in the number of brainless people during the last year or two. Until this Autumn, she who was quite *comme il faut* grasped her friend's hand with the forearm so lifted that the hand was almost on a level with the chin. For those who do everything gracefully and daintily, this was a pretty greeting, but the average woman, and the average man, too, only made themselves ridiculous when they essayed it, and they are the ones who are glad to return to the old-fashioned, natural hand-clasp, which requires neither practice nor education.



Those of you who make their own colognes and sachet-powders will no doubt be glad to obtain a recipe for Florida water which I lately received from an experienced perfumer. It is as follows:

1 drachm of oil of lavender.	$\frac{1}{2}$ drachm of oil of neroli.
1 " " " " bergamot.	15 drops " " " palm.
1 " " " " lemon.	5 " " " " rose.
$\frac{1}{2}$ " " " tumeric.	1 pint of deodorized alcohol.

Place all these ingredients in a bottle and shake frequently. The perfume will be ready to use in two days.

A little more tea, Margie, in this pretty cup, which, you see, looks

like an open flower. China for the afternoon tea-table grows more artistic every year, and the most charming is not expensive, so that every hostess may add to her store occasionally.

The wise woman, she whom our grandmothers would have called "fore-handed," now carefully freshens her Summer gowns, that she may continue to wear them as much as possible during the present month. This is emphatically the most satisfactory plan, for try as she might to save her cotton dresses for another year, they would certainly be a disappointment when she donned them next Spring. A cotton costume requires as careful and almost as frequent brushing as a woollen one, to keep it constantly presentable.

EDNA WITHERSPOON.

## USING THE HOUSE.

To be careful of the thing we possess is certainly commendable, but to be so careful that we lose all rational use of them and thus suffer real deprivation is both foolish and unprofitable.

Everybody has heard of the old lady who was perfectly willing to lend her umbrella, but stipulated that it wasn't to be opened except when the weather was sunshiny and pleasant. Now this woman was not a mere solecism; she was, in fact, a type and a reality; only enough exaggerated to happily define for us an entire class. Of course, to use things is to hasten their decay, to shorten their existence; but it is only by enjoying them that their value can be obtained. As Horace says of money, so it is of everything: "There is no lustric to gold, unless it shine by a moderate use."

I have often noticed, and more particularly in the country, that the happy medium between rapid destruction and sensible use is rarely attained in the treatment of the house. Whether it be a new one or one in merely fair condition, the attempt to protect it against an inundation of light and joy is frequently only too successful. We know that sunshine should not needlessly have full sway at all hours, or pour in at Midsummer its most fervent heat. Too much sun would fade the muslin book-covers, the draperies and the carpets, and the sun's full heat would be unendurable in the dog-days. It is necessary, therefore, to occasionally temper the warmth or ward it off, and also to protect the the colors of furnishings and hangings within the bounds of reason; but there are many things that are worth more than carpets, curtains and book-covers. If the books are properly cased or curtained, the sun will not injure them; and there are times, when dampness and mould are in the ascendant, that a sun-bath with a plentiful flow of fresh air is really good for books and for every fabric that the sun and air can reach. Wooden floors, with rugs that can be removed when it is necessary, are much better than carpets that are too delicate and expensive to be stepped on or to be viewed by the full light of day.

What is better than all these things is comfort, in which is included the important item of health. The human race is not a collection of celery plants that must be kept from the light and bleached before they can attain perfection; but when we note the steady Summer darkness and the Winter shading of some rooms, we find it easy to believe that the over-careful housewife thinks such bleaching needful. No doubt she means well, only wishing to be thrifty and prudent. She doesn't intend to destroy her family's health and cheerfulness, but she certainly does, in one way at least, contribute to that result.

I am speaking of what really is, and not imagining what might be. I know of many houses in both town and country where it is impossible to find sufficient light to read a paper or book, except in front of some window where you have yourself pushed a curtain to one side; and even there you cannot read with ease. In dark and cloudy weather the situation is, of course, much worse than on a bright day. True, I may not want to read if I have merely entered for a call, and yet there are books and papers there which seem to have been set there as lures, or as alternatives to brown or shadowy "studies" while the hostess is preparing her toilet to receive her caller. It would certainly sweeten one's temper, shorten the period of waiting and give a pleasant suggestion for beginning conversation, if one might read a column or a page or examine in an adequate light some attractive picture on the wall, before the hostess enters. What, after all, are the books and pictures there for? As the rooms are ordered to be constantly dimly lighted, and are really dark and sepulchral on dull days, which are sometimes aggravatingly numerous, not even the family can have much benefit of what the eye and mind naturally covet.

Another point to be remembered is that the house is not cheerful when it is dark. Some sunlight is necessary to exalt the spirits,

and upon good spirits and a happy disposition health is greatly dependent. It is a fact that many very wealthy and fashionable people keep their houses deeply shaded inside, which, of course, makes it the correct thing, in one sense, to do; and the great general public which does not belong to the "Four Hundred," is glad to claim circumstantial alliance with them by placing shutters and curtains against what is outside their walls. There are doubtless many who think that the mystery of a "dim religious light" will heighten the caller's opinion of the elegance which they effect and would in this way remind him of. I have always been sufficiently old-fashioned, though, to think that the house was made for the family, and not the family for the house. Why not put the lounges and chairs in Summer dress, and, if one doesn't like polished floors and rugs, lay over the carpets protective cloths, or cover them where the sunshine enters freely? We can forgive the management and seclusion that extreme heat temporarily compels, but even during the hottest period of Summer the insufferable days are fortunately few. Let us be reasonable, and carry nothing to absurd extremes; and let us not forget that it was a very early and a divine fiat which said, "Let there be light."

I have never been afraid of the warning given by the proverb to those who live in glass houses. As I am not in the habit of throwing stones, especially at my neighbors, I don't think I should be in special danger if I lived in such a breakable dwelling. It is even asserted, I believe, by some high medical and hygienic authorities, that nothing is better for a certain class of invalids and indoor workers than to live in a room built mostly of glass, which for obvious reasons, should be erected on top of the house or in an upper story. Such an apartment should be fitted up for health, and not with careful regard for the visitors who may enter it; and it may be used, not only by an invalid for the curative force of the sun's rays, but also by a student or an artist for the excellent light.

If a house, as I stoutly contend, is benefited so much by fresh air and sunlight, it no less demands a proper disposition of space. The fashion of collecting bric-à-brac and antiques is largely a product of the present generation; certainly it was not a fad, even if it was much thought of, thirty years ago. Far be it from me to frown upon the fashion. Articles intended for the commonest use were made more artistically or, at least, more conscientiously and solidly by our grandfathers than they are by the artificers of to-day. Tables, chairs and sideboards were formerly constructed slowly and carefully by hand, but the great bulk of modern furniture is the product of machinery, and much of it is far from beautiful. Such of us, therefore, as have antique furniture in real use are fortunate, and those who collect it are contributing to the gospel of beauty. But we often see a room crowded with many more ancient chairs, sofas and tables than utility requires, to say nothing of a possible group of spinning-wheels, reels, warming-pans, foot-stools and other picturesque survivals for which there is now no use.

Such old-time specimens are pleasant to look upon, and no doubt stir to advantage dulled æsthetic perceptions in these Philistine days. I thoroughly believe in the utility which does not turn beauty out of doors or give it secondary consideration. There is, in fact, somewhat more reason to cultivate the beautiful than to study the useful, because, as Goethe's famous remark implies, usefulness will be sure to take care of itself. Nevertheless, the house, which we should enjoy rationally, is sometimes overloaded with purely ornamental objects, which encroach to such an extent in the better rooms and in the halls and passages that it requires some expertness and involves not a little risk to pass among them. You must look carefully and constantly to your going if you would avoid endangering a collection of Wedgwood ware on one side, or running against a group of tall vases on the other, or oversetting a table in front of



you laden with antique cut-glass, or shaking a frail stand at your back upon which there is barely room for its load of tall, narrow-based and very breakable curios. Even if you successfully avoid a Scylla of costly ceramics in a glass cabinet, there is still a Charybdis of valuable plaques on the wall or of perishable ornaments near the fireplace or on the mantel-shelf.

The family and the visitors are alike practically hedged in by so lavish a display. There would be room enough, were the furniture appropriate and properly disposed; but it is not arranged in such a house for practical use. Nine-tenths of the valuable flotsam and

jetsam that has come down the stream of time and here found a cramped lodgment should be displayed in a separate room. If needs be, an annex should be built especially to contain it. Beyond a certain point, the two purposes of use and decoration should be kept apart. You cannot very well have a museum and a parlor in one room without making a daily sacrifice to discomfort. The gods of ease and convenience must not be disparaged or denied if there is to be peace and enjoyment in the home. There is always room for beauty to preside, but it has no business to either cramp us or to cause confusion.

JOEL BENTON.

## A CHRYSANTHEMUM ENTERTAINMENT.

IN JAPANESE STYLE.

"Girls, here is a small package left by Mrs. Lightfoot's messenger a few minutes ago. Open it, and see what it is and for whom. I have mislaid my glasses and cannot read the address," said Mrs. Hood, interrupting a merry conclave on the shady side porch.

"Another example of mental telegraphy!" cried Ruby Hood. "We were speaking of Mrs. Lightfoot only a moment ago."

"And wishing she would give one of her delightful entertainments," added Mary Howard, a visitor.

"We are especially anxious that she should give one since that handsome cousin of hers from Japan has put in an appearance," slyly interposed Belle Wilson, who had dropped in for a social chat.

"Missionary work seems to have looked up of late," remarked Ray Price, the fourth member of the quartette. "I overheard Miss Jewel expatiate on the good of the noble cause only yesterday. I am quite prepared to hear at any moment that she has entered the missionary field."

"Or made a desperate attempt to capture the missionary," interposed Miss Howard.

"Or a native, rather than make no capture at all," added Belle.

"Poor thing! Who can blame her?" said Ruby. "Thirty frosty Winters at least have passed over her head. Though for that matter, if all missionaries were as good-looking as this one, I don't know that the work would prove so very distasteful after all."

"With an able assistant," suggested Ray.

"Of course," admitted Ruby, "that would be a consideration."

"And the salvation of the heathen would be a secondary matter, I fear," said Ray. "Well, an honest confession is good for the soul; but what does the package disclose?"

"Behold!" cried Ruby, who had just succeeded in untying the parcel and now displayed a pretty Japanese paper fan.

"There is no hope for us, girls; we might as well cease dreaming of foreign lands," said Belle, raising her hands despairingly. "The missionary has been smitten. I doubt not that it is from him. This is the manner of oriental courtship—to send presents to the object of one's affections. In this case the meaning doubtless is, 'I have a fan-cy for you.'"

After the others had applauded this sally, Ruby, who had been examining the fan more closely, remarked: "There seems to be some writing on this. Yes, it is an invitation;" and then she read on the cover, "Miss Ruby Hood and Guest," and written on the fan these words:

*"Mr. and Mrs. Henry Lightfoot.*

*A Garden Party, Thursday, October twenty-fifth,*

*From ten until twelve, A. M.*

*To meet their cousin, Dr. Hamilton Parke."*

"I must hurry home at once to see if an invitation is not awaiting me," said Belle Wilson, rising with a laugh. "Mr. and Mrs. Lightfoot should certainly give all of us girls an equal chance. I have always been greatly interested in the heathen."

"And in handsome missionaries," added Ray mischievously, also preparing to make her adieu.

The pretty grounds surrounding the Lightfoot residence presented a decidedly festive appearance on the morning of the twenty-fifth of October. The porches were hung with bright-colored Japanese lanterns, while here and there on the lawn were spread large paper parasols on bamboo poles planted in the greensward. Small lanterns and fans depended from the edges of these parasols, and also from light arches of bamboo that had been constructed over the gateway and the broad walk leading to the main entrance. Festoons of lanterns hung from the windows and balconies and reached to the eaves of the house, from which fluttered dragon-shaped paper

kites; and these gay decorations were supplemented by bright-hued awnings over the doors and windows.

Along the walks on the porches and upon stands scattered over the lawn were grouped pots of beautiful chrysanthemums showing a profusion of blossoms in a rich variety of colors and shapes, ranging from the feathery Japanese white and delicate pink flowers to the ordinary deep-maroon button-like variety that thrives along the garden walks. Mrs. Lightfoot, who had artistic tastes, attended to the grouping of the plants, and the eye was continually pleased with the lovely combinations of tints that she had succeeded in arranging with the lovely flowers.

Under the trees and the large parasols were placed seats for the guests to enjoy comfortable tête-à-têtes and listen to the music furnished by a group of mandolin players hidden among clustering foliage on an upper balcony of the house.

Mr. and Mrs. Lightfoot and their cousin received the guests on the front porch.

At the especial request of the hostess, Dr. Parke had arrayed himself in a Japanese costume, gorgeously embroidered, that had been presented to him by a wealthy native for some important professional service rendered in his capacity as a medical man.

The doctor had also brought home a richly wrought costume that had once belonged to a lady of high rank, and a number of scarfs, shawls and silken draperies, all lavishly decorated with needlework; and Mrs. Lightfoot now wore the pretty gown, while from the collection of oriental fabrics she had ingeniously constructed a suitable habit for her husband. All three were thus arrayed in true Japanese attire, which, with the surroundings of lanterns, fans, and a rich background of embroidered screens and panels and groups of exquisite chrysanthemums, made a charming scene of Eastern splendor. A few bamboo chairs and settees were arranged upon the porch for the receiving party, and near where Mrs. Lightfoot stood was a pretty table to match that supported an exquisite Japanese vase filled with choice chrysanthemums.

For a divertimento there was a test of kite-flying in an open part of the lawn, half a dozen of the young men taking part in the competition. The kites were of the grotesque variety made in Japan, and the efforts of the young men to fly them afforded much amusement to the audience grouped about the reserved space, because most of the participants had long neglected the art dear to the days of their boyhood, and their hands had forgot their cunning.

The most successful kite-flyer, that is, the one whose kite soared the highest in a given length of time, was awarded a pretty prize, which proved to be an interesting souvenir of far-away Japan.

Mrs. Lightfoot had selected from her numerous young friends several attractive little black-haired, dark-eyed maidens, and had quaintly arrayed them in prettily flowered gowns that had a decidedly oriental appearance, although they were of home construction. The girls wore their hair in true Japanese style, the dark braids being decorated with tiny fans and artificial cherry blossoms; and they had clusters of chrysanthemums pinned upon their bright costumes.

These damsels acted as waitresses to serve refreshments during the course of the entertainment. They were furnished with trays of Japanese make and rolls of paper napkins, and they presented the latter to the guests before offering the dainty menu, which consisted of iced tea, lemon and orange sherbets, small cakes, and delicious plums that were mixed with cracked ice in bowls of Japanese ware edged with chrysanthemums.

The ladies present carried the fans on which their invitations were written, and also Japanese paper parasols, and wore handsome corsage bouquets of chrysanthemums; and the gentlemen had boutonnières to correspond.

