

MIDSUMMER NUMBER.

VOL. XLVIII.

NO. 2.

WOMEN AND BICYCLING, BY DR. C. A. VON RAMDOHR, IN THIS NUMBER.

MUSIC AS A PROFESSION FOR WOMEN, BY XAVER SCHARWENKA. IN THIS NUMBER.

THE Delineator

A JOURNAL

of

FASHION

CULTURE

and

FINEARTS.



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AH, SWEETHEART MINE.

ROMANZA.

Poem by
EDWARD WEITZEL.

Music by
RENWAR BORSKY, Op. 26.

Andante cantabile.

VOICE.

1. In my loved one's
2. In my loved one's

mf
grazioso sempre.

cresc.

dark brown hair a rose - bud lies at rest, Ah,
small white hand an - oth - er rose - bud lies, Ah,

hap - py rose that lit - tle knows how roy - al is thy nest;
hap - py rose that lit - tle knows how deep arg lov - ers' sighs;

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E'en thy sweet-ness can - not match the per - fume of each tress; — Were
 E'en thy col - or can - not match the . rose - tint on her cheek; — Did

con gran espress.
 I so near her shell- like ear, I should my love con - fess. Ah, sweet-heart
 that hand white my lips in - vite, I should for kiss - es seek. Ah, sweet-heart

rall.

mine, those eyes of thine — have such an earn - est seem - ing, That I oft
 mine, those eyes of thine — have now so sweet a seem - ing, No more I

rall.

fear their depths so clear — will nev - er know love's dream - ing, Your lips like-
 fear their depths so . clear — will nev - er know love's dream - ing, Your lips like-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A 'rall.' marking is present in the right-hand piano part towards the end of the system.

wise, so match your eyes, — I trem - ble for my woo - - ing, But
 wise, so match your eyes, — I can but speed my woo - - ing, For

The second system continues the musical piece. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics continue across two lines. The piano accompaniment maintains its harmonic structure, with some changes in the right-hand part.

when you smile, you might be-guile an anch - or - ite to sue - ing.
 well I know when you smile so, the an - swer to my su - ing.

The third system concludes the musical piece. It includes the final vocal line and piano accompaniment. The lyrics are spread across two lines. The piano accompaniment features a 'ff' (fortissimo) dynamic marking and a 'dim.' (diminuendo) marking in the right-hand part. The system ends with a double bar line.

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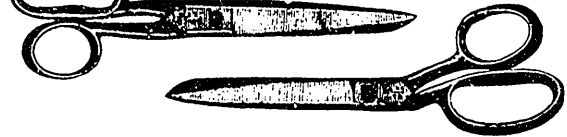
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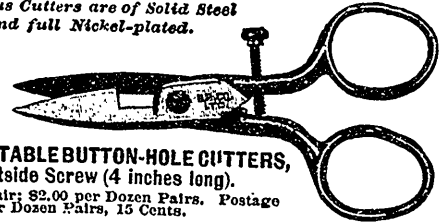
No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).
With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)
75 Cents per Pair; \$6.50 per Dozen Pairs.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9½ inches long).
(With Patent Adjusting Spring, as in No. 21.) \$1.00 per Pair; \$9.00 per Dozen Pairs.

The Banner Button-Hole Cutters.

These various Cutters are of Solid Steel throughout and full Nickel-plated.



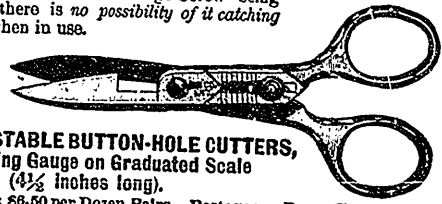
No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; \$2.00 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

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.



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 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 Cts. per Pair; \$6.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cts.

No. 3.—These Cutters are of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

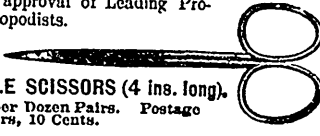
THE BUTTERICK CUTLERY.

(CONTINUED.)

The Butterick Manicure Implements.

The goods here offered are Low-Priced, and of High Quality and Superior Designs, having the approval of Leading Professional Manicures and Chiropodists.

No. 4.—MANICURE CUTICLE SCISSORS (4 ins. long).
50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 10 Cents.

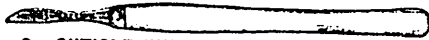


No. 4.—These Cuticle Scissors are of English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—BENT NAIL-SCISSORS (3½ ins. long).
50 Cts. per Pair; \$4.50 per Doz. Pairs. Postage per Doz. Pairs, 10 Cts.



No. 5.—These Bent Nail-Scissors are of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long).
35 Cents per Knife; \$3.00 per Dozen. Postage per Dozen, 10 Cents.

No. 6.—The Handle of this Cuticle Knife is of White Bone, and the Blade is of Hand-forged English Razor Steel, the connection being made with Aluminum Silver under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ 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 English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long).
50 Cents per Knife; \$4.50 per Dozen. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

TRACING WHEELS.

These Articles we Specially Recommend as of Superior Finish and Quality.



No. 31.—SINGLE TRACING WHEEL.
15 Cts. per Wheel; \$1.00 per Dozen Wheels; \$10.00 per Gross. Postage per Dozen Wheels, 20 Cents.



No. 32.—DOUBLE TRACING WHEEL.
20 Cts. per Wheel; \$1.25 per Dozen Wheels. Postage per Dozen Wheels, 20 Cents.



No. 33.—DOUBLE ADJUSTABLE TRACING WHEEL.
25 Cts. per Wheel; \$1.60 per Dozen Wheels. Postage per Dozen Wheels, 25 Cents.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, these Goods 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. If the party ordering desires a mail 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. If the Goods cannot be procured from the nearest Butterick Pattern Agency, Send your Order, with the Price, direct to Us, and the Goods will be forwarded, prepaid, to your address.

THE DELINEATOR PUBLISHING CO. OF TORONTO [Limited], 33 Richmond Street, W., Toronto, Ontario, Canada.

Scissors for the Work-Basket.

The Gloriana Scissors are of Razor Steel, with Nickel and Gold embossed Bows fluted along the sides, and polished and nickel-led Blades having a convex finish along the backs and full regular finish to the edges. They are also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw.



No. 23.—GLORIANA SCISSORS
(5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs. Postage per Dozen Pairs, 20 Cents.

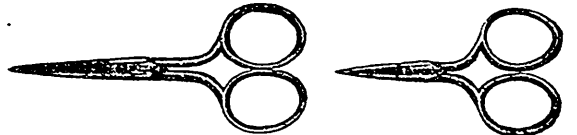
The Gloriana Embroidery and Ripping Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the Blades are carefully ground.



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.

The Embroidery Scissors are made of 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.

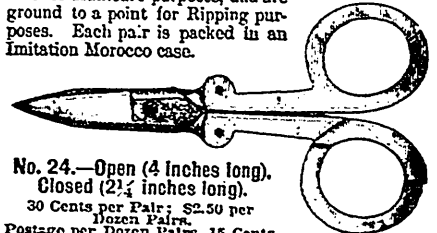
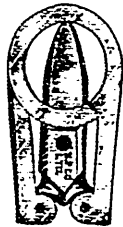


No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20c. per Pair; \$1.60 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).
15c. per Pair; \$1.25 per Doz. Pairs. Postage per Dozen Pairs, 5 Cents.

The combined Folding Pocket, Nail and Ripping Scissors are made of the finest grade of German Steel, full Nickel-plated. The Handles are hinged on the Blades 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 (2¼ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs. Postage per Dozen Pairs, 15 Cents.

Rates by the Gross furnished on application.

Lamp-Wick Trimmers.



No. 29.—LAMP-WICK TRIMMERS (5½ ins. long).

35 Cts. per Pair; \$3.00 per Doz. Pairs. Postage per Dozen Pairs 30 Cts.

No. 29.—These Trimmers are carefully designed to trim wicks evenly, and are of fine steel, full nickel-plated and neatly finished.



FIGURE No. 19 Y.



FIGURE No. 21 Y.



FIGURE No. 23 Y.



FIGURE No. 20 Y.



FIGURE No. 22 Y.



FIGURE No. 24 Y.



FIGURE No. 25 Y.

Dressmaking at Home.

(For Descriptions of Styles see Article on Pages 192 to 194)

THE DELINEATOR.

If it is HAIR GOODS OF THE BEST QUALITY you want, deal with

THE DORENWEND CO., Ltd.

103 and 105 Yonge Street, Toronto.

YOU WILL GET THE VERY BEST VALUE AT LOWEST POSSIBLE PRICES.

Established in Canada in 1868, and enjoying now the confidence and patronage of the leading ladies and gentlemen of Canada and the U. S.

Our Mail System of ordering goods is perfect. No delay and no disappointment.

IN SWITCHES we have an extra fine assortment, all shades and all lengths, \$2.00, \$3.50, \$4.50, \$5.50, \$6.00, \$7.00, \$8.00, \$9.00, \$10.00, \$12.00 and \$15.00.

WIGS made on our new plan, perfect in fit and appearance, long back hair (can be dressed high or low), curly, wavy or plain fronts, at \$15.00, \$20.00, \$25.00, \$30.00 and up.

SHORT CURLY WIGS for ladies, \$10.00, \$12.00, \$15.00, \$20.00 and \$25.00.

GENTLEMEN'S WIGS AND TOUPEES. We are noted for these goods and can suit all cases. Prices from \$10.00 to \$50.00.

LADIES' BANGS. We have something new and pretty in these bangs, the latest being a delicate and becoming style of pompadour, very neat and attractive. Sell at \$2.50, \$3.50, \$5.00 and \$7.00. We have also the curly and short wavy bangs at same prices.

LADIES' WAVY FRONTS, with or without back hair, for elderly and middle-aged ladies. They are particularly useful for covering heads where the hair is thin on top. In all shades, at \$2.50, \$3.50, \$5.00, \$6.00, \$8.00 and \$10.00.

For gray and faded hair there is nothing equal to the **INTERNATIONAL HAIR REJUVENATOR**, put in eight shades: No. 1, black; No. 2, dark brown; No. 3, medium brown; No. 4, chestnut; No. 5, light chestnut; No. 6, blonde; No. 7, ash blonde; No. 8, Titan red. Order by number, \$1.00, \$2.00 and \$3.00 cases.

You are safe in ordering our goods by mail, as we take as much care in filling them as if you called personally. All Hair Goods exchanged if not perfectly satisfactory.

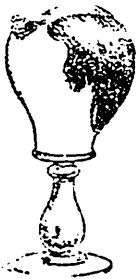
Dorenwend's Ladies' Wig.



Dorenwend's Ladies' Wavy Fronts.



Gent's Wigs.



The DORENWEND CO. Ltd.

103 and 105 Yonge Street, TORONTO, ONT.

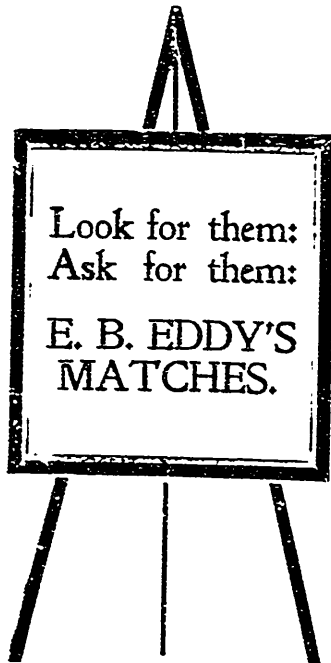
Illustrated Circulars Free.

PENN'S PINK PELLETS
FOR THE
COMPLEXION.

Guaranteed Harmless. Sent to any address on receipt of price 25 cents. Agent
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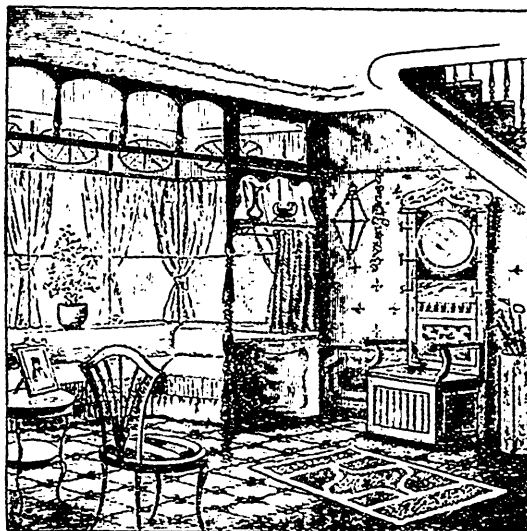
NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the *Delin* or.

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WARRANTED TO CURE
BLIND, BLEEDING or ITCHING
EACH BOX CONTAINS PINK PILLAR
CONTAINS LIQUID OINTMENT AND PILLS
ASK YOUR DRUGGIST FOR IT OR SEND DIRECT
TO **KLESSLER DRUG CO. TORONTO**



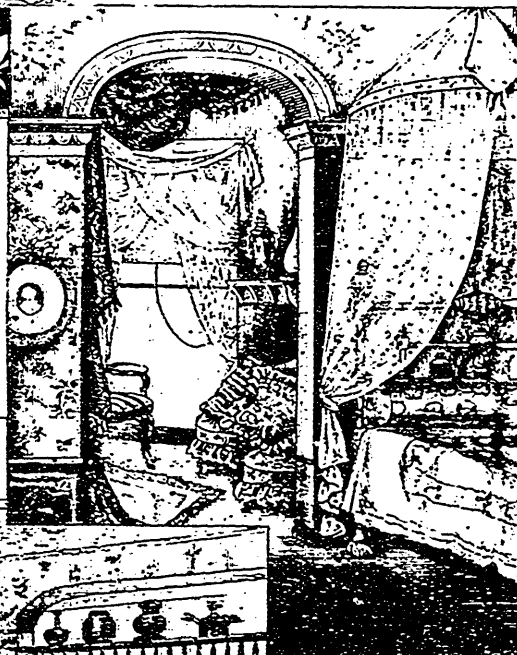
HOUSE FURNISHING AND DECORATION.

The treatment of a room is less a caprice of fashion than an expression of individual fancy. The general plan and purpose of an apartment should suggest not only the style but the kind of furniture required. Heretofore a single color dominated a room, now an association of several colors is in order and, indeed, conveys a happier idea. It has been wisely said that the hall is the keynote of the house. Its message should be a welcome to every new-comer, and this is possible, no matter to what degree simplicity, so it falls short of severity, is observed. The hall in the upper left-hand corner of the page gives an impression of hospitality. The parquet floor is in a light-brown tone and the walls are hung with a light-olive paper bearing a small gilt device, the wood work extending



quite a distance up from the floor, across which lies an oblong Japanese rug. An oak hat-tree, a porcelain umbrella-stand, and an upholstered chair and a small table provide suitable furniture and a lamp swung from a bracket fixed to the wall lights the hall by night. A charming feature is a recess having several windows with white casement muslin sash-curtains and a window seat upholstered in light-green denim, a valance of the same falling round the bottom. At the right-hand side a curtain of the denim is adjusted upon a brass rod. Vases are arranged on a ledge above the curtain and a flowering plant stands in the window.

In the next engraving to the right suggestions are given for draping a bed. An olive Brussels filling covers the floor and is




continued into the adjoining room, partly visible through the arched doorway. Oriental rugs lie upon the floor. The bed is of white enamel with brass trimmings. The Turkish bolster is of light-colored China silk and the spread is of white Marseilles. The canopy drapery is of white dotted Swiss.

In the third illustration are shown a boudoir and one corner of a bed-room. Rugs lie upon the polished floor of the boudoir. The walls are hung with a faintly tinted rose paper with a design in green and gold, the paper providing an artistic background for the pictures. The doorways have fine

spindle grilles and portières of rich Oriental stuffs are draped in them.





The Doctor knows

that ordinary soaps ruin the skin. Soap is chemical. Too much acid or alkali make it destructive to the delicacy and elasticity of the skin. **BABY'S OWN SOAP** is just right. It makes the skin soft, clean and sweet. Ask your druggist for it.

THE ALBERT TOILET SOAP CO., MONTREAL.

How to Take Measures for Patterns



To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the measure around the body, over the dress, close under the arms, drawing it closely—**NOT TOO TIGHT.**

To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the measure around the waist, over the dress.

To Measure for a Lady's Sleeve:—Put the measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—**NOT TOO TIGHT.**

Take the MEASURES FOR MISSES' AND LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the ages also.

To Measure for a Man's or Boy's Coat or Vest:—Put the measure around the body, UNDER the jacket, close under the arms, drawing it closely—**NOT TOO TIGHT.** In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, over the trousers at the waist, drawing it closely—**NOT TOO TIGHT.** In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Shirt:—For the size of the neck, measure the exact size where the neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 in.—For the breast, put the measure around the body, over the vest, over 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.

Offer to Purchasers of Patterns. To any retail customer sending us by mail, at one time, \$1.00 or more for patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, postpaid, free of charge. Or, to any retail customer sending us by mail, at one time, 50 cents for Patterns, with 10 cents additional, we will forward, on receipt thereof, a copy of the METROPOLITAN CATALOGUE.

Rates for Packages of Patterns. On orders for Packages of Patterns the following Discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers.

On Receipt of \$3.00, we will allow a Selection to the Value of \$4.00 in Patterns.
 " " 5.00, " " " " " 7.00 " "
 " " 10.00, " " " " " 15.00 " "

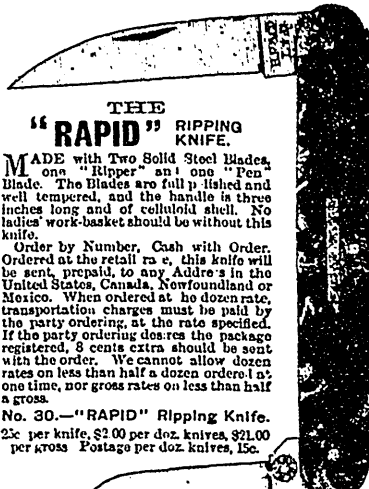
Patterns at Package Rates will be sent, Transportation Free, to any part of the world.

Our Patterns, with Labels Printed in Spanish and German.

To meet a constantly increasing demand for our goods in Spanish-speaking and German-speaking countries, we have had translated into Spanish and German the Labels giving directions for using our Patterns, and beg to announce that any Pattern of our manufacture can be obtained with either a Spanish or German Label from our General Office, or through any of the Branch Offices or Agencies for the sale of our Goods, at the price of the same Pattern containing a Label printed in English only.

Though Agents in English-speaking countries do not carry in stock Patterns containing Labels printed in Spanish or German, they will be pleased at any time to order the same for customers who may desire them.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 W. 13th St., N.Y.



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 ladies' 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, 3 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen orders; not one time, nor gross rates on less than half a gross.

No. 30.—"RAPID" Rippling Knife.
 25c per knife, \$2.00 per doz. knives, \$21.00 per gross. Postage per doz. knives, 15c.

The Delineator Publishing Co. of Toronto (Ltd.),
 33 Richmond St. West, Toronto, Ont.



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AT ONCE rid yourselves of BEAUTY-MARRING DEFECTS and DETRIMENTAL FACIAL DISFIGUREMENTS, such as PIMPLES, BLACKHEADS, FRECKLES, Yellow or MUDDY SKIN, Moth, WRINKLES, VULGAR REDNESS, SUNBURN, ACNE, ECZEMA, whether on FACE, NECK, ARMS or BODY, by using the only true remedies, DR. CAMPBELL'S SAFE ARSENIC COMPLEXION WAFERS and FOULD'S ARSENIC COMPLEXION SOAP, which bear the indorsement of THOUSANDS of LEADING PHYSICIANS throughout the CIVILIZED WORLD. "CAMPBELL'S" WAFERS are the ONLY GENUINE ARSENIC WAFERS MADE. FOULD'S ARSENIC COMPLEXION SOAP is the only medicated Arsenic Complexion Soap in the world. The Wafers are prepared under the personal supervision of their discoverer, JAS. P. CAMPBELL, M.D. Worthless imitations abound. Shun them as you would the deadly Cobra de Capello. Ask for "DR. CAMPBELL'S" WAFERS and FOULD'S ARSENIC SOAP. Take NONE other! By mail, \$1; six boxes for \$5. Soap, 50 cents. Can also be had of live druggists in every city throughout the Dominion. WHEN ORDERING by mail, address H. B. FOULD, 134 Yonge St., Toronto, Ont. The trade supplied by THE LYMAN BROS. DRUG CO., 71 Front St. East, Toronto, Ont., Canadian Agents.

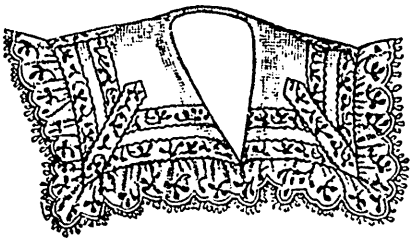


FIGURE No. 26 Y.

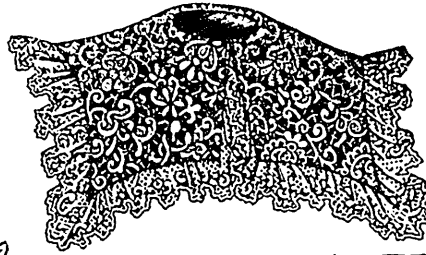


FIGURE No. 27 Y.

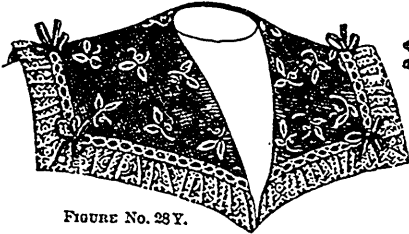


FIGURE No. 28 Y.

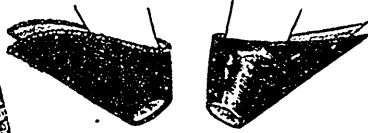


FIGURE No. 29 Y.—LADIES' CAVALIER CUFFS.—(Cut by Pattern No. 1074; 3 sizes: small, medium and large; price 3d. or 5 cents.)



FIGURE No. 31 Y.—BOWS AND TIE TO BE WORN WITH SHIRT-WAISTS OR CHEMISETTES.



FIGURES Nos. 26 Y, 27 Y AND 28 Y.—LADIES' SAILOR COLLARS—(Cut by Pattern No. 1154; 3 sizes: small, medium and large; price 5d. or 10 cents.)

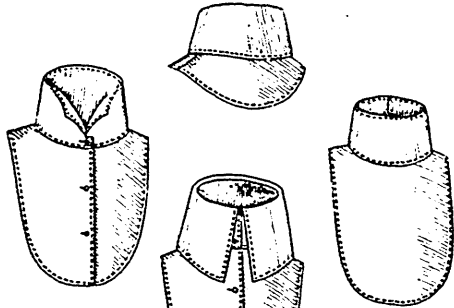


FIGURE No. 32 Y.—LADIES' CHEMISETTES.—(Cut by Pattern No. 8289; 12 sizes; 11½ to 17 inches neck measure; price 5d. or 10 cents.)

FIGURE No. 30 Y.—LADIES' GAUNTLET CUFF AND BELL CUFF.—(Cut by Pattern No. 1071; 3 sizes: small, medium and large; price 3d. or 5 cents.)

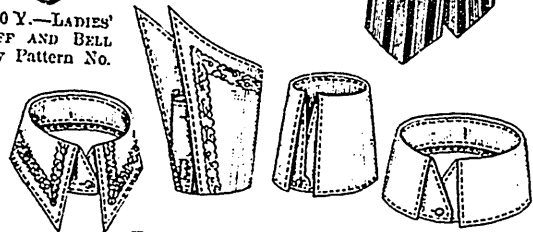


FIGURE No. 33 Y.—LADIES' TURN-DOWN COLLARS AND TURN-UP CUFFS.—(Cut by Pattern No. 1091; 12 collar sizes, 11½ to 17 inches; and 5 cuff sizes, 8 to 10 inches; price 5d. or 10 cts.)

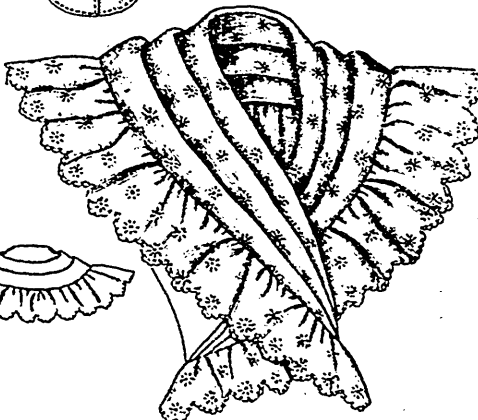
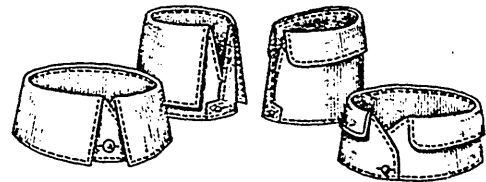


FIGURE No. 34 Y.

FIGURE No. 34 Y.—LADIES' LACE COLLARS AND CUFFS.—(Cut by Pattern No. 1069; 12 collar sizes, 11½ to 17 inches; and 5 cuff sizes, 8 to 10 inches; price 5d. or 10 cents.)

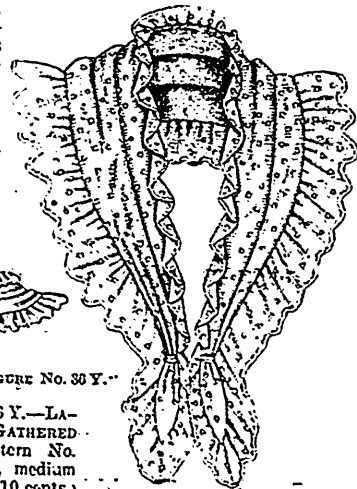


FIGURE No. 35 Y.

FIGURES Nos. 35 Y AND 36 Y.—LADIES' FLAILED AND GATHERED FIGURS.—(Cut by Pattern No. 1158; 3 sizes: small, medium and large; price 5d. or 10 cents.)

STYLISH LINGERIE.

(For Descriptions See Pages 167 and 168)

The
Best...

TRADE



MARK

ELASTIC KNIT UNDERWEAR ON THE MARKET FOR LADIES AND CHILDREN.

See that each garment bears this trade mark and ensure health and comfort.

CHILDREN'S VESTS AND COMBINATIONS All Sizes

LADIES' VESTS, DRAWERS AND COMBINATIONS

All Sizes

ARTISTIC HAIR GOODS.

THE BORDEN.



Demi-Pompadour.

A marvellous construction of fine Hair Goods. No net, no wire, no cords, in the foundation.

THE latest and most artistic Coiffure can be obtained with ease when you have the Borden Hair goods.



Head Covering.

WE have the most select stock of fine hair in Canada.

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DO not fail to see these goods before purchasing, also our new Pompadour and Saratoga Coil.

PEMBER'S QUININE and CAUTHEARIDES to remove dandruff and to prevent the hair from falling.



WE make a specialty of treating the scalp after fever, and other diseases.

PARISIAN COIFFURES and Natural Wavy Switches, which any lady can easily arrange to suit her features, now offered at greatly reduced prices.

INSPECT our newly imported Steel and Jet Ornaments, Manicure Sets, latest novelty in English Powder Puffs, etc.

FINE WIGS A SPECIALTY.

MAIL ORDERS promptly attended to.

TURKISH BATH, Enlarged and Remodelled. Day Ticket, 75 cents; Evening, 50 cents.

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127 and 129 YONGE STREET

TORONTO, ONT.

The DELINEATOR

VOL XLVIII.

August, 1896.

No. 2.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTIONS OF STYLES SHOWN ON COLORED PLATES 5 AND 6.

FIGURE D 10.—LADIES' AFTERNOON TOILETTE.

FIGURE D 10.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8510 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 160. The skirt pattern, which is No. 8508 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 167 of this number of THE DELINEATOR.

For either elaborate or informal Summer festivities this is a charming toilette. It is here pictured made of figured organdy over blue silk, with lace edging for the Bertha and glacé taffeta ribbon for decoration. An accurately adjusted lining insures a trim appearance and a youthful effect is the result of the arrangement of fulness in the fronts, which close at the center, where they droop slightly over the wrinkled ribbon belt. At the sides the waist is smooth and the back is smooth at the top but has gathered fulness at the bottom. A gathered Bertha of Mechlin lace arranged in round yoke outline relieves the waist of severity; it is charmingly disposed in soft jabot effect over the closing. Ribbon follows the top of the Bertha and ribbon loops extend from under the Bertha over the three-quarter length sleeves, which are unlined. A ribbon encircles the standing collar and is bowed at the back and sections of ribbon extend over the skirt from the ribbon belt and are tacked under pretty bows at the knee. The pattern provides that the waist may be made with high or low neck and with full-length or three-quarter length sleeves.

The full skirt, which is arranged over a five-gored foundation

or slip skirt, has a smooth front-gore and falls in soft folds at the sides and back, where it is gathered at the top.

Toilettes of this style are in high vogue for visiting, calling, Summer fêtes and other *al fresco* gayeties, as well as for the promenade at Summer resorts.

Foundation or slip skirts are made of figured chiné taffeta to wear under transparent textiles, plain taffeta silk, crisp and of vivid hue or the less expensive percaline. A delightful all-white organdy toilette was made up in this manner to wear over a slip of figured chiné taffeta silk, pure white ribbon being used for the belt, stock and sleeve-bands. This arrangement of white over flowered silk is especially commended for young ladies. Fish net, Brussels net, *mousseline de soie*, grenadine, batiste and canvas are favored diaphanous materials to wear over silk, not excepting organdy in white and pale tints patterned with beautiful floral and Oriental designs in brilliant and subdued colorings. Such toilettes may be elegantly elaborated with ribbon or simply trimmed, according to their intended uses.

The straw hat is of the darkest tint of blue shown in the toilette and daisies, ribbon and willowy aigrettes adorn it artistically.



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 5.

FIGURE D 11.—LADIES' CALLING COSTUME.

FIGURE D 11.—This illustrates a Ladies' costume. The pattern, which is No. 8491 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 143.

A pleasing color scheme is here effected in the costume by the arrangement of sheer linen batiste in the natural linen hue over changeable violet silk, with the silk alone for the

full fronts and all-over embroidered batiste over the silk for the fancy collar; green ribbon, lace edging and ruffles of the batiste are used in a charmingly decorative way. The back has closely plaited fulness at the bottom and joins the fronts in shoulder and under-arm seams. The full fronts are drawn in soft folds at the center by short gathers at the top and bottom at each side of the closing and droop in French style at the center. The waist is made with a lining that is fitted with great precision. A remarkably stylish feature of the costume is the fancy collar, which is in two sections that taper to points far below the bust, extend in epaulette tabs over the sleeves and separate in points at the back. The edges of the fancy collar are decorated with a frill of lace edging and a rosette bow of ribbon tacked over each front end. The standing collar is covered with a wrinkled ribbon stylishly bowed at the back, and a similar ribbon encircles the waist and is prettily bowed at the left side of the front, the long ends falling over the skirt. The three-quarter length leg-o'-mutton sleeves are gathered at the top and along the seam to just below the elbow and are completed with a soft frill of lace edging that is caught up under a dainty ribbon bow at the seam.

The seven-gored skirt flares broadly at the front and is gathered compactly at the back; it falls in graceful flutes below the hips and at the back. Three tiny ruffles of the batiste decorate its lower edge, the upper ruffle being finished to form a square heading.

Two or three bright, harmonious colors introduced in a costume produce a very pleasing effect, particularly at this season, being a decided relief from the monotony of tone characterizing toilettes that present but one tint throughout. A grass linen gown made up over green percaline, the green glimmering faintly through the semi-transparent material and giving a refreshingly cool and dainty appearance, was trimmed with Dresden ribbon showing vague tints of green, violet and chestnut-brown, and lace edging added a soft and beautifying finishing touch. Grenadine showing a black satin and lace-like stripe was also made up in this manner over shot taffeta silk shading from robin's-egg-blue to pale-yellow. Organdy, lawn, dimity, openly woven canvas, batiste and fine linen are also commended for this arrangement.

The green straw hat repeats the color scheme of the costume, a profusion of yellow daisies supplementing the violet-hued ribbon bowed to give a high effect at the center of the front.

FIGURE D 12.—LADIES' AFTERNOON TOILETTE.

FIGURE D 12.—This consists of a Ladies' basque-waist and skirt. The basque pattern, which is No. 8490 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 162. The skirt pattern, which is No. 8479 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on its accompanying label.

The toilette is here pictured made of figured taffeta silk in changeable green-and-yellow and decorated with lace edging and ribbon. The waist has a novel shawl-drapery front, the draping being gracefully effected by gathers at the shoulder edges and plaits and gathers at the bottom. The right front is lapped over the left from the length of the shoulder seam and the closing is made diagonally toward the lower edge, the accurately fitted lining being closed at the center of the front. A frill of lace edging extending from each shoulder to the bottom of the waist gives an elaborate touch to the front. The back of the waist has pleasing fulness drawn in gathers at the

shoulder edges and in plaits at the waist-line; and the standing collar is encircled by a ribbon stock bowed stylishly at the back. The one-seam leg-o'-mutton sleeves are gathered at the top and along the seam to a little below the elbow; they flare gracefully in moderately large puffs above the elbow and show pretty cross-wrinkles below the puff and a smooth appearance below the wrinkles to the wrist, where ribbon is arranged in a soft twist and bowed at the outside of the arm above a frill of lace edging. A softly folded ribbon surrounds the waist.

The skirt flares stylishly at the lower edge and is composed of six gores. It is almost smooth at the front and falls in deep flutes at the sides and may be box-plaited or gathered at the back. A frill of lace edging decorates the bottom of the skirt and the lace is carried up the side-front seams in jabots and terminated under dainty ribbon bows near the knee.

Strikingly handsome toilettes are prepared in this way of changeable taffeta silk, silk-surfaced crêpon, flowered organdy and fine French challis beautified by Dresden, satin or glacé taffeta ribbon and the rich cream or pure white lace edging, or lace-like embroidery. Canvas fabrics are also adaptable to the mode.

The brim of the fancy straw hat shows an intermixture of colors, and a lace ruche divided at the center by a velvet band encircles the soft crown of silk; cigarettes and ribbon complete the decoration.

FIGURE D 13.—MISSES' SUMMER TOILETTE.



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 6.

FIGURE D 13.—This consists of a Misses' blouse-waist and skirt. The blouse-waist pattern, which is No. 8515 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 177 of this publication. The skirt pattern, which is No. 8517 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 182 of this number of THE DELINEATOR.

Linen batiste in the natural linen hue is here pictured made up over apple-green percaline, and green ribbon, lace insertion and lace edging provide effective decoration. The batiste is semi-transparent and the cool appearance of the toilette with the glimmer of pale-green underneath is delightfully refreshing and pleasing to the eye. The waist is made over a fitted lining and is rendered extremely dressy in effect by a group of crosswise

tucks formed in the front at the bust, the tucks being bordered with narrow lace; the tucks in the sleeves appear continuous with them and increase the dressy effect. Pleasing fulness is drawn well to the closing at the center of the front by gathers at the neck and waist-line and the front droops slightly over a wrinkled ribbon which surrounds the waist. The back is smooth across the shoulders and has gathered fulness at the waist-line. The standing collar is encircled by a ribbon stock bowed prettily at the back. The elbow puff-sleeves are gathered at the top and bottom and completed with a frill of lace edging below a band of ribbon which ends in a dainty bow. Two bands of insertion decorate the full front below the tucks.

The full skirt has a front-gore and its beauty is much enhanced by the five-gored foundation or slip skirt of green over which it hangs; it is gathered twice at the top back of the front-gore and falls in soft, rippling folds about the figure. Two rows of insertion decorate it near the bottom.

Helpful and original ideas are embodied in this mode, which is among the pretty ones offered for making up transparent fabrics and suggests organdy, lawn, French dimity and many other materials. A toilette of white organdy was made up in this style over sea-green taffeta shot with shell-pink.

The straw hat is trimmed with Dresden ribbon, field flowers and roses.



D.10.

D.11.

The Delineator.

Visiting Toilettes.

August 1896.

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33 RICHMOND ST. W., TORONTO, ONT.



D 12.

D 13.

The Delineator.

Afternoon Toilettes.

August, 1896.

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PUBLISHED BY THE BUTTERICK PUBLISHING CO. (LIMITED), LONDON & NEW YORK.

Fashions of To-Day.



BASQUES with pointed lower outlines are returning to favor.

Only slight variations from the preceding month are observable in the outlines of Midsummer modes. Skirts remain smooth about the hips and flare at the bottom.

A full skirt with a perfectly smooth front-gore is an acceptable mode for transparent fabrics.

Seven or eight gores are comprised in fashionable skirts and gathers are the usual means of arranging the fulness at the back. This fulness invariably falls in godet folds.

The waist of one costume has a deep, fanciful collar and sleeves extending on the hands in points reminiscent of Venetian fashions during the Renaissance period.

A fichu and puff sleeves enhance the decorative appearance of another fashionable costume.

An admirable effect is achieved in a full basque-waist by a Bertha.

Decidedly favorable to a slender figure is the basque-waist with a front draped in shawl folds and the back quite full at each side of the center.

Either full length or three-quarter length sleeves are inserted in full waists.

An under-arm gore in a new shirt-waist secures a smooth fit and thus renders it more becoming to stout figures.

Standing and rolling collars and round and reversed cuffs are included in most shirt-waist patterns.

Replacing the square sailor-collar on sailor blouses is one with many points, the garment being further improved by a box-plait down the front.

Two sets of under-arm gores included in the shaping of a pointed basque render it a very appropriate style for stout figures.

In a new box-coat a pointed yoke detracts from the sometimes trying plainness of the fashion. A Medici collar and deep

cuffs are also pleasing characteristics of this top garment.

A dainty wrapper, while *négligé* in appearance, is really made clinging by a fitted lining. A stole collar and flaring cuffs give the garment quite a smart air.

The short night-gown 's now held in equal favor with those of full length. New among the latter is a bishop lounging-gown patterned after the clerical robe.

The return of the Princess dress is generally welcomed.

Practicality and neatness are distinctive features of a work dress made with absolute simplicity.

A long yoke apron with pockets will insure entire protection to the gown beneath it. Such garments are much worn by art students.

An Empire tea-gown with a short-waisted effect has puffings above the bust, at a corresponding height at the back and also in the sleeves.

Jacket fronts with revers, a flowing back and very full sleeves combine to distinguish a tea-jacket from the usual *négligé* sack worn only in the boudoir.

One or two pointed caps adorn the top of one style of mutton-leg sleeve and compensate for the decrease in the fulness of the puff.

The novelty of a very full bishop sleeve lies in a deeply-pointed, reversed cuff.

The wide cuff in a puff dress sleeve may, with equally pleasing results, be rolled over the sleeve or arranged to flare over the arm.

Tucks are ornamental factors in another style of puff sleeve.

An unusually fanciful sleeve for evening bodices is a puff with a multiplicity of drapery folds.

A short, overhanging puff gives breadth at the shoulder of a sleeve which looks unusually long because of its closeness.

A sailor collar and rolling cuffs impart a pretty effect to a dressing-sack.

A ripple collar with a cuff to match, a deeply-pointed collar with its companion cuff likewise pointed and a

square-cornered collar of the turn-down type are among modish accessories.

The correct hat for a costume of linen or crash is an Alpine shape fashioned from the goods and trimmed with two quills.



FIGURE No. 168 T.—This illustrates LADIES' EVENING BASQUE-WAIST.—The pattern is No. 8510 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 142.)

FIGURE No. 158 T.—LADIES' EVENING BASQUE-WAIST.

(For Illustration see Page 141.)

FIGURE No. 158 T.—This illustrates a Ladies' basque-waist. The pattern, which is No. 8510 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 160 of this number of THE DELINEATOR.

In this instance rich *poult de soie* in an exquisite corn color is veiled with figured chiffon in this charming basque-waist. It has a deep Bertha and sleeve frills of *lierre* lace edging. A well-fitted lining closed at the center of the front insures a trim appearance to the basque-waist, which has full fronts that droop slightly at the center. Under-arm gores separate the fronts from the back, which has gathered fulness at the bottom. The three-quarter length puff-sleeves are finished with a band from which the frill of lace droops prettily. The round neck is moderately low and a frill of narrow edging rising above fine flowers and leaves heads the Bertha, which is gathered all round and joined to the neck, a spray of flowers being fastened at the left side. A wrinkled ribbon follows the lower edge of the basque-waist and is stylishly tied at the back. The pattern also provides for a high neck and for full-length puff sleeves.

For theatre, ball, evening reception or ceremonious dinner wear there is a demand for basque-waists of this style and it would be difficult to find greater simplicity of construction producing a more elegant effect. Silk, satin and velvet and silk draped with lace or chiffon will make up stylishly in this manner with accessories of flowers, lace, ribbon and jetted embroidered or spangled net bands.

FIGURE No. 159 T.—LADIES' PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 159 T.—This illustrates a Ladies' sack coat and skirt. The coat pattern, which is No. 8504 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 158 of this magazine. The skirt pattern, which is No. 8445 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again shown on its label.

This toilette is an attractive style for travelling, promenading, etc. The sack or box coat, in which fawn cloth and brown velvet are here combined, is double-breasted and has an applied yoke on the front and back, the yoke being pointed at the center of the back and curved to form two points at the front. The closing is made with a fly at the left side, two large buttons being set over the closing at the bust. Straps of the cloth outline the yoke and finish the edges of the coat, ornaments extending upward from the strap on the lower edge at each side of the front. The fanciful collar of velvet rolls and flares in



FIGURE No. 159 T.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Double-Breasted Sack or Box Coat No. 8504 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 8445 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

Medici fashion and flaring roll-up velvet cuffs that are left open at the inside of the arm complete the Paquin sleeves.

The bell or umbrella skirt of plaid cheviot is gathered to hang in full folds at the back and it may be dart-fitted or slightly gathered at the front. It falls in graceful flutes at the sides.

The skirt will make up stylishly in any material. Fine cloth is specially liked for coats of this style and the use of velvet for the collar and cuffs and sometimes the yoke is approved.

The small hat is trimmed with ribbon, flowers and an aigrette.

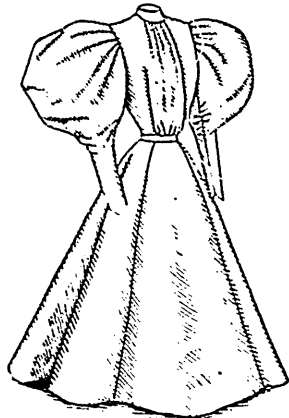
LADIES' COSTUME, WITH SEVEN-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH FULL-LENGTH SLEEVES FINISHED IN VENETIAN STYLE AT THE WRISTS, OR WITH THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see this Page.)

No 8491.—Other views of this costume may be seen at figures Nos. 162 T and D 11 in this publication.

This costume is charming alike for street and house

join the seamless back in shoulder and under-arm seams. The back is smooth at the top, but has closely-plaited fulness at the bottom, the plaits flaring prettily upward. A fancy collar, in two sections that separate in points at the back and extend in points down each side of the fulness in front nearly to the waist, is a pretty feature; it is included in the seam with a



8491



8491

Side-Back View.

LADIES' COSTUME WITH SEVEN-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FANCY COLLAR AND WITH FULL-LENGTH SLEEVES FINISHED IN VENETIAN STYLE AT THE WRISTS OR WITH THREE-QUARTER LENGTH SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)



8491

Front View.

wear. It is here pictured made of striped batiste and trimmed with ribbon and lace edging. The waist has a lining fitted by double bust darts and the usual seams and is closed at the center of the front. Full fronts that are gathered at the top and bottom at each side of the closing droop slightly at the center and

close standing collar and extends in broad epaulette tabs on the sleeves, and its free edges are decorated with a frill of lace edging. A ribbon stock encircles the standing collar and is bowed stylishly at the back. A similar ribbon surrounds the waist and is made in a large bow at the back. The one-seam *gigot* sleeves are arranged over coat-shaped linings and are gathered at the top and along the seam to below the elbow; they may be made in elbow length or in full length, as preferred, the full-length sleeves being finished in Venetian points at the wrists; a frill of lace edging is a pretty completion for either length.

The seven-gored skirt is gathered at the back and flares broadly at the foot in front. Below the hips and at the back it ripples stylishly. It measures about five yards and five-eighths round at the bottom in the medium sizes. The placket is finished above the center seam and a belt completes the top. The costume will make up satisfactorily in a wide range of cotton fabrics and also in silk, silk-and-wool and all-wool dress goods, and the decoration will be in harmony with the material. We have pattern No. 8491 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 fourteen yards and an eighth twenty-two inches wide, or ten yards and five-eighths thirty inches wide, or nine yards and three-fourths thirty-six inches wide, or eight yards and three-eighths forty-four inches wide, or seven yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

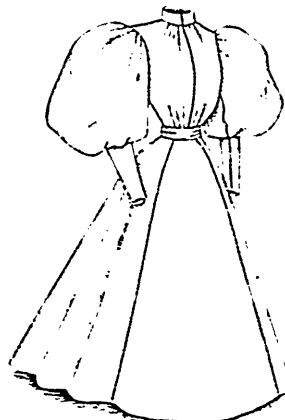
LADIES' COSTUME, WITH EIGHT-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT THE FICHU.)

(For Illustrations see this Page.)

No. 8537.—This costume is shown again at figure D 15. The costume is here pictured made of pink organdy. The waist is a graceful style, with a lining that is fitted by double bust darts and the usual seams, and is closed in front. The seamless back is smooth across the shoulders, but shows fullness below collected in gathers at the

with two lace-edged ruffles of the material. The full puff-sleeves extend to three-quarter length on the coat-shaped linings and may be in full length or three-quarter length, as preferred, the lining being finished to have the effect of close cuffs in the full length; they are gathered at the top and bottom and in the three-quarter length are completed with two lace-edged ruffles of the material.

The eight-gored skirt is gathered at the back and is smooth and dartless in front, breaking into deep, rippling folds below the hips and flaring in the approved manner at the front. It measures about five yards and a quarter round in the medium sizes. Three lace-edged ruffles of the material decorate the bottom of the skirt. The placket is finished at the first seam from the center of the back at the left side and the skirt is completed



8537



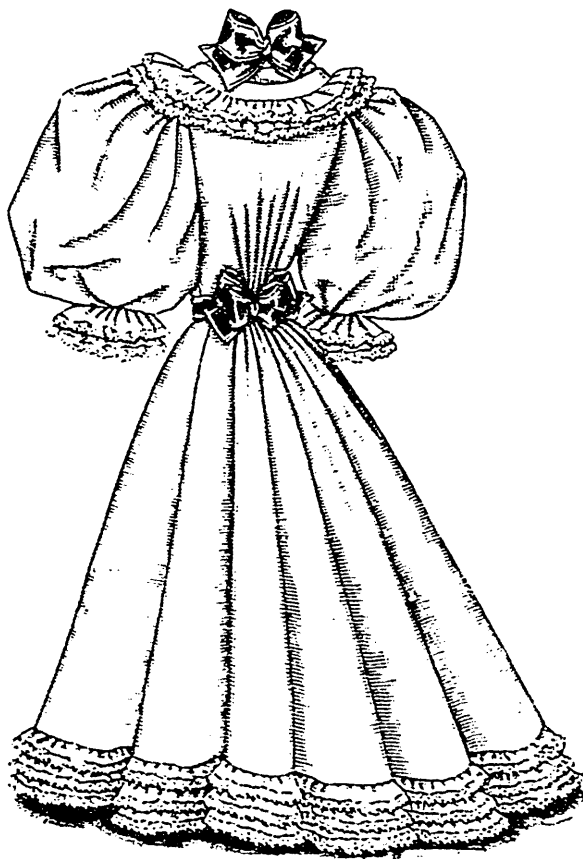
8537

Side-Front View.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES AND WITH OR WITHOUT THE FICHU.) (COPYRIGHT.)

(For Description see this Page.)

waist-line. Shoulder and under-arm seams connect the back with the fronts, which have fullness drawn in gathers both at the neck and waist-line. A ruffle of the material bordered with lace edging is arranged on the front edge of the right front to fall with the effect of a double jabot. The standing collar is encircled by a wrinkled stock of ribbon bowed stylishly at the back. The waist is rendered dressy by a fichu, which presents a rounding lower outline at the back, the ends being gathered up closely and tacked to the fronts below the bust under dainty rosette-bows of ribbon. The fichu is bordered



8537

Side-Back View.

with a belt. The skirt is worn over the waist and a wrinkled ribbon is adjusted over the belt and tied in a broad bow at the back.

This is an excellent style by which to fashion materials like organdy, lawn, etc., and for heavier fabrics it is also suitable.

We have pattern No. 8537 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 a half of material twenty-two inches wide, or twelve yards and three-

fourths thirty inches wide, or eleven yards and a fourth thirty-six inches wide, or nine yards forty-four inches wide, or seven yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

The charming style of the wrapper is emphasized in the present instance by an elaborate decoration of lace edging, inser-

FIGURE No. 160 T.—LADIES' TOILETTE.

(For illustration see this Page.)

FIGURE No. 160 T.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8503 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and is shown differently made up on page 162. The skirt pattern, which is No. 8445 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.

A stylish combination of striped gray mohair suiting and plain and figured white corded silk is here shown in the toilette, which is specially designed for stout ladies. The basque is accurately fitted by double bust darts, two under-arm gores at each side, side-back gores and a center seam, and its lower edge forms a shapely point at the front and back. The fronts are rolled back in long revers to below the waist, disclosing vest fronts that are closed with button-holes and small buttons, and below the revers the fronts are closed invisibly. A rolling collar forms notches with the revers and a standing collar gives a close neck finish. A row of stitching finishes the lower edge of the basque and two rows outline cuffs on the one-seam leg-o-mutton sleeves. Small buttons on the sleeves and large buttons on the revers give a simple ornamentation that is in keeping with the style.

The skirt is a circular mode known as the bell or umbrella skirt. It may be gathered slightly or dart-fitted at the front and sides and the fulness at the back is collected in close gathers.

Conservative taste will approve of this simple toilette for walking, visiting or church. Other materials suitable for it are novelty suiting, sea-side canvas, serge and silk, and batiste embroidery will be an effective combination fabric.

FIGURE No. 161 T.—LADIES' WRAPPER.

(For illustration see Page 146.)

FIGURE No. 161 T.—This illustrates a Ladies' wrapper. The pattern, which is No. 8523 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up on page 156 of this number of THE DELINEATOR.



FIGURE No. 160 T.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Pointed Basque No. 8503 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 8445 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

tion and ribbon, the material being a soft woollen goods in a neutral, greenish hue. The wrapper is made with a fitted body-

lining and under-arm gores and is consequently very graceful in effect. The fronts close to a convenient depth at the center with buttons and button-holes and hang in soft folds from the neck, where the fulness is collected in gathers; they are held in at the waist by prettily shaped belt-sections that start at the ends of short rows of shirring made at the waist-line of the back, which is also gathered at the neck and hangs in full folds below the shirrings. A standing collar is at the neck and below it is a deep fancy collar in two sections that flare in broad tabs at the front and back. Turn-up flaring cuffs finish the mutton-leg sleeves.

A combination of silk or other ornamental fabrics with crepon, cashmere or French flannel will be specially appropriate for the wrapper, and lace produces the best effect in trimming.

LADIES' PRINCESS DRESS, ROBE OR WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A ROLLING OR STANDING COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 147.)

No. 8494. —By referring to figure No. 168 T in this magazine, another illustration of this dress may be seen.

This handsomely fitted dress may be made up for ceremonious uses or as a robe or wrapper, as desired. Plain dress goods were here used for the dress. The adjustment is made by double bust darts, under-arm and side-back gores and a curving center seam, the shaping producing rolling folds in the skirt at the sides and back. The dress may be made with a slight train or in round length, and the neck may be finished with a close standing collar or with a rolling collar that flares at the throat, both styles being illustrated. The dress is closed all the way down the center of the front with buttons and button-holes. The one-seam leg-of-mutton sleeves are mounted on coat-shaped linings and their fulness is regulated by gathers at the top. At the bottom, in the round length, the dress measures four yards and three-eighths and in the train length four yards and three-fourths in the medium sizes.

The use for which this dress is intended will govern the choice of materials for it, all reasonable goods being appropriate. Elaborate trimmings of lace insertion, lace-edged ruffles of the material and ribbon may be added, if a fanciful effect is aimed at.

We have pattern No. 8494 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, it needs fourteen yards and three-fourths of goods twenty-two inches wide, or twelve yards and an eighth thirty inches wide, or nine yards and a fourth thirty-six inches wide, or eight yards and a fourth forty-four inches wide, or seven yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 162 T.—LADIES' CALLING COSTUME.

(For Illustration see Page 148.)

FIGURE No. 162 T.—This illustrates a Ladies' costume. The



FIGURE No. 161 T.—This illustrates LADIES' WRAPPER.—The pattern is No. 8323 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 145.)

pattern, which is No. 8491 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 depicted on page 143 of this number of THE DELINEATOR.

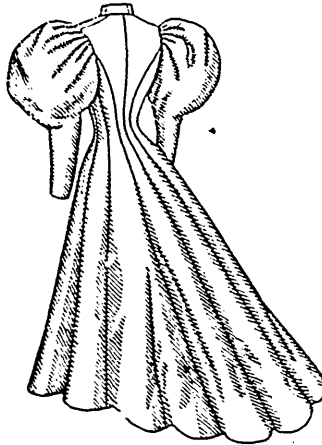
A most attractive costume is here shown made of plain and dotted grass linen over silk and stylishly trimmed with satin ribbon, insertion overlying ribbon, lace edging and large fancy buttons. The waist is made trim-fitting by a well adjusted lining and is closed at the center of the front. The full fronts puff

LADIES' EMPIRE TEA-GOWN, WITH FITTED BODY-LINING AND THREE-QUARTER LENGTH SLEEVES.

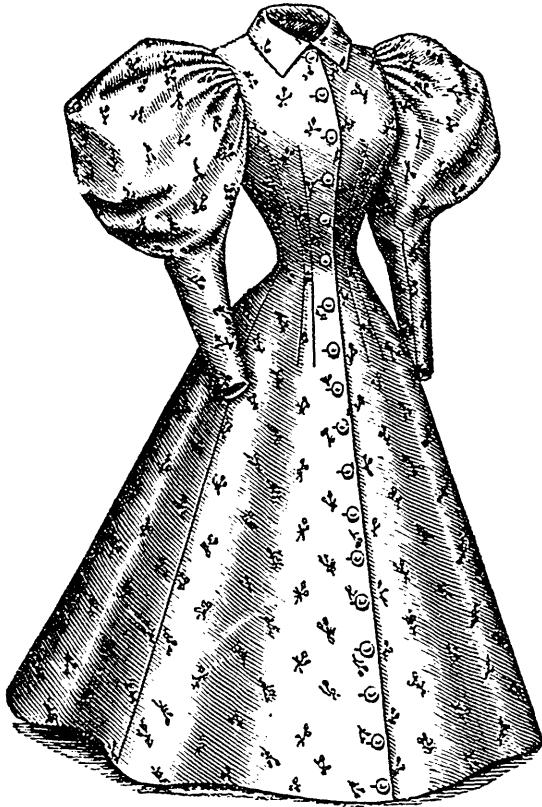
(For Illustrations see Page 149.)

No. 8497.—At figure No. 165 T in this publication another view of this tea-gown is given.

The tea-gown is here pictured made of heliotrope China silk and is given a very elaborate air by the effective use of *écru* lace edging and ribbon-run beading. It has a body lining fitted by double bust darts and well curved seams and is closed at the center of the front. The upper part of the wrapper is a deep yoke formed of alternate bands and puffs joined together and tacked to the lining at the seams. At the back the yoke is shaped to be very much shorter at the center than at the sides and in front it is curved upward prettily toward the center. Insertion and ribbon-run beading decorate the bands, the ribbon being tied in dainty bows over the closing and at the center of the back. The full back joins the full fronts in



8494



8494

Front View.

LADIES' PRINCESS DRESS, ROBE OR WRAPPER, WITH UNDER-ARM GORE. (TO BE MADE WITH A ROLLING OR STANDING COLLAR AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 146.)

out stylishly at the center and join the seamless back to shoulder and under-arm seams. The back has plaited fulness at the bottom and the waist is made dressy by a large fancy collar that has tapering ends extending down each side of the fulness in front: the collar stands out in large, square tabs on the sleeves and falls in double points at the back, and it is made very elaborate by the arrangement of its decoration. The standing collar is covered with a wrinkled stock of ribbon bowed stylishly at the back and ribbon encircles the waist and is formed in a soft loop in front at each side of the center and in a large bow at the back. The one-seam *gilet* sleeves are in three-quarter length and are wrinkled in mousquetaire style below a stylish bouffant flare, a frill of lace edging drooping softly from their lower edges.

The seven-gored skirt flares fashionably at the front and ripples deeply at the sides and back: it is trimmed at the lower edge with a ruffle of lace edging below two bands of insertion overlying ribbon.

Charming visiting, calling and driving costumes may be patterned after this made in pretty shades of silk, tulle, fancy *crépon* with a silky surface, plain or embroidered batiste, flowered lawn and pure white or pale tints of organdy. Decorations of ribbon, lace edging and insertion will be added.

The hat has a stiff brim of fancy straw and a soft crown of dotted grass linen, and flowers and an *sigrette* adorn it.



8494

Side-Back View.

under-arm seams, and the full portions are gathered at the top, falling in graceful folds about the figure. The full sleeves are arranged over coat-shaped linings and are gathered at the top and bottom and drawn by two rows of shirrings a little above the lower edge to form a small puff above a plain band



FIGURE NO. 162 T.—This illustrates LADIES' CALLING COSTUME.—The pattern is No. 3491 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 116.)

that is applied on the lining and overlaid with ribbon-threaded beading, the ribbon being tied in a bow at the front of the arm. A deep frill of lace edging falls from the bottom of the

collars—a turn-down collar with widely flaring ends and a close-fitting standing collar, both styles being shown in the engravings. The four-gored skirt is amply wide at the bottom, measuring

band and the shirrings are covered with a row of insertion. The standing collar is trimmed with ribbon-run beading. The gathered ends of wide sashes are sewed over the upper part of the under-arm seams and the ties are brought diagonally down the front and loosely knotted below the waist at the left side, the ends reaching to the bottom of the gown, which is trimmed with a deep lace-edged ruffle of the material headed by a band of insertion.

China and India silk, French challis, flowered or plain, delicately tinted crêpon and fine veiling make effective tea-gowns.

We have pattern No. 3497 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires fifteen yards and five-eighths of China silk twenty inches wide, with a yard and seven-eighths of edging seven inches and a fourth wide. Of one material, it calls for fifteen yards and an eighth twenty-two inches wide, or ten yards and three-fourths thirty inches wide, or nine yards thirty-six inches wide, or seven yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WORK OR HOUSE DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 150.)

No. 3511.—This dress is again portrayed at figure No. 169 T in this issue of THE DELINEATOR.

This trim-appearing work or house dress is well adapted to the needs of the housekeeper; it is here illustrated made of figured cambric. The waist is arranged over a lining smoothly fitted by double bust darts and the usual seams. The fronts and back are separated by under-arm gores and the fulness in the fronts is prettily disposed at each side of the closing, which is made with buttons and button-holes, by gathers at the top and bottom. The back is gathered at the top and bottom, the fulness being drawn well to the center, and is joined to the lower edge of a pointed, seamless yoke. A belt is applied to the waist. The bishop sleeves are gathered at the top and bottom and the seam is terminated a short distance from the bottom, one edge being finished with an underlap; they are finished with wristbands that are closed with buttons and button-holes. The pattern furnishes two styles of

four yards round in the medium sizes; it is gathered twice across the top of its straight back-breadth and hangs smooth at the front, but falls in pretty ripples at the sides. It is joined to the waist and a placket is finished above the left side-front seam.

This dress may be satisfactorily made up in percale, gingham, chambray, seersucker and various other cotton goods, and a decoration of washable braid may be added, if desired.

We have pattern No. 8511 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the dress requires eleven yards and a half of material twenty-two inches wide, or nine yards and seven-eighths twenty-seven inches wide, or seven yards and seven-eighths thirty-six inches wide, or six yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



8497

FIGURE No. 163 T.—
LADIES' YACHTING
TOILETTE.

(For Illustration see
Page 151.)

FIGURE No. 163 T.—

measure, and may be seen in four views on page 165. The skirt pattern, which is No. 8280 and costs 1s. 3d or 30 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is illustrated again on its label.

This attractive toilette for yachting or for sea-side and mountain wear is here shown made of white serge, with a decoration of dark-blue Hercules and soutache braid. The skirt consists of a smooth front-gore, a gore at each side which breaks into deep ripples below the hips and a straight back-breadth that is



8497

Back View

LADIES' EMPIRE TEA-GOWN, WITH FITTED BODY-LINING AND THREE-
QUARTER LENGTH SLEEVES. (COPYRIGHT.)

(For Description see Page 147.)

gathered at the top, the fulness falling in deep, rolling folds.

The sailor blouse is drawn about the waist by a tape in a casing to droop slightly all round over a belt that is closed in front with a buckle, but, if preferred, it may be made to droop over the skirt in regulation sailor-blouse fashion. The fronts are closed under a wide box-plait and are shaped low, disclosing a braid-trimmed shield that is finished with a standing collar. The large sailor-collar is triple-pointed at the back and between its broad curved ends is seen a sailor knot of braid. The bishop sleeves are completed with round cuffs.

Sailor suits are made of mohair, wide or narrow wale serge, flannel, duck and piqué, frequently in a combination of colors. The hat is a dark-blue straw sailor banded with white ribbon.



8497

Front View.

This consists of a Ladies' sailor blouse and skirt. The blouse pattern, which is No. 8524 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

FIGURE No. 164 T.—LADIES' AFTERNOON TOILETTE.

(For Illustration see Page 155.)

FIGURE No. 164 T.—The toilette here illustrated consists of

a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 8535 and costs 1s. or 25 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in four views on page 163. The skirt pattern, which is No. 8479 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.

The shirt-waist is made of grass linen showing embroidered polka-dots in green. It is fashioned with an under-arm gore at each side and with a stylish removable turn-down collar and permanent turn-over cuffs. The closing is made at the center of the front with studs through a box-plait and the fulness at each side of the plait is drawn well forward by gathers at the neck. The full back is made with a pointed yoke, and a belt with pointed ends encircles the waist. The bishop-shirt-sleeves have openings in shirt-sleeve style and the cuffs are closed



8511



8511

Side-Front View.

with link studs. A neat silk bow is revealed between the flaring ends of the collar. The pattern also provides for a removable standing collar and for permanent plain cuffs.

Mixed chevrot is pictured in the six-gored skirt, which may be box-plaited or gathered at the back. The skirt is shaped to flare broadly at the front and ripple deeply at the sides.

The fancy for a pretty shirt-waist in conjunction with a stylishly-shaped skirt is everywhere apparent, and very lady-like

and cool toilettes are the result of such unions. A wide range of wash silks and washable fabrics may be commended for the waist and mohair, serge and cr epon are suitable for the skirt. A profusion of flowers and rich ribbon adorn the white straw hat.

LADIES' WRAPPER, WITH FITTED BODY-LINING.

(For Illustrations see Page 156.)

No. 8523.—Another view of this wrapper is given at figure No. 161 T in this magazine.

The wrapper is fanciful yet trim withal and is here shown made of striped gingham. A lining extending to basque depth and fitted by double bust darts and the usual seams gives the wrapper a comfortable and becoming adjustment. The back and fronts of the wrapper are separated by under-arm gores and have fulness collected in gathers at the top, the fulness in the back being drawn to the center at the waist-line by three short rows of shirring. The fulness hangs in pretty folds in the skirt, and the closing is made at the center of the front with buttons and button-holes to a convenient depth, the hems being lapped and tacked together below. Belt sections sewed over the ends of the shirrings in the back confine the fulness in the fronts



8511

Side-Back View.

LADIES' WORK OR HOUSE DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (COPYRIGHT.)

(For Description see Page 148.)

at the waist, their front ends being secured with a hook and loop and flaring sharply below. Included in the seam with a close standing collar is a fancy collar in two sections that flare in broad tabs at the front and back, the lower edges being prettily curved. The one-seam leg-o'-mutton sleeves are mounted on coat-shaped linings and completed with rolling cuffs. A frill of Hamburg edging trims the cuffs, belt sections and both collars attractively. The small view shows the wrapper without the fancy collar.

A neat and serviceable morning wrapper could be made like this of percale, calico or other durable cottons, while a dainty afternoon wrapper could be of dimity, batiste, or lawn, with a generous trimming of fine lace.

We have pattern No. 8523 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, requires twelve yards and seven-eighths of goods twenty-two inches wide, or nine yards and five-eighths thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or six yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents

FIGURE NO. 165 T.—LADIES' EMPIRE TEA-GOWN.

(For illustration see Page 157.)

FIGURE NO. 165 T.—This illustrates a Ladies' tea-gown. The pattern, which is No. 8497 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 149 of this publication.

This attractive Empire tea-gown is admirably suited to a young matron and is here pictured in a combination of plain and fancy-striped heliotrope silk, with lace edging for the sleeve frills. It is provided with a fitted body-lining and is closed at the center of the front. The full fronts and full back are gathered at the top and fall in free folds below a prettily-shaped yoke that is formed of alternate bands and puffs, the bands being overlaid with appliqué embroidery. The gathered ends of sash-ties are inserted high up in the under-arm seams and the ties are softly knotted at the left side below the waist, a band of the plain silk decorated with appliqué embroidery being added near the lower ends. The three-quarter length sleeve is gathered at the top and bottom and finished with a band of plain silk overlaid with embroidery, a similar band being applied over shirrings made far enough above the lower edge to form a small puff; a frill of lace edging droops from the band at the lower edge. The standing collar is decorated with appliqué embroidery.

The style is distinctive and will be liked for afternoon and morning wear at home made of dark or light silk that may be plain

or figured, or it may be made up tastefully in flowered cashmere, vailing, soft camel's-hair, etc. The decoration should accord with the material and may be of embroidered or lace edging, passementerie or spangled or embroidered bands.

LADIES' DOUBLE-BREADED SACK OR BOX COAT, WITH APPLIED YOKE.

(For illustrations see Page 158.)

No. 8504.—At figure No. 159 T in this number of THE DE-

LINEATOR this coat is again stylishly portrayed.

A new double-breasted sack or box coat is here represented made of mode cloth and black velvet. The loose, seamless back flares from the figure in the manner peculiar to the box styles and is joined by shoulder and under-arm seams to the loose sack fronts, which lap almost their entire width. A yoke curved at the lower edge to form a point at each side of the center is applied on the right front and a yoke pointed at the center is applied on the back. The yoke, however, may be omitted. The fronts are closed at the left side with hooks and loops, and a large fancy pearl button is placed in the lower left corner of the yoke and on the front just below the yoke. A fancifully shaped Medici collar of velvet made with a center seam and shaped to flare at the throat and stand out in a point at each side forms a stylish neck completion. The sleeves are in Paquin style, gathered at the top and shirred at the bottom; they are finished with turn-up circular cuffs, the ends of the cuffs being left unseamed for some distance to flare attractively. Machine-stitching finishes the coat neatly.

The mode is novel and dressy and for it fine plain or fancy cloth is most appropriate. When a single material is used for the entire garment the collar and cuffs will be finished with stitching or self-strappings as well as the rest of the coat.

We have pattern No. 8504 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 seven-eighths of



FIGURE NO. 163 T.—This illustrates LADIES' YACHTING TOILETTE.—The patterns are Ladies' Sailor Blouse No. 8524 (copyright), price 1s. or 25 cents; and Skirt No. 8280 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 149.)

DESCRIPTIONS OF FIGURES SHOWN ON OPPOSITE PAGE.

FIGURE D 14.—LITTLE GIRLS' FRENCH DRESS.

FIGURE D 14.—This illustrates a Little Girls' dress. The pattern, which is No. 8502 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 183 of this magazine.

This dainty French dress is here represented made in a combination of French nainsook and embroidered flouncing, with satin ribbon for decoration. The simple waist is shaped in V outline at the top and has pretty gathered fullness at the back and front. Drooping low over the waist from the neck are Bertha frills that flare in points at the front and back and are joined to the neck with a narrow cording of the material. The short puff-sleeves are finished with a cording of the material and a frill of embroidered edging. The gathered upper edges of the double-skirt are joined to the bottom of the waist.

The dress may be worn with or without a guimpe and made with or without the upper skirt. The large hat flares upward at the sides and is decorated with roses and ribbon.

FIGURE D 15.—LADIES' AFTERNOON COSTUME.

FIGURE D 15.—This illustrates a Ladies' costume. The pattern, which is No. 8537 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 again on page 144 of this publication.

This stylish costume is here illustrated made of figured taffeta silk of a golden-brown hue and decorated with lace edging and ribbon. It possesses the becoming trimness and grace that result from a well-fitted lining, and its youthful effect is due to its charming simplicity. The fullness in front is drawn well to the center by gathers made at the top and waist-line and the closing is concealed by a double jabot of lace edging. A fichu of the silk bordered with two frills of lace edging is a dressy feature of the waist: its compactly gathered ends are tacked to the fronts below the bust under pretty rosette-bows of ribbon. The three-quarter length puff-sleeves are completed by a deep frill of lace edging. The standing collar is encircled by a wrinkled ribbon stock handsomely bowed at the back. Ribbon of the same hue surrounds the waist.

Eight gores are comprised in the graceful skirt, which presents the fashionable flare at the foot in front and the deep ripples at the sides and back now in vogue.

The fancy straw hat is beautifully trimmed with figured silk, flowers and ribbon.

FIGURE D 16.—LITTLE BOYS' DRESS.

FIGURE D 16.—This illustrates a Little Boys' dress. The pattern, which is No. 8486 and costs 10d. or 20 cents, is in five

sizes for little boys from one to five years of age, and may be seen again on page 189 of this number of THE DELINEATOR.

Gray linen was selected to make this practical dress and embroidered edging provides an appropriate decoration. Three box-plaits are made the entire length of the front, and side-backs give a smooth effect to the backs, which are closed at the center and are lengthened to be of uniform depth with the front by a skirt that is gathered at the top. The deep, rolling collar has a rounding outline and a neat ribbon tie appears between its flaring front ends. The comfortable full sleeves are finished with wristbands. Pointed patch-pockets turned over at the top to form pointed laps are applied on the front back of the plaits.

The straw sailor-hat is banded with red ribbon.

FIGURE D 17.—GIRLS' YOKE DRESS.

FIGURE D 17.—This illustrates a Girls' yoke dress. The pattern, which is No. 8530 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is differently depicted on page 174 of this magazine.

This attractive little dress is made of a dark, rich shade of willow-green silk and is effectively decorated with insertion and embroidered edging. The dress is here pictured with a low, square neck, the yoke being overlaid with insertion. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the yoke. Double epaulette frills of embroidered edging fall over the tops of the three-quarter length puff-sleeves, which are finished with deep frills of lace edging. The dress may be made with a high or square neck and with full-length or three-quarter length puff-sleeves.

The hat is a modified poke trimmed with ox-eyed daisies and ribbon.

FIGURE D 18.—LITTLE GIRLS' PARTY DRESS.

FIGURE D 18.—This illustrates a Little Girls' dress. The pattern, which is No. 8554 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years of age, and is differently portrayed on page 185 of this number of THE DELINEATOR.

This dress is among the prettiest and at the same time the simplest of the many fascinating styles of yoke dresses for girls and is pictured made of lavender French dimity and decorated with insertion and embroidered edging. In this instance the dress is made up without the yoke or give a dressy low neck suitable for party wear; the dress is gathered at the top and completed with a stylish handkerchief Bertha that is gathered at its upper edge, the corners falling at the front and back of the sleeves. The bishop sleeves are finished with narrow wristbands: they are pushed up to the elbow, where the band is made sufficiently snug to insure comfort.

The sailor hat is a fancy braid for dressy wear and is artistically trimmed with loops of fancy ribbon and lavender and white flowers.



BACK VIEWS OF STYLES SHOWN ON OPPOSITE PAGE.



D 16.

D 14.

D 17.

D 15.

D 18.

The Delineator.

Summer Fashions.

August, 1896.

DESCRIBED ON PAGE 152.

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cloth fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs six yards and five-eighths twenty-two inches wide, or five yards thirty inches wide, or four yards and a half thirty-six inches wide, or four yards forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Lace edging, insertion and ribbon will produce excellent results in trimming if taste is exercised in their disposal.