H. C. Wood.



## PUBLISHERS' DEPARTMENT.

**OF INTEREST TO SHOPPERS.**—The Hartman Cloak Co., of No. 21 Wooster Street, has just opened a branch establishment uptown for the convenience of their customers residing in upper New York and vicinity. This store is located in the Cammeyer Building, Nos. 310 to 318 Sixth Avenue, New York City, and is handsome and complete in all its appointments. The Hartman Cloak Co. make all kinds of top garments and tailor-made suits to order, and will, on receipt of four cents postage, send an illustrated catalogue, a tape measure, a measurement diagram and a collection of cloth and plush samples.

**AN EXCELLENT DRESS BONE.**—The "Duplex" Dress Bone, advertised on another page, is better and cheaper than whalebone, and is guaranteed not to dry, split or break. It is thin, strong, smooth and elastic, and, not being affected by heat or perspiration, cannot rust. The bones are obtainable in various lengths, every half inch from five to twelve inches, thus saving the trouble and waste of cutting; and the construction is such that the holes arranged an inch apart for sewing do not weaken the bones in the least.

**FOR FACIAL BLEMISHES.**—The Turkish Balm Co., 19 Union Square, New York City, advertise a Balm, comprising a salve and soap, that is highly commended for eczema, pimples, freckles, etc. It is said to check cutaneous irritation without injurious results and is guaranteed harmless in every way, having been used in Turkey for centuries.

**CLEVELAND'S BAKING POWDER.**—Some very flattering testimonials to the merits of Cleveland's Baking Powder are printed in an advertisement elsewhere in this issue. These expressions of approval are by prominent teachers of cookery, whose knowledge of the theory and principles involved in culinary processes enables them to give authoritative opinions regarding such matters. Housewives will doubtless read with interest what these well known women have to say about baking powder.

**TO HOUSEWIVES.**—Elsewhere in this issue the Larkin Soap Manufacturing Co., Buffalo, N. Y., advertise a liberal offer that should command the attention of every housewife. For \$10.00 this firm agrees to send, subject to thirty days trial, one "Combination Box" of "Sweet Home" Soap and numerous extras, all of which retail for \$10.00, and a "Chatauqua" Oil Heater, which also sells for \$10.00 at retail. This heater is a great convenience and comfort, being sufficient to heat a large room in very cold weather, and being arranged to boil a kettle or fry a steak. The terms of the offer are extremely advantageous to the purchaser and entirely obviate all chance of dissatisfaction.

**GARMENT-MAKING EXPLAINED AND SIMPLIFIED.**—Under the title, "The Art of Garment Cutting, Fitting and Making," we have just published a book that will yield a complete education in the science of making feminine garments to all who give it thorough and intelligent study. It treats the subject in an entirely new and original manner, nearly all the methods described for cutting, adjusting, sewing and completing being the result of numerous careful experiments expressly made by experts with a view to determining the simplest, quietest, most economical and most artistic system of dressmaking; and all the instructions are clear and complete and are most satisfactorily supplemented by an abundance of excellent illustrations. The tailor mode of developing women's garments is fully explained, and a separate chapter is devoted to renovation and "making over," giving the book a special value to the home dressmaker who desires to practise economy. The same scientific principles which govern the designing and construction of our patterns have been used as a basis for this work, which is calculated to give many useful hints to the most skilful dressmakers and ladies' tailors, as well as valuable instruction to the amateur who simply sews for herself and her family. Price, 2s. or 50 cents.

**DELSARTE PHYSICAL CULTURE.**—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work lately issued by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being

profuse. The lessons as they appeared in *THE DELINEATOR* received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the most comprehensive, instructive and practical ever issued.

**GOOD LITERATURE FOR THE FAMILY.**—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," "Masquerade and Carnival: Their Customs and Costumes," and "The Art of Garment Cutting, Fitting and Making."

**SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED NET DESIGNS.**—A new and enlarged edition of this popular pamphlet has just been issued. It is devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods, and also patterns for Darned Net. Price, 6d. or 15 cents.

In the *QUARTERLY CATALOGUE FOR AUTUMN, 1894*, appear illustrations of all the current and new fashions to date, the representations being in reduced size, making the pamphlet a convenient one for household reference. Should you not be able to obtain the catalogue through the nearest agency for the sale of our Patterns, we shall be pleased to forward it to your address on receipt of a two-cent stamp to prepay postage.

**OF INTEREST TO YOUNG MOTHERS.**—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

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

**THE BUTTON-HOLE CUTTER.**—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. The new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.

**FOR THE MASQUERADE AND CARNIVAL.**—Everyone who contemplates giving or attending a fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: Their Customs and Costumes," a large and handsomely illustrated pamphlet in which costumes and decorations are fully considered. A large variety of characters are represented and suggested, and careful instructions given for their impersonation. Price, 2s. or 50 cents.



# SEASONABLE HINTS.

"Oh! beautiful Indian Summer!  
Thou favorite child of the year,  
Thou darling whom Nature enriches,  
With gifts and adornments so dear."

**Transition Time**—delightful, dreamy, restful days, cool, refreshing nights, mornings and evenings so enjoyable that we wish that they would last always; yet their quickly speeding flight admonishes of change, and in silent though unmistakable speech declare that no time should be lost in making preparations for the coming season. The *seasonable specialties* of our manufacture, of which we enumerate and illustrate a few styles, will serve to guide you to a certain extent in arranging for your Fall dresses; better still, upon hearing from you, we will gladly send you samples of any of our lines that can be readily sampled. Enclose stamps to prepay postage and mention the DELINEATOR.

**PRINTED HENRIETTA CLOTH.**—An entirely new fabric, 34 inches wide, 20 cts. per yard. Send 2 cts. for samples.

**SEA ISLAND ZEPHYR.**—Especially adapted for Fall wear. 27 inches wide, 15 cts. per yard. Send 2 cts. for samples.

**BROCADED SATINES.**—Very fine printed fabric, with lustrous finish, 33 inches wide, 20 cts. per yard. Send 2 cts. for samples.

**PRINTED ARLESIEUNNE CLOTH.**—A beautiful and inexpensive substitute for woolen goods. Samples sent on receipt of 2 cts. to prepay postage.

**LACES.**—For adaptation see figure No. 352 K, page 409.

**TRIMMINGS.**—Complete line of jet, fur and braid trimmings. When requesting samples, always state article, price and width desired.

**DRAPERIES.**—Fancy printed China silks and silkolines. Send 2 cts. for sample lines.

**CROCHET OR APPLIQUÉ MOULDS.**—Write to us, enclosing two cents in stamps, and we will submit samples of crochet or appliqué moulds, gold cordonet and rococo yarn. For adaptation see page 477.

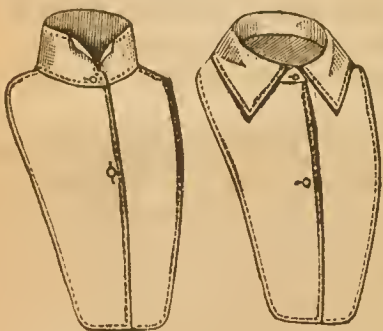
**ACCORDION PLAINTING.**—We have the latest and most improved machinery, and experienced hands for making Accordion Plaiting, now so much in vogue; so that ladies sending their own materials to us may be assured of their orders having prompt and careful attention. Prices and information furnished upon application.

Postage on Laces, 1 cent per yard; Jets, 3 to 5 cents per yard; Braids, 8 cents per dozen yards.

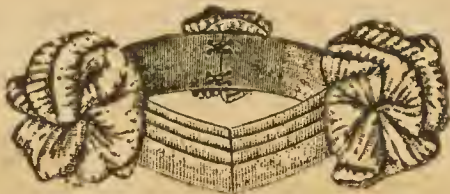
## THE KURSHEEDT MANUFACTURING CO.,

190 South Fifth Avenue, New York.

**POSTAGE.**—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.



A 500.—Kursheedt's Standard Chemisettes, sizes, 12 $\frac{1}{2}$ , 13, 13 $\frac{1}{2}$  and 14; colors: plain white, pink or blue, or white with pink, blue or black hair-stripes, 20 cents each. Postage, 5 cents each.



A 502.—Kursheedt's Standard Princess Collarettes (see Figure No. 350 K on page 408), made of silk mull in white, cream, pink, blue, cardinal, heliotrope, maize, navy or black, 50 cents each. Postage, 5 cents each.

A 503.—Same style made of China silk in above colors, 50 cents each. Postage, 5 cents each.

A 508.—Same style, made of chiffon, colors as above, \$1.00 each. Postage, 5 cents each.

A 504.—Kursheedt's Standard Princess Collarettes without rosettes (see Figure No. 8 on page 403), made of French cambric in white, cream or black, 15 cents each. Postage, 5 cents each.

A 505.—Same style made of shell pattern India mull; colors: white, cream or black, 18 cents each. Postage, 5 cents each.

A 506.—Same style made of fluted and shell pattern *crêpe lisse*; colors: white, cream or black, 22 cents each. Postage, 5 cents each.

A 507.—Same style (see Figure No. 9 on page 403), made of shirred silk mull; colors: white, cream, pink, blue, cardinal or black, 25 cents each. Postage, 5 cents each.



A 501.—Kursheedt's Standard Embroidered silk chemisettes, colors: white, cream, pink, blue, cardinal, heliotrope, navy or black embroidered with white or self colors, 50 cents each. Postage, 5 cents each.



B 1184.—Kursheedt's Standard Mohair Tubular Braid.  
Line,.....1, 2, 3, 4,  
Inch,..... $\frac{3}{8}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , 5-16,  
Black, per dozen yards,.....25c., 40c., 50c., 60c.  
Colored, ".....28c., 45c., 55c., 66c.

B 1187.—Kursheedt's Standard Silk Tubular Braid.  
Line,.....1, 2, 3, 4,  
Inch,..... $\frac{3}{8}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , 5-16,  
Black, per dozen yards,.....50c., 70c., 85c., \$1.00.  
Colored, ".....55c., 77c., 93c., \$1.20.



B 1192.—Kursheedt's Standard Fancy Silk Tubular Braid,  $\frac{3}{8}$  inch wide, black, 55 cents per dozen yards. Colored, 60 cents per dozen yards.

B 1191.—Similar to B 1192, black, 75 cents per dozen yards; colored, 85 cents per dozen yards.



B 1199.—Kursheedt's Standard Silk Tubular Braid.  
Line,.....1, 2, 3,  
Inch,..... $\frac{1}{4}$ , 5-16,  $\frac{3}{8}$ ,  
Black, per dozen yards,.....80c., \$1.05, \$1.15.  
Colored, ".....88c., \$1.15, \$1.25.



L 13366.—Kursheedt's Standard Jet Gimp,  $\frac{7}{8}$  inch wide, 25 cents per yard.



L 13377.—Kursheedt's Standard Passementerie, 2 inches wide, very fine cut-jet beads and spangles, \$1.25 per yd.



L 13274.—Kursheedt's Standard Jet-and-Cabochon Gimp,  $\frac{3}{4}$  inch wide, 15 cents per yard.



L 18240.—Kursheedt's Standard Black Silk Bourdon Lace Edging.  
Ins. wide, 3, 4 $\frac{1}{4}$ , 6 $\frac{1}{2}$ , 8, 9 $\frac{3}{4}$ .  
Per yard, 41c., 64c., 82c., \$1.00, \$1.28



L 15630.—Kursheedt's Standard Black Silk Bourdon Lace Edging.  
Ins. wide, 3, 4 $\frac{1}{4}$ , 5 $\frac{3}{4}$ , 7 $\frac{1}{2}$ , 9 $\frac{1}{4}$ , 11 $\frac{1}{2}$ .  
Per yd., 19c., 24c., 30c., 36c., 42c., 63c.



L 18140.—Kursheedt's Standard Real Point de Gène Lace Edging, in cream-white and écaru.  
Inches wide, 3 $\frac{1}{2}$ , 5 $\frac{1}{2}$ , 8,  
Per yard, 25c., 41c., 57c.



# "Kursheedt's Standard Fashionable Specialties."

WITH reference to the above publication, we beg to notify the readers of the Delineator, that the Fall and Winter number will not be issued this Autumn.

We will not attempt to enter into a detailed explanation, but will simply state that circumstances over which we had no control made it impossible for us to prepare the customary edition.

**CAUTION.**—We have no canvassers and no agents other than our regular salesmen, who visit only dealers in the larger towns and cities. Pay no money to any one claiming to represent us, and send all communications direct to our main office at the address given below.

## THE KURSHEEDT MANUFACTURING CO.,

190 South Fifth Avenue, New York.



**A 154.**  
A 154.—Kursheedt's Standard Jet Aigrette, 15 cents each. More elaborate designs 35 and 45 cents each. Postage, 5 cents each.  
**A 125.**  
A 125.—Kursheedt's Standard Jet Aigrette, 30 cents each. More elaborate designs, 50 and 75 cents each.

**L 518.**—Kursheedt's Standard Fancy Pompon, black and all fashionable shades, \$1.00 each. Postage, about 5 cents each.

**L 515.**—Black or Colored Single Tips or Plumes, 8 inches, 75 cents each; 9 inches, \$1.00 each; 10 inches, \$1.50 each; 11 inches, \$1.75 each; 12 inches, \$2.00 each; 13 inches, \$2.75 each; 14 inches, \$3.25 each; 15 inches, \$4.00 each.

## What is the Meaning of N. V. B.?

ABBREVIATION FOR THE NEW VELVET BINDING, which as indicated by its name, is a new article, designed and manufactured specially for the purpose of finishing Ladies' Dress Skirts correctly and satisfactorily with a genuine Binding.

### N. V. B.

is made of Velveteen and Cord Colored to match in all the staple and fashionable shades, and is used by the leading city dressmakers. Ladies who have given it a trial will use no other Dress Binding.

### N. V. B.

is patented, and full directions accompany each piece. Ask your local dealer for N. V. B. and if not obtainable in that way, address the manufacturer direct, mention the color desired, and enclose stamps for cost of sample.

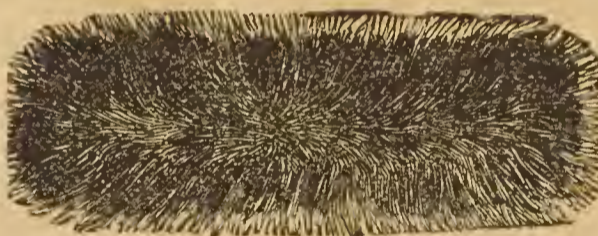
Sample piece of 4 yards and postage, 27 Cents; bolt of 18 yards \$1.10 each, postage, 9 Cents.

## The Kursheedt Manufacturing Co.,

190, 192 & 194 South 5th Ave.,  
Sole Manufacturers and Patentees. NEW YORK.