Foliage and flowers form the lavish decoration on the fancy straw hat.

FIGURE No. 166 T.—
LADIES' LAWN
BASQUE - WAIST.
(For Illustration see
Page 158.)

FIGURE No. 166 T.—This illustrates a Ladies' basque-waist. The pattern, which is No. 8490 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 162.

The waist is here pictured made of white lawn figured in blue and a drapery front is charmingly introduced. A fitted lining holds the waist closely to the lines of the figure. The fullness in the back is drawn to each side at the top by gathers at the shoulder edges and plaited to a point at the waist line, a pleasing effect being thus produced. Soft drapery folds are formed in the right front by gathers at the shoulders and at the waist and the closing is made diagonally at the left side. White tulle ribbons arranged about the waist and standing collar are bowed at the back, and ribbon fancifully arranged forms a pretty heading for frills of lace on the three-quarter-length mutton-leg sleeves. Gathers at the seam and upper edge of the sleeves produce cross-wrinkles at the elbow and flaring fullness above.

Organdy or Swiss over a tinted lining will make delightfully dainty waists like this, and silk is also eminently appropriate.

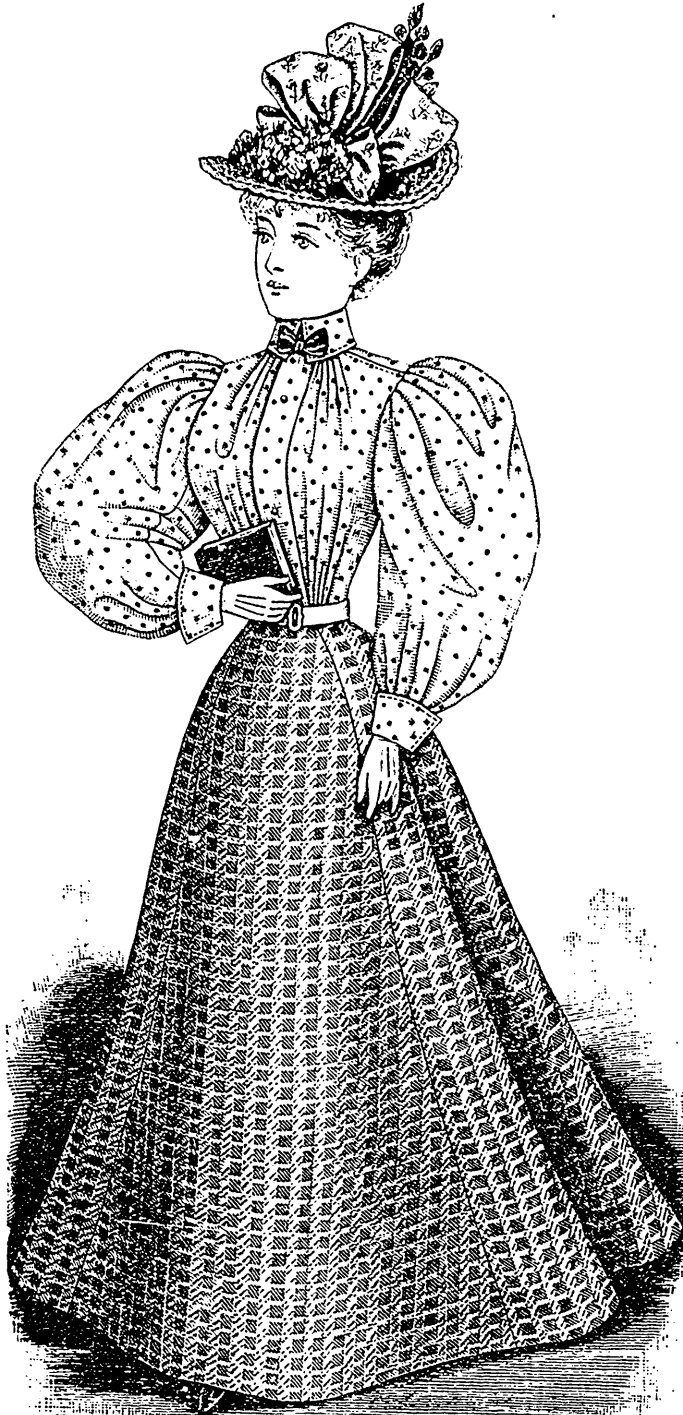


FIGURE No. 164 T.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Shirt-Waist No. 8535 (copyright), price 1s. or 25 cents; and Skirt No. 8479 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 149.)

LADIES' SINGLE-BREADED
EQUESTRIAN
BASQUE. (TO BE
MADE WITH A HIGH
NECK AND STAND-
ING COLLAR OR
WITH AN OPEN NECK,
NOTCHED COLLAR
AND REMOVABLE
CHEMISSETTE.)
(For Illustrations see
Page 159.)

No. 1149.—Dark-blue broadcloth was used for this handsome equestrian basque. The faultless adjustment is accomplished by double 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 fronts being notched at the end of the closing. The back is in postilion style, with coat-laps and coat-plaits, the plaits being marked at the top by buttons. The neck may be finished high with a standing collar or the fronts may be reversed in small lapels and the neck completed with a coat collar that makes notches with the lapels. A removable chemisette finished with a standing collar fills in the open neck; it is closed at the center with buttons and button-holes and made with a short cape-back. The coat sleeves are of the size and cut required by Fashion for equestrian basques and fit comfortably; the outside seams end above underlaps allowed on the under portions and the openings are closed with buttons and button-holes. A single row of machine-

stitching finishes the basque in the correct tailor style. Whipcord, covert suiting and serge may be made up in this.

way, and so may broadcloth, and the finish is given by stitching and buttons.

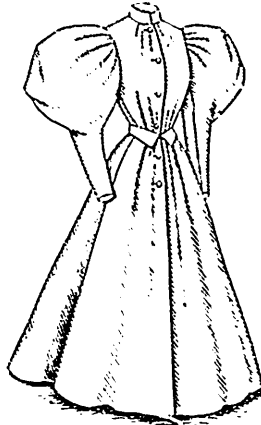
We have pattern No. 1149 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires three yards and three-fourths of material twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 167 T.—LADIES' TEA-JACKET.

(For Illustration see Page 159.)

FIGURE No. 167 T.—This illustrates a Ladies' tea-jacket. The pattern, which is No. 8498 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 163.

This tempting tea-jacket is daintiness itself, and is especially charming in its present development in plain pink silk and Dresden silk showing a vague blending of pink, green and blue on a



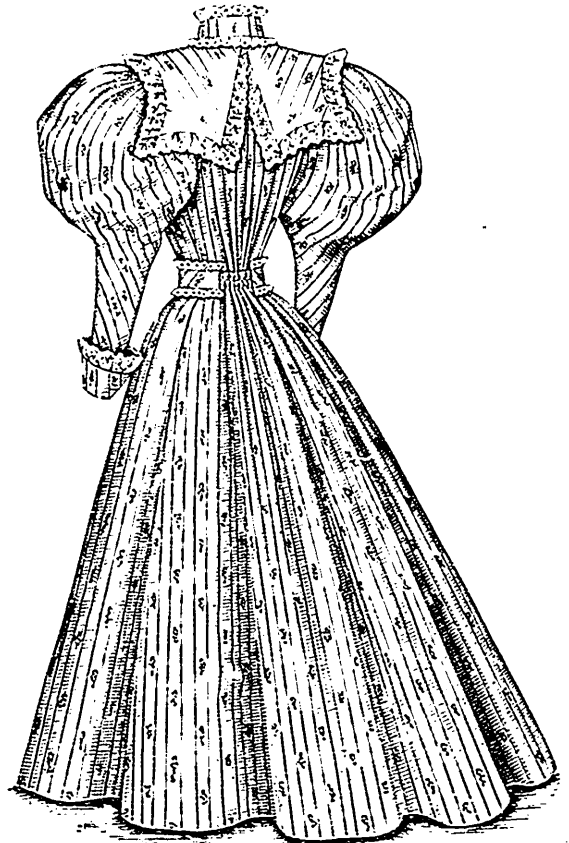
S523



S523
Front View.

dark-green ground. The jacket, which is provided with a fitted lining, has loose jacket-fronts opening in long, tapering revers over full vest-fronts that are finished in frills at the top and sewed over the lower edge of a lace-covered yoke, a row of

insertion showing the tints of the Dresden silk bordering the lower edges. Ribbon tie-strings prettily bowed at the center draw the vest-fronts close to the figure at the waist. The revers-



S523

Side-Back View.

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

(For Description see Page 159.)

are faced with the plain silk and bordered with insertion like that on the vest fronts. The adjustment at the sides is close in contrast with the full back, which falls in soft folds at the center from a pointed, seamless yoke. The full sleeves at the wrist are shirred on a ribbon inserted far enough above the wrists to form deep frills that are underlaid with deeper frills of lace edging. A turn-over collar with flaring ends gives a becoming high finish at the neck.

For afternoons at home this is an unusually graceful garment to wear with a skirt of silk, satin or brocade, and the Dresden silks with their delightful blending of colors unite with plain silk to secure dressiness and style. Less elaborate jackets may be similarly made of cashmere, vailing, etc.

LADIES' ONE-BUTTON CUTAWAY EQUESTRIAN BASQUE WITH VEST FRONTS THAT MAY BE FINISHED WITH A STANDING COLLAR OR WITH A SHAWL COLLAR.

(FOR WEAR WITH CHEMISETTES.)

(For Illustrations see Page 160.)

No. 1151.—The very latest style in cutaway equestrian basques is here illustrated. The basque is pictured made of cloth and fancy vesting and finished in tailor style with machine stitching. The jacket fronts are fitted by single bust darts, closed at the bust with a button-hole and button; they are reversed above the closing in small lapels by a rolling collar and below the closing they flare in cutaway style, the lower front corners being prettily rounded. Vest fronts that

fitted by double bust darts and included in the shoulder and under-arm seams are stylishly revealed between the jacket fronts; they are closed at the center with buttons and button-holes and notched below the closing, and the neck may be finished high with a standing collar or it may be shaped low and finished with a shawl collar, as preferred, both effects being illustrated. The adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the shaping giving the long, slender waist now fashionable; the center seam ends above coat-laps, and coat-plaits are arranged below the waist at the side-back seams and finished at the top by buttons. The two-seam coat-sleeve, which is of the size and shape demanded in this style of basque, is gathered with slight fullness at the top and the outside seam ends at the top of an underlap that is allowed on the under portion and the sleeve is closed with buttons and button-holes.

Cloth, veed, cheviot, rze and novelty wool suitings will be selected to make the basque and machine stitching provides the neatest finish.

We have pattern No. 1151 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the vest fronts with standing collar need a yard and a fourth of goods twenty-two inches wide, or three fourths of a yard thirty inches wide, or five-eighths of a yard thirty-six, forty-four or fifty-four

inches wide. The vest fronts with shawl collar require a yard and an eighth thirty inches wide, or seven-eighths of a yard thirty-six inches wide, or five-eighths of a yard forty-four or fifty-four inches wide. The remainder of the basque calls for three yards and seven eighths twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a half thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE NO. 163 T.—This illustrates LADIES' EMPIRE TEA-GOWN.—The pattern is No. 8457 (copy-right), price 1s. 8d. or 40 cents. (For Description see Page 151.)

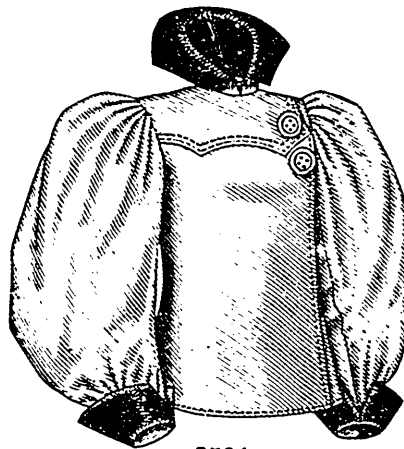
LADIES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES AND WITH OR WITHOUT THE BERTHA.) (For Illustrations see Page 164.)

No. 8510.—Another view of this waist may be seen by referring to figures Nos. 158 T and D 10 in this publication.

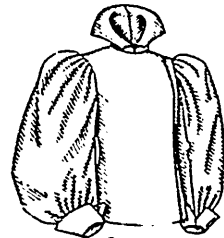
Organdy was here used for the waist, which is in a charming, fluffy style. The back has fullness at the bottom drawn to the center by gathers and is separated by under-arm gores from full fronts that are closed at the center. The full fronts are gathered at the neck, shoulder and lower edges and droop slightly at the center over a

wrinkled ribbon that is arranged about the bottom of the waist and formed in a loop at each side of the fullness in

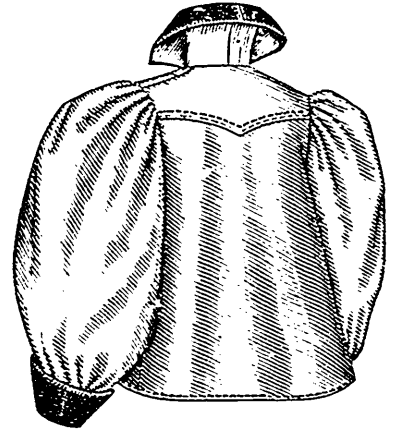
front and in a fancy bow at the back. A similar ribbon is drawn over the standing collar and bowed at the back. A closely-fitted lining gives the waist a graceful, trim effect. The waist may be fashioned with a high or a round neck and is made very dressy by a gathered Bertha arranged in round-yoke outline. In a high-necked waist the Bertha is extended to the neck over the closing, where it is arranged to give the effect of a double box-plait and fall in a double cascade, back of which it is turned under to form a frill heading. The stylish puff-sleeves are gathered at the top and bottom and have coat-shaped linings; they may be made in full length or three-quarter length, the full-length sleeves being finished to have the effect of close



8504
Front View.



8504



8504
Back View.

LADIES' DOUBLE-BREADED SACK OR BOX COAT, WITH APPLIED YOKE. (COPYRIGHT.)

(For Description see Page 151.)

dainty cottons, grass linen and light-weight silks, with narrow jet or silk gimp, lace edging and bands, etc., for decoration. A charming waist for wear with a black satin or brocade skirt was made of organd, showing a large delicate floral design over green percaline, lace providing the trimming.

We have pattern No. 8510 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the basque-waist calls for six yards and a fourth of goods twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 168 T.—LADIES' PRINCESS DRESS.

(For Illustration see Page 161.)

FIGURE No. 168 T.—This illustrates a Ladies' Princess dress. The pattern, which is No. 8494 and costs 1s. 6d. or 35 cents, is in fifteen sizes for ladies from twenty-eight to fifty inches bust measure, and may be seen again on page 147.

This especially graceful Princess dress is here shown made of an inexpensive figured silk showing green and pink stripes, and a frill of lace at the edges of the rolling collar and at the wrists of the one-seam *gigol* sleeves gives it a very dainty touch. The fronts are fitted by double-



FIGURE No. 166 T.—This illustrates LADIES' LAWN BASQUE-WAIST.—The pattern is No. 8490 (copyright), price 1s. 3d. or 30 cents.

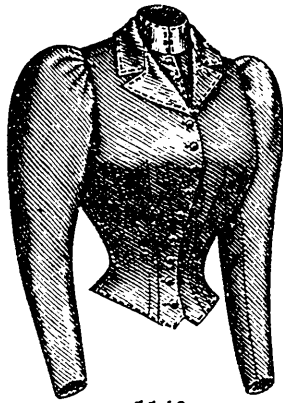
(For Description see Page 153.)

cuffs, while the three-quarter length sleeves are completed with narrow bindings and frills that are deepest at the back of the

edges of the rolling collar and at the wrists of the one-seam *gigol* sleeves gives it a very dainty touch. The fronts are fitted by double-

arm. The fronts are striped with rows of insertion and insertion and edging decorate the sleeve frills and Bertha.

The waist will be made of tissues over silk,



1149

Front View.

LADIES' SINGLE-BREADED EQUESTRIAN BASQUE. (TO BE MADE WITH A HIGH NECK AND STANDING COLLAR OR WITH AN OPEN NECK, NOTCHED COLLAR AND REMOVABLE CHEMISSETTE.) (COPYRIGHT.)

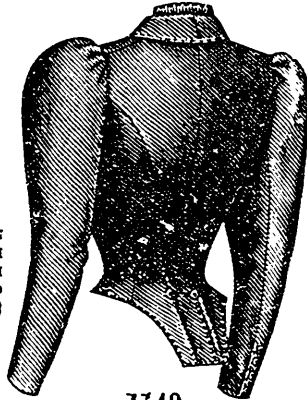
(For Description see Page 155.)



1149



1149



1149

Back View.

bust darts and closed at the center all the way down with button-holes and buttons. Under-arm and side-back gores and a curving center seam complete the close adjustment, the parts being shaped below the waist to fall naturally in deep flute folds at the sides and back. The dress may be made up with a short train or in round length, as desired. The sleeves are gathered at the top and droop gracefully over the elbow, below which they fit closely.

A practical and pleasing house-dress may be made up in this style of Fayette. Dresden silk or any of the pretty light-weight silks beautiful in their coloring and not extravagant in price. Camel's-hair and cashmere in pale, becoming tints may also be chosen. Lace edging or passementerie will provide the decoration.

LADIES' POINTED BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.)

(For Illustrations see Page 162.)

No. 8503.—This basque is shown as part of a handsome toilette at figure No. 160 T in this magazine.

The basque is here pictured developed in green mohair. It is made perfectly close-fitting by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam and is pointed at the center of the front and neck, making it a mode particularly desirable for stout figures. The fronts are turned back in long lapels that form notches with the ends of a rolling collar and taper to the waist-line. Between the lapels is displayed a vest that is included in the shoulder and under-arm seams and fitted by darts taken up with darts in the fronts. The vest closes at the center with buttons and button-holes and the neck is finished with a standing collar. The one-seam *gigot* sleeves, which are arranged over coat-shaped linings, are gathered at the top and have a bouffant, drooping effect above the elbow, but fit the arm closely below. Machine-stitching at the edges gives a tailor finish to the basque.

FIGURE No. 167 T.—This illustrates LADIES' TEA-JACKET.—The pattern is No. 8438 (copy-right), price 1s. 3d. or 30 cents.

(For Description see Page 156.)



Cheviot, camel's-hair, serge, mohair and seaside canvas are stylish materials from which the basque may be made, and narrow gump and braid may be used for trimming, although machine-stitching will provide the most approved finish.

We have pattern No. 8503 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. Of one material for a lady of medium size, the basque will require four yards and seven-eighths twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH SHAWL-DRAPERY FRONT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.)

(For Illustrations see Page 162.)

No. 8490.—At figures Nos. 166 T and D 12 in this magazine this basque is differently illustrated.

The draped front is a charming feature of this waist, for which batiste showing embroidered dots was here used. The waist is supported by a lining that is fitted by double bust darts and the usual seams and closed at the center of the front. The back of the waist has fulness prettily disposed by gathers at the shoulder edges and backward-turning, overlapping plaits at the center at the waist-line. The right front is lapped over the left front the entire length of the shoulder seam and the

closing is made diagonally at the left side; it is gracefully draped by gathers at the shoulder edges, a short row of gathers

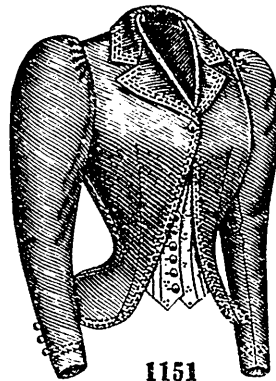
at the bottom and a forward-turning plait at the right end of the lower gathers. The left front has plaited fulness at the waist-line but is smooth at the top. At the neck is a standing collar covered by a wrinkled ribbon that is bowed at the back. The one-seam *gigot* sleeves are mounted on coat-shaped linings, and may be in full length or three-quarter length, as preferred; they are gathered at the top and along the seam to below the elbow, the fulness standing out in a puff at the top and forming cross wrinkles to a little below the elbow. Lace frills form a pretty trimming for the wrists and a ribbon is wrinkled about the waist and bowed at the back.

This is a graceful mode for developing organdy, grenadine and other sheer fabrics over silk, and also for soft India silk, *crêpe de Chine* or silk *crêpe*. Very little garniture is required.

We have pattern No. 8490 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment needs five yards and seven-eighths of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and a half thirty-six inches wide, or three yards and three-eighths either forty-four or fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

distance above the lower edge, a ribbon inserted in the casing and bowed at the seam forming the lower part of the sleeve in a frill that is deepest at the outside of the arm.

The jacket may be made of silk of various kinds, cashmere or soft novelty goods, silk being a good combination fabric. Insertion, span-

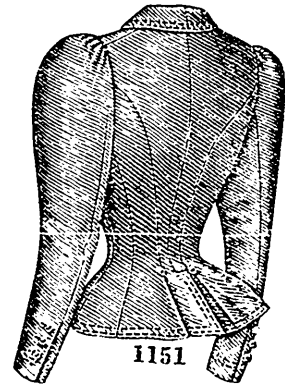


1151

Front View.



1151



1151

Back View.

LADIES' ONE-BUTTON CUTAWAY EQUESTRIAN BASQUE WITH VEST FRONTS THAT MAY BE FINISHED WITH A STANDING COLLAR OR WITH A SHAWL COLLAR. (FOR WEAR WITH CHEMISETTES.) (COPYRIGHT.)

(For Description see Page 156.)

gled gimps and ribbons may afford the elaborate decoration approved for tea-jackets.

We have pattern No. 8498

in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires nine yards and a fourth of figured with one yard of plain silk

twenty inches wide. Of one material, it needs nine yards and a half twenty-two inches wide, or seven yards and an eighth thirty inches wide, or six yards and three-eighths thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' TEA-JACKET, WITH FITTED BODY-LINING.

(For Illustrations see Page 167.)

No. 8498. - This graceful jacket is differently portrayed at figure No. 167 T in this issue of THE DELINEATOR.

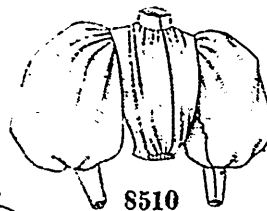
An artistic effect was here achieved in the tea-jacket by combining Dresden silk with plain silk matching the dominant hue. A fitted lining of basque depth gives a comfortably close adjustment. The upper part of the back is a pointed yoke, to which the lower part is joined after being gathered for some distance at the center to fall with Watteau effect. The jacket is curved in to the figure by under-arm and side-back gores, the shaping of the gores causing them to hang in flutes below the waist. The jacket fronts fold back in handsome revers nearly all the way down and open widely over full vest-fronts that are turned under and gathered to form a frill heading and sewed over the lower edge of a pointed yoke. The fulness of the vest fronts is held in only at the waist by ribbons that are tacked to the under-arm seams under the jacket fronts and

gled gimps and ribbons may afford the elaborate decoration approved for tea-jackets.

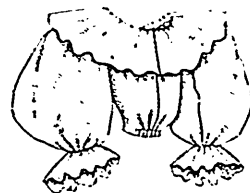
We have pattern No. 8498

in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires nine yards and a fourth of figured with one yard of plain silk

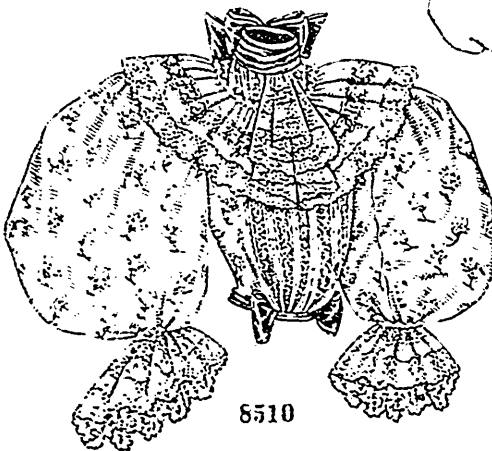
twenty inches wide. Of one material, it needs nine yards and a half twenty-two inches wide, or seven yards and an eighth thirty inches wide, or six yards and three-eighths thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8510



8510

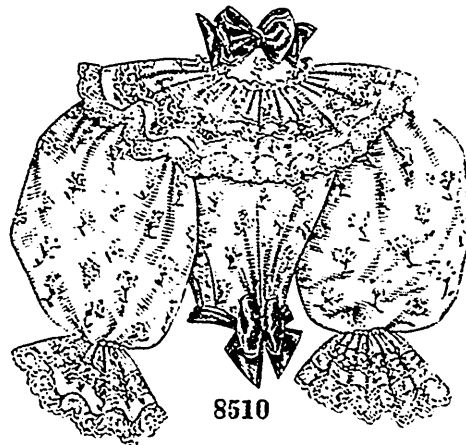


8510

Front View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES AND WITH OR WITHOUT THE BERTHA.) (COPYRIGHT.)

(For Description see Page 157.)



8510

Back View.

bowed over the closing, which is made invisibly at the center. At the neck is a turn-down collar mounted on a high band. The full sleeve is gathered at the top and a casing is formed some

tion of this shirt-waist is given at figure No. 164 T in this number of THE DELINEATOR.

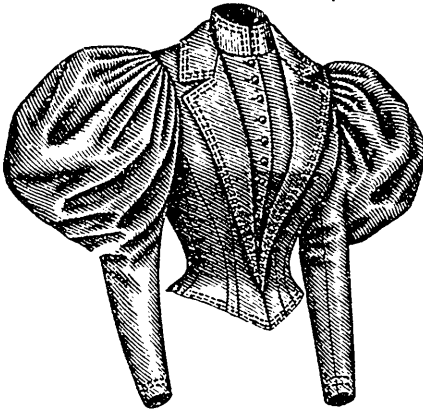
This stylish shirt-waist is made with an under-arm gore at

LADIES' SHIRT-WAIST WITH UNDER-ARM GORE. (TO BE MADE WITH REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT PLAIN OR TURN-OVER CUFFS.) (For Illustrations see Page 163.)

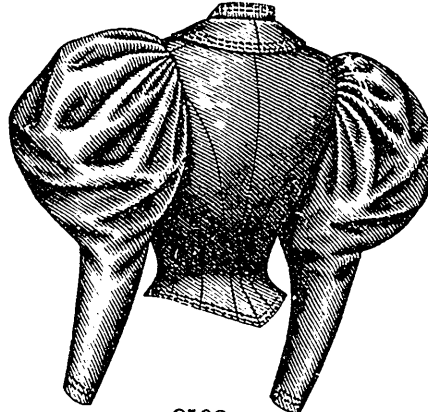
No. 8535. - Another illustration

well to the closing, which is made at the center with buttons and button-holes. The neck is completed with a turn-down collar that flares at the throat, but a standing collar

above the lower edge to form the blouse in a ripple frill at the bottom and allow it to droop slightly all round over a belt that may be of leather, metal, etc. The blouse with the frill may be adjusted either outside or beneath the skirt, as preferred. A sailor collar that has broad, curved ends and shapes three points at the back finishes the neck, which is cut low in front, revealing a removable shield that is decorated with an embroidered anchor and finished with a high standing collar that closes at the left side. The one-seam bishop sleeves are gathered at the top and bottom and completed with round cuffs.



8503
Front View.



8503
Back View.

LADIES' POINTED BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.) (COPYRIGHT.)
(For Description see Page 159.)

Flannel, serge, mohair and sea-side canvas may be made up in this manner and narrow braid, velvet or satin ribbon will trim the blouse effectively.

We have pattern No. 8524 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse requires three yards and an eighth of navy blue with a yard and an eighth of white flannel each forty inches wide. Of one material, it calls for five yards and three-fourths twenty-two inches wide, or four yards and seven-eighths twenty-seven inches wide, or four yards and three-eighths thirty-six inches wide, or four yards and an eighth forty-four inches wide, or three yards and a

may be used, if preferred. The seams of the full sleeves come at the inside of the arm and are terminated a short distance above the lower edge at the top of under-laps, and wristbands closed with buttons and button-holes finish the sleeves.

The dress will be made of percale, calico or seersucker for wear in the morning, while a dainty and cool dress for wear at home in the afternoon could be fashioned like this of lawn, batiste or zephyr gingham, with decorations of lace, ribbon or tiny self-frills.

four yards and three-eighths thirty-six inches wide, or four yards and an eighth forty-four inches wide, or three yards and a

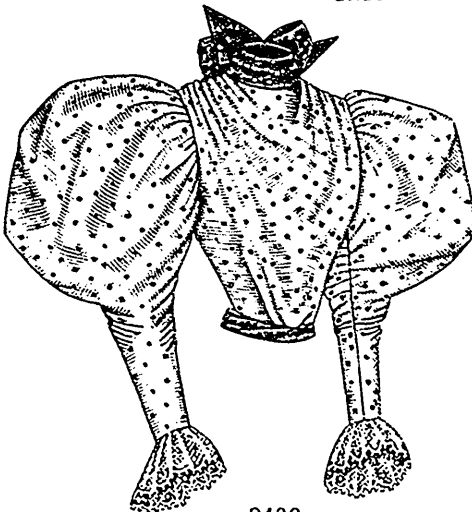
LADIES' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH OR OUTSIDE THE SKIRT, WITH A BELT, OR TO DROOP OVER THE SKIRT.)
(For Illustrations see Page 165.)

No. 8524.—At figure No. 163 T in this magazine this blouse is shown as part of a stylish yachting toilette.

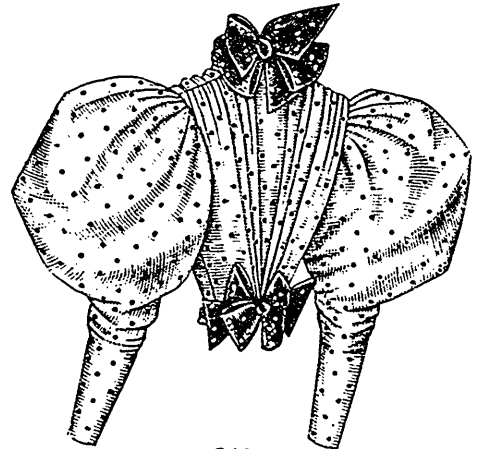
Navy-blue flannel is here combined with white flannel and narrow white braid is effectively used in the decoration. The closing is made at the center of the front under a wide box-plait that is formed at the front edge of the right front, and the seamless back is joined to the fronts in shoulder and under-arm seams. Three large buttons are placed on the box-plait. The lower edge of the blouse may be turned under for a hem to hold an elastic or tape, to draw the edge close about the waist and cause the blouse to droop over the skirt in regular sailor blouse style; or a casing may be formed for an elastic or tape far enough



8490



8490
Front View.



8490
Back View.

LADIES' BASQUE-WAIST, WITH SHAWL-DRAPERY FRONT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH SLEEVES.) (COPYRIGHT.)
(For Description see Page 159.)

fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' DRESSING-SACK. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR AND WITH OR WITHOUT THE CUFFS.)
(For Illustrations see Page 165.)

No. 8532.—This dainty and attractive sack is illustrated made of a delicate shade of pink flannel and prettily trimmed with lace edging, feather-stitching and a ribbon bow. It is fitted closely at the back and sides by

under-arm and side-back gores and a curving center seam, the parts being sprung below the waist to produce deep, rolling flutes that have the effect of box-plaits at the back. The fronts are in loose sack style and flare slightly from the throat. The neck may be finished with a fancy sailor-collar that falls deep and square across the back and curves prettily over the shoulders;

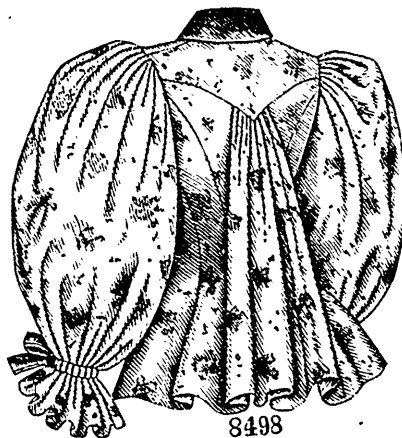
or with a deep, rolling collar having flaring ends, both styles being illustrated. The large one-seam leg-o'-mutton sleeves are gathered at the top and completed with roll-over cuffs that flare prettily.

Very dressy sacks may be made up in this manner of cashmere, flannel, Henrietta, eider-down, etc., or for Summer wear, of thin fabrics, such as wash silk, mainsook, organdy, lawn, fine cambric and dimity, with lace or mainsook edging and insertion, fancy-stitching, and beading for decoration.

We have pattern No. 8532 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the sack calls for six yards and five-eighths twenty-two inches wide, or five yards and three-eighths twenty-seven inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



8498
Front View.



8498
Back View.

LADIES' TEA-JACKET, WITH FITTED BODY-LINING.
(COPYRIGHT.)
(For Description see Page 160.)

sleeves are gathered at their upper and lower edges and finished with narrow wristbands.

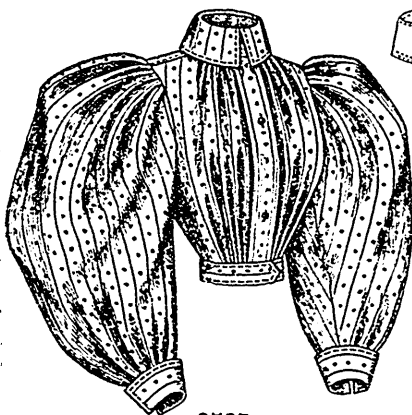
An apron like this will be found a great convenience. For it calico, percale, gingham or seersucker in dark colors should be chosen, and the decoration, if any be desired, should be of the simplest description, such as pipings of plain dark or white muslin or frills of the goods.

We have pattern No. 8500 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the apron needs eight yards and three-fourths of material twenty-seven inches wide, or seven yards and a fourth thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' LONG YOKE APRON.

(For Illustrations see Page 166.)

No. 8500.—This apron affords protection to every part of the

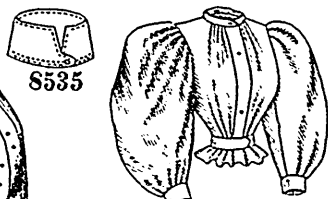


8535
Front View.

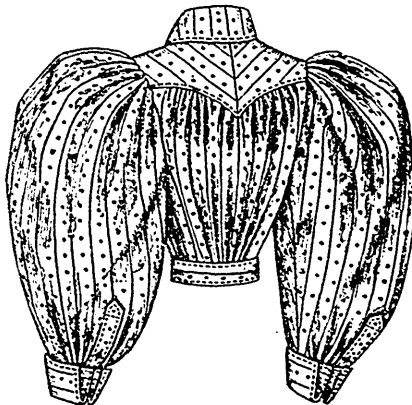
LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE.
(TO BE MADE WITH REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT PLAIN OR TURN-OVER CUFFS.) (COPYRIGHT.)

(For Description see Page 160.)

dress. Plaid gingham was here selected for it and a frill of edging at the wrists gives a pleasing touch. The front and backs, which are joined in under-arm seams, are gathered at the top and joined to a square yoke shaped by shoulder seams. The closing is made to a desirable depth at the center of the back with buttons and button-holes. A rounding patch-pocket is conveniently



8535



8535
Back View.

LADIES' FULL SKIRT, HAVING A FRONT-GORE, AND A FIVE-GORED FOUNDATION OR SLIP SKIRT THAT MAY BE OMITTED.

(For Illustrations see Page 167.)

No. 8508.—This skirt forms part of the stylish toilette shown at figure D 10.

It is here illustrated made of figured batiste over a foundation or slip skirt of green silk. The slip skirt, however, may be omitted when the skirt is made of material that is not transparent. The full skirt is made with a front-gore and is gathered twice at the top back of the gore, which is smooth at the top; it hangs below in graceful ripples or folds all round. The back-gores of the foundation or slip skirt are gathered at the top and the skirts have plaquets at the center of the back and are completed together with a belt. The full skirt measures four yards and a half and the foundation or slip skirt four yards at the foot in the medium sizes.

Organdy, batiste, plain and embroidered grass linen and Swiss are particularly pretty made over colored foundations.

Challis, étamine, etc., may also be used for this skirt. We have pattern No. 8508 in nine sizes for ladies from twenty

to thirty-six inches, waist measure. For a lady of medium size, the full skirt will need nine yards of material twenty-two inches wide, or seven yards and an eighth thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and three-fourths forty-four or fifty inches wide. The foundation or slip skirt will require seven yards and three-eighths twenty inches wide, or five yards and five-eighths thirty inches wide, or four yards and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SHORT SACK NIGHT-GOWN.