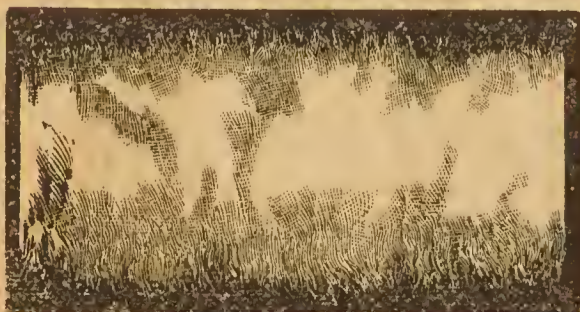
**L 352.**—Kursheedt's Standard Ostrich-Feather Collar, black and colors, \$1.75, \$2.25 and \$3.00 each. Postage, 5 cents each. Better qualities, \$4.25 to \$6.00 each.  
**L 519.**—Kursheedt's Standard Ostrich Feather Boas, 3/4 yard long, \$3.50 each; 1 yard long, \$4.00 each; 1 1/2 yard long, \$5.50 each. Better qualities, \$8.00, \$9.00 and \$11.00 each.



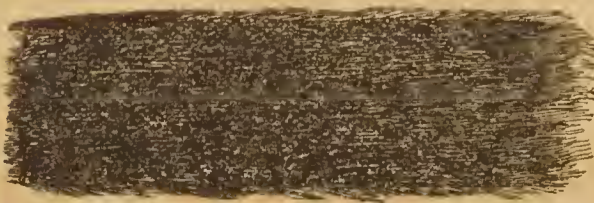
**Kursheedt's Standard Coney Fur Trimmings.**  
Inches wide,..... 1. 2. 3.  
**L 516.**—Black French Coney, unlined, 14c., 28c., 42c.  
Black French Coney, Satin-lined,..... 20c., 40c., 60c.  
**L 501.**—Grey Coney, unlined,..... 17c., 34c., 51c.  
Satin-lined,..... 24c., 48c., 72c.  
**L 500.**—White Coney, unlined,..... 12c., 24c., 36c.  
Satin-lined,..... 17c., 34c., 51c.  
Postage, about 2 cents per yard.



**L 517.**—Kursheedt's Standard Canadian Seal Fur Trimming, 1 inch wide, on pelt, unlined, 25 cents per yard; satin-lined, 31 cents per yard.  
**L 514.**—Real Seal Fur Trimming, 1 inch wide, on pelt, unlined, \$3.00 per yard; satin-lined, \$3.05 per yard.  
**L 515.**—Sheared Coney Fur Trimming, 1 inch wide, on pelt, unlined, 25 cents per yard; satin-lined, 31 cents per yard.  
Postage, about 2 cents per yard.



**L 519.**—Kursheedt's Standard Swans-down.  
Inches wide,..... 1. 2. 3. 4. 5. 6.  
Unlined,..... 28c., 40c., 53c., 65c., 78c., 90c.  
Satin-lined..... 33c., 45c., 58c., 70c., 83c., 95c.  
Postage, about 2 cents per yard.



**L 508.**—Kursheedt's Standard Water Mink Fur Trimming, 1 inch wide, on pelt, unlined, 38 cents per yard; satin-lined, 44 cents per yard.  
**L 509.**—Imitation Mink Fur Trimming, 1 inch wide, unlined, 37 cents per yard; satin-lined, 44 cents per yard.  
**L 520.**—Real Mink Fur Trimming, 1 inch wide, unlined, \$1.37 per yard; satin-lined, \$1.42 per yard.  
Postage, about 2 cents per yard.



(For adaptations see Figures Nos. 361 K and 364 K, on Pages 416 and 417.)  
**L 13273.**—Kursheedt's Standard Black Moiré, 19 inches wide, 85 cents per yard. Better qualities, \$1.10, \$1.35 and \$1.50 per yard. Send 2-cent stamp for samples.



**L 13273.**—Kursheedt's Standard Jet-and-Cabochoon Gimp, 3/8 inch wide, 11 cents per yard; \$1.25 per dozen yards.



**L 13375.**—Kursheedt's Standard Spangled Jet Gallow, 3/4 inch wide, 39 cents per yard.



**L 13161.**—Kursheedt's Standard Jet Gimp, 1 1/4 inch wide, 40 cents per yard.



On this and also on Pages iv, v, vi and vii is illustrated a series of

# Basques, Waists and Skirts,

For Ladies', Misses' and Girls' Wear, which our patrons will no doubt be pleased to inspect at this time, when such garments are made up for Autumn uses. The Patterns can be had from Ourselves or from Agents for the Sale of our goods. Address:

**THE BUTTERICK PUBLISHING CO.**  
(LIMITED),  
171 to 175, Regent Street, London, W.; or,  
7 to 17 W. 13th Street, New York.



6878



6878



6878

Ladies' Basque-Waist  
(Copyright): 14 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



6985



6985



6985

Ladies' Coat-Basque, with Removable Chemisette  
(Copyright): 15 sizes.  
Bust measures, 28 to 48 inches.  
Any size, 1s. 3d. or 30 cents.



6842



6842

Ladies' Coat-Basque  
(Copyright): 13 sizes.  
Bust meas., 28 to 46 inches.  
Any size, 1s. 3d. or 30 cents.



6519



6519

Ladies' Basque-Waist, with Circular  
Ripple Skirt (Which may be Omitted)  
(Copy'r't): 13 sizes. Bust meas., 28 to  
46 inches. Any size, 1s. or 25 cents.



7125



7125

Ladies' Basque  
(Copyright): 13 sizes.  
Bust meas., 28 to 46 inches.  
Any size, 1s. or 25 cents.



7010



7010



7010



7010

Ladies' Plain Round Basque, with Two-Seam Leg-o'-  
Mutton Sleeve, Which may be Gathered or Plaited  
(Copyright): 15 sizes. Bust meas., 28 to 48 inches.  
Any size, 1s. or 25 cents.



6955



6955



6955

Ladies' Double-Breasted Basque, with Removable  
Chemisette (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



6952



6952



6952

Ladies' Basque, with Removable Chemisette  
(Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



6685



6685



6879



6879



6879

Ladies' Coat-Basque, with Vest  
(Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. 3d. or 30 cents.



6368



6368



6368

Ladies' Coat-Basque, with Vest and  
Removable Chemisette (Copy'r't): 13 sizes.  
Bust meas., 28 to 46 inches.  
Any size, 1s. 6d. or 35 cents.



6819



6819

Ladies' Basque, with Straight  
Closing Edges (Copy'r't): 15 sizes.  
Bust meas., 28 to 48 inches.  
Any size, 1s. or 25 cents.



6821



6821



6821

Ladies' Double-Breasted Basque (To be  
Made With or Without a Chemisette)  
(Copyright): 13 sizes. Bust measures, 28 to  
46 inches. Any size, 1s. or 25 cents.



6960



6960



6960

Ladies' Basque, with Rolling Collar and  
Revers (Which may be Omitted) (Copyright):  
15 sizes. Bust meas., 28 to 48 inches.  
Any size, 1s. or 25 cents.



7100



7100

Ladies' Coat-Basque, with Vest  
(Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. 3d. or 30 cents.



7119



7119

Ladies' Basque-Waist  
(Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



6994



6994



6994

Ladies' Six-Gored Skirt, having a Straight Back-  
Breadth and Side-Gores Straight at their Front Edges  
(Copyright): 9 sizes. Waist meas., 20 to 36 inches.  
Any size, 1s. or 25 cents.



6663

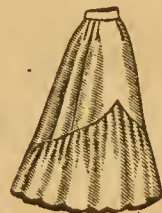


6663

Ladies' Three-Piece Skirt, with Fulness  
at the Back Only (Copy'r't): 9 sizes.  
Waist measures, 20 to 36 inches.  
Any size, 1s. 3d. or 30 cents.



7013



7013



7013



7013

Ladies' Five-Gored Skirt (To be Gathered or Dart-Fitted in Front  
and Gathered or Plaited at the Back), with a Graduated, Gathered  
Flounce that may Shape One or Two Points at the Top in Front  
(Copy'r't): 9 sizes. Waist meas., 20 to 36 ins. Any size, 1s. 3d. or 30 cts.





Ladies' Basque-Waist (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



Ladies' Basque (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Basque with Two Under-Arm Gores (Suitable for Stout Ladies) (Copyr't): 13 sizes. Bust meas., 32 to 50 ins. Any size, 1s. 3d. or 30 cts.



Ladies' Waist (Known as the Princess May Bodice) (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

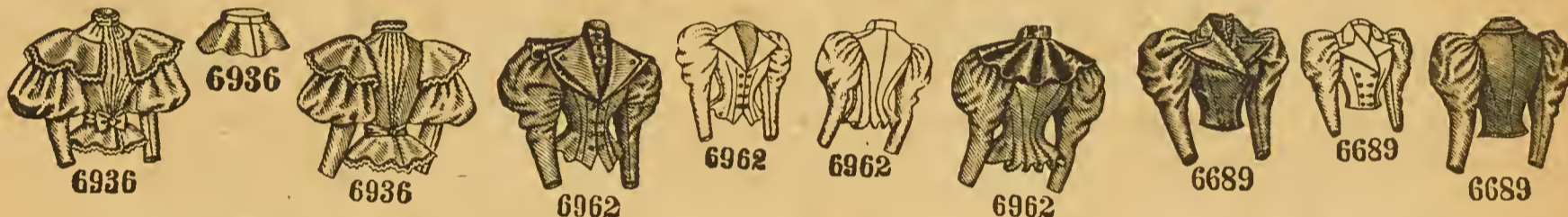


Admitted to be the finest preparation of the kind in the market. Makes the best and most

wholesome bread, cake, and biscuit. A hundred thousand unsolicited testimonials to this effect are received annually by its manufacturers. Its sale is greater than that of all other baking powders combined.

**ABSOLUTELY PURE.**

ROYAL BAKING POWDER CO., 106 WALL ST., NEW-YORK.



Ladies' Waist, with Removable Peplum (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Basque, with Cape Collar and Chemisette (That may be Omitted) (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Double-Breasted Eton Basque (To be Made With or Without a Chemisette) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Surplice Blouse-Waist, with Double, Draped Shawl Collar (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Basque, with Two Under-Arm Gores, and a Removable Chemisette (To be Made with a Shawl Collar or with a Coat Collar and Peaked Lapels) (Suitable for Stout Ladies) (Copyright): 13 sizes. Bust measures, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque, with Jacket Front (Copyright): 13 sizes.  
Bust meas., 28 to 46 inches.  
Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.



Ladies' Basque, with Curved Closing Edges (Copyright): 15 sizes.  
Bust measures, 28 to 48 inches.  
Any size, 1s. or 25 cents.

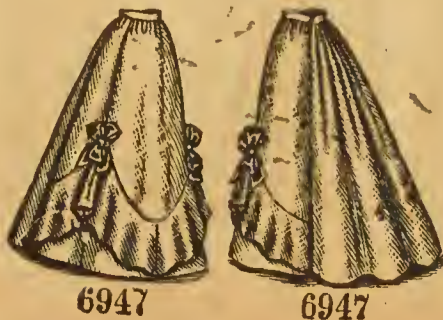
Ladies' Waist (To be Made With or Without the Yoke and Caps) (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Puffed Waist (Copyright): 13 sizes.  
Bust measures, 28 to 46 inches.  
Any size, 1s. or 25 cents.

Ladies' Round Basque-Waist, with Spanish Vest and Jacket Fronts (Copyright): 13 sizes.  
Bust meas., 28 to 46 inches.  
Any size, 1s. or 25 cents.



Ladies' Four-Gored Skirt, with Fullness at the Back Only (Copyright): 9 sizes.  
Waist meas., 20 to 36 inches.  
Any size, 1s. or 25 cents.



Ladies' Skirt, with Godet or Fluted Back, and a Draped Circular Flounce (Which may be Omitted) (Copyright): 9 sizes. Waist measures, 20 to 36 inches.  
Any size, 1s. 3d. or 30 cents.



Ladies' Over-Skirt (Shaped in Four Points at the Bottom) (Copyright): 9 sizes.  
Waist measures, 20 to 36 inches.  
Any size, 1s. or 25 cents.



THE DELINEATOR.



6580  
Ladies' Double-Breasted Coat-Basque, with Ripple Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

7065  
Ladies' Basque-Waist (To be Made with a Crush Collar or a Sailor Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6226  
Ladies' Box-Plaited Basque (Known as the Norfolk Jacket) (To be Made With or Without a Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

6350  
Ladies' Waist, with Seamless Back and Front and with Fitted Body-Lining (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



7123  
Ladies' Basque, with Two Under-Arm Gores (Desirable for Stout Ladies) (To be Made with a High Neck or with a Low Round, Square or Pointed Neck and with Leg-o'-Mutton or Puff Sleeves) (Copyr't): 12 sizes. Bust meas., 32 to 48 inches. Any size, 1s. 3d. or 30 cents.

6973  
Ladies' Basque, with Removable Chemisette (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.

6344  
Ladies' Waist (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

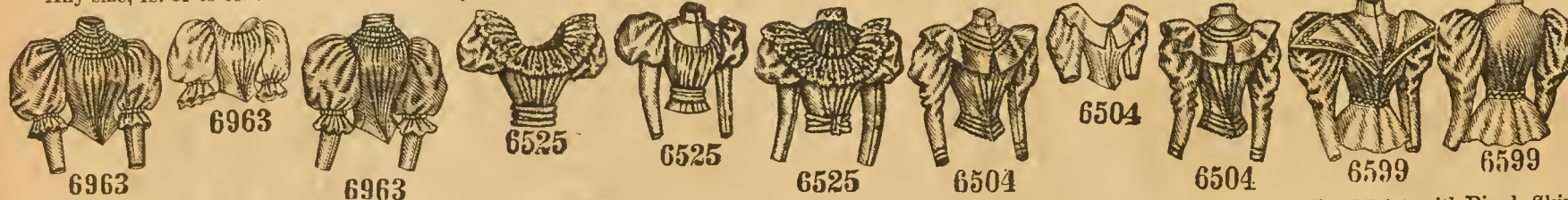


6432  
Ladies' Waist (To be Made with One, Two or Three Ripple Caps on the Sleeve) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6978  
Ladies' Surplice Waist, with Fitted Lining (Perforated for V Neck in Front) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

7071  
Ladies' Round Basque, Sprung at the Seams and Darts to Ripple the Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

7101  
Ladies' Pointed Basque, Closed at the Back (To be Made with a High Neck or with a Low Round, Pointed or Square Neck and with Long, Elbow or Short Sleeves) (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.