(To be Made with Turn-Down or Standing Collar.)

(For Illustrations see Page 168.)

No. 8501.—This practical sack night-gown is pictured made of cambric and all-over embroidery. The wide, seamless back joins the loose sack fronts in shoulder and under-arm seams and the hemmed front edges of the fronts are closed with button-holes and buttons, a frill of embroidered edging outlining the front edge of the right front from the top to below the waist. Full sleeves, that are gathered at the top and bottom and finished with wristbands of all-over embroidery from which frills of edging fall prettily over the hands, insure the comfort and freedom required in a garment of this kind. The neck may be finished with a standing collar or with a turn-down collar having prettily flaring ends, as pre-

ferred. The turn-down collar is made of all-over embroidery and its edges are decorated with a frill of embroidered edging.

A band of insertion, prettily pointed at the lower end and bordered with a frill of edging decorates each front above the bust.

Fine cambric, lawn, nainsook, muslin and flannel are made up in this style and lace or embroidery provides the decoration.

We have pattern No. 8501 in eleven sizes for ladies from twenty-eight to forty-eight inches, bust measure. For a lady of medium size, the night-gown will require three yards and seven-eighths of cambric thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide. Of one material, it needs five yards and five-eighths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

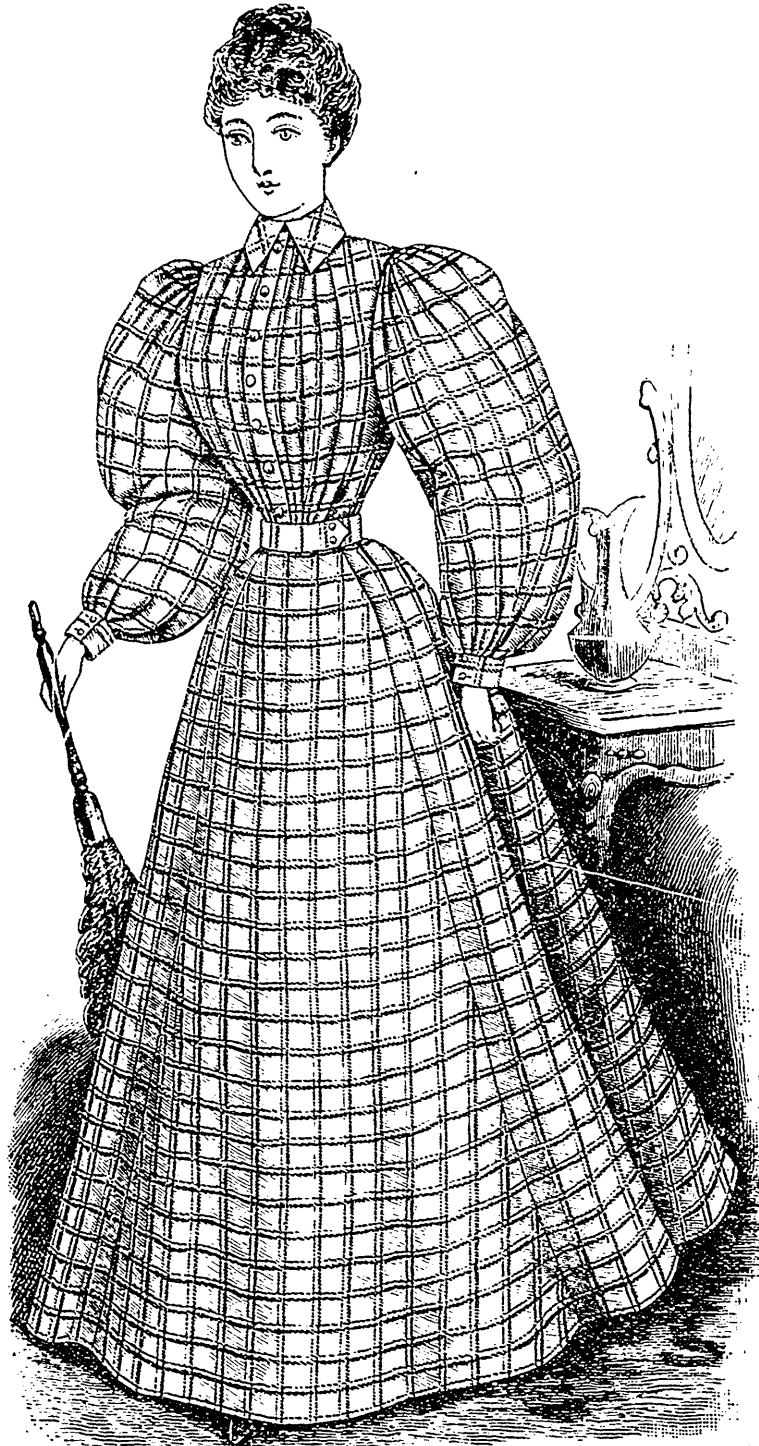


FIGURE No. 169 T.—This illustrates LADIES' WORK-DRESS.—The pattern is No. 8511 (copyright), price 1s. 6d. or 35 cents. (For Description see Page 161.)

edge, the fulness being drawn to the center and falling free. The gown is closed all the way down in front with buttons and

LADIES' BISHOP NIGHT-GOWN OR LOUNGING ROBES. (To be Made with or without the Stole Sailing Collar.)

(For Illustrations see Page 168.)

No. 8495.—This night-gown or lounging robe is illustrated made of India silk. The full fronts and back, which are joined in shoulder and under-arm seams, are gathered at the neck

button-holes, and may be finished with a neck-band trimmed with ribbon-run beading and a frill of edging or with a large sailor-collar mounted on a neck-band and bordered with a frill of wide edging. The sailor collar falls deep and square at the back and has broad, square ends that flare from the throat. The full sleeves are gathered at the top and bottom and finished with narrow wristbands that are decorated at the lower edge with a lace frill and overlaid with beading through which narrow blue ribbon is run and prettily bowed at the inside of the arm. A loop bow with long ends is made of wider ribbon and tacked at the throat to fall over the closing.

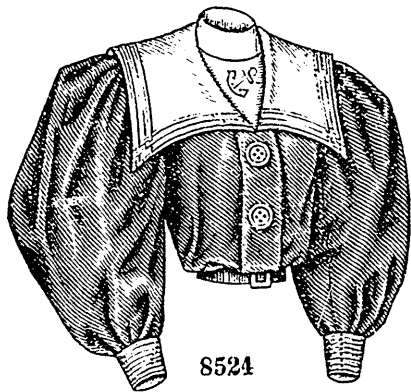
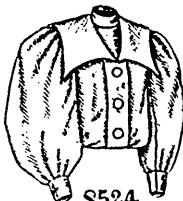
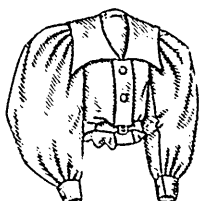
Nain-sook, Lensdale cambric, lawn, fine muslin, etc., are used for night-gowns made in this style, while these fabrics and also dimity, silk, challis and crepon are pretty materials for developing a lounging-robe; lace, embroidery, and taffeta or satin ribbon will trim it tastefully.

We have pattern No. 8495 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 requires twelve yards and three-eighths twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards and five-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

Neck ruffs of flimsy materials, with broad, flowing scarf ends, are rather newer than the feather boa and when worn at the seashore do not so readily take on the forlorn appearance presented by feathers out of curl.

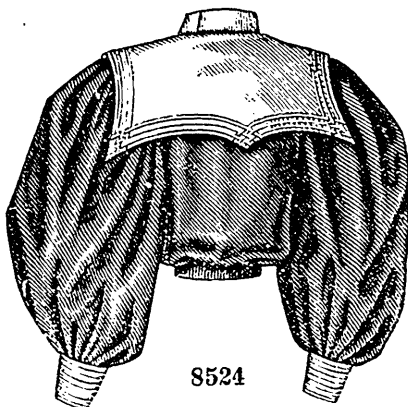
The fancy for fichus is quite in accord with the tendency of the

selves are adaptable as well to high as to low necked bodices. Byron collars and cuffs of fine linen lawn or batiste daintily



8524

Front View.



8524

Back View.

LADIES' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH OR OUTSIDE THE SKIRT WITH A BELT OR TO DROOP OVER THE SKIRT.) (COPYRIGHT.)

(For Description see Page 162.)

embroidered and trimmed with deep lace frills are counted among my lady's cherished belongings.

White piqué shirt-waists are smart when worn with linen or crash skirts.

Deep capes of diaphanous goods are akin to fichus and perform the same functions.

Skirt supporters are drill-covered springs that tie about the waist and hold out a skirt or peplum effectively though not conspicuously.

Broad ribbon sashes with several short loops and very long ends are fashionable with gowns of organdy and similar fabrics.

Brown satin band-bows are numbered among the novelties in neckwear.

Chemisettes are no longer confined to white linen or to colored cottons, but appear in a host of fabrics that in other seasons would have been deemed inappropriate. They are trimmed with diminutive buttons and colored pipings.

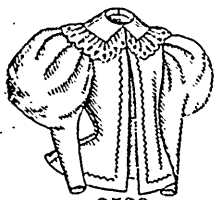
Sailor collars are variously made with triple-pointed backs, square backs and slashed backs, the same idea being carried out in front.

White and colored leather belts in narrow widths, with metal or fancy buckles and deep cinchures made of folds of satin, are held in equal favor.

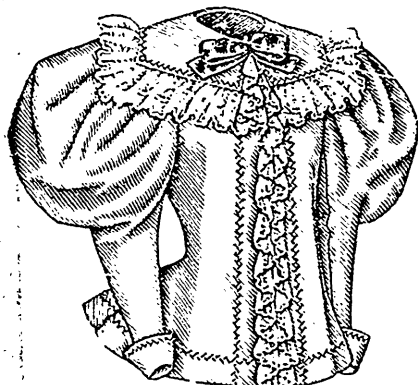
White gloves—except in wash leather—are not as fashionable as last season. Tan, buff, yellow and the pearl tints, usually having broad black stitching, are worn by ultra-fashionables with day or evening toilettes.

Broad bands of rich satin machine-wrought in elaborate open scroll, bar or Greek-key patterns are arranged vertically upon grenadine. Brussels net, silk mull, canvas or étamine costume waists. Sometimes white or a gay color is laid beneath them to emphasize their patterns.

Ruffles of taffeta or India silk—now called dust ruffles, but formerly, when broader, *balayuses*—are set under all finely finished skirts. In hue they may be like or unlike the skirts.

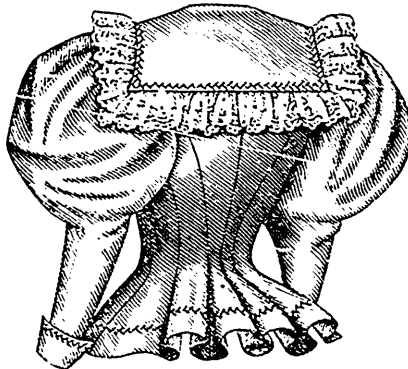


8532



8532

Front View.



8532

Back View.

LADIES' DRESSING-SACK. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR, AND WITH OR WITHOUT THE CUFFS.) (COPYRIGHT.)

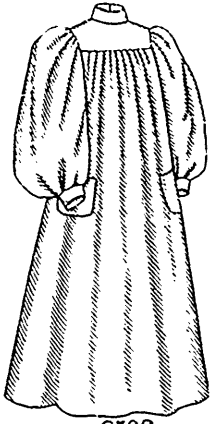
(For Description see Page 162.)

season toward quaint and picturesque effects. The ends of fichus are either plaited or gathered and these adjuncts them-

but formerly, when broader, *balayuses*—are set under all finely finished skirts. In hue they may be like or unlike the skirts.

DOMESTIC SCIENCE.

TO CLEAN STRAW HATS.—To renovate a straw hat, remove the band, brush the hat carefully and rub it all over with the cut surface of half a lemon. Wipe it dry with a soft, clean cloth, keeping the rim and crown carefully in shape. If soil still remains, apply the other half of the lemon and touch especially any spots that discolor the straw.



8500

WHITE AND DARK MEATS.—Game with white meat should be well cooked, but such as have dark meats should reach the table rare.

MAGNESIA FOR SPOTS.—A cake of magnesia kept at hand in dressing rooms has its uses. After a gown has been thoroughly brushed both sides of its texture should be rubbed where spots exist with the magnesia, the garment being then hung away; then after a day or two the magnesia may be brushed off and the spot will have disappeared.

scorching is feared. The steam rising from the water does not interrupt the process of baking but it will prevent the tops of pies, cakes and bread from over browning.

TO PURIFY BUTTER.—To sweeten slightly stale butter, place it in an earthen or porcelain vessel to melt over a slow heat and stir into each pound a tea-spoonful of salt and a salt-spoonful of pulverized cooking soda. Bring it to a boil and at once remove from the fire. Allow it to stand for fifteen minutes. Pour it into a stone jar, leaving out that which has settled at the bottom. Butter thus treated will be found perfect for cooking purposes.

TO CLEAN GLASS BOTTLES.—Egg-shells freshen claret jug- and vinegar bottles quite as well if not better than shot, and they are almost always at hand. Crush them slightly, place them in a bottle, add a very little water and shake until all discolorations are removed.

CHEESE PRESERVATIVE.—To preserve cheese from moulding for a reasonable length of time, wrap it in a linen or cotton cloth wrung as dry as possible after being dipped in vinegar after which cover closely with paper and keep it in a cool place.

TO REMOVE GREASE SPOTS FROM STRAW MATTINGS.—Cover the grease with a thick layer of buckwheat flour and set a pan of hot water upon it. When this grows cold, remove the pan brush off the flour and, if necessary, repeat the application. The heat melts the grease and hastens the process of its absorption by the flour.

CLOVER PILLOWS.—Sofa-pillows stuffed with dried sweet clover contrast agreeably in perfume with those filled with balsam fir. The

are said to banish moths from chair-sofas and lounge-

TO POLISH SILVER.—For rubbing silver after it has been washed in lye soap and water as well dried, use cloths prepared as follows: Cut one yard of soft cotton flannel into four equal parts and

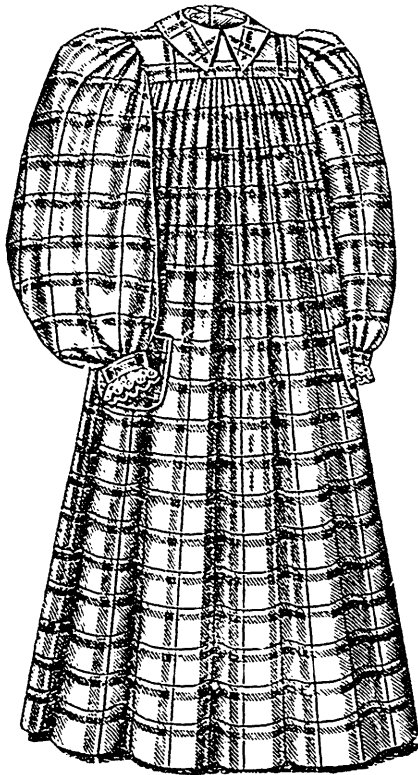
boil for five minutes in a pint of perfectly sweet milk in which an ounce of hartshorn powder has been dissolved. Then take the cloth out and pass through a clothes wringer while hot and dry immediately before the fire.

These cloths, if not allowed to become wet, keep their polishing power for a long time.

TO RENOVATE CANE SEATS.—To tighten the cushions of sofas with chairs, turn them over and wet them well with boiling water and set them in the sun to dry. When the cane is soiled, scrub it first with soap and water and its hot water drenching will rinse perfectly. A has

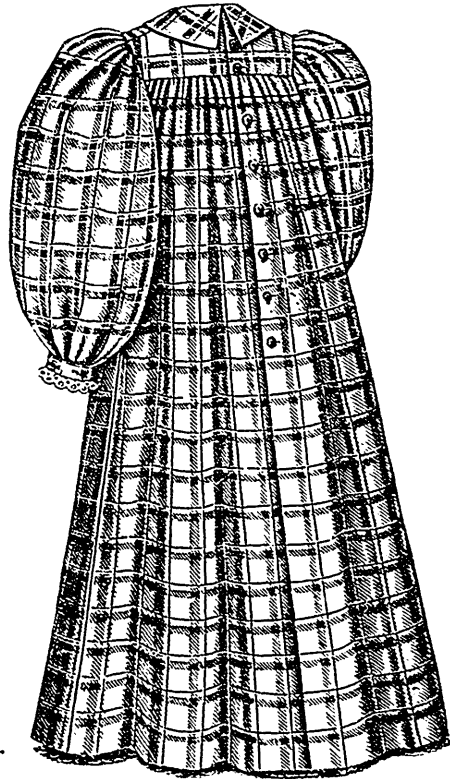
both afterwards be carefully and repeatedly rinsed in clean water.

LIME IN A TEA-KETTLE.—Scrub an oyster shell with a brush, rinse and place it in a tea-kettle in which hard water is boiled. The shell will gather all the lime deposits and thus preserve the kettle therefrom. This shell should be replaced by another when its surface becomes caked.



8500

Front View.



8500

Back View.

LADIES' LONG YOKE-APRON. (COPYRIGHT.)

(For Description see Page 163.)

TO IMPROVE POTATOES.—Potatoes after peeling should lie in cold water for two hours, after which they will be found very much whiter and sweeter. The odor and flavor of the water in which they have lain will explain the reason why imperfect potatoes are thus improved.

TO PREVENT SCORCHING FOOD IN A VERY HOT OVEN.—Place a basinful of water in an oven raised to so high a heat that

solution of oxalic acid will bleach stained chair seats, which should afterwards be carefully and repeatedly rinsed in clean water.

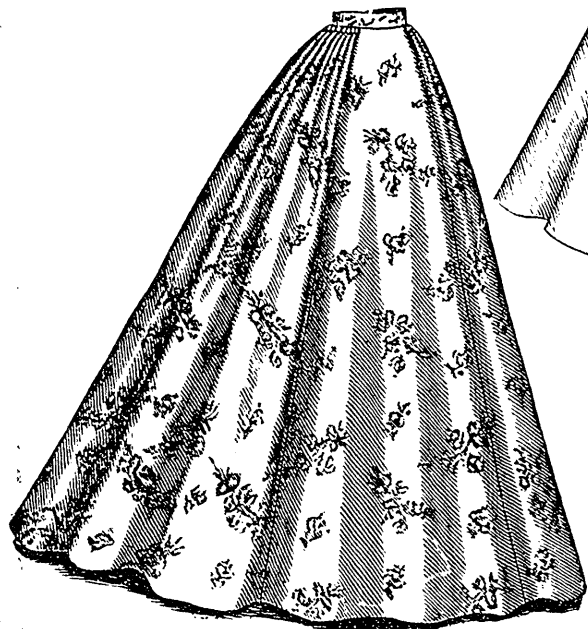
LIME IN A TEA-KETTLE.—Scrub an oyster shell with a brush, rinse and place it in a tea-kettle in which hard water is boiled. The shell will gather all the lime deposits and thus preserve the kettle therefrom. This shell should be replaced by another when its surface becomes caked.

STYLISH LINGERIE.

(For Illustrations see Page 133.)

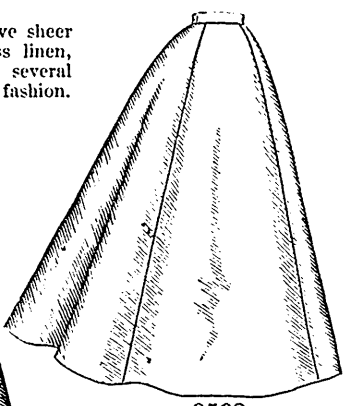
Neck dressings have been so closely and thoroughly studied that this season's prolific supply of fichus, collars, cuffs and ties leaves nothing to be desired. There is little ostentation in the display, good taste being the dominant factor throughout. There is a decided leaning toward deep fancy collars of grass linen, lawn or lace, such adjuncts giving a refreshingly cool appearance, especially if treated to airy decorations of lace in sheer varieties. For those who desire the close high collar, there is a wide range of choice.

Fichus of *mousseline de soie*, chiffon and mull improve sheer organdy and dimity dresses as well as those of grass linen, flowered batiste or taffeta silk; they are shown in several varieties, all equally charming in the same quaint fashion.



8508

Side-Front View.



8508



8508

Side-Back View.

LADIES' FULL SKIRT, HAVING A FRONT-GORE, AND A FIVE-GORED FOUNDATION OR SLIP SKIRT THAT MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 163.)

FIGURES Nos. 26 Y, 27 Y AND 28 Y.—LADIES' SAILOR COLLARS.—At these figures are shown some new ideas in fancy sailor-collars which may be added to fancy silk waists, sailor suits and various dresses. At figure No. 28 Y is shown a sailor collar made of blue silk covered with black lace and decorated with lace edging and ribbon-threaded beading. It lies smoothly on the dress and closes below the bust.

The collar illustrated at figure No. 27 Y is made of white lace over rose silk and decorated at all its edges with moderately deep lace. It closes at the throat, the ends flaring slightly.

The remaining collar, shown at figure No. 26 Y, is closed at the bust; it is made of white lawn and handsomely decorated with embroidered edging and insertion. The back views of the collars are also given. These collars are all included in pattern No. 1154, price 5d. or 10 cents.

FIGURE No. 29 Y.—LADIES' CAVALIER CUFFS.—One cavalier cuff is of velvet decorated with beading at its free edges, and the other is made of silk and plainly finished. The silk cuff has a straight upper edge and the other a curved upper edge and both flare decidedly from the sleeve. They may be of silk, velvet, or any fashionable suiting goods and may match or contrast with the material in the sleeves. The pattern is No. 1074 and costs 3d. or 5 cents.

FIGURE No. 30 Y.—LADIES' GAUNTLET CUFF AND BELL CUFF.—The bell cuff is made of velvet and decorated with jet passementerie. It may be joined to the bottom of a coat-shaped or

leg-o'-mutton sleeve and flares prettily over the hand. The gauntlet cuff also is made of velvet; it rolls upward on the sleeve and may be made to match or contrast with the sleeve which it completes. Pattern No. 1071, price 3d. or 5 cents, is used to shape both cuffs.

FIGURE No. 31 Y.—BOWS AND TIE TO BE WORN WITH SHIRT-WAISTS OR CHEMISETTES.—The long and slender Teck scarf is of striped silk and has a stiffened attachment at each side intended to slip up under the collar and secure the scarf firmly in place. The spotted silk bow and the plain silk bow are intended to be worn with the fashionable turn-down collars.

FIGURE No. 32 Y.—LADIES' CHEMISETTES.—These linen chemisettes will prove very stylish to wear with tailor-made basques or jackets. One style is closed at the back and completed with a plain standing collar. The others are closed in front, one being finished with a high standing collar that has its ends reversed in Piccadilly fashion and the other with a turn down military collar mounted on a high shaped band. These chemisettes are included in pattern No. 8289, which costs 5d. or 10 cents.

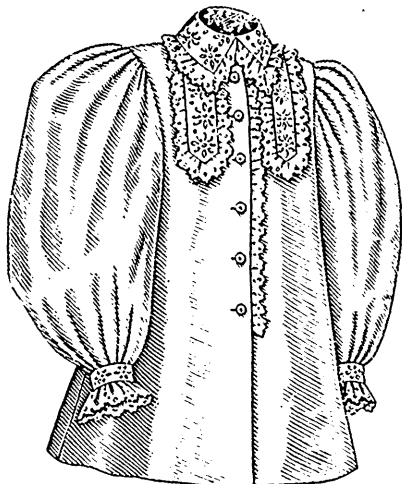
FIGURE No. 33 Y.—LADIES' TURN-DOWN COLLARS AND TURN-UP CUFFS.—One set is of white

linen, with insertion for decoration, and the accessories have pointed corners. The other collar and cuff, also, are shown made of white linen, without decoration, and have square corners. The collars turn over a high neck-band and the cuffs roll over deep bands and are closed with link buttons and studs. Pattern No. 1091, price 5d. or 10 cents, is used in making these collars and cuffs, which may be worn with shirt-waists, etc.

FIGURE No. 34 Y.—LADIES' LINEN COLLARS AND CUFFS.—For shirt-waists, chemisettes, etc., these accessories are invaluable, as they embody the latest edict of Fashion and are

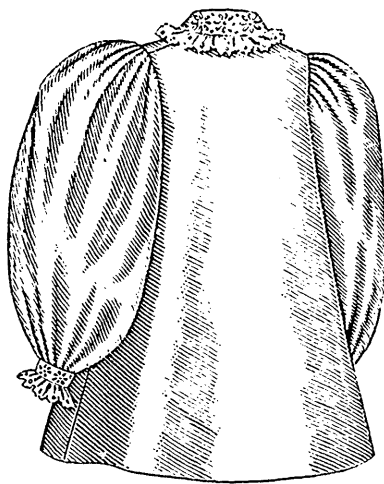
shown made of plain white linen to be worn with waists of plain or figured goods. One set has deep turn-over portions, while

forward-turning plaits are laid in each end of the fichu, which is crossed below the bust, the ends being fastened at the waist.



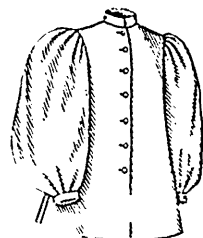
8501

Front View.



8501

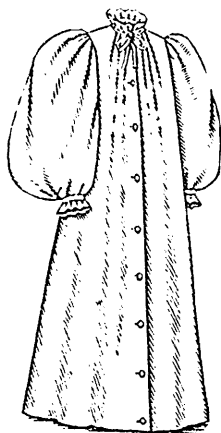
Back View.



8501

While dotted mull was used for the gathered fichu shown at figure No. 36 Y. The fichu is drawn in close gathers at the waist-line near the pointed ends and all the edges are decorated with embroidered mull edging. *Mousseline de soie*, Swiss and plain or embroidered tissues of all sorts are made up into fichus

LADIES' SHORT SACK NIGHT-GOWN. (TO BE MADE WITH TURN-DOWN OR STANDING COLLAR.) (COPYRIGHT.) (For Description see Page 164.)



8495



8495

Front View.



8495

Back View.

LADIES' BISHOP NIGHT-GOWN OR LOUNGING-ROBE. (TO BE MADE WITH OR WITHOUT THE STOLE SAILOR-COLLAR.) (COPYRIGHT.) (For Description see Page 164.)

the other has shallow turn-over portions attached to a band. The ends of the deep collar are square and flare stylishly, while the ends of the shallow turn-over portions are round and also flare, showing the closing, which is made with a stud through the neck band. Each collar has a cuff to correspond and both may be shaped by pattern No. 1069, price 5d. or 10 cents.

FIGURES Nos. 35 Y AND 36 Y.—LADIES' PLAIED AND GATHERED FICHUS.—In the plaited fichu shown at figure No. 35 Y embroidered chiffon is utilized and embroidered chiffon edging to match decorates it with fine effect. Two

that beautify Summer gowns or those for house or evening wear. Both fichus are included in pattern No. 1158, price 5d. or 10 cents.

Styles for Misses and Girls.

FIGURE No. 170 T.—MISSSES' WRAPPER.

(For Illustration see this Page.)

FIGURE No. 170 T.—This represents a Misses' wrapper. The

tions that start at the ends of the shirrings and flare over the closing, which is made at the center. Lace edging trims the belt sections and also outlines a deep tab collar, which is in two sections that flare at the front and back. The full sleeves are



FIGURE No. 170 T.—This illustrates Misses' WRAPPER.—The pattern is No. 8527 (copyright), price 1s. 3d. or 30 cents. (For Description see this Page.)



FIGURE No. 171 T.—This illustrates Misses' AFTERNOON DRESS.—The pattern is No. 8519 (copyright), price 1s. 3d. or 30 cents. (For Description see Page 170.)

pattern, which is No. 8527 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 175 of this number of THE Delineator.

The wrapper is a very pretty and simple style, with under-arm gores and a fitted body-lining. Cashmere showing Persian figures on a white ground was here associated with pale-green silk. The fronts and back are gathered at the neck, the fulness at the back being drawn to the center at the waist-line by shirrings, while the fronts are held in becomingly by belt sec-

tions finished at the wrists to have the effect of cuffs, and a ribbon stock arranged over the standing collar gives a dressy touch to the neck.

This is a very dainty style for the wrapper that is needed in every wardrobe. It will be made of China or India silk and soft crêpon, as well as of lawn, dimity and other cottons. Ribbon-run beading and lace will be suitable trimmings. A dainty wrapper like this was made of plain China silk, with Dresden silk accessories outlined with lace insertion.

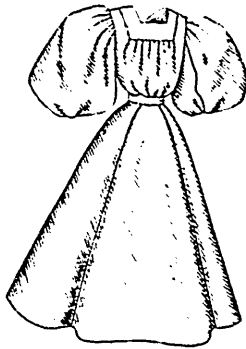
FIGURE No. 171 T.—MISSES' AFTERNOON DRESS.

(For Illustration see Page 169.)

FIGURE No. 171 T.—This illustrates a Misses' dress. The pattern, which is No. 8519 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 172 of this number of THE DELINEATOR.

This dainty frock of figured organdy is simply decorated with chiffon rosettes and has a charmingly youthful air. The full skirt is gathered at the top and falls in soft folds from the dressy, full waist, which is arranged over a well fitted lining and closed at the back. The waist is gathered at the neck, shoulder and lower edges and twice across the back at yoke depth from the neck and is shirred in many curved rows across the bust, the shirrings being continued under the arms and across the bottom of the back, with a novel and pretty effect. The front droops in French blouse style, and the standing collar is encircled by a wrinkled section of chiffon decorated at the back with pretty rosettes. A ribbon is wrinkled about the waist and tied in a stylish bow at the back. The three-quarter length puff-sleeves are shirred several times above the wrist and are trimmed with a chiffon frill. Chiffon rosettes on the shoulders add a dainty touch.

The costume will make up stylishly in silk, challis, crêpe and many novelty goods, as well as in lawn, organdy, etc., and ribbon or lace will decorate it prettily.



8536

MISSES' COSTUME, WITH SEVEN-GORED SKIRT.

(TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR THREE-QUARTER PUFF-SLEEVES.)

(For Illustrations see this Page.)

No. 8536.—At figure No. 172 T in this magazine this costume is again illustrated.

The costume may be made attractive for day or evening wear, and is especially youthful and pretty in its present development in white organdy, with quite an elaborate decoration of insertion, lace edging and ribbon. The waist is made over a high-necked lining that is fitted by single bust darts and under-arm and side-back gores, and faced and trimmed above the full front and full backs to have the effect of a deep, square yoke. The full front and full backs are separated by under-arm gores and are gathered at the top and at the waist-line, the front drooping slightly. The waist is closed at the back, and, if desired, the neck may be cut low and square, as shown in the small engraving. The pretty puff sleeves drop from the shoulder to the elbow over the coat-shaped linings and may be made in full-length or three-quarter length, as preferred: a ruffle of material decorated with a band of insertion above a frill of lace edging is a pretty finish for the three-quarter length. The full-length sleeves are finished to have a close cuff effect. Epaulettes decorated with lace edging and insertion at their free edges droop over the top of the sleeves and are prettily slashed at the center to fall with the effect of broad tabs. The standing collar is covered with a wrinkled ribbon bowed stylishly at the back, and the waist is



8536

Front View.

encircled by a ribbon that terminates in a bow with long ends at the back.

The seven-gored skirt is smooth fitting at the top across the front and sides and is gathered at the back; it breaks into deep ripples below the hips and at the back, and flares stylishly at the front. It measures about three yards and three-quarters round at the foot in the middle sizes. A ruffle of the material headed by a band of insertion and decorated at the lower edge with a row of similar insertion trims the bottom of the skirt.

Silk, grenadine, organdy and sheer fabrics will look well made up in this style and there are many heavier novelty silk-and-wool and all-wool dress goods that are equally suitable. The trimming will accord with the material, lace insertion in heavy varieties being quite as appropriate as gimp or passementerie on woollen or silken goods, while Valenciennes or Mechlin insertion in conjunction with edging to match, will decorate sheer materials.

We have pattern No. 8536 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years,



8536

Back View.

MISSES' COSTUME WITH SEVEN-GORED SKIRT. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR THREE-QUARTER-LENGTH PUFF-SLEEVES.) (COPY-RIGHT.)

(For Description see this Page.)

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

FIGURE No. 172 T.—MISSES' VISITING COSTUME.

(For Illustration see Page 171.)

FIGURE No. 172 T.—This illustrates a Misses' costume. The pattern, which is No. 8536 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on this page.

French dimity in a pretty pink hue is here pictured in the

costume and insertion, ribbon and lace edging provide the attractive decoration. The waist is made over a closely-fitted, high-necked lining and is closed at the back. The full front and backs are separated by under-arm gores and the front droops slightly at the center; above the full front and backs the lining is faced with the material and the waist is decorated with insertion, lace edging and narrow ribbon to have the effect of a square yoke. Smooth sleeve-caps, slashed at the center to form two broad tabs, droop over the tops of the three-quarter length puff-sleeves, which are completed with deep frills of the material, the caps and frills being decorated to correspond. The collar is encircled by a wide ribbon bowed stylishly at the back and the waist is surrounded by a wide ribbon that is bowed prettily at the side.

The seven-gored skirt is gathered at the back and flares broadly at the bottom, where it is trimmed with a lace-edged ruffle of the material headed by rows of narrow ribbon.

Ingenuity in the arrangement of decoration may have full play upon dresses made like this of organdy, lawn, challis, etc., such decorations including lace edgings, pretty ribbons and insertions.

The straw hat is trimmed with flowers and ribbon.

FIGURE No. 173 T.—
MISSSES' BOX COAT.
(For illustration see Page 172.)

FIGURE No. 173 T.—
This illustrates a Misses' coat. The pattern, which is No. 8505 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 176.

A stylish novelty in the new sack or box coat is here shown made of gray cloth, a dressy touch being given by the use of black velvet for the inside of the high flaring collar and for the deep, flaring cuffs. The loose fronts are double-breasted and are closed invisibly at the left side, two large bone buttons being set over the closing at the bust. A fancy yoke that is pointed at the center of the back and curved to shape two points at the front is applied on the coat, with stylish effect. The collar is attractively shaped at the edge and flares in Medici fashion, and the cuffs are left open at the inside of the arm and give a stylish touch to the full Piquin sleeves. Machine-stitching finishes the coat.

Coats of this style fashioned from melton, broadcloth, whipcord, covert cloth, or serge may be made smart by cuffs and a collar of black or dark velvet and an outlining of silk passementerie on the yoke.

Flowers and ribbon trim the becoming sailor-hat.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES.)

(For Illustrations see Page 172.)

No. 8519.—Another view of this dress may be observed by referring to figure No. 171 T in this magazine.

The dress is very fanciful in effect and is here portrayed made up in white Swiss. The straight, full skirt is three yards and

three-fourths wide in the middle sizes, and its gathered upper edge is joined to the lower edge of a notably pretty round waist. Three rows of insertion trim the skirt above its deep hem. The waist is made over a lining fitted by single bust darts and under-arm and side-back gores and is closed at the back. The full front and full backs, which are joined in shoulder and under-arm seams, are gathered at the upper and lower edges and ornamentally drawn in double rows of shirring along the shoulder seams and at square yoke depth across the back, and in three double rows of shirrings that are carved upward across the bust and continued diagonally under the arms and across the bottom of the back with a decidedly novel effect, the fulness standing out quaintly in a puff below the shirrings in front. The sleeves are gathered at the top and drawn close by three double rows of shirring below the elbow; they are made on coat-shaped linings and may be finished with a close cuff effect at the wrists or may extend only to three-quarter length, as preferred. In the three-quarter length the sleeves are finished with frills of lace drawn up closely at the inside of the arm. The collar is in standing style and over it is a wrinkled ribbon bowed at the back. A similar ribbon is passed about the waist and formed in a double loop-bow at the back, and the decoration is completed by a row of insertion over each double row of shirring. The material is cut away from beneath all the insertion, giving an airy, dainty effect.

The dress is suitable for soft foulard and China silks, as well as for mull,

nainsook, linen batiste, dimity, lawn and organdy. Only a simple trimming should be added, the shirrings making the mode decorative in itself.

We have pattern No. 8519 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the garment needs nine yards and a half twenty-two inches wide, or six yards and three-fourths thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price



FIGURE No. 172 T.—This illustrates MISSSES' VISITING COSTUME.—The pattern is No. 8536 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 170.)