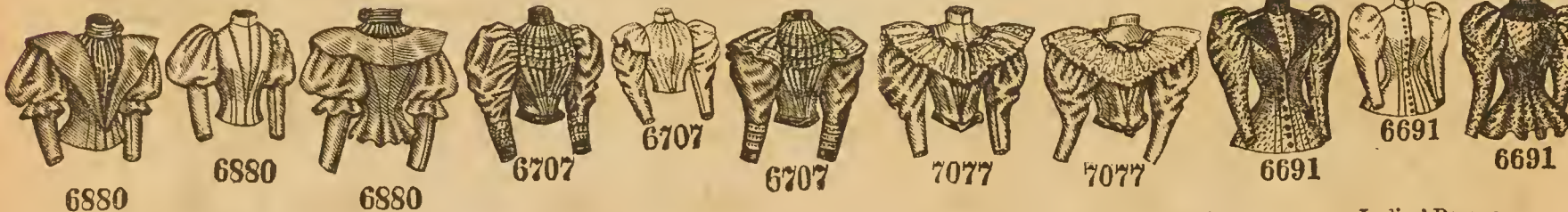


6963  
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6525  
Ladies' Baby Waist, with Removable Slip (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. or 25 cents.

6504  
Ladies' Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6599  
Ladies' Waist, with Ripple Skirt Sewed On (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



6880  
Ladies' Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6707  
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

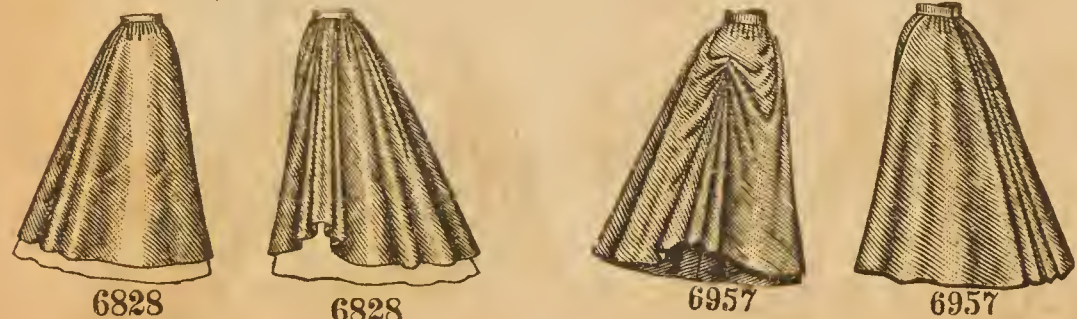
7077  
Ladies' Basque-Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.

6691  
Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



6983  
Ladies' Circular or Bell Skirt (To be Gathered or Dart-Fitted) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

6600  
Ladies' Marquise Skirt, with Circular Lower Part and Circular or Gored Upper Part (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6828  
Ladies' Over-Skirt Draped at One Side (Also Known as the Marguerite Over-Skirt) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.

6957  
Ladies' Four-Gored Skirt, with Circular Over-Skirt Draped at One Side (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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**Cucumber and**  
**Elder Flower**  
**Cream**  
**CREATES A**  
**PERFECT**  
**COMPLEXION.**

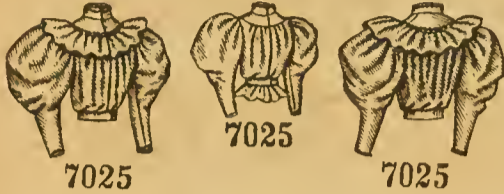
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**Mrs. GERVAISE GRAHAM, "Beauty Doctor,"**  
1424 Michigan Avenue, Chicago, Ill.





7043 Misses' Shirred Waist, with Fitted Lining (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



7025 Misses' Round-Yoke Blouse-Waist, with Fitted Lining (That may be Omitted) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

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**SIMPSON, CRAWFORD & SIMPSON, 6th Avenue, 19th to 20th St., New York.**  
IN MODELS TO SUIT ALL FIGURES.

The Judic is the most Perfect-Fitting Corset in the World. It is the only Corset which reduces the size and lengthens the waist without injurious tight lacing—a claim which we made shortly after its introduction several years ago, and which applies with still greater force to-day by reason of continued improvements. Its superior merits and great popularity are attested by the large yearly increase of sales, and orders from all parts of the world.

In ordering, describe style of figure. We prefer fitting it where possible. Price list mailed on application. All Judics guaranteed.

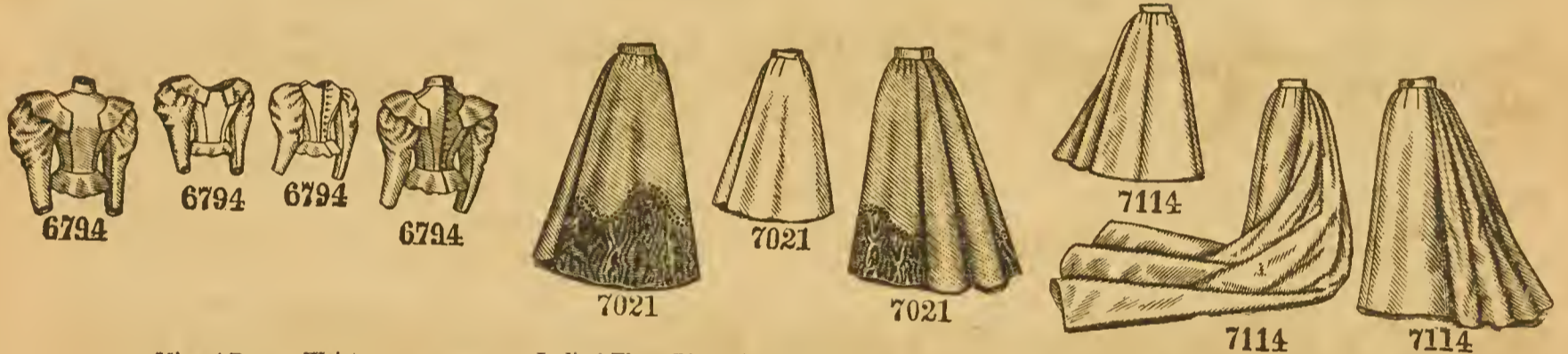


6910 Misses' and Girls' Spencer Waist (To be Made with or without a Fitted Body-Lining) (Copyr't): 14 sizes. Ages, 3 to 16 yrs. Any size, 7d. or 15 cents.

7045 Ladies' Full Skirt, having a Straight Lower Edge and a Five-Gored Foundation Skirt (Copyr't): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

6766 Ladies' Five-Gored Skirt, with Shawl-Draperies (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

6625 Ladies' Five-Gored Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6794 Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

7021 Ladies' Three-Piece Skirt (To be Gathered or Dart-Fitted), Consisting of a Circular Front with a Fancy Facing (That may be Omitted), and Two Fluted or Godet Back-Gores (Copyr't): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

7114 Ladies' Trained Skirt (To be Made with a Full Length Train having Square or Round Corners or with a Demi or Short Train) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



7122 Ladies' Skirt, with Four Fluted or Godet Back-Gores (To be Gathered or Dart-Fitted) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

6904 Ladies' Five-Gored Skirt, with Five-Gored Peplum Over Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

7081 Ladies' Three-Piece Skirt, with Over-Skirt Draped at One Side (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

6926 Ladies' Five-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6373 Ladies' Skirt, with Spanish Flounce (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.

7074 Ladies' Improved Four-Gored Skirt (To be Gathered or Dart-Fitted) (Copyright): 11 sizes. Waist measures, 20 to 40 inches. Any size, 1s. or 25 cents.

6866 Misses' Circular Skirt, with Circular Over-Skirt Drapery (Copyright): 5 sizes. Ages, 12 to 16 years. Any size, 1s. or 25 cents.

7068 Ladies' Five-Gored Skirt, with Tablier Drapery (To be Gathered or Plaited at the Back) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.





6695



6695



6695

Ladies' Skirt, with Three Box-Plaited Gores at the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



6526



6526



6901



6901



6901

Misses' Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Basque, Closed at the Side (Perforated for Round, Square or Pointed Neck) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6769



6769

Ladies' Seven-Gored Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



7102



7102

Misses' Basque, Closed at the Back (To be Made with a High Neck or with a Low Round, Square or Pointed Neck and with Long or Short Leg-o'-Mutton or Puff Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6881



6881

Ladies' Skirt, Having a Full-Length Gored Back, and a Marquise Front with a Spanish Flounce (Which May be Omitted) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7124



7124

Ladies' Five-Gored Skirt, with Over-Skirt Drapery (That may be Gathered or Plaited at the Back) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6891



6891

Ladies' Five-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6720



6720

Misses' Basque, with Jacket Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6483



6483

Misses' Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7032



7032

Misses' Puffed Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6830



6830

Misses' Basque-Waist (To be Made with One or Two Circular Peplums) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7104



7104

Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6645



6645



6645

Misses' Double-Breasted Eton Basque with Removable Chemisette (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6815



6815

Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6944



6944

Misses' Waist, with Removable Peplum (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6944



6944



6345



6345



6345

Misses' Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7076



7076

Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6705



6705

Misses' Circular Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



6513



6513

Misses' Two-Piece Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6762



6762

Misses' Four-Gored Skirt, with Fulness at the Back Only (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6113



6113

Misses' Five-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



4022



4022

Misses' Box-Plaited Basque (With Fitted Lining) (Also Known as the Norfolk Jacket) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



7042



7042

Misses' Four-Gored Skirt, having a Straight Back Breadth and Side-Gores Straight at their Front Edges (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7072



7072

Misses' Three-Piece Skirt (To be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6991



6991

Misses' Four-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6816



6816

Girls' Half-Circle Skirt (Copyright): 7 sizes. Ages, 8 to 9 years. Any size, 7d. or 15 cents.





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# Fit to Wear

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 " " " 24-inch Faille Française, 84c., 98c. and \$1.25  
 " Extra Heavy Gros Grain, warranted to wear, 79c., 89c. and \$1.00  
 " 24-inch Satin Rhadame, 79c.  
 " All-Silk Satin Duchesse, 69c.

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### New Fall Dress Goods.

36-inch All-Wool Suitings, 29c., 38c. and 49c.  
 42-inch " " " 49c., 59c. and 69c.  
 46-inch " " " 79c., 98c. and \$1.25  
 40-inch " " Cashmeres, 39c. and 49c.  
 48-inch " " " 69c., 75c. and 98c.

## BLACK DRESS GOODS.

French Cashmeres, 39c., 49c., 59c. and 69c.  
 " Armurcs, 49c., 59c. and 69c.  
 Silk-Warp Gloria, 42 inches wide, 98c.  
 46-inch Storm Serge, 59c.

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Special offering of 700 dozen Extra Long-Waist Corsets, best imported Coutille, White and Drab, also Best English Black Sateen, warranted fast black, all made with the new zone belt. A regular \$2.00 Corset, at

98c.

Sizes, 18 to 30 inches.



## SHOES.

Direct from the factory. We have closed out several hundred cases Ladies' Button Boots, genuine Dongola Kid, Opera Toe, and Common Sense Styles, sizes 2½ to 8, Opera Toe with Patent Leather Tips, worth \$2.00 to \$2.50;



As illustrated, \$1.19 per pair.

3,000 pairs Ladies' India Kid Opera Slippers, Sizes 2½ to 8, at 49c.

Will close out 2,600 pair Children's and Misses' Tan Button Shoes, with Spring Heels, all sizes, worth \$1.25, 59c.

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Ladies' French Suède Gloves, Black and New Colors, worth \$1.25 pair, 98c.  
 Ladies' Glacé Kid Gloves, 5-Hook and 4-Button, Black and Colored, worth \$1.40, \$1.00  
 Ladies' Mousquetaire French Suède Gloves, 8-button length, all shades and black, worth \$1.90, \$1.49

## BLANKETS.

The lowest prices known in 50 years.

10-4 Eastern Cotton-and-Wool Blankets, \$1.75  
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 11-4 All-Wool Blankets, 4.50  
 11-4 California Blankets, Damask Borders, 3.98  
 11-4 California Blankets, fine and soft, 5.98  
 11-4 California Blankets, extra quality, 6.98  
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 11-4 All-Wool Gray Blankets, 4.50

## COMFORTABLES.

Chintz Comfortables, cotton-filled, full sizes, \$1.25, \$1.50, \$2.00 and \$2.75  
 Down Comfortables, Figured Sateen Coverings, \$3.48, \$3.98, \$4.98, \$5.98, \$6.98 to \$9.98.

## CLOTHS AND CLOAKINGS.

50-inch Genuine French Broadcloths, 95 choice new shades, worth \$2.25, \$1.39  
 56-inch Cheviots and Diagonals, worth \$1.50, 98c.  
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## ANSWERS TO CORRESPONDENTS.

TO OUR READERS.—We regret to state that we have been compelled to interrupt the series of papers on "The Voice," owing to an illness of the author, Mrs. Eleanor Georgen. This interruption has proved more serious than we at first anticipated, but Mrs. Georgen has now so far recovered that we can promise the third paper of the series in the December number of the magazine. Every one who is interested in the cultivation of the voice should carefully study the teachings of this well known authority on the dramatic arts. The course was begun in the July DELINEATOR, and the second paper issued in August.

IRENA L.—The sapphire is pure crystallized alumina. The name, however, is usually applied only to the blue crystals, while the bright-red ones are called "oriental rubies." The chrysolite is a crystallized mineral that is often of a golden-yellow color.

BESSIE G.—Benzoated lard is a mixture of benzoated soda and lard, and any druggist will prepare it properly for you. It is kept in stock in many drug stores, and so is lac sulphur.

ROXIE.—We do not know where you can dispose of your large collection of cancelled American stamps of recent issues; they have no face value.

PETITE.—Miss C. F. Morse, 40 East 14th Street, New York City, will supply you with cocoa butter. It is a good skin food and is said to fill out the throat and bust when applied daily. A mixture of alcohol and highly rectified benzine is excellent for cleaning ribbons and silks. Persons who apply such liquids or mixtures must be careful to do so in an apartment where there is neither a fire nor a lighted lamp, as there would be great danger of an explosion.

"Up to date in every respect as a Dress Binding" is the general comment on N. V. B. See page ii.

## The Fame of John Philip Sousa,

and his celebrated "Marches" is world-wide. His latest and greatest popular "hits" are

### THE LIBERTY BELL MARCH, MANHATTAN BEACH MARCH.

Played by the Sousa Band during its continental tour to the California Mid-winter Exposition, and at Manhattan Beach during the past Summer, these marches met with instantaneous and phenomenal success, and created a perfect furore. They are now on the top wave of popularity. Each possesses that indefinable "something," and striking originality which characterize Mr. Sousa's work, and which make the hall mark of his musical genius.

### If you Play

the Piano or Banjo, you should certainly have a copy of one or both of these marches which are arranged most admirably for Piano as well as other instruments.

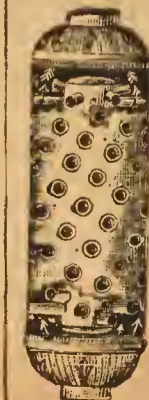
Price of each March, 50 cts.

Complete list of arrangements for other instruments furnished free on application.

These Marches are admirably adapted to the "Two-Step."