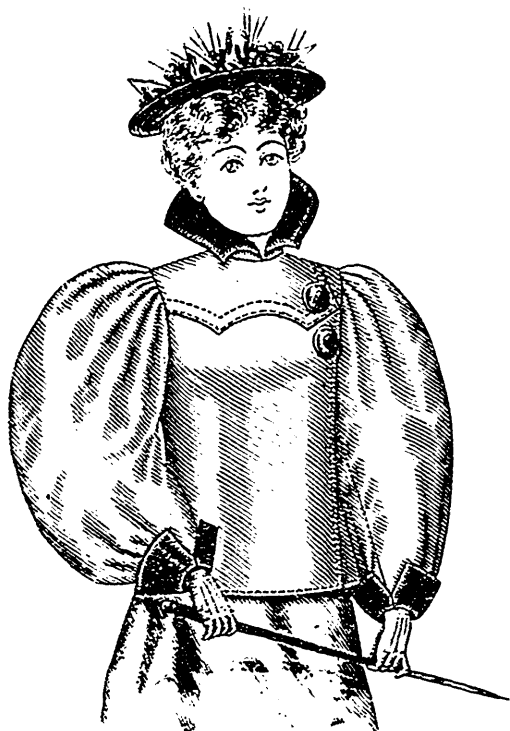


FIGURE No. 173 T.—This illustrates Misses' BOX COAT.—The pattern is No. 8505 (copyright), price 1s. or 25 cents.
(For Description see Page 171.)

of pattern, 1s. 3d. or 30 cents.

MISSES' PINAFORE DRESS, WITH GUIMPE.

(For Illustrations see Page 171.)

No. 8518.—This dress is among the simple styles in demand for home wear; it is pictured made of plain blue challis and fine lawn. The guimpe, which is of the lawn, is fitted by single bust darts and under-arm and side-back gorges and closed at the back. On the upper part of the front and back is arranged a full yoke that is shaped by shoulder and under-arm seams; it is turned under at the top, drawn by two rows of shirring to form a standing frill about the neck and gathered at the lower edge. The full sleeves are shirred twice at the top, gathered at the bottom and completed with round cuffs; they are arranged over coat-shaped linings.

The simple low-neck dress is shaped by shoulder and under-arm seams and is deeply hemmed at the bottom and gathered at

the top at each side of the closing at the back and across the front, the gathers being tacked to stays. The neck and arms' eyes are finished with a cording of the material, and a doubled frill of the material rises above the cording at the neck, giving a pretty decorative finish. The dress is of desirable width, measuring nearly two yards and three-fourths at the bottom in the middle sizes.

Silk, cashmere, washable materials and many soft wool novelty goods will make up well in this style, and the guimpe will usually be of a contrasting fabric.

We have pattern No. 8518 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the guimpe needs three yards and an eighth of material twenty-two inches wide, or two yards and a fourth thirty or thirty-six inches wide, or a yard and three-fourths forty-four inches wide. 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 five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



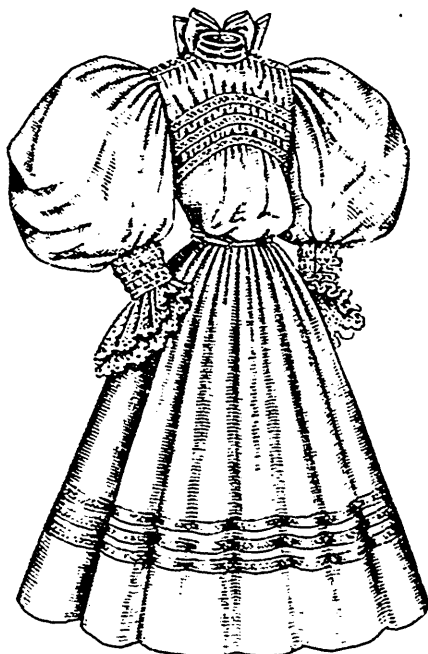
8519

FIGURE No. 174 T.—MISSES' DRESSING-SACK.

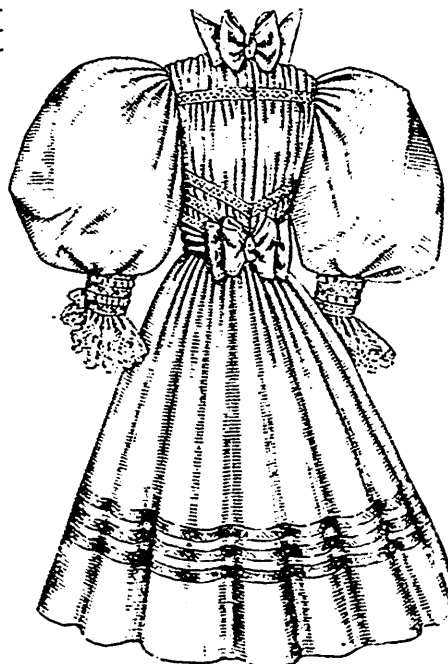
(For Illustration see Page 173.)

FIGURE No. 174 T.—This illustrates a Misses' dressing-sack. The pattern, which is No. 8533 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 178.

The present development of the dressing-sack is extremely dainty, the mate-



8519
Front View.



8519
Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (TO BE MADE WITH FULL-LENGTH OR THREE-QUARTER-LENGTH PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see Page 171.)

rial being dotted Swiss and the trimming a ribbon bow at the throat, and a tasteful arrangement of fine lace edging and feather-stitching. The sack follows the outline of the figure at

back and sides where it ripples prettily in the skirt, but the fronts are loose and flare slightly from the throat. A large sailor-collar with broad ends gives a pretty neck-completion. Round cuffs roll upward on the leg-o'-mutton sleeves which are gathered at the top.

Linen lawn, nainsook and printed lawns are dainty materials for dressing-sacks intended only for Summer wear, while equally pretty for sacks suitable for any season are fine flannel, cashmere, Henrietta cloth and flannelette. Fancy stitching is a favorite decoration on any fabric in conjunction with other trimmings. The collar and cuffs may be of a different fabric if desired.

FIGURE No. 175 T.—MISSSES' DRESSING-SACK.

(For Illustration see Page 174.)

FIGURE No. 175 T.—This illustrates a Misses dressing-sack. The pattern, which is No. 8512 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 178.

This serviceable and pretty dressing-sack is here pictured made of plain lawn and striped dimity. A deep, square yoke-lining is adjusted under the full back and full fronts, which are separated by under-arm gores, and gathered at the neck, the fulness in the back being drawn closely at the waist by short rows of shirrings. The closing is made at the center of the front with button-holes and buttons, and ribbon tie-strings are prettily bowed at the



8518

FIGURE No. 174 T.—This illustrates Misses' Dressing-Sack.—The pattern is No. 8533 (copyright), price 10d. or 20 cents.

(For Description see Page 172.)



8518

tints of silk, dimity, lawn, etc. Ribbon, lace or embroidered edging is commended to trim them effectively. Stylish and serviceable will be a dressing-sack made up in a combination of sheer linen batiste and all-over batiste embroidery. The latter material will be used for the collar and wristbands.



8518

Front View.

MISSSES' PINAPORE DRESS, WITH GIMPE.
(COPYRIGHT.)

(For Description see Page 172.)



8518

Back View.

GIRLS' YOKE DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES.)

(For Illustrations see Page 174.)

No. 8530.—Another illustration of this dress may be seen by referring to figure D17 in this issue of THE DELINEATOR.

Figured organdy was the material here used for the dress, which has square yoke fitted by shoulder seams. From the lower edge of the yoke depends a full skirt that is deeply hemmed at the bottom and gathered at the top across the front and back. The dress may be made with a high or square neck. The high neck is finished with a narrow band of the material edged with a standing frill of lace and a row of insertion follows the lower edge of the yoke. In the low neck a row of insertion covers the yoke. The dress is closed at the back. Full puffs gathered top and bottom and arranged over coat-shaped linings constitute the sleeves, which may be

waist-line over the closing. The full bishop sleeves are completed with wristbands that are trimmed at both edges with frills of embroidered edging, and a frill of similar edging borders the deep rolling collar, which has flaring ends.

A misses' wardrobe is not complete without several dressing-sacks, which may be all white of nainsook or cambric or in pale

made in three-quarter length and finished with a lace-edged frill of the material or in full-length and finished to have a deep, cuff effect. Double epaulette frills edged with lace droop gracefully



FIGURE No. 175 T.—This illustrates MISSES' DRESSING SACK.—The pattern is No. 8512 (copy-right), price 10d. or 20 cents.
(For Description see Page 173.)

vet ribbon used for garniture will afford pleasing results. A dainty little gown may be made by this design for party wear of light-yellow broché China silk and leaf-green velvet, the latter material being used for the yoke and sleeve-caps.

We have pattern No. 8530 in ten sizes for girls from three to twelve years old. Of one material for a girl of eight years, the garment requires seven yards and a half twenty-two inches wide, or five yards and a half thirty inches wide, or four yards and three-fourths thirty-six inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' ROUND-NECKED DRESS. (TO BE WORN WITH OR WITHOUT A GUMPE.)
(For Illustrations see this Page.)

No. 8520.—At figure No. 176 T in this magazine this dress is shown differently made up and trimmed.

Buff gingham was here used for this simple little dress. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the lower edge of a round body that is fitted by shoulder and under-arm seams and closed at the back with buttons and button-holes. The body is shaped with a moderately low, round neck, and a

over the tops of the sleeves and enhance the attractiveness of the little dress.

Very pretty dresses of this kind may be made of batiste, dimity, grass linen, wash silk, lawn, challis, etc., and lace, embroidery and satin or vel-

deep, gathered Bertha of the material edged with embroidery is joined to the neck, proving a decidedly picturesque feature of the dress. The pretty elbow puff-sleeves are arranged over smooth linings and finished with bands of the material bordered with a frill of embroidery. A guimpe may be worn with the dress, if desired.

Among the pretty thin fabrics for Summer wear organdy, batiste, lawn, chambray, dimity and grass linen may be suggested as charming for this dress, and lace or embroidered edging, narrow velvet and satin ribbon or ribbon-run beading for trimming will form pleasing decoration.

We have pattern No. 8520 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress needs five yards and seven-eighths of goods twenty-two inches wide, or four



8530



8530

Front View.



8530

Back View.

GIRLS' YOKE DRESS, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see Page 173.)



8520

Front View.



8520



8520

Back View.

GIRLS' ROUND-NECKED DRESS. (TO BE WORN WITH OR WITHOUT A GUMPE.) (COPYRIGHT.)

(For Description see this Page.)

yards thirty inches wide, or three yards and three-fourths thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' PINAFORE DRESS, WITH GUMPE.
(For Illustrations see Page 175.)

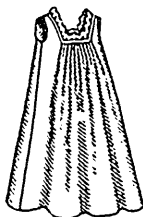
No. 8496.—At figure No. 177 T in this publication this dress is differently portrayed.

The simple construction and pleasing outlines of this dress make it an excellent style for general wear. A combination of blue and white India silk is here pictured in the dress. Under-arm and short shoulder seams pe-

form the shaping of the dress, and the neck is in Pompadour outline. Gathers across the neck throw the fulness into pretty folds both front and back and the closing is made at the back with a button and button-hole. A cording gives a decorative finish to the arms'-eyes and neck, the neck being further ornamented with



8496



8496

MISSES' WRAPPER, WITH FITTED BODY-LINING.

(For Illustrations see this Page.)

No. 8527.—Another illustration of this wrapper is given at figure No. 170T in this publication.

The wrapper is here shown made of striped figured lawn and decorated with ribbon and lace edging. It is provided with a lining of busque depth that is fitted by single bust darts, under-arm and side-back gores and a curving center seam. Under-arm gores

separate the loose fronts from the seamless back, which has fulness drawn in gathers at the neck and in short rows of shirrings at the waist-line. The fronts are gathered along the neck a short distance at each side of the closing, which is made with button-holes and buttons to a suitable depth, the hems being lapped and tacked below; they are held in at the waist by belt sections that are sewed to the back at the ends of the shirrings, the front ends of the belt sections being caught together with a hook and loop at their upper corners and flaring sharply below. The



8496

Front View.



8496

Back View.

GIRLS' PINAFORE DRESS, WITH GUIMPE. (COPYRIGHT.)

(For Description see Page 174.)



8527

a doubled frill of the material.

A pretty guimpe appears with yoke effect above the dress. The guimpe is fitted by single bust darts and under-arm and side-back gores and is closed at the back. On the guimpe is arranged a full yoke that is shaped with shoulder and short under-arm seams and turned under and shirred to form a standing frill at the neck, gathers collecting the fulness at the lower edge. The guimpe is completed by full sleeves that are made on coat-shaped linings and gathered at the top and bottom and finished with round cuffs.

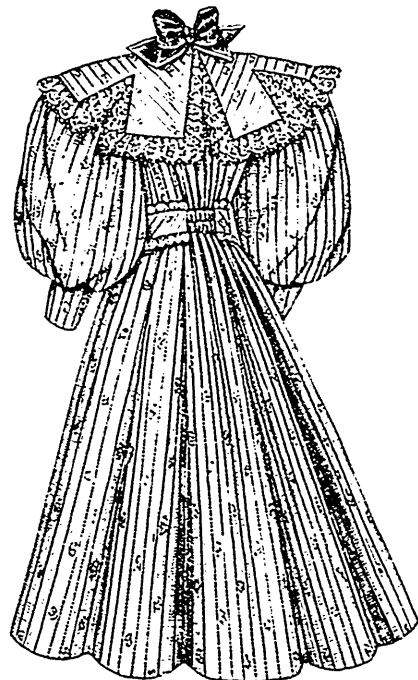
In this dress the guimpe will usually be made of silk or mull, while the remainder of the dress will be of cashmere, crêpon or some other soft woollen fabric. Party dresses like this will be lavishly trimmed with lace and ribbon.

We have pattern No. 8496 in seven sizes for girls from three to nine years old. For a girl of eight years, the guimpe needs two yards and five-eighths of goods twenty-two inches wide, or two yards thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and five-eighths forty-four inches wide. The dress will need three yards and seven-eighths



8527

Front View.



8527

Back View.

MISSES' WRAPPER, WITH FITTED BODY-LINING. (COPYRIGHT.)

(For Description see this Page.)

twenty-two inches wide, or three yards thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

belt sections are bordered with embroidered edging. A fanciful tab-collar in two sections is included in the seam with a high standing collar; it flares prettily at the center of the front and



FIGURE No. 176 T.—This illustrates GIRLS' ROUND-NECKED DRESS.—The pattern is No. 8520 (copyright), price 1s. or 25 cents.
(For Description see this Page.)

FIGURE No. 176 T.—GIRLS' ROUND-NECKED DRESS.

(For Illustration see this Page.)

FIGURE No. 176 T.—This illustrates a Girls' dress. The pattern, which is No. 8520 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years old, and may be seen in three views on page 174 of this publication.

The dress may be worn with or without a guimpe and as here made up of pink crépon, with insertion, edging and ribbon bows for decoration, it is exceedingly pretty for party wear. The full, gathered skirt hangs in soft folds from the body, which is simply shaped by shoulder and under-arm seams and closed at the back. Drooping from the low, round neck is a deep Bertha frill of the material prettily decorated with insertion and edging, and the short puff-sleeves are daintily completed with bands that are overlaid with insertion, a frill of embroidered edging falling from the band. A pretty bow of ribbon is placed on the lower part of the front at each side of the center.

Pretty dresses may be made up in this way of pure white organdy, mull or nainsook, and for party wear delicate colors in the same goods may be selected. For more practical purposes cashmere, veiling, étamine, etc., are commended. With all these fabrics lace insertion and edging with ribbon will prove a pleasing decoration.

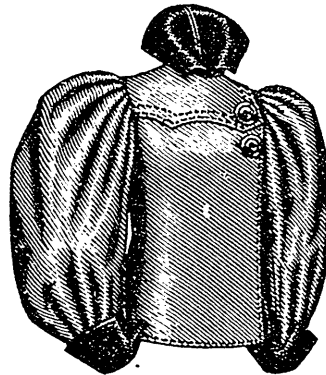
MISSES' DOUBLE-BREADED SACK OR BOX COAT, WITH APPLIED YOKE.

(For Illustrations see this Page.)

No. 8505.—Another illustration of this coat is given at figure No. 173 T.

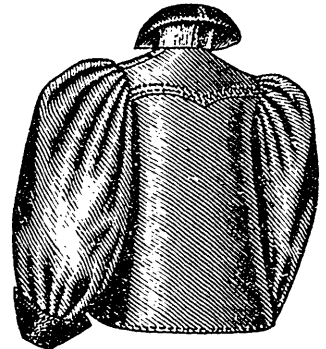


8505



8505

Front View.

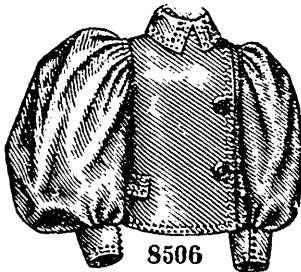


8505

Back View.

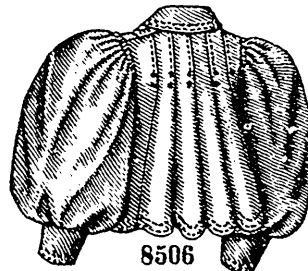
MISSES' DOUBLE-BREADED SACK OR BOX COAT, WITH APPLIED YOKE. (COPYRIGHT.)

(For Description see this Page.)



8506

Front View.



8506

Back View.

GIRLS' DOUBLE-BREADED EMPIRE COAT, WITH GORED RIPPLE BACK. (COPYRIGHT.)

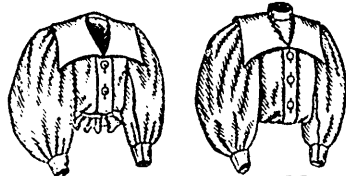
(For Description see Page 177.)

back and is bordered with embroidered edging. The standing collar is encircled by a ribbon that is bowed stylishly at the back. The full sleeves, which are gathered at the top and bottom and arranged on coat-shaped linings, are finished to have the effect of round cuffs.

For wrappers of this style, inexpensive materials like cashmere, flannel and various cotton fabrics may be chosen, and lace or embroidery and a trifling amount of ribbon will give them a dressy effect.

We have pattern No. 8527 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the garment requires eight yards and a half of material twenty-two inches wide, or six yards thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

This stylish box coat is illustrated made of gray box cloth and black velvet. The loose box fronts lap in regular double-breasted style almost their width and are closed at the left side with hooks and loops. The seamless back also is in loose box style, and on the coat is an applied yoke which is shaped in a point at the center of the back and curved in two points at the front. A high collar rolled in Medici fashion finishes the neck; it is fancifully shaped at the outer edge. The one-seam Paquin sleeves are gathered at the top, double-shirred at



8525

8525

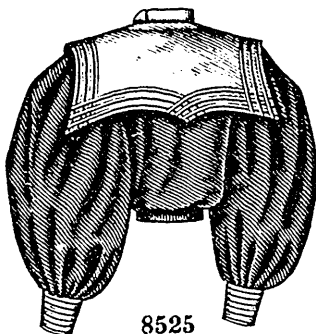
the bottom and finished with rolling cuffs that flare widely, the ends being left free at the inside of the arm above the roll. Machine-stitch-

that are joined in seams extending to the neck and shoulders; the edges of the seams are turned to one side and stitched in welt fashion to yoke depth, below which the gores spring out in deep rolling flutes, two tiny buttons being placed at the lower end of each row of stitching. The loose box fronts join the back in shoulder and under-arm seams and lap in double-breasted style, the closing being made with three large buttons and button-holes at the left side. Side pockets, the openings to which are concealed by square-cornered pocket-laps, are inserted in the fronts. A high turn-over collar, with flaring ends that are ornamented with rows of small buttons, finishes the neck. The bishop sleeves are made over large two-seam linings, which are double-shirred at the top and bottom and finished with round cuffs that are ornamented at the seam with a row of buttons.



8525

Front View.



8525

Back View.

MISSES' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH OR OUTSIDE THE SKIRT, WITH A BELT, OR TO DROOP OVER THE SKIRT.) (COPYRIGHT.)

(For Description see this Page.)

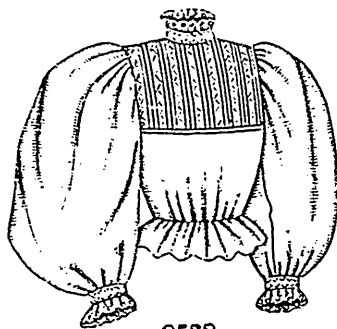
This style of coat may be prettily made up in cheviot, fancy coatings, tweed, broad loth, covert and faced cloth. Gilt buttons and narrow gilt braid are much used on little girls' coats this season. Golden-brown diagonal was used in making a coat of this kind, and the collar and cuffs were inlaid with velvet to match.

We have pattern No. 8506 in eight sizes for girls from two to nine years. For a girl of eight years, the coat needs four yards and a half of goods twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and seven-eighths thirty-six 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, 10d. or 20 cents.

ing finishes the edges of the coat and a double row outlines the lower edge of the yoke. A large pearl button is placed in the lower left corner of the front-yoke and a similar button is placed on the front just below.

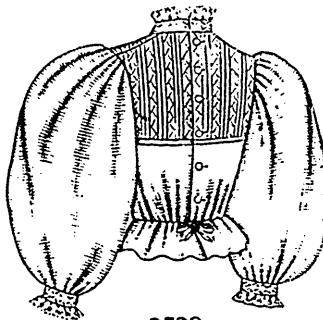
Faced cloth in cream or tan shades will develop this coat stylishly and silk will also be handsome for it. The trimming should correspond with the material used.

We have pattern No. 8505 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the garment needs two yards and three-eighths of cloth fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it requires five yards and a half twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8528

Front View.



8528

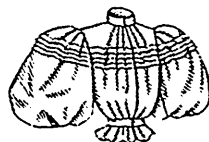
Back View.

MISSES' GUMPE, WITH SIMULATED YOKE. (COPYRIGHT.)

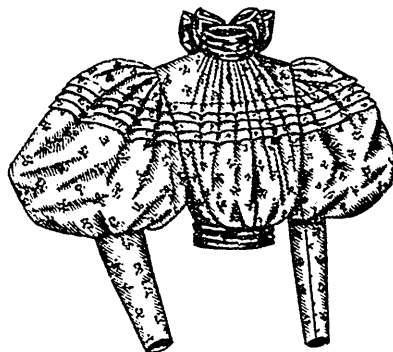
(For Description see Page 178.)

MISSES' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH OR OUTSIDE THE SKIRT, WITH A BELT, OR TO DROOP OVER THE SKIRT.) (For Illustrations see this Page.)

No. 8525.—The

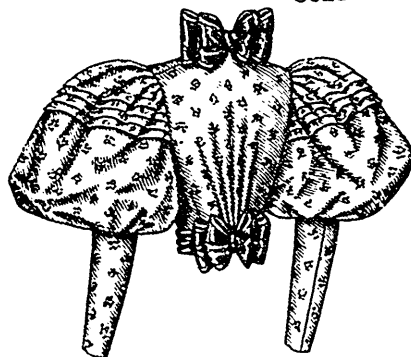


8515



8515

Front View.



8515

Back View.

GIRLS' DOUBLE-BREASTED EMPIRE COAT, WITH GORED RIPPLE BACK.

(For Illustrations see Page 176.)

No. 8506.—This quaint little coat is illustrated made of fawn box cloth, with machine-stitching and small buttons for decoration. The novel back is in six gores

MISSES' BLOUSE-WAIST, HAVING CLUSTERED TUCKS ACROSS THE FRONT AND ABOUT THE UPPER PART OF THE PUFF SLEEVES, WHICH MAY BE MADE IN FULL LENGTH OR ELBOW LENGTH. (COPYRIGHT.)

(For Description see Page 178.)

blouse here shown is made of navy-blue and white flannel and decorated with buttons, braid and an embroidered emblem. It

has a seamless back joined to the fronts in under-arm and shoulder seams and is closed at the center of the front under a wide box-plait that is formed at the front edge of the right front. The blouse may be worn with a belt or it may droop over the skirt in the regulation sailor-blouse style, as preferred. When it is to be worn with a belt, the blouse is drawn closely about the waist by an elastic or tape inserted in a casing made far enough above the lower edge to form a ripple skirt that may be adjusted under or outside the skirt, as preferred; the blouse droops moderately over the belt. When it is to droop over the skirt an elastic or tape is inserted in a hem at the lower edge. The fronts of the blouse are cut low, revealing a removable shield that is topped by a standing collar closed at the left side. A deep sailor-collar curved to form triple points at the back and having broad curved ends completes the neck of the blouse. The full sleeves are gathered at the top and bottom and finished with round cuffs.

The blouse may be made of cashmere or serge of any admired shade and of such washable goods as Galatea, duck or linen. Narrow gimp will form an appropriate decoration.

We have pattern No. 8525 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the blouse requires two yards and seven-eighths of navy-blue, with a yard of white flannel forty inches wide. Of one material, it needs four yards and seven-eighths twenty-two inches wide, or four yards and a fourth twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or three yards and a half forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' GIMPE, WITH SIMULATED YOKE.

For Illustrations see Page 177.)

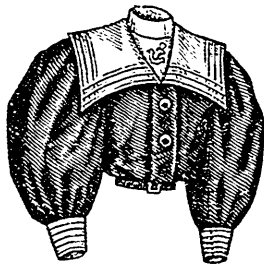
No. 8528.—This



8526

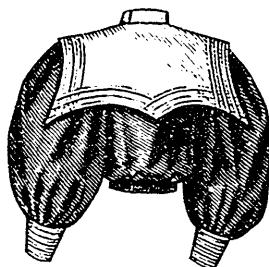


8526



8526

Front View.



8526

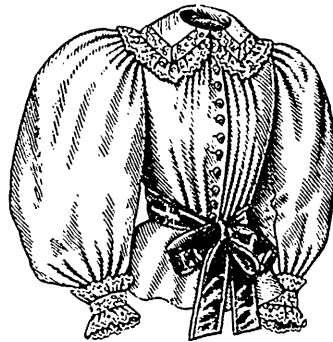
Back View.

GIRLS' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH THE SKIRT, WITH A BELT, OR TO DROOP OVER THE SKIRT.) (COPYRIGHT.)

(For Description see Page 180.)

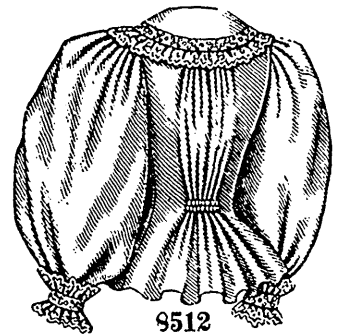
gimpe is illustrated made of lawn and fancy tucking, with embroidered edging and feather-stitching for decoration. Shoulder

and under-arm seams enter into the shaping of the gimpe, which is smooth at the top and drawn in about the waist by a



8512

Front View.

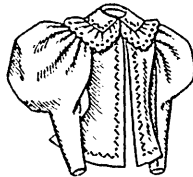


9512

Back View.

MISSES' DRESSING-SACK, HAVING A DEEP YOKE LINING. (COPYRIGHT.)

(For Description see Page 179.)



8533

tape inserted in a casing. The closing is made at the back with button-holes and buttons. The upper part of the gimpe is made of the fancy tucking to simulate a deep, square yoke, and over the joining of the two materials is stitched a narrow band of the lawn. A band completes the neck and is decorated with feather-stitching and a standing frill of embro-

dered edging. The full sleeves are gathered at the top and bottom and finished with wristbands that are decorated to accord with the neck-band.

The gimpe may be worn with dresses of silk, cashmere, serge, etc., and with a wide range of cotton fabrics. Lace or embroidery will provide trimming.

We have pattern No. 8528 in nice sizes for misses from eight to sixteen years old. For a miss of twelve years, the garment needs two yards of lawn thirty-six inches wide, with five-eighths of a yard of fancy tucking

of twenty-seven inches wide. Of one material, it requires two yards and seven-eighths twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' BLOUSE-WAIST, HAVING CLUSTERED TUCKS ACROSS THE FRONT AND ABOUT THE UPPER PART OF THE PUFF SLEEVES, WHICH MAY BE MADE IN FULL LENGTH OR ELBOW LENGTH.

(For Illustrations see Page 177.)

No. 8515.—At figure D13 in this magazine, this waist is again shown.

The tucks impart a stylish air to the waist, although the construction is very simple. Silk was here used for the waist, which is made over by a well fitted lining. The back is smooth at the top, but has fullness in the lower part drawn well to the center by gathers at the waist-line. A cluster of four crosswise tucks is taken up in each front at the bust, and gathers at the neck and waist-line at each side of the closing produce pretty fullness that droops over a wrinkled ribbon arranged about the waist and formed in a stylish loop-bow at the back. Tucks made in large gathered puffs, which



FIGURE No. 177 T.—This illustrates GIRLS' PINAFORE DRESS.—The pattern is No. 8496 (copy-right), price 1s. or 25 cents. (For Description see Page 150.)

droop over the coat-shaped sleeves to the elbow, appear continuous with the tucks in the fronts. The standing collar is covered with a ribbon that is closed at the back under a ribbon bow matching the bow on the belt.

The mode is very pretty for making up batiste, lawn, dimity, plain and embroidered grass linen and soft silk. Very little trimming is required.

We have pattern No. 8515 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the garment requires four yards and seven-eighths of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DRESSING-SACK, HAVING A DEEP YOKE LINING. (For Illustrations see Page 128.)

No. 8512.—This sack is again prettily represented at figure No. 175 T in this number of THE DELINEATOR.

The sack is pictured made of cambric and decorated with insertion and lace edging, ribbon tie-strings adding a pleasing touch of color. A deep yoke lining shaped by shoulder seams insures a neat adjustment. The full, seamless back is separated from the fronts by under-arm gores and is gathered at the neck and shirred at the waist-line, the shirrings being tucked to a stay. The fulness in the fronts is collected in gathers at the neck at each side of the closing, which is made with button-holes and buttons, and ribbon ties are sewed along the under-arm seams at the waist-line and bowed over the closing, holding the fulness becomingly to the figure. The deep rolling collar has a rounding outline at the back and square ends that flare prettily: it is bordered with a band of insertion above a frill of lace edging. The full sleeves are gathered at the top and bottom and finished with wristbands of insertion that are decorated at the upper and wrist edges with a frill of lace edging.

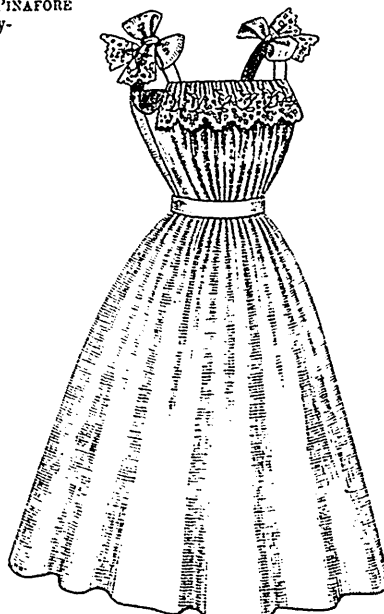
For Summer French nainsook, cambric and lawn are chosen for the sack and white or delicately tinted materials are commended. For cold weather, flannel and cashmere sacks are liked.

We have pattern No. 8512 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years the sack requires four yards and three-fourths of goods twenty-two inches wide, or four yards thirty inches wide, or three yards and a half thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

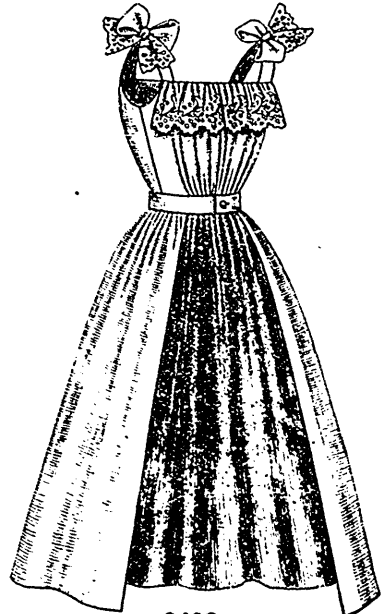
MISSES' DRESSING-SACK. (TO BE MADE WITH A SAILOR COLLAR OR A ROLLING COLLAR AND WITH OR WITHOUT THE CUFFS.) (For Illustrations see Page 178.)

No. 8533.—Another view of this sack is given at figure No. 174 T in this magazine.

Flannel in a deep cream tint was here used for the pretty dressing-sack, which may have a sailor or a rolling collar, as preferred. The sack is nicely curved to the figure at the back and sides by a center seam and under-arm and side-back gores and stands out in deep rolling flutes below the waist at the back. The fronts flare slightly from the neck, where they are closed beneath a bow of ribbon having long ends. The sailor collar is curved over the shoulders and its broad ends separate like the fronts. The ends of the rolling collar flare sharply and the corners are square. The one-seam leg-o'-mutton sleeves are gathered at the top and may be plain at the wrist or completed with roll-up cuffs. Feather-stitching gives an ornamental finish to the sack and a frill of edging also decorates the collar.



8499
Front View.



8499
Back View.

MISSES' APRON. (COPYRIGHT.)—(For Description see Page 180.)

Dressing-sacks are made of soft materials of any preferred texture and are decorated simply with lace edging or fancy stitching.

We have pattern No. 8533 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the garment requires five yards and an eighth twenty-two inches wide, or four yards twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-fourths forty-four inches. Price of pattern, 10d. or 20 cents.

GIRLS' SAILOR BLOUSE, WITH REMOVABLE SHIELD. (TO BE WORN BENEATH THE SKIRT, WITH A BELT, OR TO DROOP OVER THE SKIRT.)

(For Illustrations see Page 178.)

No. 8526.—This stylish blouse may be again seen by referring to figure No. 179 T in this number of THE DELINEATOR.

The jaunty blouse may be drawn in closely about the waist by a tape in a casing to droop slightly over a belt, or it may be drawn in at the lower edge by a tape or elastic in a hem to droop in regulation sailor blouse style. It is here illustrated made of blue and white flannel. The shaping is simply performed by shoulder and under-arm seams and the fronts are closed at the center under a box-plait that is formed at the front edge of the right front. The fronts are shaped in V outline at the top and the neck is finished with a deep sailor collar having broad, curved ends and shaping three points at the back. A removable shield finished with a standing collar and decorated with an anchor is adjusted in the open neck. Braid trims the sailor collar and also the round cuffs that finish the full sleeves, which are gathered at the top and bottom.

Blouses like this to be worn with separate skirts will be made of wash silk, light figured woollen goods or cotton fabrics. They will be specially liked as part of yachting toilettes of serge, flannel, linen or cotton canvas or mohair.

We have pattern No. 8526 in seven sizes for girls from three to nine years of age. For a girl of eight years, the blouse needs two yards and a fourth navy-blue, with one yard of white flannel forty inches wide. Of one material, it needs four yards twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or three yards and three-eighths thirty-six

FIGURE No. 177 T.—GIRLS' PINAFORE DRESS.

(For Illustration see Page 179.)

FIGURE No. 177 T.—This illustrates a Girls' dress. The pattern, which is No. 8496 and costs 1s. or 25 cents, is in seven sizes for girls from three to nine years of age, and is differently pictured on page 175.

The dress is of plaid zephyr gingham and is in quaint pinafore style, with a guimpe of fine nainsook. Under-arm and short shoulder seams shape the dress and the



FIGURE No. 178 T.—This illustrates GIRLS' YOKE-APRON.—The pattern is No. 8513 (copyright), price 10d. or 20 cents.

(For Description see Page 181.)

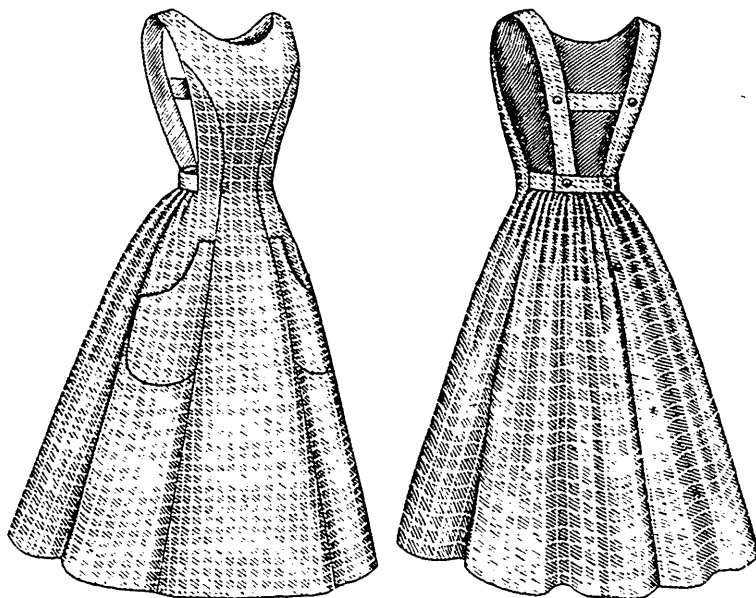
fulness is drawn to the center both front and back by gathers at the top. A cording gives a decorative finish to the arms-eye edges, and a frill of embroidery rises above a cording at the neck, which is shaped low in Pompadour outline, revealing the guimpe prettily. The guimpe is closely fitted and is covered at the top by a deep, full yoke that shows a frill finish at the neck. Full bishop sleeves shirred at the top and finished with round cuffs complete the guimpe.

Charming dresses are made like this in combinations of silk and woolen goods.

MISSES' APRON.

(For Illustrations see Page 179.)

No. 8499.—Nainsook and embroidered edging are combined in this apron. The body consists of a full front and full backs joined by under-arm seams and extending to within square yoke depth of the neck. They are connected on the shoulder by ties of the material that are sewed to the upper corners of the front and back at the arms'-eyes and prettily bowed on the shoulder, the ends being edged with embroidery. The fulness in the front and backs is collected in gathers at the top and drawn well to the center by gathers at the bottom, and the closing is made at the back with buttons and button-holes. A belt is sewed to the lower edge of the body and to it is joined the skirt, which is hemmed at the bottom and gathered at the top. A frill of embroidery droops over from the upper edge of the front and backs, with pretty effect.



8516

Front View.

8516

Back View.

MISSES' WORK APRON (COPYRIGHT).—(For Description see Page 181.)

inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 7d. or 15 cents.



FIGURE No. 179 T.—This illustrates GIRLS' SAILOR BLOUSE.—The pattern is No. 8526 (copy-right), price 7d. or 15 cents.
(For Description see this Page.)

Aprons of this description can be attractively made up in Lonsdale cambric, linen, organdy, lawn, etc.

We have pattern No. 8499 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the apron needs two yards and three-eighths of nainsook

of blue gingham by pattern No. 8473, price 1s. or 25 cents. Ribbon bows on the shoulders or ribbon-run beading at the bottom of the yoke will be attractive trimmings on this apron.

FIGURE No. 179 T.—GIRLS' SAILOR BLOUSE.
(For Illustration see this Page.)

FIGURE No. 179 T.—This illustrates a Girls' sailor blouse. The pattern, which is No. 8526 and costs 7d. or 15 cents, is in seven sizes for girls from three to nine years of age, and is shown differently made up on page 178 of this magazine.

The blouse is especially girlish and jaunty as here represented made of white serge, with a decoration of gilt braid and buttons and an embroidered emblem. A belt is worn in the present instance, the blouse drooping softly over it, but the blouse may be made to droop over the skirt in the regulation sailor blouse style, if preferred. A box-plait made at the front edge of the right front conceals the closing and in the open neck is a chemisette finished with a standing collar. The broad ends of a fanciful sailor-collar meet at the top of the box-plait. The sleeves are full and are completed with round cuffs.

Blouses for ordinary wear will be made of flannel, duck or

thirty-six inches wide, with a yard and three-eighths of edging five inches wide. Of one fabric, it requires three yards twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' WORK APRON.
(For Illustrations see Page 180.)

No. 8516.—The convenient and practical work-apron here pictured is made of checked gingham. The skirt consists of three sections that are extended to form the bib, the center section being joined in shoulder seams to straps that are carried down the back and tacked underneath to the belt sections at each side. The seams joining the side sections to the center section are well curved, causing the bib to fit smoothly. The top of the skirt at each side just back of the bib is gathered and joined to belt sections that are widely lapped and secured at the back with buttons and button-holes, the back edges of the apron being also lapped and fastened with a button and button-hole. A cross-strap is buttoned underneath to the straps at the back. Capacious patch-pockets that are curved at the top to be much deeper at the front than at the back are stitched on the apron, one at each side of the front.

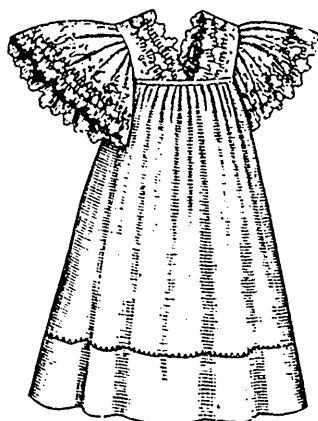
Seersucker, percale, gingham and calico are the most suitable materials for work aprons and a plain finish is, of course, the most appropriate.

We have pattern No. 8516 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the apron requires three yards twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 178 T.—GIRLS' YOKE APRON.
(For Illustration see Page 160.)

FIGURE No. 178 T.—This illustrates a Girls' apron. The pattern, which is No. 8513 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years of age, and is shown again on this page.

This apron of white lawn and fine embroidered edging is exceedingly dainty and dressy. A yoke square at the bottom and in V outline at the neck both front and back forms the upper part of the apron and to it is joined the full skirt, which is gathered across the front and back. Frill sleeves add to the attractiveness of the apron; they stand out prettily over the dress sleeves. The dress was made

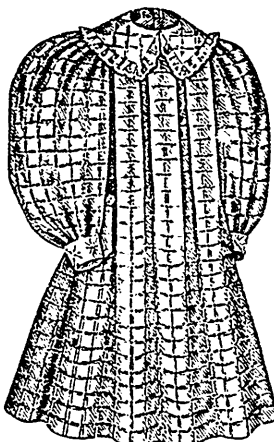


8513
Front View.

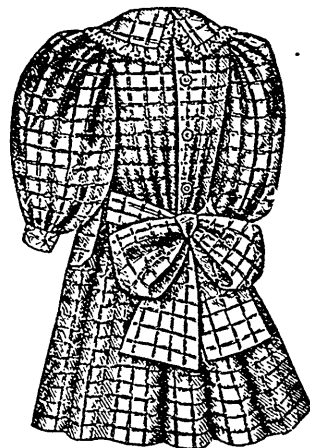


8513
Back View.

GIRLS' YOKE APRON, WITH STRAIGHT LOWER EDGE FOR HEMSTITCHING
(COPYRIGHT.)—(For Description see Page 182.)



8514
Front View.



8514
Back View.

GIRLS' APRON. (COPYRIGHT.)—(For Description see Page 182.)

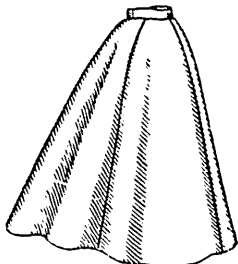
in dark colors, with white braid and buttons for trimming, white flannel or serge being chosen only for special occasions. The Tam O'Shanter cap is of white serge.

GIRLS' YOKE APRON, WITH STRAIGHT LOWER EDGE FOR HEM-STITCHING

(For Illustrations see Page 181.)

No. 8513.—Another illustration of this apron is given at figure No. 178 T.

Nainsook is here associated with embroidered



8517



8517

Side-Front View.

the bottom, the hem being hemstitched to position, and the top is gathered across the front and back and joined to the bottom of a yoke under a narrow band of the material. The yoke is shaped with shoulder seams and is square at the bottom and in V outline at the neck both back and front. The back edges of the skirt are hemmed and closed with button-holes and buttons. The short, frill sleeves of embroidered edging are gathered at the top. The plaited ends of wide ties are sewed at the waist-line just forward of the fulness at the back.

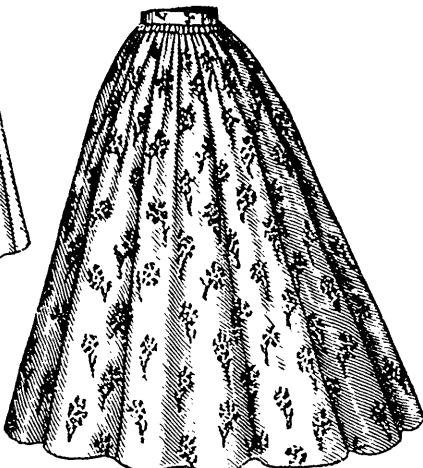
Lawn, nainsook, dimity, batiste and striped and checked muslins that are specially intended for aprons will be chosen for the garment.

We have pattern No. 8513 in eleven sizes for girls from two to twelve years old. For a girl of eight years, the apron needs two yards and three-eighths of nainsook thirty-six inches wide, with three yards and three-eighths of edging seven inches and a half wide. Of one material, it needs five yards twenty-two inches wide, or three yards and seven-eighths twenty-seven inches wide, or three yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON.

(For Illustrations see Page 181.)

No. 8514.—Blue-and-white plaid gingham was selected for this apron. The front and backs are joined by shoulder and under-arm seams. Three lengthwise box-plaits formed in the front are sewed along their under folds to the waist-line and fall free below. The backs are smooth at the top and are held in at



8517

Side-Back View.

MISSSES' FULL SKIRT, HAVING A FRONT-GORE, AND A FIVE-GORED FOUNDATION OR SLIP SKIRT THAT MAY BE OMITTED. (COPYRIGHT.)

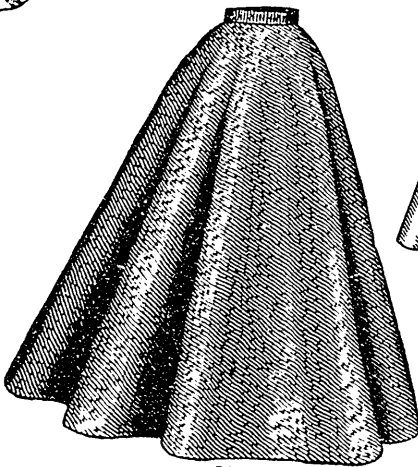
(For Description see this Page.)

edging. The skirt is deeply-hemmed at

figured challis. The full skirt has a smooth front-gore and back of the gore it is gathered twice at the top. It falls in soft folds over a five-gored foundation or slip skirt. The skirts are completed together with a belt and the

plackets are finished at the center of the back. At the bottom the full skirt measures about three yards and a half and the foundation or slip skirt three yards round in the middle sizes.

Thin mate-



8507

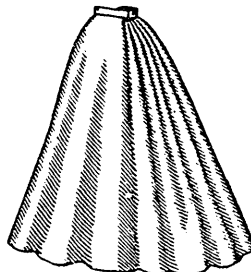
Side-Front View.

MISSSES' CIRCULAR SKIRT. (TO BE PLAITED OR GATHERED AT THE BACK.) (COPYRIGHT.)

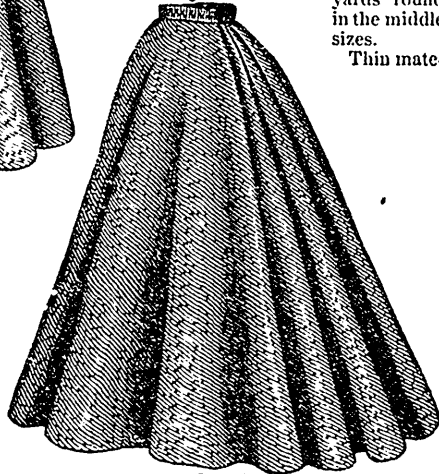
(For Description see Page 183.)

rials may be used effectively for the full skirt over a percaline or silk foundation.

We have pattern No. 8517 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the full skirt needs four yards of goods twenty-two inches wide,



8507



8507

Side-Back View.

the waist by wide ties of the material that are prettily bowed over the closing, their plaited ends being inserted in the under-arm seams. At the neck is a turn-down collar in two sections that flare at the front and back, a frill of edging providing a pretty edge finish. The bishop sleeves are gathered at the top and bottom and finished with wristbands that are overlaid with insertion. Large patch-pockets are stitched on the front.

This apron may be made up in gingham, percale, chambray, cross-barred muslin, Lonsdale cambric and dimity.

We have pattern No. 8514 in eight sizes for girls from two to nine years old. For a girl of eight years, the garment needs four yards and five-eighths of material twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' FULL SKIRT, HAVING A FRONT-GORE, AND A FIVE-GORED FOUNDATION OR SLIP SKIRT THAT MAY BE OMITTED.

(For Illustrations see this Page.)

No. 8517.—This skirt forms part of the toilette shown at figure D 13.

The skirt is here pictured made of

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or three yards and three-eighths thirty inches wide, or two yards and three fourths thirty-six or forty-four inches wide, or two yards fifty inches wide. The foundation or slip skirt requires three yards and a half twenty inches wide, or two yards and three-fourths thirty inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CIRCULAR SKIRT. (TO BE PLAISED OR GATHERED AT THE BACK.)
(For Illustrations see Page 182.)

No. 8507.—This skirt is of circular shaping and fits smoothly at the front and across the hips. The skirt presents the fashion-

able broad flare towards the foot at the front and falls in deep folds or flutes below the hips and at the back. The back edges of the skirt are joined in a seam to within a short distance of the top, where a placket is made, and the top is finished with a belt. The skirt measures four yards at the foot in the middle sizes.

Suitable materials for the skirt are silk, mohair, serge, crêpe, camel's-hair, cheviot, duck, étamine and tweed.

We have pattern No. 8507 in eight sizes for misses from nine to sixteen years old. Of one material for a miss of twelve years, the skirt needs four yards and a fourth twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. or 25 cents.

Styles for Little Folks.



FIGURE NO. 180 T.—This illustrates LITTLE GIRLS' PARTY DRESS.—The pattern is No. 8521 (copyright), price 10d. or 20 cents.
(For Description see this Page.)

FIGURE NO. 180 T.—LITTLE GIRLS' PARTY DRESS.

(For Illustration see this Page.)

FIGURE NO. 180 T.—This illustrates a Little Girls' dress. The pattern, which is No. 8521 and costs 10d. or 20 cents, is in nine sizes for little girls from two to ten years of age, and may be seen in three views on

may be worn with or without a guimpe. Nainsook flouncing in two widths and edging to match are here combined with plain nainsook. The skirt is composed of two flounces of different depths, the upper edges of both flounces being gathered and joined to the full waist, which is shaped by under-arm and short shoulder seams and arranged on a smooth lining having only shoulder and under-arm seams. The waist is gathered at the top and bottom across the front and at each side of the closing, which is made invisibly at the back. The neck is shaped in V outline both front and back and from it droop Bertha frills of nainsook edging that flare at the front and back; the frills are shaped by dart seams near the ends to show the scalloped edge of the embroidery at the ends as well as at the lower edges and are joined to the neck with a cording of the nainsook. The sleeves are in short puff style mounted on smooth linings; they are finished with a cording of the material and frills of edging. Ribbons starting under loops at each side of the fulness in front are drawn about the waist and prettily bowed over the closing.

The dress will be made of lace, embroidered or hemstitched flouncing of fine quality in combination with plain material of suitable texture. If a guimpe is worn, silk, mull, lawn or nainsook may be selected for making it.

We have pattern No. 8502 in eight sizes



8502



8502

Front View.



8502

Back View.

LITTLE GIRLS' FRENCH DRESS. (TO BE MADE WITH OR WITHOUT THE UPPER SKIRT AND WORN WITH OR WITHOUT A GUIMPE.)
(For Illustrations see this Page.)

No. 8502.—By referring to figure D 14 in this number of THE DELINEATOR, this simple dress may be again seen. The dress is dainty for party or dressy afternoon wear and

LITTLE GIRLS' FRENCH DRESS. (TO BE MADE WITH OR WITHOUT THE UPPER SKIRT AND WORN WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see this Page.)

for little girls from two to nine years old. For a girl of four years, the dress requires a yard and three-eighths of plain nain-

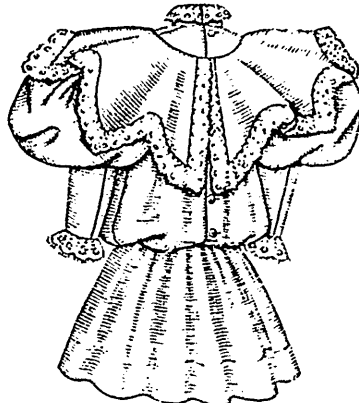
sook thirty-six inches wide, with two yards and an eighth of flouncing fourteen inches and a fourth wide, a yard and three-fourths of flouncing nine inches and a fourth wide and four

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



8509

Front View.



8509

Back View.

LITTLE GIRLS' FRENCH BLOUSE-DRESS. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH FULL-LENGTH OR SHORT PUFF-SLEEVES AND WITH OR WITHOUT THE RIPPLE BERTHA.) (COPYRIGHT.)
(For Description see this Page.)

yards and an eighth of edging seven inches and a fourth wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' FRENCH BLOUSE DRESS. (TO BE MADE WITH A HIGH OR ROUND NECK, WITH FULL-LENGTH OR SHORT PUFF-SLEEVES AND WITH OR WITHOUT THE RIPPLE BERTHA.)
(For Illustrations see this Page.)

No. 8509.—This blouse dress is shown differently developed at figure No. 181 T in this number of THE DELINEATOR.

White lawn was selected for this quaint French dress, the style of which is extremely becoming to little women. It consists of a long blouse and a short, full skirt. The skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the low edge of the blouse, which is arranged over a shorter lining fitted by shoulder seams and under-arm gores. The full front and backs of the blouse are joined by under-arm and short shoulder seams and are in low, round outline at the top; above them the lining may be faced to have the effect of a round yoke, or it may be cut out if a low neck be preferred. The blouse is gathered at the upper, shoulder and lower edges and droops softly over the top of the skirt. The closing is made at the center of the back with buttons and button-holes, and along the top of the full portions is joined a pointed ripple Bertha in two sections that are bordered by a frill of lace. The high neck is finished with a standing collar that is trimmed at the top with a turn-over frill of edging. Full-length or short puff-sleeves may be made, as illustrated, the puffs being arranged on coat sleeves. The full-length sleeves are finished with a lace frill.

The dress would be charming made of silk, cashmere, challis, lawn, nainsook, dimity and organdy, and lace, embroidery, beading, gimp, narrow velvet or satin ribbon, according to the material chosen for the dress, will trim it prettily. Three rows of black velvet baby ribbon decorated the Bertha on a dress of blue dimity, the effect being dainty.

We have pattern No. 8509 in eight sizes for little girls from two to nine years of age. To make the dress of one material for a girl of four years, will require four yards and five-eighths



8509

LITTLE GIRLS' DRESS.
(TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF-SLEEVES.)
(For Illustrations see this Page.)

No. 8521.—At figure No. 180 T in this magazine this dress may be again seen.

Figured organdy was here used for the dainty dress, and frills of lace give a beautifying touch to the bretelles. The dress may have a high or square neck, as preferred. It is made with a body-lining that is fitted by shoulder and under-arm seams, and, in the high neck, the lining is faced to have the appearance of a square yoke and finished with a standing collar. The dress portion is shaped with only short shoulder seams and is in Pompadour outline at the neck, where it is turned under and shirred twice across the front and back to form a frill heading. The sleeves may be in full length or in short puffs, the puffs being arranged on coat-shaped sleeves. Fancy bretelles cross the shoulders, their ends falling free below the square neck at the front and back.

Silk, challis, batiste, grass linen, dimity and lawn are among the materials that are suited for this dress.

We have pattern No. 8521 in nine sizes for little girls from two to ten years old. Of one material for a child of five years, the dress needs five yards and three-eighths twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and a half thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.



8521

FIGURE No. 181 T.—LITTLE GIRLS' FRENCH DRESS.

(For Illustration see Page 185.)

FIGURE No. 181 T.—This illustrates a



8521

Front View.



8521

Back View.

LITTLE GIRLS' DRESS. (TO BE MADE WITH A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

Little Girls' dress. The pattern, which is No. 8509 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 this page.

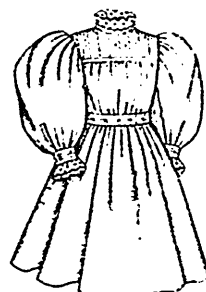
This dress is made with a round neck and short, puff-sleeves, but it may have a high neck and long sleeves, if preferred. It is here pictured made of figured and plain silk and decorated with insertion and lace edging. The short, full skirt hangs in soft folds from the long blouse, which is supported by a shorter lining and closed at the back. The blouse is gathered at the top and bottom and droops in regular blouse style. A pointed, ripple Bertha in two sections falls with pretty effect over the blouse and short puff-sleeves: a decoration of insertion and edg-



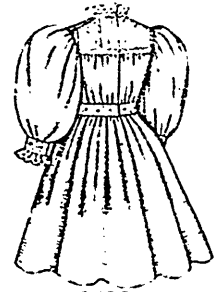
LITTLE GIRLS' ROUND-YOKE DRESS. (TO BE MADE WITH OR WITHOUT THE SLEEVE LININGS AND BERTHA.)
(For Illustrations see this Page.)

No. 8534.—At figure D 18 in this number of THE Delineator this dress is again shown.

The dress is here pictured made of white lawn and trimmed with lace edging and insertion. It is shaped by shoulder seams and has a round neck filled in with a shallow round yoke; it is gathered at the front and back nearly to the shoulders, and in the seam joining it to the yoke is included a pretty handkerchief Bertha that is gathered at the top, the corners falling at the front and back of the sleeves. The dress is deeply hemmed at the bottom and closed invisibly at the back. The neck is fin-



9529
Front View.



9529
Back View.

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

FIGURE NO. 181 T.—This illustrates LITTLE GIRLS' FRENCH DRESS.—The pattern is No. 8509 (copyright), price 10d. or 20 cents.

(For Description see Page 184.)



5534

ing makes its outline prominent, the insertion being placed a little in from the edge.

The development of French fashions shows no tendency to eliminate the blouse dress with its pretty, short skirt and long, loose blouse, but pretty accessories in the

ished with a standing frill of lace set on under a narrow band of the material. The sleeves are in bishop style and may be made with or without coat-shaped linings. When made with the linings they are finished with cuff effect, but if without, they are finished with wrists trimmed with insertion and edged with lace. The small view shows the dress without the Bertha.

A very charming little dress was made up in this way of grass linen, trimmed with batiste edging and insertion of an open-work design, with apple-green satin ribbon underlying the insertion and showing through it with pretty effect. Dimity, organdy, lawn, batiste and challis are much in favor for dresses of this style and embroidered or lace edging and insertion in beautiful designs are now obtainable for trimming them.

We have pattern No. 8534 in seven sizes for little girls from one-half to six years of age. For a child of four years, the dress needs five yards and an eighth of goods twenty-two inches wide, or three yards and three-fourths thirty inches wide, or three yards and five-eighths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.



8534
Front View.



8534
Back View.

LITTLE GIRLS' ROUND-YOKE DRESS. (TO BE MADE WITH OR WITHOUT THE SLEEVE LININGS AND BERTHA.) (COPYRIGHT)

(For Description see this Page.)

way of a Bertha, etc., render this frock dressy enough for silk, soft cashmere, mull, lawn and nainsook. Lace edging and insertion are highly favored garnitures.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

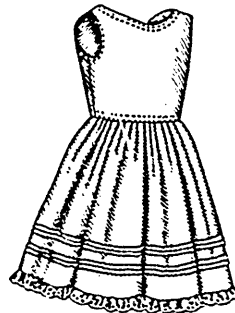
No. 8529.—Another view of this dress is given at figure No. 183 T in this number of THE Delineator.

The dress is here shown made of lawn and fancy tucking and decorated with feather-stitched bands, insertion and embroidered edging. The quaint, baby waist has a square yoke shaped by shoulder seams and the full portions, which are joined in under-arm seams, are gathered at the top and bottom and joined to the lower edge of the yoke and the upper edge of a narrow belt. The closing is made invisibly at the back. The full bishop sleeves are gathered at the top and bottom and finished with wristbands. The neck is finished with a feather-stitched band above which rises a frill of embroidered edging. The skirt, which is deeply hemmed at the bottom, is gathered at the top and sewed to the belt, falling in deep folds about the figure.

The dress may be appropriately made of cotton or woollen dress goods and the decoration may be insertion and edging.

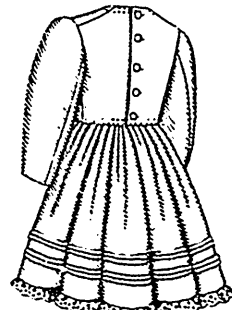
We have pattern No. 8529 in eight sizes for little girls from one to eight years of age. For a girl of four years, the dress will require two yards and three-fourths of white lawn thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide and a yard and a fourth of insertion about two inches wide. Of one material, it needs three yards and seven-eighths twenty-two inches wide, or three yards thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and an eighth

of age, and is again charmingly illustrated on this page. This attractive coat is here shown made of linen duck and decorated with embroidered linen edging and insertion. The skirt hangs full at the front and back from a square yoke, which is concealed by a deep circular cape that ripples prettily all round and is given the effect of a double cape by the arrangement of the trimming. The neck is finished with a rolling collar bordered with a deep frill of edging. Insertion follows the wrist edges of the cuffs finishing the full sleeves.



8492

Front View.



8492

Back View.

CHILD'S PETTICOAT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH OR WITHOUT SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

forty-four inches wide. Price of pattern, 10d. or 20 cents.

embroidered edging, gimp and ribbon when pique, corded silk or a soft woollen material is chosen for the making. The straw hat is trimmed with flowers.



FIGURE No. 182T.—This illustrates LITTLE GIRLS' COAT.—The pattern is No. 8522 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

CHILD'S PETTICOAT. (TO BE MADE WITH A HIGH OR LOW NECK AND WITH OR WITHOUT SLEEVES.)

(For Illustrations see this Page.)

No. 8492.—This petticoat is pictured made of cambric. The full, round skirt is hemmed at the bottom, gathered at

LITTLE GIRLS' COAT, WITH RIPPLE CAPE AND A STRAIGHT SKIRT GATHERED TO A YOKE.

(For Illustrations see this Page.)

No. 8522.—At figure No. 182T in this number of THE DELINEATOR this coat is again represented.

Linen was here used for the coat and trimming was provided by embroidered edging and insertion. The upper part of the coat is a square yoke fitted by shoulder seams and closed with buttons and button-holes at the front. From the lower edge of the yoke depends a straight, full skirt that is gathered at the top, where it joins the yoke, and is deeply hemmed at the bottom. A deep circular cape falls in graceful ripples all round and its ornamentation of frills of embroidery and bands of insertion makes it appear double. The neck is finished with a turn-over collar that is bordered with a frill of embroidery. The bishop sleeves, which are gathered at the top and bottom and completed with round, straight cuffs, are trimmed at their lower edges with an upturned row of embroidered edging.



8522

the top and joined to a round body that is made double. The body is shaped by shoulder and under-arm seams and closed at the back with buttons and button-holes. It may be made with a high or round neck and with or without coat-shaped sleeves. Two rows of machine-stitching finish the neck and lower edges of the waist, and the skirt is trimmed with two groups of tucks and a frill of edging. The tucks are only ornamental and are not allowed for in the pattern. A row of stitching finishes the arms-eyes when sleeves are not used.

The pattern may be used for flannel or cambric petticoats, the body being of muslin in either instance. Feather-stitching may decorate flannel petticoats.

We have pattern No. 8492 in eleven sizes for children from one-half to ten years old. For a child of five years, the petticoat needs two yards and five-eighths of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8522

Front View.



8522

Back View.

LITTLE GIRLS' COAT, WITH RIPPLE CAPE, AND A STRAIGHT SKIRT GATHERED TO A YOKE. (COPYRIGHT.)

(For Description see this Page.)

FIGURE No. 182T.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 182T.—This illustrates a Little Girls' coat. The pattern, which is No. 8522 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years

Pique in all the delicate shades is a very popular fabric this season for little coats of this kind, although if a heavier material

be desired, it may be prettily made up in cheviot, tweed, faced cloth and broadcloth. Hamburg and lace edging and insertion, stitching, narrow velvet or satin ribbon will be appropriate for decoration.

We have pattern No. 8522 in seven sizes for little girls from one-half to six years old. Of one material for a girl of four years, the dress needs five yards and three-fourths twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards forty-four or fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 183T.—LITTLE GIRLS' DRESS

(For Illustration see this Page.)

FIGURE No. 183T.—This illustrates a Little Girls' dress. The pattern, which is No. 8529 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and may be again seen on page 185.

Very dainty and Summery is the dress in its present development, which unites fancy tucking and pink lawn. The gathered skirt is deeply hemmed at the bottom and joined to a belt that finishes the lower edge of the body, which is closed at the back. A square yoke of fancy tucking forms the upper part of the body and to it are joined the full front and backs, which are drawn in soft folds by gathers at their upper and lower edges. The full bishop sleeves stand out picturesquely above their narrow wristbands. Olive-green satin rib on is associated with wide beading, narrow edging and fancy-stitched bands in the trimming, which is child-like and attractive.

The pretty fulness of the dress will suggest its develop-



FIGURE No. 183T.—This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 8529 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

consist of fine laces and ribbons in some fancy variety.

INFANTS' DRESS.

(For Illustrations see this Page.)

No. 8493.—Nainsook was employed for this dainty little dress and lace edging, feather-stitching, drawn-work, ribbon and beading provide the decoration. The short body has a square yoke that is all-over decorated with drawn-work and fancy stitching; and to the lower edge of the yoke are joined a full front and full backs that are gathered at the top and bottom to give a puff effect. The body is shaped by shoulder and short under-arm seams and the lower edge is joined to a belt that is overlaid with beading, through which light-blue ribbon is run and bowed at the left side. The closing is made at the back. The full bishop sleeves are gathered at the top and bottom and finished at the wrists with narrow bands of the material trimmed with a frill of lace edging and a row of feather-stitching. The neck is trimmed with a feather-stitched band and a standing frill of edging. Over the sleeves droop pretty lace-edged epaulette frills that are ornamented with feather-stitching and drawn work. A straight, full skirt that is gathered at the top and deeply hemmed at the bottom, is joined to the lower edge of the belt, and two rows of feather-stitching between

rows of drawn-work decorate it above the hem.

Dainty little dresses may be made up in nainsook, Lonsdale cambric, lawn, etc., and beading, all-over embroidery, lace and fancy-stitching will trim them attractively. The yoke may be made of all-over embroidery or fancy tucking.

Pattern No. 8493 is in one size only. To make a dress like it, requires five yards and three-eighths of material twenty inches wide, or four yards and an eighth twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8493

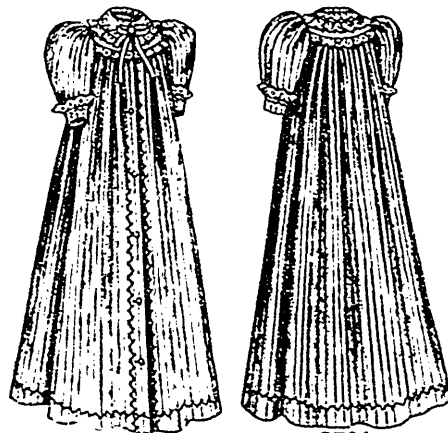
Front View.

INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

8493

Back View.



8531

Front View.

8531

Back View.

INFANTS' WRAPPER. (COPYRIGHT.)

(For Description see this Page.)

No. 8531.—Light blue flannel with hair-line stripes was selected for this pretty little wrapper, which has a round yoke shaped by shoulder seams. The full back and full fronts, which are gathered at the top, are joined in under-arm seams and

INFANTS' WRAPPER.

(For Illustrations see this Page.)

ment in Swiss, lawn, organdy and soft silks, which may be plain or strewn with dainty blossoms. The garniture should

sewed to the yoke. The front edges of the fronts are hemmed, the hems being feather-stitched to position with embroidery silk, and stitching is also made at hem depth from the bottom. The closing is made with buttons and button-holes at the center of the front. The ends of the pretty rolling collar flare at the throat and feather-stitching and a frill of lace ornament the collar. A frill of edging also gives a pretty touch along the lower edge of the yoke, and a ribbon bow is tacked at the throat. The one-seam leg-of-mutton sleeves, which are gathered at the top, are finished with feather-stitched hems, above which a lace

frill is arranged to flare upward, the effect of a cuff being given. French flannel, outing flannel, cashmere, Henrietta and eider-down are pretty materials for little wrappers of this kind, and embroidery, lace, feather-stitching, narrow velvet and satin ribbon will trim them appropriately.

Pattern No. 8531 is in one size only. To make a wrapper like it, will require three yards and a fourth of goods twenty-two inches wide, or two yards and three-fourths twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 7d. or 15 cents.

Styles for Boys and Men.

FIGURE No. 184 T.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 184 T.—This illustrates a Boys' shirt-waist and

trousers. The shirt-waist pattern, which is No. 8488 and costs 10d. or 20 cents, is in twelve sizes for boys from three to fourteen years of age, and may be seen again on page 189. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years old, and is also seen on its accompanying label.

This practical and becoming suit for a small boy is cool and easily made. In this instance the shirt-waist is pictured made of figured percale and the trousers of chevot. The front of the waist displays three forward-turning plaits stitched in tuck fashion at each side of the closing, which is made with studs through a plait formed in the left front; and at the back are three backward-

turning plaits at each side of the center. The deep collar rolls over a fitted neck-band and has rounding ends that flare. The comfortable shirt-sleeves are finished with wristbands and the regulation underlaps and overlaps. Machine-stitching finishes the waist neatly.

The knee trousers are shaped by the usual seams and are buttoned to the shirt-waist. They close at the sides.

Serviceable percale, cambric and linen are popular fabrics for

the shirt-waist and Galatea, linen, crash, duck and piqué are favored washable materials for the trousers. Heavier and more serviceable goods for the trousers are serge, tweed and flannel. On shirt-waist, of fine cambric a frill of embroidered edging may trim the collar and box-plait.

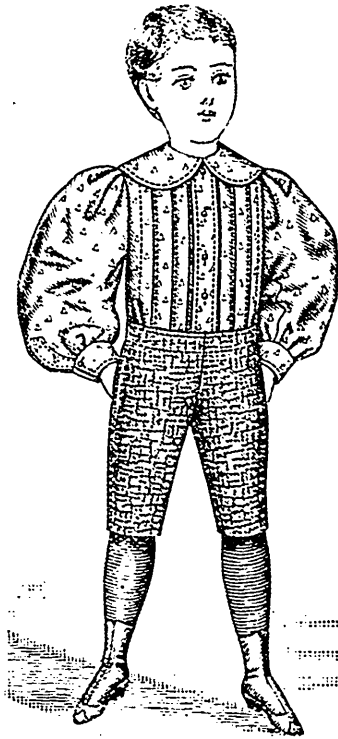


FIGURE No. 184 T.

FIGURE No. 184 T.—This illustrates Boys' SUIT.—The patterns are Boys' Shirt-Waist No. 8488, price 10d. or 20 cents; and Knee Trousers No. 3163, price 7d. or 15 cents.

FIGURE No. 185 T.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 8486, price 10d. or 20 cents.

(For Descriptions see this Page.)



FIGURE No. 185 T.

FIGURE No. 185 T.—LITTLE BOYS' DRESS.

(For Illustration see this Page.)

FIGURE No. 185 T.—This illustrates a Little Boys' Dress. The pattern, which is No. 8486 and costs 10d. or 20 cents, is in five sizes for little boys from one to five years of age, and may be seen in two views on page 189 of this magazine.

Gray linen is here illustrated in the dress. Three box-plaits stitched along their under folds to below the waist extend the entire length of the front, and a full skirt lengthens the backs, which close at the center with button-holes and buttons. Belt sections having their pointed ends crossed at the closing and

secured with buttons and button-holes are inserted in the under-arm seams. The bishop sleeves are completed with wristbands that are decorated with braid, and the rolling collar, which is in two sections that flare at the center of the front and back, is prettily ornamented with braid. A patch pocket is applied at each side of the front, its top being reversed to form a pointed lap that is decorated with braid.