Any arrangement mailed postpaid on receipt of marked price. Mr. Sousa is under contract to write exclusively for the publishers of these, his latest and best Marches.

Published by THE JOHN CHURCH CO.,  
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To introduce our Radiator, the first order from each neighborhood filed at WHOLESALE price, thus securing an agency. Write at once.

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to January 1st, '95  
For 25 cents.



SIR ARTHUR SULLIVAN

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MRS. WHITNEY, and many others.

THE CURTIS PUBLISHING COMPANY, PHILADELPHIA

ANSWERS TO CORRESPONDENTS,  
(Continued).

A. C. N.:—The following method is very efficacious for the removal of black-heads: Dabble the parts affected with hot water, and try to press out the worst blackheads. Put a few drops of lemon juice in a saucer with ten drops of glycerine, and rub this in with the finger. After ten minutes rub the skin with the cut lemon, and bathe with rose-water. Repeat the treatment on several successive nights.

JULIET:—You may wear your colored silk waists with the skirts of the white dresses.

SUBSCRIBER:—Gentlemen wear their hats at a funeral, and relatives of the deceased have mourning bands that vary in depth according to the degree of the relationship.

H. C. S.:—Use sage-green silk to cover the sofa pillow illustrated in the August DELINEATOR, and work it with gold, tan, and soft shades of red.

A READER:—The facing at the bottom of a skirt should be from four to six inches deep, and the average width of skirts is from three and three-quarters to four yards. The back of a skirt is inter-lined to the top only when a very distended effect is desired. The lining of sleeves with erinoline is a matter for personal preference to decide.

JULIA C.:—Any physician is competent to remove superfluous hair with the electric needle.

ANITA:—A very full face cannot be diminished in size without causing a corresponding loss of flesh all over the body. The Schwenger system of reducing flesh, described in "Beauty," published by us at 4s. or \$1.00, is both safe and efficacious.

## The Antarctic

Genuine Whalebone.

12 Yards Long.

No Waste.

Needs No Casing.

Cannot Split.

The Antarctic is Genuine Whale-

bone covered with a woven casing.

It comes in 12-yard lengths, and can be stitched through middle or side at any point without piercing the whalebone.

Can be obtained at all of the principal Dry Goods Stores in the United States, or sample 12-yard Coil, Black or White, will be sent on receipt of \$1.50.

I. B. Kleinert Rubber Co.,  
26 & 32 E. Houston Street, N. Y.

## "GOOD MANNERS"

Is an Exhaustive, Common-Sense Work, uniform with "Social Life," advertised elsewhere in this issue, and fully explains the latest and best Ideas on Etiquette.

This comprehensive book is replete with valuable hints and suggestions for the guidance of young people who may be seeking success in the sphere of Polite Society, and also of persons of maturer age in all the varied relations of life. AS A BOOK OF REFERENCE, to settle disputes regarding the nicer or less frequent points of Etiquette, it will be found invaluable.

PRICE, \$1.00 PER COPY.



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## FINE THING FOR THE TEETH.

At last a perfect dentifrice has been discovered. Never was a tooth brush dipped into a preparation so unobjectionable and so effective as **Sozodont**. It renders the teeth pearly white, gives to the breath a fragrant odor, extinguishing the ill humors which usually flow from a bad and neglected set of teeth. No tartar can encrust them, no cancer affect the enamel, no species of decay infest the dental bone, if this pure and delicious dentifrice, **Sozodont**, is faithfully used.

## SOZODONT

is a composition of the purest and choicest ingredients of the Oriental Vegetable Kingdom. Every ingredient is known to have a beneficial effect on the teeth and gums. Its embalming or antiseptic property and aromatic fragrance make it a toilet luxury.



### The Two Great Non-Breakable CORSETS.

Sent, Post Paid, for \$1.00 each. The Finest Corset Waists in the World. Agents wanted everywhere. Price Lists and Art Journal free.

RELIANCE CORSET CO.,  
Jackson, Mich.

Mention DELINEATOR.





# COATS SUITS FURS



Never before have we shown such a splendid assortment of styles as we do this season. Our New Fall and Winter Catalogue illustrates all that is new in Ladies' Jackets and Capes in Cloth and Plush, rich Furs, Tailor-made Suits, etc.

Always remember that we cut and make every garment especially to order thus insuring an absolutely perfect fit. We are manufacturers and by selling direct to you we save you from \$5 to \$2000 every garment. All orders are filled promptly, and we pay all express charges at our own expense.

Our Fall and Winter Catalogue gives illustrations, descriptions and prices of all our new styles.

- Ladies' Jackets from \$5 up,
- Capes from \$4 up,
- Plush Jackets, Plush Capes,
- Usters, Fur Capes,
- Tailor-made Suits, etc.

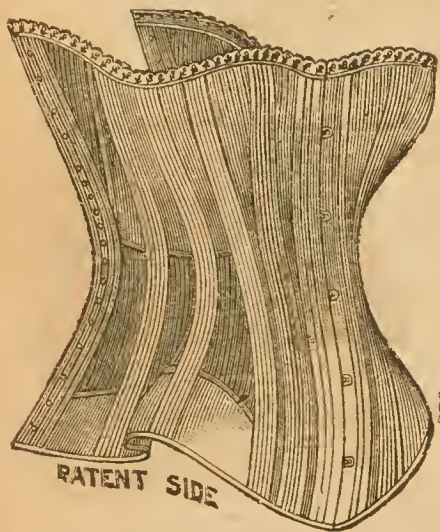
We will be pleased to send you our catalogue, together with our perfect fitting measurement diagram, a 48-inch tape measure, and a choice assortment of more than FORTY SAMPLES of the cloths, plushes and furs from which we make our garments, on receipt of four cents postage. Our samples include a full line of rough and smooth cloths in black and all the new Fall shades, new plushes, and a nice assortment of the most fashionable furs. You may select any style of garment and we will make it to order for you from any of our materials. Our garments fit perfectly and always give the wearer a stylish and refined appearance. We also sell cloakiugs, plushes and fur edgings by the yard. As to our responsibility we refer to the DELINEATOR.



THE NATIONAL CLOAK CO.,

152 and 154 West 23d Street,

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## "Armorside" Corset.

The Greatest Invention.

Never Breaks Down on the Sides.

PRICE, \$1.00 PER PAIR.

FOR SALE BY ALL DEALERS.

FITZPATRICK & SOMERS, 85 Leonard St., New York.

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This Outfit contains STAMPING PAINT, BRUSH, POWDER, PAD, Instructions for Stamping, Ingalls' Catalogue of STAMPING PATTERNS, and a Fine Assortment of Full-Size STAMPING PATTERNS, including a Beautiful ALPHABET. Send us 50 Cents for this Outfit, and we will send you INGALLS' MAGAZINE, as a Premium, for SIX MONTHS—FREE. Address, J. F. INGALLS, Lynn, Mass., Box D.

## NEEDLE-CRAFT: Artistic and Practical.



THIS will be found a Comprehensive and Eminently Useful Volume, replete with accurate Engravings of Decorative Needle-Work of every variety, with full instructions for their reproduction, and valuable hints regarding the manner of working and most suitable materials.

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7 to 17 West 13th Street,  
NEW YORK.

### ANSWERS TO CORRESPONDENTS,

(Continued).

SUBSCRIBER:—Before administering gas, a reliable dentist will ascertain whether his patient's physical condition warrants its use. Walnut stain will color gray hair brown.

MRS. J. W. S.:—What is commonly known as surgeon's or rubber plaster is used in the "sandal cure" for bunions; it may be purchased of any chemist or druggist.

GRACE ETHEL K.:—The dresses of misses of fifteen extend a little below the shoe tops. A recipe for whitening the hands and arms is given "Sweet Briar" in the correspondence column of the August DELINEATOR.

AMARYLLIS:—Blushing results from self-consciousness, and may be largely avoided by the exercise of the will power. Forgetfulness of self is of great importance in overcoming this evil.

JUANITA:—Write to the advertiser regarding the articles mentioned. We have no personal knowledge of them, but have had no cause to question the reliability of the firm.

A. B. C.:—The use of benzoin mixed with rose-water as a tonic for the skin is in no way dangerous and will not promote the growth of superfluous hair. The applications may be made in the morning and at night.

GREENVILLE:—At an afternoon wedding the groom may wear gloves in any of the street shades, such as tan or mahogany, and a long cutaway or frock coat.



TRY IT YOURSELF.

### THE Delsarte Waist

or the new Corset or a Girdle.

Highest Awards at the World's Fair.

Send for Catalogue.

124 West 23d Street, New York.

111 State Street, Chicago.



From the charming little CINDERELLA in the "CRYSTAL SLIPPER."

BOSTON THEATRE, Oct. 4, 1893.

Ben Levy, Esq., 34 West St.:  
IN all my travels I have always endeavored to find your LABLACHE FACE POWDER, and I must certainly say that it is the best Powder in the market. I have used it for the past 10 years, and can safely advise all ladies to use no other. Sincerely yours,

MARGUERITE FISH.

The LABLACHE FACE POWDER is the purest and only perfect toilet preparation in use. It purifies and beautifies the complexion. Mailed to any address on receipt of 25-cent stamps. BEN LEVY & CO., French Perfumers, 34 West Street, Boston, Mass.



ANSWERS TO CORRESPONDENTS.

(Continued).

**VERDANT:**—It is unnecessary to knock on the door of a business office before entering.

**RUTH:**—Any bookseller in your town will be glad to order for you a book on silk-worm culture. If you do not succeed in obtaining it, write to Miss C. F. Morse, 40 East 14th St., New York City, on the subject.

**J. A. M.:**—Cocoa butter and almond oil are used for massage; and both they and lanolin ointment may be purchased from any druggist.

**W.:**—A furred or coated condition of the tongue is almost always caused by some physical disorder, usually of the stomach.

**INQUISITIVE:**—Have your green cashmere "dry-cleansed" by a professional scourer; this can be done without ripping the garment. The giving of a present is entirely a matter of choice or personal volition under any circumstances. Peplums may be lined with silk or satin.

**SUBSCRIBER:**—To keep oil-cloths looking well wash them once a month with skim-milk and water, equal quantities of each and rub them once in three months with boiled linseed oil. Put on a very little oil, rub it well in with a rag, and polish with a piece of old silk. Oil-cloths will last for years if kept in this way.

**TROUBLESOME:**—Wearing rubber gloves may assist you in overcoming the habit of biting your nails, and bitter aloes is sometimes rubbed on the fingers of children who are addicted to the reprehensible habit. We would not advise a nervous or delicate person to learn telegraphy, as the business requires nimble fingers and ability to use the necessary strength and mental power with ease.

**GOLD DUST WASHING POWDER.**



Sold Everywhere.

Made only by **THE N. K. FAIRBANK COMPANY,**  
Chicago. St. Louis. New York. Boston. Philadelphia.



**Lundborg's  
Trio of Violets**  
is especially recommended.

The high reputation of Lundborg's Perfumes is fully maintained by the more recently introduced **Toilet Waters** and **Sachet Powders**, which are becoming a necessity of every refined toilet.

**Sachet Powder** placed with linen, laces, gloves, etc., gives a delicate fragrance, unattainable by other means, and **Toilet Water** is a luxurious addition to the bath, especially in warm weather.

**Lundborg's**

**Sachet Powders** Violet, White Rose, Pansy, Edenia, Helio-Violet & Heliotrope.  
**Toilet Waters** Violet, Heliotrope and Lilac.

**For Sale Everywhere.**



**BEAUTIFUL WOMEN**

Not only possess a clear and brilliant complexion but must also have a perfectly developed **BUST**. To attain and retain beauty's chief charms, a perfect **BUST**, you must consult a specialist. No matter how severe your case, write me and I will make you a proud and happy woman. My famous "**CELNART**" is guaranteed to develop the **BUST** from 4 to 5 inches, permanently removes wrinkles and fills out all hollows in the Face, Throat and Neck. "**ROYAL CREME**" will make the complexion clear as crystal. Sample Creme sent for 25 cts.; or send 4 cents in stamps for pamphlets. Agents wanted. Address **MADAME JOSEPHINE LE FEVRE,** 1208 Chestnut St., Philadelphia, Pa.

**FREE!**

Our large 24-page catalogue of Organs, also our new and elegant catalogue of Pianos, containing 16 pp. We have the largest manufactory in the world, from which we sell direct to the consumer at wholesale prices, thus saving the profits of the dealer and the commissions of the agents. We furnish a first-class Organ, warranted 20 years, with stool and book, for only **\$27.50**

No money required until instrument has been thoroughly tested in your own house. Sold on instalments. Easy payment.

We positively guarantee every Organ and Piano twenty years. Send for catalogue at once if you want to obtain the greatest bargain ever offered on earth. Write your name and address plainly, and we will send by mail same day letter is received.

As an advertisement, we will sell the first Piano of our make in a place for only **\$175.00** Stool, Book and Cover Free. Regular price, \$350.00.

**Beethoven Piano and Organ Co.,**  
P. O. Box 801, Washington, N. J.



**NEEDLE AND BRUSH: Useful and Decorative.**

A book of Original, Artistic and Graceful Designs, and one that should be seen in every Boudoir and Studio.

In this Volume will be found innumerable Artistic Designs for the Decoration of a home, all of them to be developed by the Needle or Brush and the dainty fingers of either the novice or the experienced artist.

The instructions are clear and comprehensive, and fully carry out the author's intention of rendering invaluable aid alike to beginners and graduates in the pretty art of decoration.

**PRICE, \$1.00 PER COPY.**

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A FEARFUL COUGH

Speedily Cured by

AYER'S CHERRY PECTORAL



"My wife was suffering from a fearful cough, which the best medical skill procurable was unable to relieve. We did not expect that she could long survive; but Mr. R. V. Royal, deputy surveyor, happened to be stopping with us over night, and having a bottle of Ayer's Cherry Pectoral with him, induced my wife to try this remedy. The result was so beneficial, that she kept on taking it, till she was cured. She is now enjoying excellent health, and weighs 160 pounds."—R. S. HUMPHRIES, Saussy, Ga.

Ayer's Cherry Pectoral

Received Highest Awards AT THE WORLD'S FAIR



FREE

To introduce at once our choice Perfumery, we will send Free a Pair of Beautiful Embossed White Metal Tea Spoons, also a Cook Book. The spoons are exquisite, sure to please, equal in appearance to Solid Silver, and will wear well; the Cook Book is excellent. We will send Spoons and Book absolutely free, postpaid, if you send us 10 cents to pay for sample case of Perfumery, or we will send 6 Tea Spoons, 1 Cook Book, and 1 Fine Table Spoon, all Free, if you send 25 cents for 3 boxes of Perfumery. Send 10 or 25 cents, silver or stamps, and get a Big Bargain. Address, W. S. Everett & Co., 119 Monroe St., Lynn, Mass.

ANSWERS TO CORRESPONDENTS, (Continued).

COUNTRY WOMAN:—Select white materials for the little lad's shirts, if you wish them for best wear. Nothing will alter the shape of one's features. The eyebrows should not under any circumstances be regularly trimmed with the scissors, as that would make them grow coarse and bristly. It is far better to pluck out straggling hairs, unless the brows are very thin. Peroxide of hydrogen will lighten the growth of the down on your face, but it will not remove it. Electrolysis is the only method by which superfluous hair may be permanently removed.

ROSA:—For your Winter sojourn in California select gowns of serge, camel's-hair, foulé and challis, and a few pretty cotton dresses. It is necessary to be provided with wraps, and a travelling cape of faced or covert cloth lined with plaid silk, and a jacket will prove quite comfortable. In issuing invitations, send one each to a lady and her escort.

SUBSCRIBER:—Face veils are as popular as ever. It is perfectly proper to address a correspondent by name in beginning a letter.

MERCEDES:—Curl your hair with patent crimpers if you do not wish to use irons. They may be purchased at most dry-goods stores.

None of the so-called Dress Bindings give you satisfaction! N. V. B. is what you want. See page ii.

PROGRESSIVE EUCHRE PLAYERS ask your stationer for "THE CORRECT" SCORE MARKER. It pleases everybody. W. F. BULKELEY, Cleveland, O.

Advertisement for jewelry: 50c. WILL BUY YOU a nice Bangle Pin or Friendship Ring. Any name artistically engraved. Dainty birthday gifts. 5 for \$2. Rolled gold plate or solid silver. (Solid gold, \$1.50). H. F. LELAND, Worcester, Mass.

"THE BEST"



IS THE GENUINE and Only PRACTICAL AIR-INLET NURSER

See the "Air-Inlet!"

Easily adjusted—cannot leak—nor be pulled out by baby. Lets in air back of food as fast as food is sucked out; renders Suction Easy; makes it Impossible for Nipple to Collapse, and



See How Easily Cleansed!

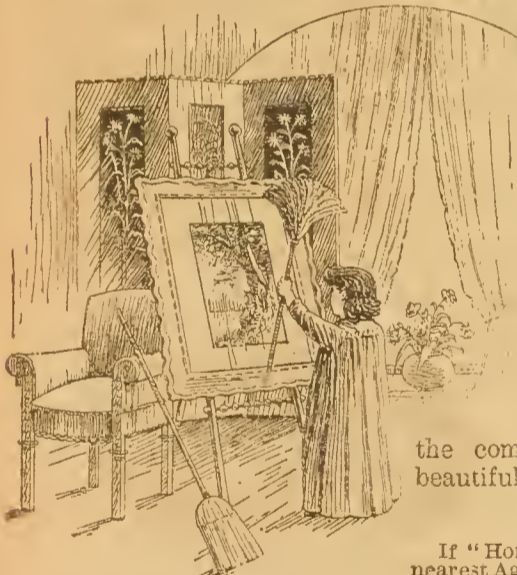
PREVENTS WIND-COLIC.

AT DRUGGISTS, 35 cts.; if yours declines to get it, send us 50 cts. for one by mail, postpaid.

Our "Clingfast" Nipple, pure gum, 50c. doz. postpaid. THE GOTHAM CO., 66 Warren St., New York.

The Battlefield Dentist's Battlefield is between the teeth—where the ordinary brush does not clean. That is the reason the PROPHYLACTIC TOOTH BRUSH is universally endorsed by dentists. It cleans between the teeth. In use, follow directions. Sold everywhere, or 35 cents by mail, postpaid. A book about the teeth, free. Florence Mfg. Co., Florence, Mass.

HOME-MAKING and HOUSE-KEEPING.



This Book contains full instructions in the Most Economical and Sensible Methods of Home-Making, Furnishing, House-Keeping and Domestic Work generally, treating instructively of all matters relative to making a Home what it can and should be.

Prospective Brides and all Housekeepers, young or old, will find "Home-Making and House-Keeping" filled with hints and instructions through which the commonplace may be made refined and beautiful, the beautiful, comfortable, and all surroundings harmonious.

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On orders for PACKAGES OF PATTERNS the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers:

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Patterns furnished at Package Rates will be sent, transportation Free, to any part of the world.

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HOW THEY GOT THIN

William H. Manning, ex-First Assistant United States Treasury, writes: "The Secretary first called my attention to your valuable obesity pills; both of us have reduced our weights over 20 pounds with three bottles of the pills. This is the fifth order sent you from the Treasurer's office."

Mr. Frank Osborne, Secretary of an English Syndicate Company, says: "Chicago, May 12, 1894.—Messrs. Loring & Co., Ill.: Gentlemen—I take pleasure in stating that on January 21, 1894, I purchased one of your Obesity Bands and weighed 266 pounds. My abdominal measurement was 54 inches. To-day I measure 41 inches and weigh 233 pounds, and shall continue wearing the Band. Yours truly, FRANK OSBORNE, Room 11, 115 Dearborn St., Chicago."

Mrs. Howe, the leading writer on ladies' topics for the New York Magazines, in one of her articles on health, says that Dr. Edison's Obesity Pills reduced her weight 43 pounds in fifty days; that she did not need any other remedy for dyspepsia and rheumatism. A safe remedy for ladies.

The Obesity Fruit Salt is used in connection with the Pills or Bands, or both. One tea-spoonful in a tumbler of water makes a delicious Soda.

THE PRICE IS ONE DOLLAR PER BOTTLE.

Measurement for Band in the largest part of the abdomen; measure snug at figures 1, 2, 3. The Bands cost \$2.50 each, for any length up to 36 inches, but for one larger than 36 inches add 10c. for each additional inch.

Pills \$1.50 a Bottle, or three Bottles for \$4.00, enough for one treatment. Send all mail, express or C. O. D. orders to us, and we will forward goods promptly to any locality in this country.

Orders for C. O. D. goods must be accompanied by \$1.00 deposit to guarantee express charges.

Dr. Edison's Electric Belts and Rings for Rheumatism, Nervousness, Kidney Troubles, etc., are SOLD ONLY at our Stores. SEND FOR SPECIAL ELECTRIC BELT CIRCULAR.

LORING & CO.,

Stores: BOSTON, No. 2 Hamilton Place, Dep. J. CHICAGO, 113 State Street, Dep. No. 14. NEW YORK CITY, 40 West 42d St., Dep. L. CUT THIS OUT AND KEEP IT AND SEND FOR OUR NEW FULL-PAGE (8 Column) ARTICLE ON OBESITY.



About Underwear

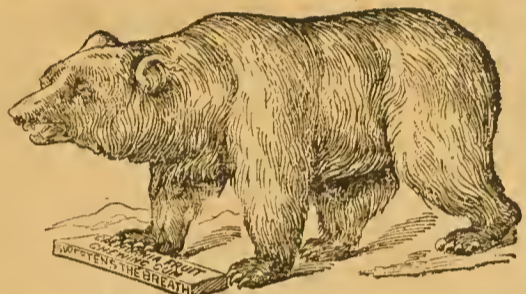
**FREE**

Your address on a postal will bring you our water-colored booklet on underwear for everybody.

Jaros Hygienic Underwear

fits — absorbs moisture — prevents colds — can't irritate — can't shrink — economical — comfortable — wears.

Jaros Hygienic Underwear Co., 831 Broadway, New York.



**PRIMLEY'S California Fruit CHEWING GUM.**

THE SWEETEST THING ON EARTH.

*Sweetens the breath, aids digestion, prevents dyspepsia. Take none but PRIMLEY'S.*

Send five outside wrappers of either California Fruit or Primley's Pepsin Chewing Gum and 10 cents, and we will send you BEATRICE HARRADEN'S famous book "Ships that Pass in the Night." Write for list of 1,700 free books.

J. P. PRIMLEY, Chicago, Ill.

ANSWERS TO CORRESPONDENTS,

(Continued).

**POLLY:**—If the redness of your nose is caused by a derangement of the system or blood, ask your physician for a proper alterative or corrective, and several times daily apply phenyle to the reddened part. A tea-spoonful of white mustard seed taken in water each morning before breakfast will be found beneficial where defective circulation is caused by indigestion and reddens the nose.

**AUGUSTA:**—There is no rule for the pronunciation of proper names. Casimir-Perier is pronounced Cas-se-meer-peh-re-ay. Brush your front hair à la Pompadour, and adjust the back hair in a "figure of eight," through which may be wound narrow ribbon ending in front in a butterfly bow.

**VIOLET MAY:**—Freckles are practically incurable—that is, they may be removed, but are sure to return so long as there is iron in the blood and the skin is exposed to strong sunlight. Minute particles of the iron find their way through the drainage tracts of the skin and deposit themselves just under the surface of the scarfskin, and the action of the light darkens them so as to produce the irregular discoloration called freckles. Try the system for acquiring flesh which is described in "Beauty," published by us at 4s. or \$1.00.



Pimples, blotches, blackheads, red, rough, and oily skin, prevented by **Cuticura Soap**, the most effective skin purifying and beautifying soap in the world. The only preventive of pimples, because the only preventive of inflammation and clogging of the pores

Sold throughout the world. Price, 25c. **POTTER DRUG AND CHEM. CORP.**, Sole Props., Boston. "All about the Skin and Hair," mailed free.



Send for Samples

TRADE MARK. Registered U. S. Patent Office, July 24, 1894

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SAVES SEWING  
SAVES TIME  
KEEPS HOOKED  
PREVENTS GAPING

LATEST SPRING HOOK METAL LOOP EDGE EYE

**Francis Mfg. Co.** Niagara Falls N. Y.

**Japanese Screens.**

INDISPENSABLE IN THE ARTISTIC HOME. We import Screens of every known Size, Coloring and Design.

**SOME GOLD EMBROIDERED BLACK CLOTH SCREENS . .**  
Four-fold, 4½ feet high, \$2.25, \$3.75, \$4.25 to \$6.00.  
Four-fold, 5½ feet high, \$3.00, \$4.50, \$4.75 to \$16.00.

Also, Hand-painted Screens at low prices. Send for General Catalogue. Mail Orders filled promptly.



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**Seely's Transparent GLYCERINE SOAP**



leaves a delightful fragrance and a feeling of purity and refreshment. It's a triumph in modern chemistry. *Unequaled for bathing babies.* If your druggist hasn't it send 25c. for full size cake, 3 for 50c. 6 for \$1. Address Dept. C. **SEELY, The American Perfumer, Detroit, Mich.**

**MENNEN'S BORATED TALCUM TOILET POWDER.**



Ask your Doctor his opinion of it.

For Infants and adults. Scientifically compounded, not made of starch or rice flour, which injure the skin. It softens, beautifies and preserves the skin. A specific for Prickly Heat, Chafing, etc. An excellent Tooth Powder; delightful after shaving. Decorated Tin Box, Sprinkler Top. Sold by Druggist or mailed for 25 cents.

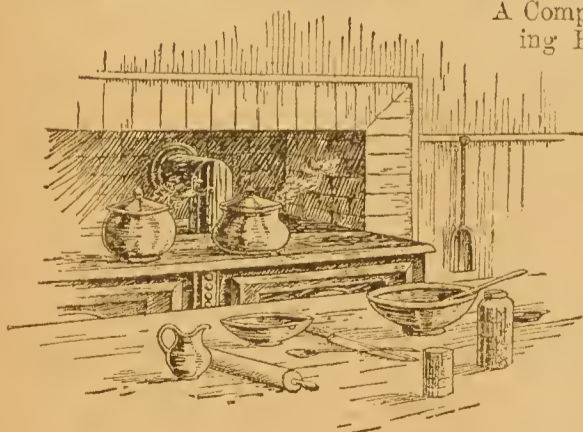
Send for Free Sample. (Name this paper.) **GERHARD MENNEN CO.** Newark, N. J.

NO CHIMNEYS TO WASH OR BREAK!

**THE HITCHCOCK LAMP**

Burns open like gas, ten hours for one cent, giving an exceedingly white and brilliant light. Saving on chimneys and oil will soon pay for lamp. Delivered to any address in the United States, carriage paid, for \$4. Send for catalogue. **Hitchcock Lamp Co., 25 Factory St., Watertown, N.Y.**

**"The Pattern Cook-Book."**



A Comprehensive Work on the Culinary Science, Showing How to Cook Well at Small Cost, and embracing The Chemistry of Food; The Furnishing of the Kitchen; How to Choose Good Food; A Choice Collection of Standard Recipes; Meats, Vegetables, Bread, Cakes, Pies, Desserts; Proper Foods for the Sick; Items of Interest in the Kitchen and Household Generally. Every Recipe in THE PATTERN COOK-BOOK has been thoroughly tested, and the Entire Work is written in Simple and Well Chosen English that everybody can understand. Especial attention has been paid to the Statement of EXACT WEIGHTS and MEASURES.

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AWARDED GOLD MEDAL.

COLUMBIAN EXPOSITION.

**DURKEE'S**  
**SPICES**  
**SAUCES**  
**EXTRACTS**  
**OF**  
**PERFECT PURITY**  
**AND**  
**EXQUISITE FLAVOR**

**YOUR** **DURKEE'S** **GROGER**  
**KEEPS** **SALAD DRESSING** **THEM.**  
 NEVER SPOILS FOR SALADS, COLD MEATS, ETC.

**BETTER AND CHEAPER THAN WHALEBONE**

JANOWITZ'S  
**DUPLIX EAGLE DRESS BONE**  
 PATENTED

**FREE BONES**

Affected by nothing—lasting forever. You can sew 'em on—do anything with 'em. Sold everywhere.

Sample bone free for a postal card—a dozen for 25 cents—any size, any length, cut just as you want 'em. J. Janowitz, Sole Maker, 135 Grand Street, New York.

ANSWERS TO CORRESPONDENTS,  
 (Continued).

**BAB:**—Wash the dark ends of your hair with bi-carbonate of soda, which will often bring out whatever light tones the hair may possess.

**GLADYS:**—Try the "sandal cure" for bunions, directions for which were given to "Paulina" in the correspondence columns of the August DELINEATOR.

**MAY:**—Plain black grosgrain silk is a perfectly suitable material for young ladies' wear. Trim with black chiffon, jet, and a stock collar of orange or Yale-blue velvet.

**A FRIEND:**—See answer to "Violet May," elsewhere in these columns, for remarks regarding freckles.

**SWEET MARIE:**—Simply incline your head when the usher leaves you after escorting you to a seat at a church wedding.

**PANSY:**—Within two weeks after attending a formal dinner call upon the hostess or send her a note of acknowledgment. Leave your card as you take your departure at a formal reception.

**G. R. M.:**—You can safely use lemon juice for whitening the skin.

**MAYFLOWER:**—If a man to whom you have never been introduced speaks to you without some good reason, tell him you have not had the pleasure of his acquaintance and indicate that you cannot continue to converse with him.