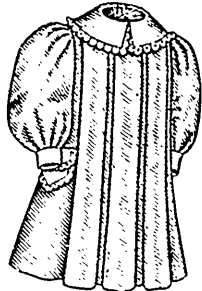
For practical wear gingham, linen, percale, etc., will be chosen

for the dress. Cashmere and flannel will also be appropriate for its development. Braid may decorate it prettily. A specially neat dress was made of blue percale spotted in black, with white braid and pipings of white cambric on the collar, wristbands, pockets and belt-straps.

belt that is stitched on the waist. Buttons are sewed on the belt for the attachment of skirts or trousers. Straps are stitched over the shoulder seams and a deep turn-down collar with prettily rounded front corners is mounted on a fitted neck-band. The shirt sleeves are gathered at their upper and lower edges and slashed at the wrist, the slashes being finished in regular shirt-sleeve style with underlaps and pointed overlaps. Wristbands closed with a button and button-hole finish the sleeves.

The shirt-waist may be made of any of the materials used for garments of this kind, percale, grass linen and cambric being the ones generally selected. Frills of embroidery may trim them if a machine-stitched finish is not admired.

We have pattern No. 8488 in twelve sizes for boys from three to fourteen years of age. For a boy of seven years, the shirt-waist needs two yards and three-fourths of material twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8486

Front View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 8486.—At figures Nos. 185 T and D 16 in this number of THE DELINEATOR this dress is shown differently developed.

The dress is here pictured made of plain gingham and decorated with embroidered edging. In the front are laid three box-plaits that are sewed along their under folds to a little below the waist and allowed to fall free below. The back consists of a body portion fitted by side-back gores and closed at the center with button-holes and buttons, and

a full skirt that is gathered at the top and joined to the body portions and front. The neck is completed by a rolling collar in two sections that flare at the center of the front and back and are bordered with embroidered edging. Two belt straps with pointed ends are inserted in the under-arm seams and crossed at the center of the back and fastened with buttons and button-holes; the free edges of the straps are trimmed with embroidered edging. The bishop sleeves are finished with wristbands. Pointed patch-pockets turned over in pointed laps at the top are stitched on the front and bordered with edging.

The dress may be made of grass linen, piqué, Galatea, gingham, flannel or serge and trimmed in any way similar to that illustrated. Washable braid in white, blue or red is also a suitable decoration and will be used to outline the wristbands, pockets and collar.

We have pattern No. 8486 in five sizes for little boys from one to five years old. For a boy of four years, the dress calls for three yards and an eighth of goods twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' SHIRT-WAIST, WITH SIDE-PLAITS IN THE FRONT AND BACK.

(For Illustrations see this Page.)

No. 8488.—At figure No. 184 T in this publication this waist is again shown.

The shirt-waist is a popular style for little men and may be worn with kilts or trousers. Cambric was here selected for it. Three backward-turning tucks or plaits are stitched in the back at each side of the center and three forward-turning tucks or plaits are stitched in the fronts at each side of a box-plait that is formed at the front edge of the left front. The closing is made with buttons and button-holes through the box-plait, and the fronts and back are gathered at each side under a



8486

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)

BOYS' SHIRT-WAIST OR SHIRT.

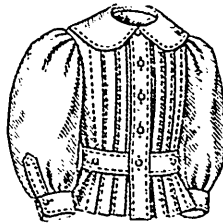
(For Illustrations see this Page.)

No. 8489.—This is an attractive shirt-waist having full

fronts and a yoke back, and is pictured made of figured percale and finished with machine-stitching. The fronts have gathered fulness at the neck and waist at each side of the closing, which is made with button-holes and button-through a box-plait formed at the front edge of the left front. The seamless back, which has fulness at the center drawn in gathers at the top and waist, is sewed to the lower edge of the square yoke. A belt to which buttons are sewed for the attachment of the trousers or skirt is stitched about the waist. A deep rolling collar with square ends that flare prettily is mounted on a fitted band. The shirt-sleeves are finished with wristbands that are closed with buttons and button-holes below the regulation underlap and pointed overlap.

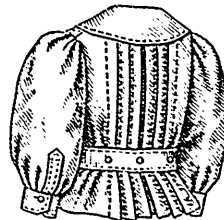
Cambric, lawn, percale, etc. are favored materials for waists of this kind and machine-stitching provides the usual finish.

We have pattern No. 8489 in twelve sizes for boys from three to fourteen years old. For a boy of seven years, the garment calls for two yards and an eighth of goods twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8488

Front View.



8488

Back View.

BOYS' SHIRT-WAIST, WITH SIDE-PLAITS IN THE FRONT AND BACK.

(For Description see this Page.)



8489

Front View.



8489

Back View.

BOYS' SHIRT-WAIST OR SHIRT.

(For Description see this Page.)

LITTLE BOYS' APRON.

(For Illustrations see Page 190.)

No. 8487.—The apron is thoroughly protective and practical,

and is illustrated made of checked gingham and decorated with embroidered edging. The front is laid in three box-plaits that are sewed along their under folds to below the waist, and is joined in shoulder and under-arm seams to the loose backs, which are closed at the center with button-holes and buttons. The backs are held to the figure by pointed belt-straps that are inserted in the under-arm seams, crossed at the closing and fastened together with a button-hole and button. The neck is completed with a rolling collar in two sections, the ends of which flare prettily; the edges of the collar are trimmed with embroidered edging. The bishop sleeves are gathered at the top and bottom and completed with wristbands. A pointed patch-pocket is arranged upon each side of the front.

The apron may be made of piqué, gingham, cambric, etc., and trimmed with embroidered edging. A pretty apron was of gray linen, with an outlining of red braid on the collar, wristbands, etc.

We have pattern No. 8487 in six sizes for little boys from one to six years old. For a boy of four years, the apron needs three yards and an eighth of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8487
Front View.



8487
Back View.

LITTLE BOYS' APRON.

(For Description see Page 189.)

ers and to these edges are joined link cuffs with square ends. The shirt is most desirable for Summer wear when made up in white or colored percale, chambray, madras, Oxford cheviot and dotted or striped cambric.

We have pattern No. 8538 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the shirt needs three yards and a fourth of material thirty-six inches wide, with half a yard of coarse linen in the same width for the inside bosom-sections, etc. The neck-band and collars need half a yard of material thirty-six inches wide, with half a yard of coarse linen in the same width for interlinings. Price of pattern, 1s. or 25 cents

MEN'S NÉGLIGÉ SHIRT. (TO BE MADE WITH PERMANENT OR REMOVABLE STIFF COLLAR AND CUFFS.) SPECIALLY DESIRABLE FOR SILKS, OXFORD CLOTHS, ETC.

(For Illustrations see Page 191.)

No. 1164.—This shirt is shown made of figured wash silk and fine white linen, the neck-band, wristbands, collars and cuffs being of the linen. The front is slashed to a desirable depth

at the center and the edges are finished with an underlap and an overlap, the overlap being square at the lower edge and having the effect of a box-plait. The closing is made through the overlap with button-holes and buttons or studs. The back, which joins the front in under-arm seams that are stayed at their lower ends with gussets, is gathered at the top across the center and sewed to a shallow, square yoke, which joins the fronts in shoulder seams. The shirt-sleeves are of ample width and are slashed and finished in the regular shirt-sleeve style with underlaps and pointed overlaps. The sleeves are slightly gathered at the lower edges and are finished with wristbands when the cuffs are removable or the cuffs are sewed on, as preferred. The stiff cuffs are closed with link buttons and have square corners. The neck-band is used only when the collar is to be removable; it is closed at the throat with a button-hole and button or a stud and has the regulation button-hole at the back. The stiff turn-

down collar has slightly flaring ends and is made with high band. A loop of tape may be arranged over the center of the yoke to hold the necktie in place.

Silk, Oxford cloth, fine flannel, plain or satin-striped, and goods of like texture generally used for negligé shirt are commended for the garment, as is also percale. The collar and cuffs may be of white linen or they may match the shirt when percale or lawn is used.

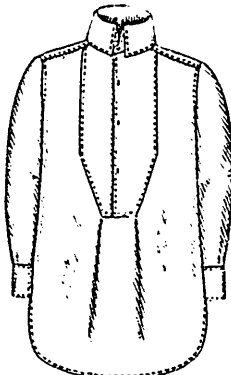
We have pattern No. 1164 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the shirt, except the collar, cuffs, neck-band and wristbands, needs three yards and five-eighths of material twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide. The collar, cuffs

MEN'S SHIRT, WITH SHIELD BOSOM. (TO BE MADE WITH A PERMANENT OR REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT LINK CUFFS.)

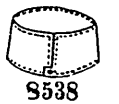
(For Illustrations see this Page.)

No. 8538.—The special features of this shirt are the shield bosom and the choice of removable collars which makes it possible to wear a variety of white collars with colored shirt, a fashion now in great vogue. The shirt is illustrated both in plain and in figured percale, the collars and neck-band in each instance being of white linen. The front is shaped to accommodate the three-ply shield bosom, which is closed at the center

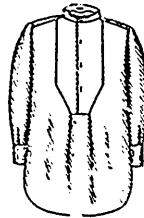
with studs, and has fulness laid in a box-plait at the lower edge of the bosom. A shallow, square yoke forms the upper part of the back, which has a short row of gathers at the top at each side of the center. The under-arm seams are stayed at the lower ends with gussets. The neck-band is used only when the collars are to be removable and is closed at the center of the front with a stud. A loop-strap of linen tape may be arranged over the center of the



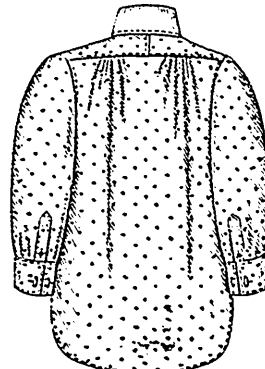
8538
Front View.



8538



8538



8538
Back View.

MEN'S SHIRT, WITH SHIELD BOSOM. (TO BE MADE WITH A PERMANENT OR REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT LINK CUFFS.)

(For Description see this Page.)

of the yoke to hold the necktie in place. The collars are in standing and turn-down styles and may be sewed to the neck or made removable, as preferred. The turn-down collar stands high and rolls over and its ends flare stylishly. The shirt sleeves are of ample width, slashed at the wrists, the edges of the slashes being finished in the regular way with underlaps and pointed overlaps; the fulness at the lower edges is collected in gather-

neck-band and wristbands call for five-eighths of a yard of material thirty-six inches wide, with five-eighths of a yard of coarse linen in the same width for interlinings. Price of pattern, 1s. or 25 cents.

MEN'S NÉGLIGÉ SHIRT. (TO BE MADE WITH A PERMANENT OR REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT LINK CUFFS.) (For Illustrations see this Page.)

No. 8539. — This shirt is highly commended for warm weather, its unlined, plaited front being cool and dainty. It is represented made of striped percale, and the neck-band and collars are of white linen. The front is slashed to a desirable depth at the center and one edge of the slash is finished with an overlap and the other with an underlap for a closing, which is made through the overlap with button-holes and buttons or studs. At each side of the closing the front is laid in a box-pleat that is stitched from the top to below the waist and forms fullness below. The back, which is joined to the front in under-arm seams that are stayed at the lower ends by gussets, is gathered at the top across the center and sewed to a shallow, square yoke that is joined to the fronts in shoulder seams. The shirt sleeves are of ample width and are slashed at the wrists, the edges of the slashes being finished in the regulation way with underlaps and overlaps that are pointed at their upper ends; the lower edges are drawn up

to the proper width by gathers and are completed with cuffs that are closed with link buttons. The lower corners of the cuffs are nicely rounded. The well fitted neck-band, which is used only when the collars are made removable, is closed at the throat with a button-hole and button or stud and a button-hole is made at the center of the back for the attachment of the collar. Just below the neck-band at the center of the back may be sewed a strap of linen tape, under which the necktie may be slipped to keep it in place. The standing or turn-down collar may be sewed to the shirt or made removable, as preferred; the standing collar has Piccadilly ends and the turn-down collar has

flaring ends and is made on a high band.

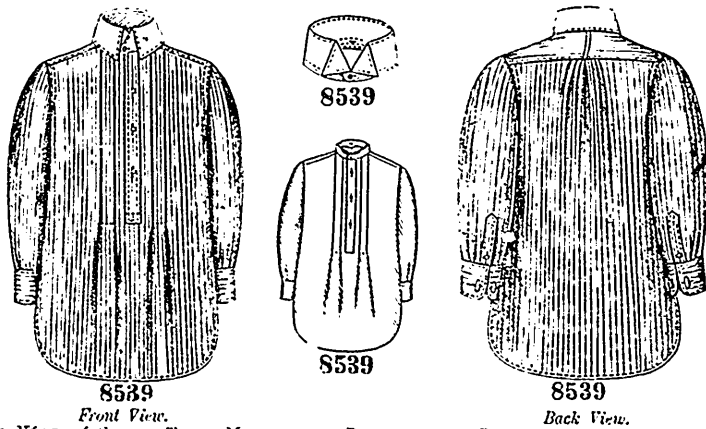
Plain, striped or spotted silk, percale, cambric, madras, light-weight flannel, Oxford cloth, etc., are generally favored for a shirt of this kind. The collar will be of white linen, as a rule, but striped linen or percale are also appropriate for it. White collars are used on shirts of cambric, or percale also, although it is quite as fashionable to have the collar correspond with the shirt in this case.

We have pattern No. 8539 in sixteen sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size, the shirt will require three yards and an eighth of material thirty-six inches wide, with three-eighths of a yard of coarse linen in the same width for interlining the cuffs. The collars and neck-band require half a yard of material thirty-

six inches wide, with half a yard of coarse linen in the same width for interlinings. Price of pattern, 1s. or 25 cents.



MEN'S NÉGLIGÉ SHIRT. (TO BE MADE WITH PERMANENT OR REMOVABLE STIFF COLLAR AND CUFFS.) SPECIALLY DESIRABLE FOR SILKS, OXFORD CLOTHS, ETC. (For Description see Page 190.)



MEN'S NÉGLIGÉ SHIRT. (TO BE MADE WITH A PERMANENT OR REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT LINK CUFFS.) (For Description see this Page.)

"KINDERGARTEN PAPERS" IN BOOK FORM.—The marked interest and approval shown the "Kindergarten Papers," by Mrs. Sara Miller Kirby, recently concluded in THE DELINEATOR, and the continuous demand for back numbers of the magazines containing them, have induced us to issue them in book form. In these papers Mrs. Kirby makes comprehensive and popular review of the whole Kindergarten system, beginning with a brief biography of Frederick Froebel and then proceeding to a graphic and detailed description of the gifts, occupations and games and of the way they are used. There are also chapters on Christmas work, on the home Kindergarten, on training and training schools, on the preparation of topics and on the literature and materials used.

The book is published in the Metropolitan Culture Series, and costs Four Shillings or One Dollar a Copy.

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, and much other matter of interest to children. The book is very handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with appropriate engravings. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.



DRESSMAKING AT HOME.

(For Illustrations see Page 129.)

It is a worthy ambition for every woman to wish to be well dressed and the useful hints and handsome illustrations given in this department will enable our patrons, even though remote from fashion centers, to keep *en rapport* with current styles and select with intelligence modes suiting their

bottom. Before sewing the binding the first time it should be basted and the same course should be followed before the final hemming is done. This process involves additional labor, but the effect is all the more satisfactory. The shapeliness of a skirt is necessarily impaired when the bottom is drawn and puckered, and unless a binding is carefully adjusted this result will ensue. Then, in putting on the belt, it is usually made to lap at the back and is closed with large hooks and eyes.

be shrunken— advice which cannot too often be repeated. In adjusting the binding it is advisable to extend it at least an eighth of an inch beyond the edge, else it will afford no protection to the



FIGURE NO. 1.—WRITING PAD.

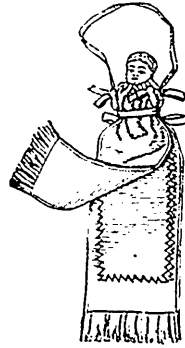
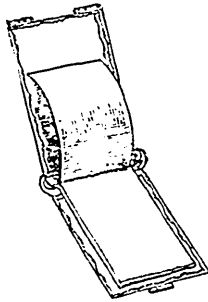


FIGURE NO. 3.



FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—FANCY NEEDLE-CASE.

tastes and necessities. There is less exaggeration in the size of sleeves and they vary in regard to length. Contrasts of color are everywhere apparent, and pretty remnants of silk, chiffon or other tissues, preferably those of a crêpe nature, may thus be successfully utilized. Transparent fabrics are in demand for dressy day and evening wear and serve as admirable backgrounds for the filmy laces, insertions and edgings that in turn require to be supplemented by bright color, or percaline mended for

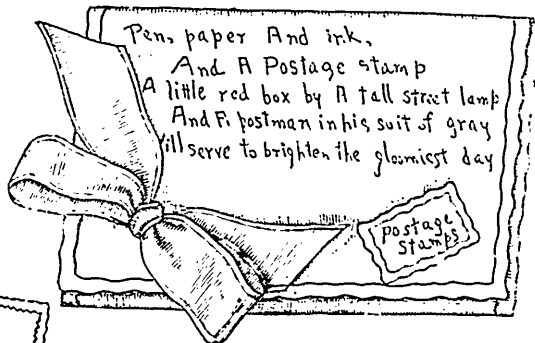
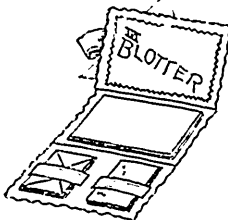


FIGURE NO. 2.—WRITING-DESK *Necessaire*.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Pages 194 and 195.)



dainty ribbons of Changeable silk linings are com- such thin fabrics.

Hints for the binding and finishing of skirts will be found of use to the home dressmaker. Wide mohair braid binding is as much liked for skirts as is velveteen. Before using it should

Plackets are often finished with silk galloon binding sewed flat along the edges and a wide underlap should always be arranged at the edge that underlaps. In a gored skirt a pocket becomes a possibility. A little below the belt the right side-back seam is ripped and the pocket inserted and faced for a short distance with the material. The seams of skirts, when invisible, are bound with galloon or turned in and neatly sewed. The

balayuse has returned to favor. This is a sort of dust ruffle cut bias from silk and about four or five inches deep, pinked at the

convenience in laundering. Narrow ruffles or knife-plaitings of silk sewed underneath near the bottom of a peplum or jacket

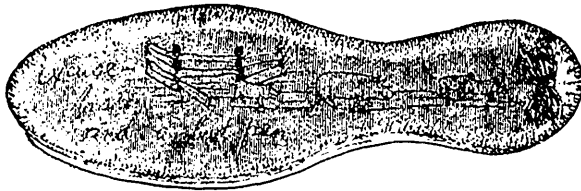


FIGURE NO. 5 — FANCY BLOITER

edges and sewed inside the skirt at the foot, the lower edge coming even with the bottom of the skirt. Organdy skirts are held out by one or two ruffles arranged on the outside of the slip skirt at the bottom.

Small pads are made for skirts and adjusted below the belt at the center of the back, or several narrow silk ruffles sewed at the back serve the same purpose in holding out the skirt. If a loop of tape or braid is tacked to each side of the belt, by which to hang it up, the skirt will retain its shape and remain free from wrinkles that are sure to come when it is carelessly hung. After cutting away the material beneath insertion in organdies or kindred fabrics, the edges should be neatly hemmed. When a hem-facing is preferred for the finish of a gored skirt, it is necessarily cut like the outside in any depth; and when the top of the skirt is gathered two rows produce a better effect than one, especially across the back. The same arrangement should be followed in gathered sleeves.

Unlined cotton waists may be strengthened round the arms' eyes with a piece of the material.

The seams of unlined organdy waists are made in bag style; on the right side they are sewed close to the edge and then turned over and again sewed on the wrong side. In mousquetaire sleeves inserted in washable waists the seam may be finished to receive a draw-cord, which will be found a great

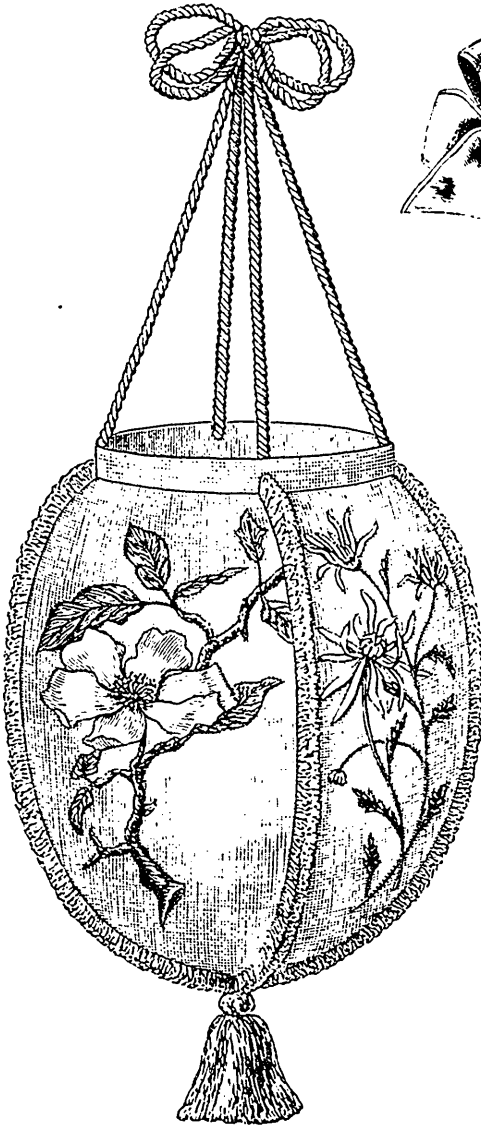


FIGURE NO. 1.—HANGING CATCH-ALL.

(For Description see "Artistic Needlework," on Page 195.)

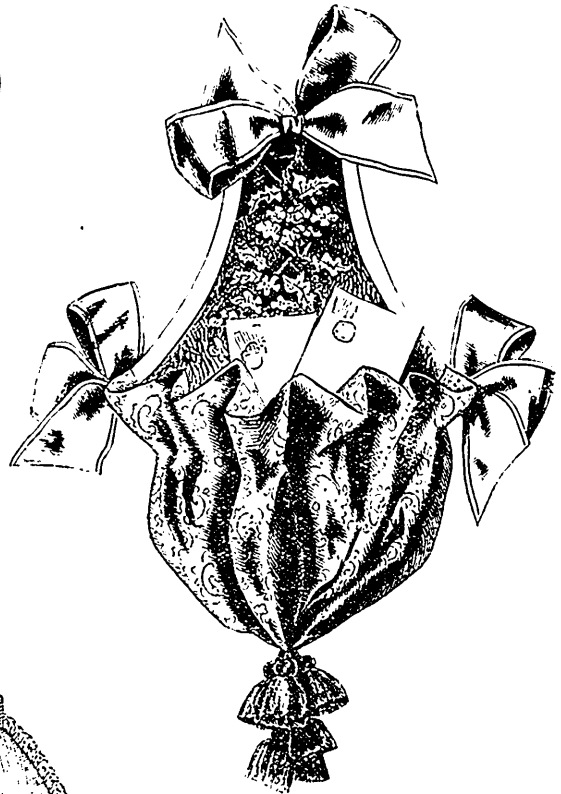


FIGURE NO. 6—HANGING LETTER HOLDER

(For Descriptions of Figures Nos. 5 and 6, see "The Work-Table," on Page 195.)

will hold it out stylishly.

FIGURE NO. 19 Y. — LADIES' COSTUME.—This stylish costume of green-and-écru striped batiste and white lawn with green ribbon and lace edging for decoration embodies some happy ideas. The graceful fichu and stylishly shaped skirt and sleeves present a pleasing ensemble. The waist has a well-fitted lining and the fronts have pleasing fulness at each side of the closing.

A lace-bordered fichu, ribbon stock and puff sleeves, together with a graceful eight-gored skirt that flares fashionably, complete the costume. The pattern, which is No. 8537 and costs 1s. 8d. or 40 cents, is

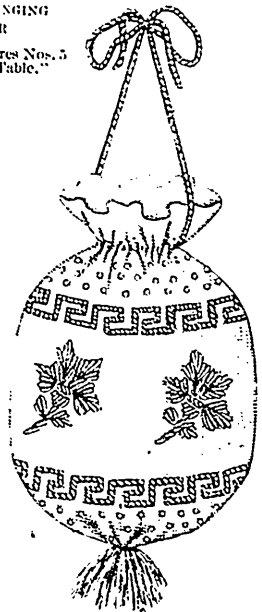


FIGURE NO. 2.—TOBACCO POUCH.

(For Description see "Artistic Needlework," on Page 195)

in thirteen sizes, from twenty-eight to forty-six inches, bust measure.

FIGURE No. 20 Y.—LADIES' EMPIRE TEA-GOWN.—This graceful tea-gown, made by pattern No. 8497, price 1s. 8d. or 40 cents, is in thirteen sizes, from twenty-eight to forty-six inches, bust measure. It has a body lining and is pictured made of figured silk, lace edging and ribbon-run beading providing the decoration. A prettily shaped yoke composed of alternate bands and puffs forms the upper part of the garment. The bands are overlaid with the beading, and the full fronts and full back droop in soft folds from the yoke and are decorated at each side of the closing with insertion. The standing collar is overlaid with the beading and a frill of lace rises from the top. The puff sleeves are shirred at the bottom to form a small puff between bands of the beading and are completed with a frill of lace. Inexpensive silk, veiling and crepon will make up charmingly in this style.

FIGURE No. 21 Y.—LADIES' BASQUE WAIST.—This handsome waist is pictured made of changeable rose chiffon over darker silk, with embroidered chiffon edging for the Bertha, ribbon and lace insertion supplying the decoration. The full fronts droop slightly at the center over a wrinkled ribbon belt that is bowed at the side, and under-arm gores separate the fronts from the back. The three-quarter length puff-sleeves are completed with frills of embroidered chiffon to match the Bertha. The pattern is No. 8510, which costs 1s. 3d. or 30 cents, and is in thirteen sizes, from twenty-eight to forty-six inches, bust measure.

FIGURE No. 22 Y.—LADIES' AFTERNOON TOILETTE.—Figured lavender organdy over silk of the same hue is pictured in this toilette, which is attractively decorated with insertion and ribbon. The waist has a shawl-drapery front supported by a lining closed at the center of the front. The right front is lapped over the left front the entire length of the shoulder seam and the closing is made diagonally toward the lower edge. The collar is covered by a ribbon stock and ribbon decorates the front at each side of the fulness. The ribbon belt has a loop at each side of the center from which flow long ends. The sleeves have each one seam and are in *gigot* style, and the full skirt has a front-gore and is hung over a five-gored foundation or slip skirt. The basque-waist pattern, which is No. 8490 and costs 1s. 3d. or 30 cents, is in thirteen sizes, from twenty-eight to forty-six inches, bust measure; and the skirt pattern, which is No. 8508, price 1s. 3d. or 30 cents, is in nine sizes, from twenty to thirty-six inches, waist measure.

FIGURE No. 23 Y.—LADIES' VISITING COSTUME.—This is a pretty costume to wear when making calls or attending Summer fêtes. It is made of sheer white organdy and trimmed with lace edging, ribbon and buttons. Full fronts closed at the center droop slightly and join the seamless back in shoulder and under-arm seams. A fancy collar in two sections extends in points at each side of the fulness in front and separates in points at the back. A self-headed lace frill borders the collar. The one-seam sleeves are finished in Venetian style at the wrists and decorated with lace edging. Seven gores are com-

flannel are combined in this stylish blouse, which has a removable shield topped by a standing collar. The blouse is here worn beneath the skirt and with a belt. The closing is made under a wide plait formed on the right front and two large buttons decorate the plait. A sailor collar having broad, curved ends adorned with an embroidered anchor is a pretty feature. The comfortable bishop sleeves are finished with round cuffs. The blouse was fashioned by pattern No. 8524, which

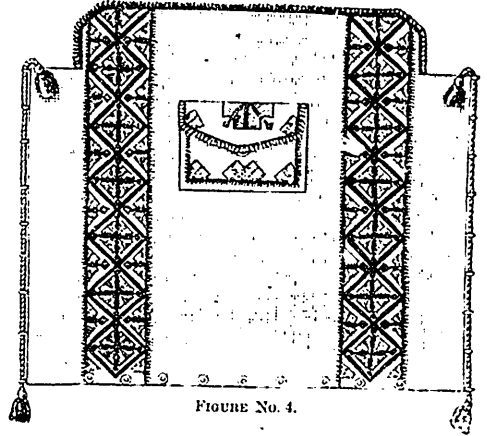


FIGURE No. 4.

costs 1s. or 25 cents, and is in thirteen sizes, from twenty-eight to forty-six inches, bust measure.

FIGURE No. 25 Y.—LADIES' SHIRT-WAIST.—A very *chic* shirt-waist of pink-and-white striped lawn is shown at this figure, the white leather belt giving it a smart finishing touch. An under-arm gore at each side insures trimness and the fronts are closed at the center with pretty studs through the box-plait. A pointed yoke overlaps the seamless back. The turn-down collar is made removable and the bishop sleeves are finished with plain link cuffs. The basis of this style is pattern No. 8535, which costs 1s. or 25 cents, and is in fourteen sizes, from twenty-eight to forty-eight inches, bust measure.

THE WORK-TABLE.

(For Illustrations see Pages 192 and 193.)

FIGURE No. 1.—WRITING PAD.—A handsome case for a writing pad is here illustrated. White linen mounted upon a paste-

board foundation was chosen for it, and the front is handsomely decorated with painted designs. A pink satin ribbon holds the pad to the cover and is neatly bowed at the top. Loops of leather attached to the upper and under side to hold a pencil or pens also serve to bind the covers together.

FIGURE No. 2.—WRITING DESK *Necessaire*.—Three oblong sections of linen-covered card-board form this

useful adjunct of the writing table. It is decorated with an appropriate verse done in India ink. A tiny pocket of linen for postage stamps is attached to the case below the lettering and a large bow of satin-edged grosgrain ribbon gives a dainty finish. Inside are blotters, paper and envelopes, the latter being held in place by straps of the linen. Such an article may also be developed in canvas, duck or silk and ornamented in any desired way.

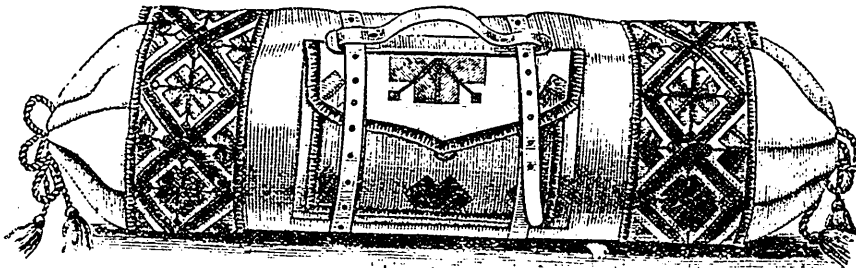


FIGURE No. 3.

FIGURES NOS 3 AND 4.—SHAWL CASE, AND SHAPE OF SECTION.

(For Descriptions of Figures Nos. 3 and 4, see "Artistic Needlework," on Page 195.)

prised in the skirt, which is trimmed with two rows of insertion arranged to form points. A wrinkled ribbon is adjusted about the waist. There is a charmingly youthful air about the costume. It is embodied in pattern No. 8491, which costs 1s. 8d. or 40 cents, and is in thirteen sizes, from twenty-eight to forty-six inches, bust measure.

FIGURE No. 24 Y.—LADIES' SAILOR BLOUSE.—Blue and white

FIGURES NOS. 3 AND 4.—FANCY NEEDLE-CASE.—The dainty little article here represented is made of a single section of broad, dark-green satin ribbon folded through the center; an opening is cut in the ribbon for the doll to be inserted, the ribbon being subsequently gathered up closely to fit the neck. The lower edges of the ribbon are deeply fringed and to it underneath are fastened leaves of chamois. A narrow ribbon is passed about the waist and bowed at the back and ribbons are attached to the shoulders under dainty little bows for the suspension of the case. Such an article is easily made, as dolls suitable for it are readily obtainable in the shops.

FIGURE No. 5.—FANCY BLOTTER.—Leather was chosen to make this article and the ornamentation is burnt in. Several sheets of blotting paper are cut of the same shape as the outside and attached to it by a dark-red ribbon passed through holes punctured at one end and prettily bowed. Celluloid is often used for an article of this kind, in which case the decoration may be painted.

FIGURE No. 6.—HANGING LETTER-HOLDER.—Letters are liable to be mislaid unless some suitable receptacle is provided for them and the article here shown answers the purpose admirably. The back of the holder is cut from a fancifully-shaped section of cardboard covered with plain silk lavishly decorated with flowers and their foliage worked in embroidery silk. To this section is attached a pocket of gaily-colored silk gathered near the top to form a frill heading and decorated at the bottom with silk tassels. Bows and ends of wide satin-edged ribbon ornament the holder at the top and sides.

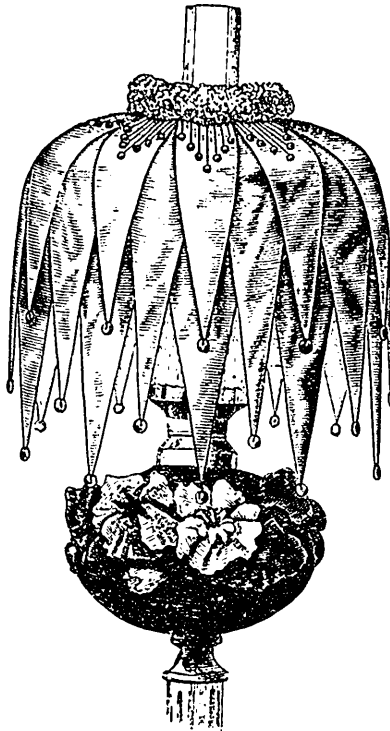


FIGURE No. 5.

tassel completes the article, which is a useful addition to the sewing room.

FIGURE No. 2.—TOBACCO POUCH.—Ornamental as well as useful is this article, which is represented made of blue canvas, the conventionalized floral design and the Greek key bands being worked in embroidery silk.

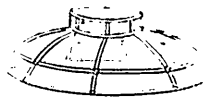


FIGURE No. 2.

FIGURES NOS. 5 AND 6.—FANCY LAMP-SHADE.

(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needlework," on this Page.)

near the top through which white silk cord is passed and bowed at the top, forming the means of suspension. A cord tassel finishes the bottom of the bag, which could also be duplicated in silk or duck.

FIGURES NOS. 3 AND 4.—SHAWL-CASE, AND SHAPE OF SECTION.—A convenient article for use when travelling is here depicted. Tan linen canvas may be chosen to make it, a wide embroidered band decorating each side. Buttons and button-holes close it neatly and brass rings are sewed to each end, tassel-tipped cords passed through the rings serving to draw the ends up closely. A good-sized pocket is sewed to the case and elaborated with cross-stitch embroidery. A leather shawl-strap is a useful addition.

FIGURE No. 4 shows the case open.

FIGURES NOS. 5 AND 6.—FANCY LAMP-SHADE.—Very handsome and of novel shaping is this shade, deep-orange China silk being the material chosen to make it. The shade is composed of pointed tab-like sections of unequal length, a gayly-colored metal spangle decorating each point. A very full frayed ruche of the silk forms a neat finish for the top. The upper part of each section is ornamented by rows of silk cord of differing lengths, a tiny spangle completing each row. Red, blue, green,

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 193 to 195.)

FIGURE No. 1.—HANGING CATCH-ALL.—A pretty receptacle for holding odd bits of fancy work is here represented made of

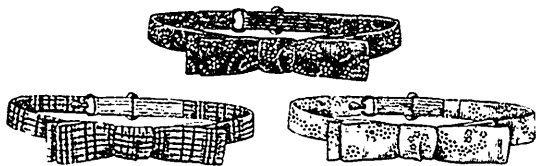


FIGURE No. 1.—GENTLEMEN'S SILK BAND-BOWS.

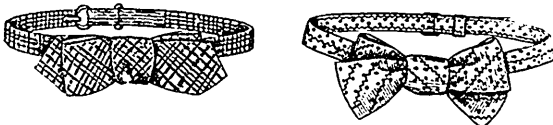


FIGURE No. 2.

FIGURE No. 3.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S LINEN BAND-BOWS.

light-gray linen canvas. The catch-all is composed of four lengthwise sections, the joining seams being concealed by narrow white cotton fringe. A straight band of the canvas finishes the top and to it are attached white cotton cords looped at the top. The handsome decoration of flowers and foliage is worked in white and green embroidery cotton and a full white



FIGURE No. 4.—MEN'S Negligé SHIRT.—(Cut by Pattern No. 1164; price 1s. or 25 cents.)