Perfect Bodily Grace Acquired at Home by Studying Our New Book, Entitled:



The **Delsarte** of **Physical Culture** System

**THIS** is the **MOST COMPREHENSIVE WORK** on the Subject ever issued, and the Excellence of its System is Guaranteed by the Name of the Author, **MRS. ELEANOR GEORGEN**, one of the Most Successful Teachers of **PHYSICAL CULTURE AND EXPRESSION** in the World.

The Exercises are adapted directly from the teachings of the **GREAT FRENCH MASTER, FRANCOIS DELSARTE**, and the Work is a Reliable Text-Book Indispensable in Every School and Home where Physical Training is taught. The Subjects treated embrace: *Apparel, Poise, Relaxing Exercises, Controlling Movements, Walking, Transitions, Oppositions, General Deportment, Attitudes and Gesticulation*; and the Explanations are supplemented by over **Two Hundred and Fifty Illustrations**.

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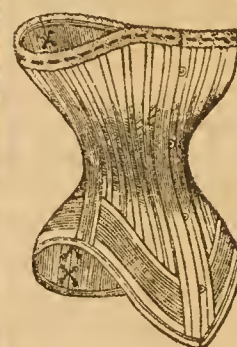
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**"S. H. & M."** First Quality Bias Velveteen Skirt Bindings.

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Our High Hip Corset is made of fine Alexandria Cloth in Dove and White in sizes 18 to 30 inches, it is an unusually strong and durable article and a perfect fit. It possesses strong Electro-Magnetic curative qualities and is Nature's own remedy for Rheumatism, Spinal trouble, Kidney and Liver affection, Indigestion, Headaches, Nervousness, Backache, and to tone up the entire nerve system. Sent postpaid on receipt of price with 15 cts, added for postage. Our book "The Doctor's Story," giving full information concerning all our goods free on

application. Address **GEO. A. SCOTT,** 842 BROADWAY, N. Y. Mention this paper. **Agents Wanted! Quick Sales. Liberal Pay. Satisfaction Guaranteed.**

**Know all Women**

that there is one dress shield you can depend upon—that is proof against dampness, water, and odor—that has the wear of wear in it—it is the **Amolin Dress Shield**.

At all retail stores—sample pair sent prepaid on receipt of price. Size 2, 20c.; size 3, 22c.; size 4, 25c.; size 5, 29c.; size 6, 35c. Amolin Co., 125 and 127 Worth St., New York.



# GLOAKS, SUITS and FURS.



146

No. 146 Circular Capes, all Satin-Lined and 22 inches long,

- Made to order in Coney Fur, - - \$6.00
- " " " " Imitation Sealskin Fur, \$13.50
- " " " " Electric Sealskin Fur, \$20.00

If you wish to dress stylishly, and have a perfect-fitting garment at moderate prices, you will write for our Catalogue which illustrates, Cloth Circular Capes from - - \$3.00 up; Plush " " " - - 9.00 up; Cloth Jackets - " - - 4.50 up; Cloth Tailor Made Suits from - 8.75 up;

Fur Capes, Plush Jackets, Cloth Ulsters, Newmarkets, etc.

We are manufacturers, and have our factory in the Heart of the Wholesale Dry Goods District. We buy the goods in large quantities, and having the garments made on our premises, we are able to make any garment from cloth, plush or fur according to measurement sent, and style and material selected, and by saving the jobbers' and retailers' profits, can sell same direct to the consumer from 30 to 50 per cent, less than they can be bought elsewhere.

As we cut each garment to order, we guarantee the fit and workmanship.

We sell Plush and Cloth, also Fur Trimming by the yard. We pay express charges.

We will mail you our catalogue illustrating the latest styles in Tailor-made Suits, top garments and fur capes, a tape measure, measurement diagram and a collection of cloth and plush samples to select from on receipt of four cents postage. Our collection of samples comprise all the newest fabrics in black and the most modern shades. You may select any style in our Catalogue or other Fashion Book, and we will make it to order for you from any of our material.

We will also make up ladies' own material. Plush and Fur Garments altered and renovated. As to our responsibility we refer to the DELINEATOR.

Please mention the Delineator.

## THE HARTMAN CLOAK CO.,

Branch: 310 to 318 6th Avenue.

21 Wooster Street, New York.



### ANSWERS TO CORRESPONDENTS, (Continued).

**LINGERIE** :—To bleach lace, first expose it to the sunlight in soap-suds, and afterward dry it upon a cloth, pinning the points in their proper position. Then rub both sides of the lace carefully with a sponge dipped in suds made with glycerine soap, and rinse free from soap with clear water in which a little alum has been dissolved. Next pass a small quantity of rice water over the wrong side of the lace with a sponge, iron with care, and lastly pick out the flowers with a small ivory stick. To renovate black lace, dip it in beer, rub not too roughly with the hands, remove from the beer, press between the hands without wringing, roll in a cloth, and iron when partly dried, to produce the desired stiffness. The best way to iron lace is to stretch it on a piece of thick flannel, cover it with thin muslin to prevent the iron making it glossy, and press until dry with a moderately hot iron.

**AMATEUR LACE-MAKER** :—At the end of "Modern Lace-Making" in this issue you will find the address of a lace-maker who will supply you with designs, materials, complete information, and the best of advice regarding desirable methods of work in this line. Write directly to her for prices, etc. This plan will save time for you and for us, and will be advantageous in every way.



# EUREKA TAPES.

Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY!

NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

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1.	Linen, Stitched,	5c.	40c.
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"SOCIAL LIFE" Is a Book written in Correspondence Style and Explanatory of PRACTICAL ETIQUETTE, and is intended as a Companion Book to "GOOD MANNERS." It contains valuable instructions concerning the customs belonging to polite society, and supplies the most approved forms of Invitations and Replies, etc., etc.

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Dress Goods, Cloakings, Infants' Wardrobes, Millinery, Trimmings, Publications, Stamping Patterns, Hand-made Laces, Accordion-Plaiting and Wall Paper; Netting and Lace Samples, Materials and Implements; and, in fact, all Materials and Implements for Fancy Work are Specialties in her business; but orders for other articles will be as punctually attended to and as carefully executed.

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**Healthy and Happy Mother**  
—AND—  
**Child.**

Worn by over  
**A Million**  
Mothers,  
Misses,  
and  
Children.

**Why do Mothers**  
put Corsets on their growing Children?  
We beg of you DONT! but be sure to buy  
**Ferris' GOOD SENSE CORSET WAISTS.**

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**BLITHE PEARL:**—We are always pleased to reply to queries relating to the household, dress, or the care of the person, but questions of such a personal nature we cannot answer through these columns. Your writing is clear and good.

**AIMERE:**—We cannot advise an application for thinning the hair, but would suggest that you have strands cut out here and there from your tresses by an experienced hair-dresser. Your hand-writing is decidedly characteristic. Try dumb-bell exercise for developing the entire arm.

**MADCAP VIOLET:**—Refined chalk makes one of the best, simplest and safest face powders, and may be applied dry, if preferred. Glycerine diluted with rose-water and applied to the face will, when dry, form a good foundation for any toilet powder. Choose a delicate shade of green crepon for a gown to wear at a church wedding,

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Speed The Departing Dirt!**



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Low-Priced

**OIL HEATER,  
PURITAN  
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Costs only five dollars,  
and can be run for about  
five cents per day.

No Soot,  
No Smoke,  
No Smell,  
No Ashes.  
Nothing But Heat.

We have other styles.  
Write for our  
PURITAN Catalogue.  
It tells all about them.

Price, \$5.00, Freight Paid.  
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**WOMEN** **BEAUTIFUL**

Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

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Suits**

MADE  
TO ORDER  
CHEAPER  
THAN READY  
MADE.



Ladies intending purchasing their Suits or Cloaks will do well to send for our Fall and Winter Catalogue of styles, which will be sent, together with a Large Assortment of Choice Cloths to select from, and Simple Method of Taking Measure, on receipt of 6c. postage.

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We guarantee a perfect fit and better value for the money than is given by any other house in the business.



**WE PAY ALL EXPRESS CHARGES.**

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City patrons are invited to inspect our Fall line.

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THIS Beautiful Work is replete with illustrations of *Fancy Stitches, Edgings, Insertions, Garments of Various Kinds and Articles of Usefulness and Ornament, with Instructions for Making Them.* It also contains many Directions, unaccompanied by illustrations, for the Various Kinds of Crochet Work mentioned, and furnishes valuable Hints and Suggestions as to various applications of the designs illustrated.

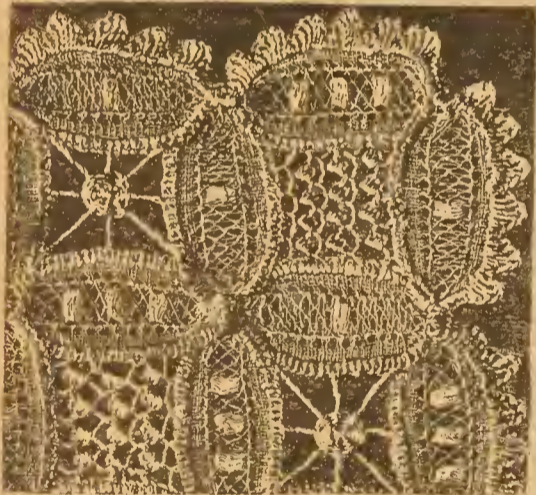
The instructions and engravings proceed from the Rudimentary Stages to the most Elaborate Work, and are so simplified that anyone, child or adult, may learn to crochet from them.

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Lace-Making.**



A BEAUTIFUL MANUAL of this Fascinating Art, containing over **One Hundred Illustrations** of Modern Lace and Designs, together with Full Instructions for the work, from the *Primary Stitches* to the *Final Details.*

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The Collection includes **Needle-Point, Honiton, Princess and Royal Battenburg Laces,** the new "Ideal Honiton," the popular **Louis XIV. Curtain Lace,** and a fine variety of Designs in **Darned Net.**

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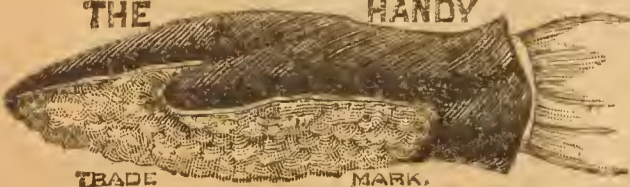
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**All the Clothes,**  
all at once, makes too much of a wash, perhaps. Use Pearline, and it's easy to do a few at a time. Lots of women do this. They take the napkins, towels, handkerchiefs, hosiery, etc., each day as they are cast aside.

Soak them in Pearline and water, boil them a few minutes, rinse out—and there they are, perfectly clean.

No bother, no rubbing. When the regular wash-day comes, there isn't much left to do.

Why isn't this just as well as to keep everything and wash in one day? 419



ONE OF THE FOUR HUNDRED.

**What a Postage Stamp will do**

Mail it with your address and you'll receive the prettiest booklet of the year—full of pictures of eye-delighting lamp shades of dreamy silk.

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THE Book is complete in its intention of instructing beginners and advancing experts in Knitting, introducing, as it does, all the rudiments of the work, from the CASTING-ON OF STITCHES to the commencement and development of PLAIN AND INTRICATE DESIGNS. Each of its almost numberless illustrations of garments, fancy and household articles, edgings, insertions, etc., is explained by directions that are easy to follow.

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(Continued).

C. D. E.:—Your sample is ashes-of-roses. A waist of changeable surah would look well with a skirt of that color. "Pardon me, but I did not quite catch what you said," is a polite form of requesting a speaker to repeat.

CORUNA:—There are numerous publications exclusively devoted to separate trades, but we know of no paper or periodical that treats of all trades and professions.

A. P.:—Insert large sleeves of Astrakhan cloth or fur in your plush coat.

BRUNETTE:—Choose mulberry faced cloth for your wedding gown, cutting it by pattern No. 7118, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR. A good lotion for clearing a muddy complexion is composed of the following:

- Best cologne, .....4 ounces.
- Corrosive sublimate, .....8 grains.

A. S. AND Co.:—The color of the pearl-colored suit is so delicate that we would not advise treating it at home. As the entire suit is soiled and there are grease spots, the best plan would be to send it to a scourer. Write to Barrett Nephews and Co., 12 John Street, New York City, on the subject, mentioning the DELINEATOR in your communication.

The invention of the age! Specially designed and made for binding dresses, is N. V. B. See page ii.



**\$25.00**

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SEAL CAPE,

Heavy Satin Lined, 27 inches deep, 92 inches sweep.

Write for Our Fashion Plate and Catalogue of

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The World's Best

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Made only by The Michigan Stove Company, LARGEST MAKERS OF STOVES AND RANGES IN THE WORLD  
DETROIT, CHICAGO, BUFFALO, NEW YORK CITY.



# THE STAY THAT STAYS FOR DRESSES IS THE CORALINE STAY

**CAN'T BREAK** Put up in yard lengths the same as whalebone; also in short lengths, muslin covered. Sample set for one dress, by mail, 25c. Sold everywhere. WARNER BROS., Makers, New York and Chicago.



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THIS Book contains all the Important Points concerning Carnivals and similar festivities, and presents between Two and Three Hundred Illustrations of Historical, Legendary, Traditional, Shakspearean, National and Original Costumes for Ladies, Gentlemen and Young Folks, with complete Descriptions, especially in reference to Colors and Fabrics.

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Appreciating the fact that thousands of ladies of the U.S. have not used my Face Bleach, on account of price, which is \$2 per bottle, and in order that ALL may give it a fair trial, I will send a Sample Bottle, safely packed, all charges prepaid, on receipt of 25c. **FACE BLEACH** removes and cures absolutely all freckles, pimples, moth, blackheads, sallowness, acne, eczema, wrinkles, or roughness of skin, and beautifies the complexion. Address  
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The dark places show where there is extra thickness of silver.



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"YOU RUN NO RISK."

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### BREAST SUPPORT FORM.



By its use the weight of the breast is removed from the dress waist to the shoulders, giving ventilation and a perfect shape bust, free and easy movement of the body. **ALL DEFICIENCY OF DEVELOPMENT SUPPLIED.** When ordering, send bust measure. Price, free by mail, \$1.00.

Agents Wanted.  
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ANSWERS TO CORRESPONDENTS,  
(Continued).

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Sold by the trade generally and obtainable direct from the manufacturers.

MEDIUM-FINE COTTON HALF-HOSE, STYLE	18s8,	@	25c.,	POST-PAID.
EXTRA-FINE " " " " " "	19s9,	"	25c.,	" "
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From best combed yarn.				
MEDIUM-STOUT COTTON HOSE, } 1 and 1 rib for Boys and Girls,	"	Yf1,	"	40c., " "

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ANSWERS TO CORRESPONDENTS,  
(Continued).

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**TWENTY YEARS**

**OF ONE WOMAN'S LIFE**

Spent With and For the Benefit of the Women of the World.

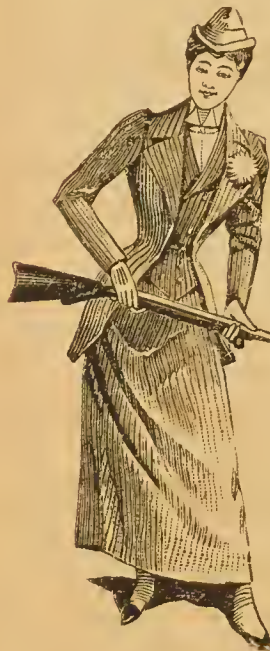
[SPECIAL TO OUR LADY READERS.]

One woman's work has told for good in thousands of homes throughout the world. What a record of helpfulness!

What happiness and comfort that work has brought to thousands of despairing women; what pains banished and how smooth the way was made for weary sufferers, no pen or tongue can ever tell.

Lydia E. Pinkham gave the best of her life to the women of the world, that through her the suffering of her sex might be relieved.

Her Vegetable Compound saves women from all diseases of the womb and kidneys. It has stood for twenty years against all cavil, and won the first place in the hearts of women.



Look at the picture of this New York woman, once confined to her bed by chronic female weakness, now able to follow her husband on the Adirondacks on long gunning tramps.

Lydia E. Pinkham's Vegetable Compound made this change in her life.

Just hear this one talk. It does one's heart good.

"Female sufferers, hear me!

"I was discouraged, broken-hearted. I was so ill with female trouble I could

not walk or stand, and had to be assisted to my feet when arising from a chair. My head whirled, and my back ached; but worst of all was that awful crowding-down feeling in my abdomen.

"A friend of mine told me of Lydia E. Pinkham's Vegetable Compound; her faith won mine, and now I am well. Oh! how can I return thanks to Mrs. Pinkham?"

"Every woman troubled with uterus or womb troubles can be cured by Lydia E. Pinkham's Vegetable Compound, for it cured me, and will them." — Mrs. KERHAUGH, Juniata St., Nicetown, Pa. Every druggist has it.



MRS. KERHAUGH

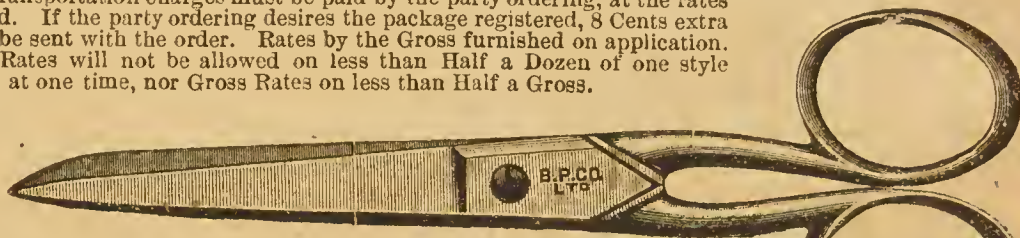
Readers of the DELINEATOR who will address Lydia E. Pinkham, Lynn, Mass., will receive, free of charge, a book that every woman should own and read. When writing mention this publication.

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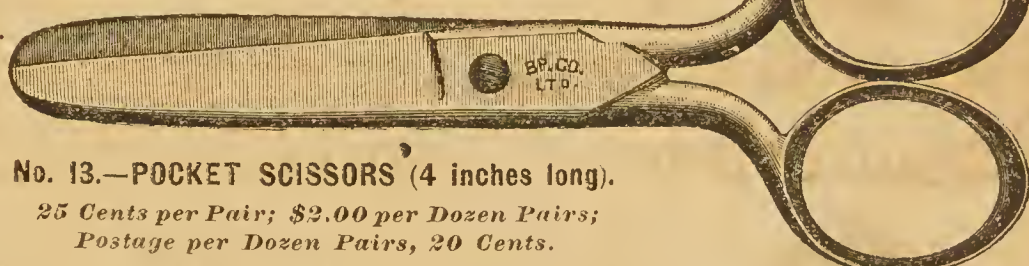
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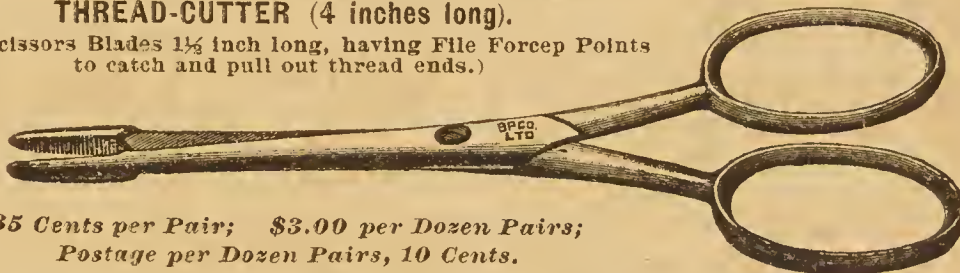
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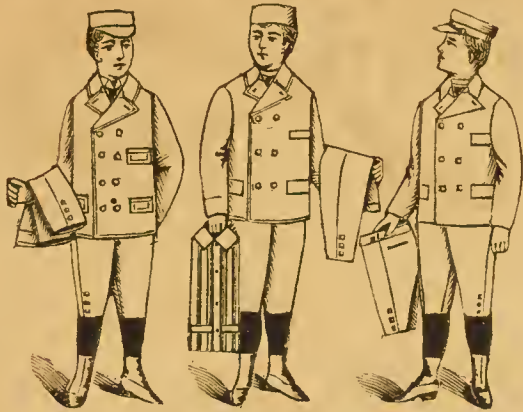
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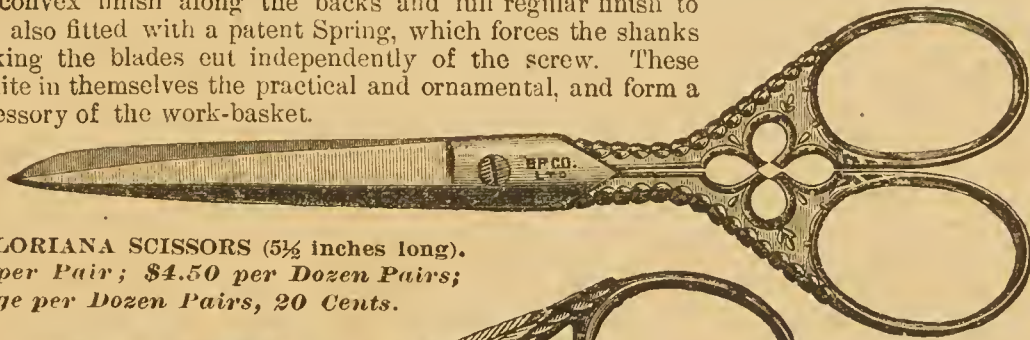
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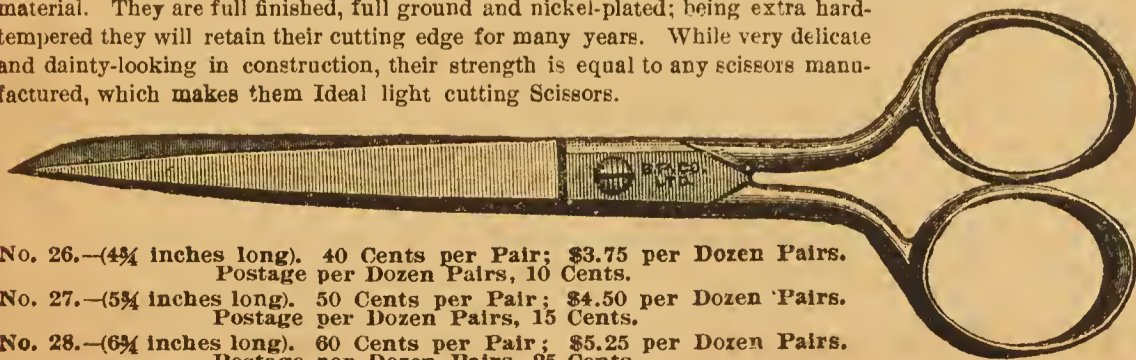


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ANSWERS TO CORRESPONDENTS,  
(Continued).

CONSTANT READER:—A pretty gift for your friend would be a luncheon set decorated with Mexican drawn-work. The drawn-work may frame the center of the cloth and be arranged to lie just inside the edge of the table when the cloth is spread, and a border may be formed of alternate drawn-work and silk-embroidered squares. The cloth should be two yards and a half wide and three long, and the napkins, which should correspond in every detail, should be five-eighths of a yard square. Pretty breakfast cloths come in small patterns, and the accompanying napkins are also five-eighths of a yard square. Five-o'clock tea-cloths are made of fine linen and are from twenty-four inches to a yard and a half square; they are elaborately embroidered, either all-over with white, or about the edges with delicate colors. The doileys to match should be nine inches square. Center-pieces for the table range in size from twenty to forty-five inches square. The centers are always of fine linen, and the edges are hem-stitched, drawn, or decorated with Irish-point embroideries wrought with cotton or silk in delicate colors or white. Doileys are used under finger-bowls, glasses, butter-plates, side-dishes, etc. Some of the unpleasant effects of profuse perspiration may be allayed by bathing the parts affected with a lotion made of the following:

Hydrate of chloral,..... 1 ounce.  
Water,..... 1 pint.

Use a soft cloth in applying the fluid, and allow it to dry on the skin.

Bind your dresses with N. V. B.  
See page ii.



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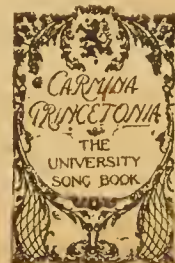
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(Continued).

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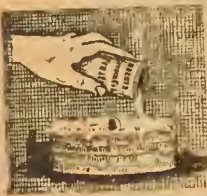
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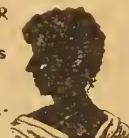
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ANSWERS TO CORRESPONDENTS, (Continued).

ROSETTA M.:—*Che sara sara* is an Italian proverb and signifies, "What is to be, will be." *Au revoir* is French, and means, "Till we meet again."

REIJAN:—Baronets and Knights are the only persons in England who have the title, "Sir." A baronetcy descends to the eldest son on the father's death, but the rank of Knight is not hereditary.

GYPSY:—Combine figured satin with the plain material, and trim the gown with jet passementerie. A stylish gown for Autumn could be made of royal-blue cloth, and it could be rendered perfectly becoming to you by the addition of black Astrakhan trimming. Shape it according to pattern No. 7093, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR.

MRS. M.:—Select fine damask dinner cloths with hemstitched hems, and napkins to match, to use with your doileys. Monograms or initials may be embroidered with cotton on both cloths and napkins. You may also have a tray-cloth matching the center-piece, and tumbler, butter-plate, toast, vegetable dish, bonbon and pickle-dish doileys may be added to the set. The doorway between two parlors may be either square or round at the top, but it should be of good width.

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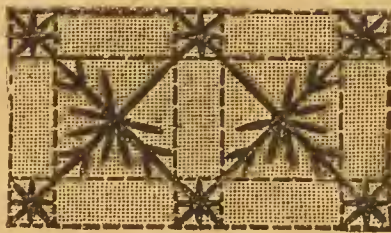
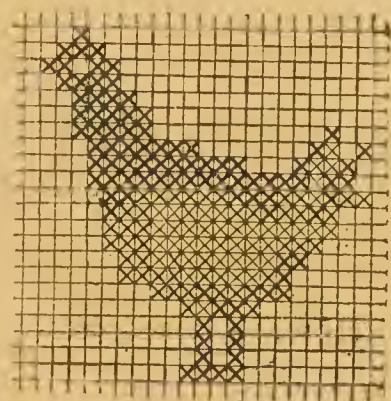
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**ANSWERS TO CORRESPONDENTS, (Continued).**

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**EMANUEL:**—It is not uncommon for one foot to be longer than the other. In such a case, the shoe for the larger foot must be made larger than the other; otherwise the longer foot would look to be the shorter when shod. Dark cloth should always be used for the tops of gaiters. Very fanciful shoe leather is offensive to correct taste.

**CONSTANT READER:**—An effective method of dressing a bed is illustrated at figure No. 3 in "Artistic Needlework," in the September DELINEATOR. When pillow-shams are not desired, it would be in much better taste to use the French roll. Without shams a bed with pillows never presents a finished or tasteful appearance.

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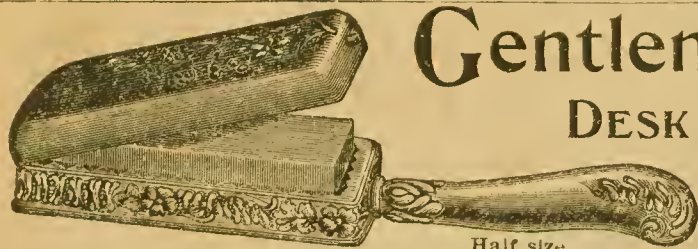
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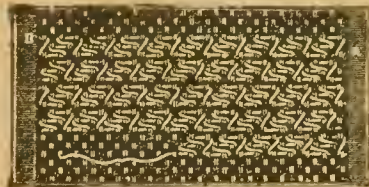
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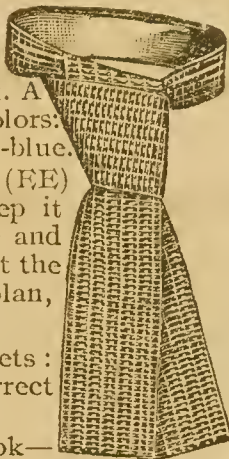
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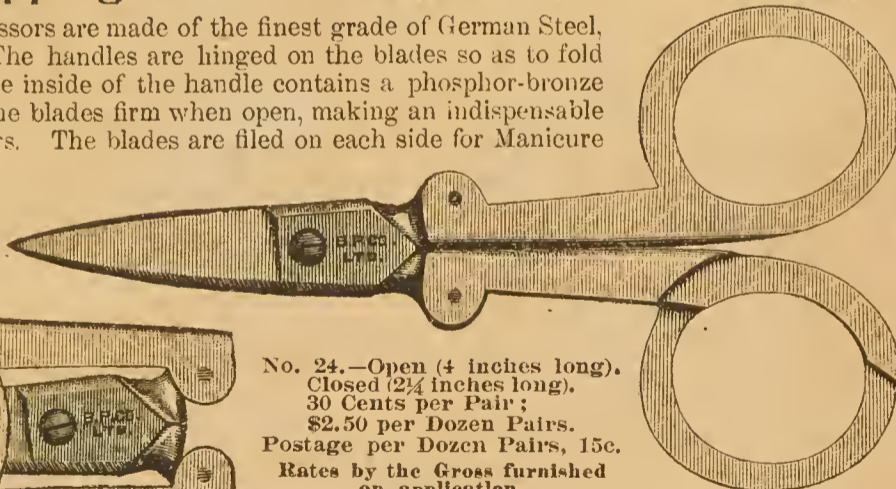
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