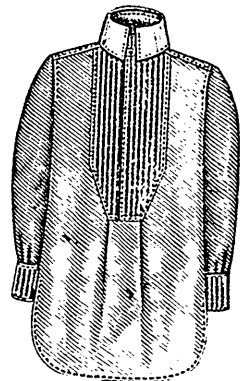


FIGURE No. 5.—MEN'S SHORT.—(Cut by Pattern No. 8538, price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Styles for Gentlemen," on Page 196.)

white or any other favored color would make an equally pretty shade. An attractive shade could be made of old-rose and green India silk tabs, each of which could be tipped with a tassel to match the silk. An old-rose silk ruche could trim the top.

Figure No. 6 shows the wire frame over which the shade is adjusted.

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 195 and 196.)

In gloves for street wear during warm weather favor is about equally divided between oak-tan, gray and mahogany skin. They have but one button. In lighter weight mocha or undressed kid in gray is *en vogue*. The former are closed with a smoked pearl button and the latter with either a pearl button or a stud fastening. The tan shades run lighter and more on the yellow.

For full-dress wear pearl kid, simply stitched and without embroidery, has received the sanction of Fashion. When stitching is used, it is applied in thin lines. Two buttons or studs provide the fastening.

In fabric gloves heavy hse threads and Berlins, some with kid palms for driving and cycling, are used. Grayish Quaker tones and a few tan shades are the rule.

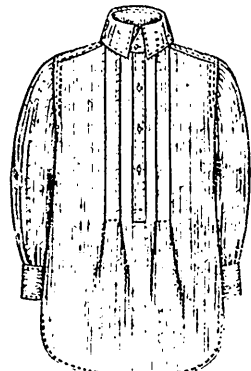


FIGURE No. 6.—MEN'S SHIRT.—(Cut by Pattern No. 8539; price 1s. or 25 cents.)



FIGURE No. 7.—BOYS' SHIRT.—(Cut by Pattern No. 8547; price 10d. or 20 cents.)

(For Descriptions of Figures Nos. 6 and 7, see "Styles for Gentlemen," on this Page.)

of tan are also chosen for a new fabric glove called *Suede hse*, which feels like and has the appearance of a *Suede* leather glove. Buff color is also selected for this novelty.

Attractive novelties have been produced for Midsummer use. Tam O'Shanter caps are now worn by both sexes for outdoor sports. The latest are made up in Scotch plaids, of which there is a large variety, and also in plain colors and striped and Roman patterns and chintzes in cashmere and silk effects.

Golf has occasioned a lively demand for various styles of head-dress for men and women and the manufacturers have been fully equal to the task of supplying a goodly assortment. From the regulation Scotch cap with agate brooch and feather, the fancy Roman silk design in long toques and the imitations in spun silk in the most brilliant colorings, as well as in solid shades, any one's fancy may be satisfied.

A bicycle handkerchief of English silk, with a chintz sewed cashmere border, is a great novelty.

For lovers of aquatic sports boating caps in plain colors and in college stripes are admired.

The illustrations for the month include four styles of shirts, three for men and one for boys, five varieties of hand-bows, three Windsor scarfs and two styles of golf stockings.

FIGURE No. 1.—GENTLEMEN'S SILK BAND-BOWS.—Three fashionable varieties of hand-bows are shown at this figure. The upper one is of black silk figured in white; the one to the left of plaid silk, and the last of white silk showing black figures.

FIGURES Nos. 2 AND 3.—GENTLEMEN'S LINEN BAND-BOWS.—At figure No. 2 is pictured a bow made of plaid linen. The bow is a broad one and the ends are pointed.

White linen showing a striped and dotted pattern was used for making the bow shown at figure No. 3. The ends flare in a very attractive manner.

FIGURE No. 4.—MEN'S *Négligé* SHIRT.—This comfortable shirt is made of light figured silk, the figures being rather dimly defined.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure. It is No. 1164, price 1s. or 25 cents.

FIGURE No. 5.—MEN'S SHIRT.—Pink percale was chosen for making this shirt, albeit the cuffs and bosom are of striped percale. The collar is white.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure.

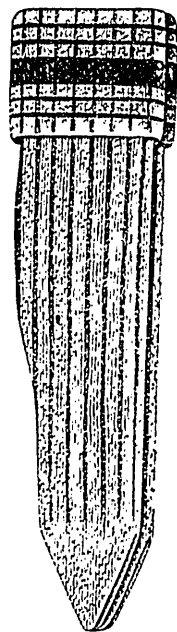


FIGURE No. 10.—GENTLEMEN'S FOOTLESS GOLF STOCKING.

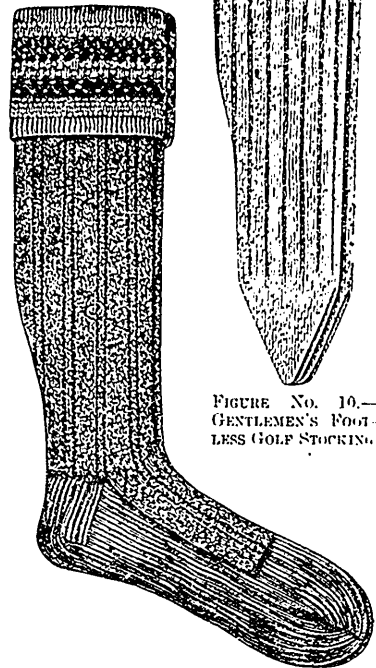


FIGURE No. 9.—GENTLEMEN'S GOLF STOCKING.

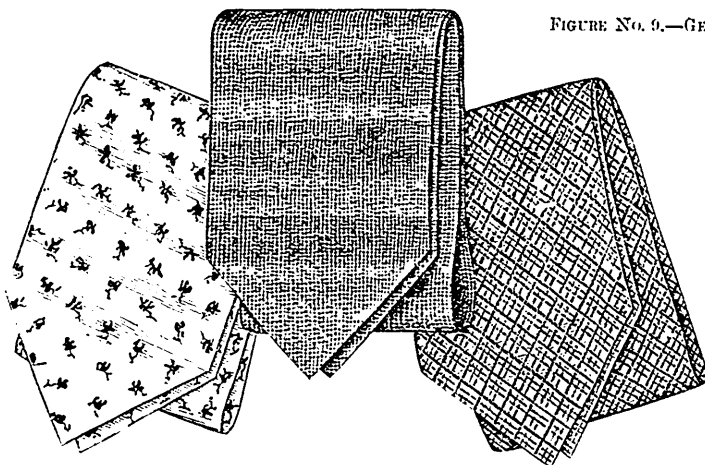


FIGURE No. 8.—GENTLEMEN'S WINDSOR SCARFS

(For Description of Figures Nos. 8, 9 and 10, see "Styles for Gentlemen," on Page 197.)

It is No. 8538 and costs 1s. or 25 cents.

FIGURE No. 6.—MEN'S SHIRT.—Striped linen is shown in the development of this shirt. The collar may be of white linen.

We have the pattern of this shirt in sixteen sizes for men from thirty-two to fifty inches, breast measure. It is No. 8539 and costs 1s. or 25 cents.

FIGURE No. 7.—BOYS' SHIRT.—This shirt, including the

cuffs, is of fancy percale, the collar being of white linen.

We have the pattern of this shirt in ten sizes for boys from seven to sixteen years of age. It is No. 8547 and costs 10d. or 20 cents.

FIGURE NO. 8.—GENTLEMEN'S WINDSOR SCARFS.—Three of the most fashionable designs are shown in these scarfs. The material is silk of a beautiful soft quality, and the wearer may evince his individuality in the tying.

FIGURE NO. 9.—GENTLEMEN'S GOLF STOCKING.—This handsome variety of woollen hose is adaptable to bicycling, tennis, boating, football and kindred outdoor sports, as well as golfing. The leg portion is dark brown, with a neat pattern woven in

They are considered very nice for Summer use and for country houses, as they look rather cooler than draperies. I suspect that those of you who have them in your own homes find ever so many excuses for passing through the doorways in which they are hung, just to hear the rattling of the strands when moved. Has it ever occurred to you that you might make portières of this kind for your doll houses or the nursery doors or windows? You can occupy yourself with this sort of work on rainy days, or even on sunny ones when it is too warm to play in the garden or on the lawn. Colored glass beads—and you must have quantities of them—may be bought cheaply at any toy shop, and the slender bamboo sticks may be procured from dealers in Japanese or Chinese wares. But, instead of the bamboo sticks, you may use branches from the elder bush. Cut the slenderest ones, peel off the bark and force the pith out so that you may easily string them, first, however, cutting them in lengths of one, two, three or more inches.

At figure No. 1 we have a portière completed. White and colored beads are introduced. The colored beads, represented by the dark strokes in the picture, form the design. The sticks and beads are strung upon strong cord—closely, but taking care not to strain the cord—and at each lower end the cord is knotted to keep the beads and sticks in place. At the top is a frieze, which may be made more fanciful by following the ideas suggested at figures Nos. 2, 3 and 4. By closely observing the pattern in the present illustration, it may be easily copied.

The frieze design shown at figure No. 2 is very simple. The dotted line at the left end represents a string and each cross row is knotted to it, a bead and a stick being alternately strung so as to make a series of triangles. You should have little trouble in following the pattern.

At figure 3 a string is also shown at the left end of the frieze. The uprights between the first two rows form right angles with the cross-rows, but the remaining ones are slanted, the third and fourth cross-rows being composed entirely of beads beyond the bamboo sticks at the left end. In the fourth row the stick is longer than that in the third, the slant being thus produced. The fifth cross-row is made like the first and second of sticks and beads alternately.

At figure No. 4 a row of beads forms the starting point at the left side instead of the string, and similar rows are strung up

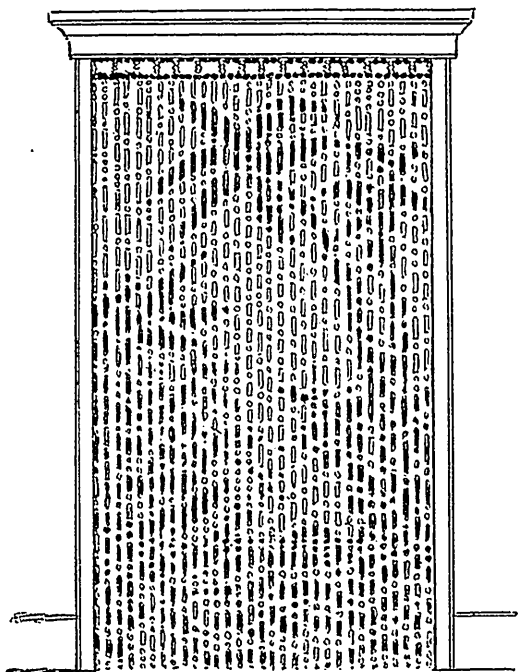


FIGURE NO. 1.—PORTIÈRE.

small yellow and red dots. The turn-over is striped in alternate red and green.

FIGURE NO. 10.—GENTLEMEN'S FOOTLESS GOLF STOCKING.—The leg portion of this stocking is striped vertically in green and

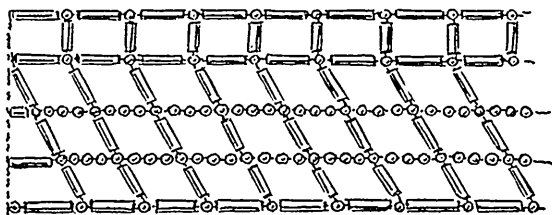


FIGURE NO. 3.—FRIEZE DESIGN.

and down between the groups of short and long sticks shown by the picture.

The patterns are all simple, yet very effective. You may

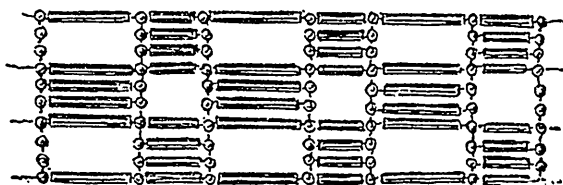


FIGURE NO. 4.—FRIEZE DESIGN.

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

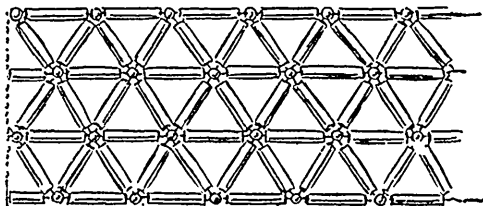


FIGURE NO. 2.—FRIEZE DESIGN.

black, the turn-over showing alternate green and black cross-wise stripes. The material is fine wool in a handsome shade of gray. A strap at the lower end is passed over the foot, permitting of this stocking being worn over ordinary hose.

CHILDREN'S CORNER.

(For Illustrations see this Page.)

Do you remember seeing those odd, foreign-looking portières made of bamboo and colored beads in the windows of Japanese shops? Or, perhaps, you have them in your own house?

make any frieze in the depth illustrated or deeper, by adding more cross-rows to it. The work is interesting and, if properly done, will secure some pretty decorations. Is it not worth a trial?

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

WALL-POCKETS.

Dainty wall-pockets go far towards giving the necessary finishing touches to the decoration of a room, imparting to it the

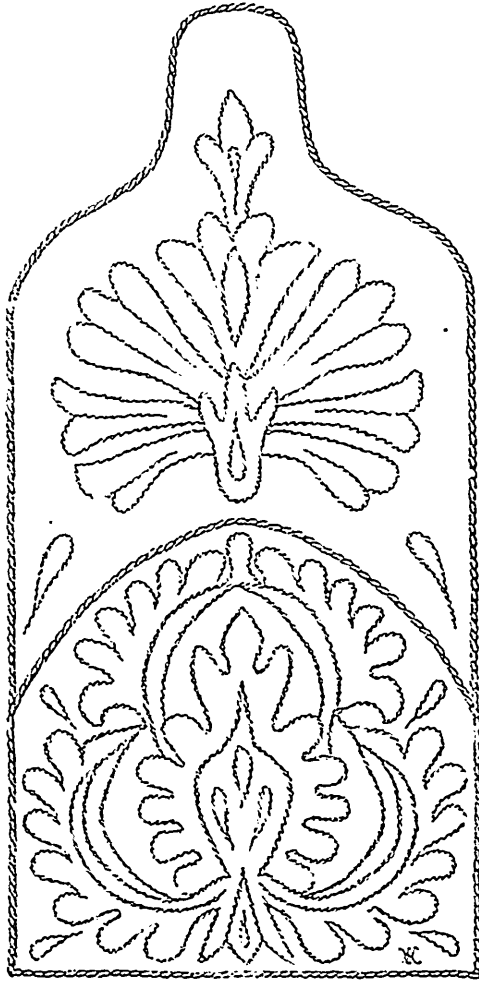


ILLUSTRATION No. 1.

homelike appearance so unlike the prim furnishings of the hotel or boarding house. Besides being of a decorative nature when artistically treated, the wall-pocket is a most useful accessory, since it can be made the receptacle for all kinds of odds and ends that would otherwise litter the tables. We present illustrations of three types of wall-pockets calculated to develop further ideas in the ingenious mind. It is in our province to speak only of the wall-pocket as embellished by embroidery, although, needless to say, painting, leather work, brocaded silk and many rich materials can all be made use of for wall-pockets. A judicious mixture of different styles harmoniously blended often produces admirable results.

The foundation material must be chosen with due regard to the general character of the pocket's surroundings. It may be either of silk, satin, velvet or linen. The last mentioned material is at present in high favor and its popularity has occasioned

its manufacture in a variety of artistic shades. It is very pleasant to work upon and its dull surface shows up to perfection the lovely sheen of embroidery silks, such as filo or Roman floss. For a heavy stem stitch, Roman floss is well suited. Boston or silk is somewhat thicker, sanding up like a cable when skillfully manipulated. Like filo floss, both these silks have a tendency to catch and rough up if carelessly handled; this means run for their beauty and gloss depend entirely upon their smoothness in working. To retain this smoothness care should always be taken to use a needle large enough to carry the silk easily through the goods. Neglect of this simple rule is often the cause of failure, which the worker attributes to the silks.

The upright pocket straight at the sides is represented in illustration No. 1 as it lies flat and, therefore, closed. When hung up the front falls forward in a slanting direction, thus forming the pocket. The front and back are joined by means of gussets let in at the sides, wide at the top and narrowing to nothing at the bottom. All the pockets shown can be made of any desired size, from a watch pocket up. This pocket while very effective, is yet quickly made, being treated in outline only. This outline can be followed in close stem stitch, rope stitch (a variety of stem stitch), in chain stitch or in twisted chain stitch. For detailed illustrated instructions for making these various stitches properly, we commend to our readers the study of the pamphlet "Smocking and Fancy Stitches."* The study of this useful little work insures the

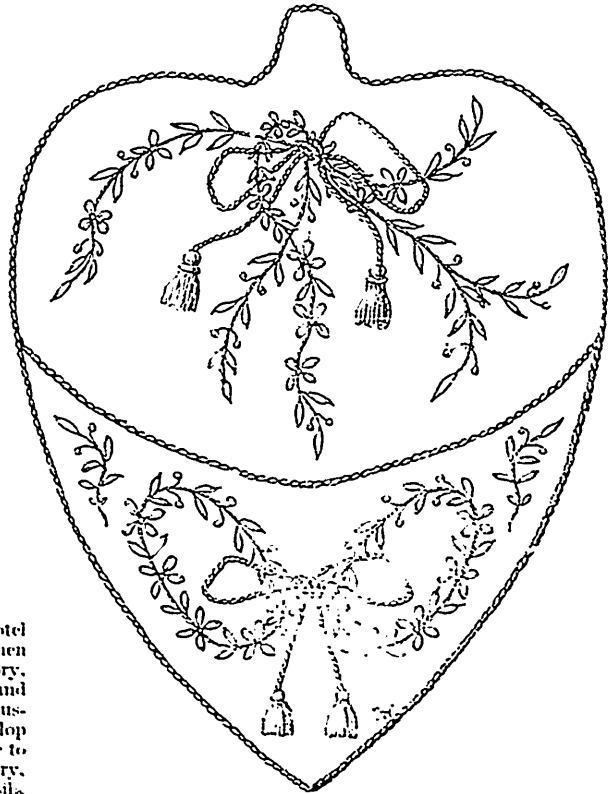


ILLUSTRATION No. 2.

proper understanding of the terms used in the instructions given for carrying out our published designs.

A pretty scheme of color for this pocket is to outline the

* Published by us at 6d. (by post 7½d.) or 15 cents.

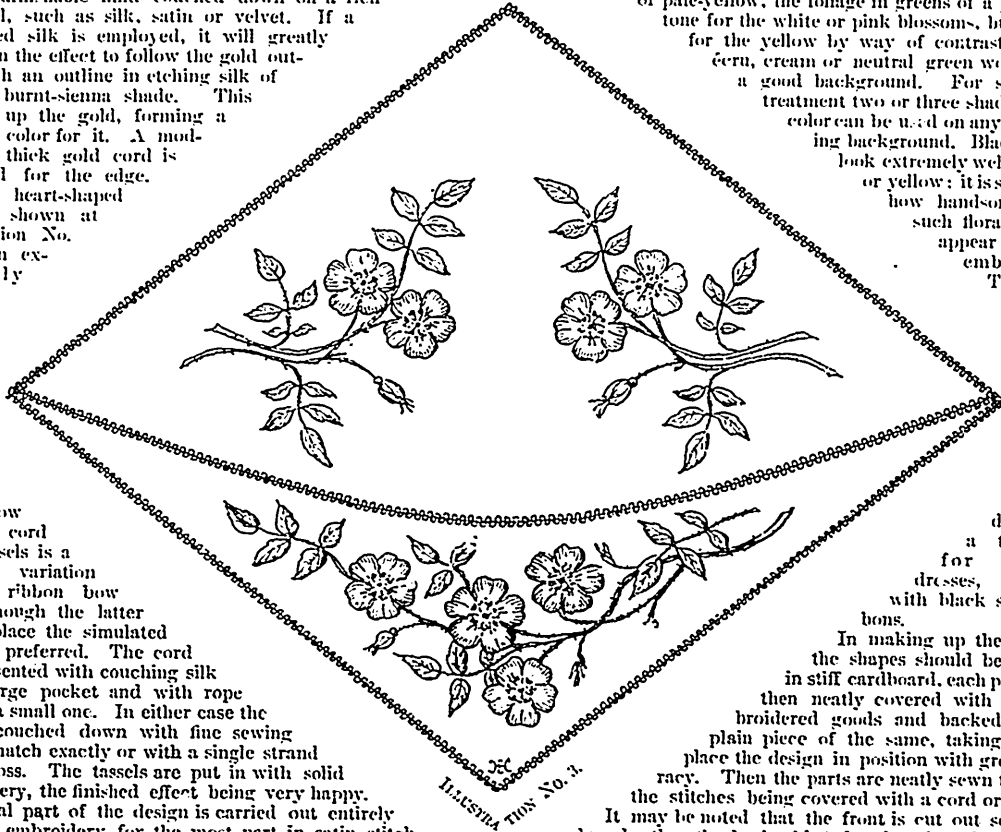
design in white on colored—white looks particularly well on the palest shade of Delft blue. This scheme looks well for a morning room or girl's bedroom. The shape used is novel as applied to wall-pockets. The pocket is finished at the edge with a cord, which may be replaced by a galloon like that on the diamond-shaped pocket, but a cord is, perhaps, better suited to the severity of this particular shape.

There is yet another method of treatment. Soutache braid can be substituted for the outlining stitch. It comes in two or three sizes, the finest being scarcely thicker than a coarse thread. For a handsomely furnished parlor the design can be carried out in fine Japanese gold thread of the untarnishable kind couched down on a rich material, such as silk, satin or velvet. If a brocaded silk is employed, it will greatly heighten the effect to follow the gold outline with an outline in etching silk of a full burnt-sienna shade. This throws up the gold, forming a shadow color for it. A moderately thick gold cord is required for the edge.

The heart-shaped pocket shown at illustration No. 2 is an exquisitely dainty

novelty has lately appeared in the shape of black silk embroidery on either a pale or full-colored silk ground. So far from being heavy in effect, the result is extremely dainty when employed on a light, flowing design such as is here shown. Filo floss, on account of its gloss, is suitable for working in black as well as in colors.

The last and least pretentious pocket, shown at illustration No. 3, is pleasing and rather uncommon in shape, while the design is charming in its simplicity. The beautiful wild rose is always a favorite decoration. The embroidery may be solid or semi-solid. If solid, the coloring should be realistic, the roses being brought out in white, pink or pale-yellow, the foliage in greens of a yellowish tone for the white or pink blossoms, but grayer for the yellow by way of contrast. Deep écarl, cream or neutral green would form a good background. For semi-solid treatment two or three shades of one color can be used on any contrasting background. Black would look extremely well on pink or yellow; it is surprising how handsome some such floral designs appear in black embroidery. They are exquis-



design. The bow knot of cord and tassels is a pleasing variation of the ribbon bow knot, though the latter may replace the simulated cord, if preferred. The cord is represented with couching silk on a large pocket and with rope silk on a small one. In either case the silk is couched down with fine sewing silk to match exactly or with a single strand of filo floss. The tassels are put in with solid embroidery, the finished effect being very happy. The floral part of the design is carried out entirely in solid embroidery, for the most part in satin stitch. The berries at the centers of the blossoms are executed in French knots. These knots can be made of any desired size by taking a fine or coarse silk for working them, or they can be regulated by means of the number of strands of filo floss used. The method of making these knots is very clearly set forth in the pamphlet already referred to. This design looks well in varied coloring on a cream-colored foundation, but it can likewise be effectively carried out in two or three shades of one color on a foundation of a contrasting color. Quite a

itely dainty as a trimming for batiste dresses, finished with black satin ribbons.

In making up the pockets the shapes should be cut out in stiff cardboard, each part being then neatly covered with the embroidered goods and backed with a plain piece of the same, taking care to place the design in position with great accuracy. Then the parts are neatly sewn together, the stitches being covered with a cord or galloon. It may be noted that the front is cut out somewhat broader than the back, this being done in order to throw it forward and form the pocket. This is not done in the design first described, which calls for gussets only as indicated. All the designs when made up require to be finished with ribbons or loops of cord. Even when an eyelet hole is made near the top to suspend the pocket, a bow of ribbon is necessary as an embellishment. The diamond shape seems to need a bow at each corner on either side and another at the top. Behind this a straight, double loop of ribbon might be carried up for a quarter of a yard, with yet another bow to finish it off.

BICYCLE FASHIONS.—We have just prepared a pamphlet of thirty-two pages bearing the above title and containing illustrations and descriptions of a great variety of correct and comfortable garments for the use of those pursuing this fascinating sport. Its selections include every article of cycling attire worn by Ladies, Misses, Men or Boys, as well as explicit and practical suggestions for materials best adapted to bicycling. The pamphlet will also contain much of general interest in the way of instruction to beginners, the care and management of a wheel, etc., etc. It will be simply invaluable to everybody who is now, or intends to become, a cyclist, and will be sent to any address upon receipt of a one penny or a two-cent stamp.

mination of insect pests and the general and special care of hundreds of plants, all fully described and illustrated. Common and botanical names of flowers are given, species are described and varieties are recommended, special attention being paid to Winter window gardening. It also contains valuable information as to rose and violet culture as an employment for women. Price, 1s. (by post, 1s. 2d.) or 25 cents per copy.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well-known authority 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, with full information regarding layettes and their making. Price, 6d. (by post, 7d.) or 15 cents.

PARLOR PLANTS AND WINDOW GARDENING.—This is the title of an attractive pamphlet in which the Amateur Florist is told all about temperatures, suitable rooms, exter-

CROCHETING.—No. 61.

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.

LADIES' CROCHETED SHAWL.

FIGURE No. 1.—This shawl is made of light-blue Germantown wool. Two colors may be used if desired, one being

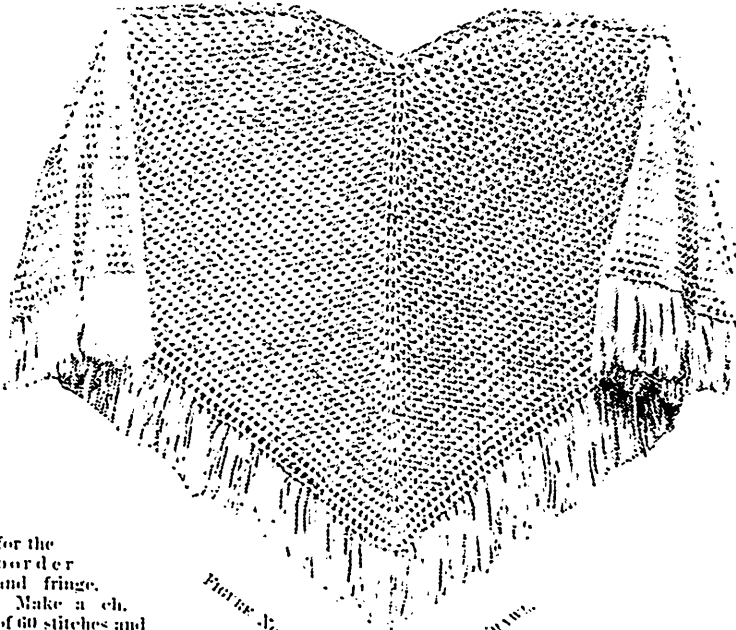


FIGURE No. 1. LADIES' CROCHETED SHAWL.

for the border and fringe.

Make a ch. of 60 stitches and turn.

First row. Make 1 d. c. in the 5th st. from the hook, 1 ch., then a row of melon stitches each made thus: th. o., pick up a loop in the st. where the d. c. was made, skip 1 stitch of ch., th. o., pick up a loop through next st., th. o., draw through 4 loops, over, through 2, skip 1, * 1 ch., th. o., pick up a loop through the same st. the last half of melon st. was made in, skip 1, th. o., pick up a loop through next st., th. o., draw through 4 loops, over through last 2, skip 1 and repeat from * 10 times more: this brings you to the center or back of the shawl. Now make 1 ch., 1 d. c. in the same st. with melon st., then another melon st., skip 1 ch., 1 d. c. in same st. with last melon st.; then make 13 more melon sts. to correspond with the first half: make 1 ch., then 1 d. c. in same st. with last melon st. Break the wool at the end of each row, as the shawl is all made on one side.

Second row.—Fasten the wool in the space between ch. and first d. c., make 3 chs., 1 d. c. in the same space, then a melon st., making the first half in the same space the d. c. is in, and the last half in the space beyond the d. c., 1 ch., another melon st. making the first half in the same space with last one, and second half in the next space. Repeat the melon sts. until the center is reached, then widen as in the first row, making the d. c. come between the d. c. and center melon st. and the melon

st. directly over the one in last row; then make the second d. c. and repeat the melon sts. to the end: there will be 15 after the widening: at the end make 3 d. c. in the same space with the last melon st. with 1 ch. between each: then break the wool.

Third row.—Fasten wool in space as before, 3 ch., 1 d. c. in space, then melon sts., the first half beginning in the same space with d. c., 16 melon sts., widen as in last row, 18 melon sts., then 2 d. c. at end in same space, with 1 ch. between: break the wool. Make 4 more rows like the last, then in the next row make 3 d. c. in the end space instead of only 2, then 5 rows with 2 d. c. at the end, then 3 in the next, then 5 rows with 2 d. c. in the end space, then 3 in the next row: 5 rows with 2 d. c., then one with 3, then 10 rows with 2 d. c. The beginning of each row is always the same: the end only is different. Be careful to keep the widening at the center of back in a straight line. Make 2 rows of d. c. across the bottom having each d. c. come in space and with 1 ch. between: and at the center of the back in each row make a

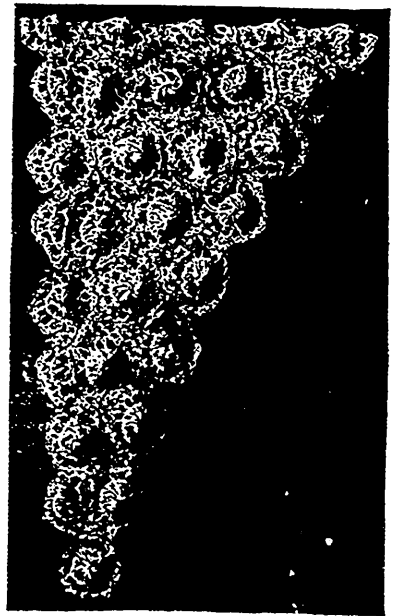


FIGURE No. 2.—FASCINATOR OF ICE WOOL.

melon st. to widen over the regular widening one. Make a row of melon sts. with 1 ch. between around each front and neck edge and finish these edges with a scallop made thus: * Make 1 d. c. in a space, 4 ch. caught back in the first st.

of chain to form a picot, 1 s. c. in the same space, and repeat from * in every other space work through the ch. st. Put a 4 inch fringe across the bottom, using 3 strands for each piece.

FASCINATOR OF ICE WOOL.

FIGURE NO. 2.—This fascinator is made of Ice wool in hair-pin-work wheels, which are joined together to form the article.

Make the wheels thus: Use an inch and a half hair-pin and a fine bone hook, and be careful to make the line of crochet come about half an inch from one prong of the hair-pin so that on one side the loops will be half an inch deep and on the other one inch. Fasten the wool around the hair-pin and make one stitch over the wool (in working do not turn the hair-pin, but simply pass the wool over it); pass the wool under, then once around the hair-pin to the hook; the hook is now under the strand which was just passed around the hair-pin; draw the wool through, next over and through the 2 loops on hook, then make one s. c. around the wind-over at the left side of the hook; work until there are 41 loops, run a piece of wool through the inch loops, slip them off the hair-pin, join to the first end and tie the wool which was run through securely and tightly; then make 3 ch., 1 s. c. over a loop, 3 ch., 1 s. c. over next loop, and repeat for the 41 loops. Make another row, making 5 chs. and catching in the middle of each 3-ch. Make 45 wheels.

Then make 8 half wheels thus: Make 20 loops the same as before, but do not join: then tie the long loops together and crochet one row of chains around the outer edge instead of two. The fascinator is arranged with 5 wheels across the center, then 4 wheels with a half wheel at the straight edge at each side, then 4 whole wheels; 3 wheels and a half wheel; 3 wheels; 2 wheels and a half wheel; 2 wheels; 1 wheel and a half wheel; then 1 wheel. (See picture.) These are crocheted together with 3 ch., 1 s. c. in middle of 5-ch. in 1 wheel, 3 ch., 1 s. c. in middle of 5 ch. in another wheel, and so on around all the wheels. (See picture.) After all the wheels are joined crochet around the entire edge thus: 5 ch. caught down with a s. c. over the single crochet in the loop.

CROCHETED INSERTION.

FIGURE NO. 3.—Make a chain of 30 stitches.

First row.—Make an open shell of 4 d. c., each separated by 2 ch. in 6th st. from hook, skip 5 sts., make an open shell in next stitch, skip 5 sts., shell in next stitch, 10 ch., catch back in 7th st. from hook; in the lower half of the ring thus formed make 7 d. c., catch in 7th st. of ch., 6 d. c., this makes lower half of wheel: open shell in last stitch of chain. Turn.

Second row.—4 ch., shell in shell, catch with a s. c. in end of

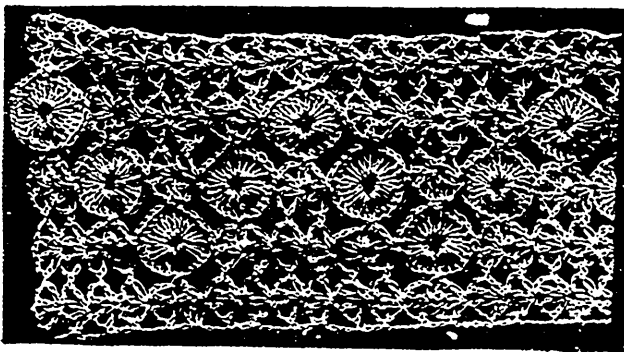


FIGURE NO. 3.—CROCHETED INSERTION

wheel, 13 d. c. in upper half of wheel, 1 s. c. at end catching lower half to upper half of wheel. (All the wheels are made alike.) Shell in ear* of three shells, 1 d. c. in last d. c. of shell. Turn.

Third row.—4 ch., shell in each of next two shells; then make lower half of wheel, catching the 7th d. c. in middle of next shell. Shell in 7th d. c. of first wheel, shell in shell, 1 d. c. in last d. c. of shell. Turn.

Fourth row.—4 ch., shell in each of next two shells; make upper half of wheel, shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn.

Fifth row.—4 ch., shell in shell, make lower half of wheel catching 7th d. c. in middle of shell, shell in top of second wheel, shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn.

Sixth row.—4 ch., shell in each of next three shells, make upper half of wheel, shell in shell, 1 d. c. in last d. c. of shell. Turn.

Seventh row.—4 ch., shell in shell, shell in top of wheel, make lower half of wheel, catching 7th d. c. in middle of shell, shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn.

Eighth row.—4 ch., shell in each of next two shells, make

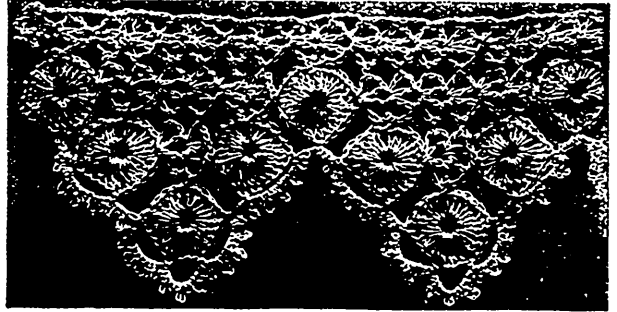


FIGURE NO. 4.—CROCHETED EDGING.

upper half of wheel, shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn, and repeat from beginning for length desired.

CROCHETED EDGING.

FIGURE NO 4.—Make a chain of 6 stitches. Turn.

First and Second rows.—Make shell thus: 4 d. c. with 2 ch. between each in last stitch of chain, 10 ch., catching back in 7th st. from hook; in this ring make 26 d. c. (this completes the wheel); 1 s. c. at beginning of wheel, catching lower half to upper half, shell in shell, 1 d. c. in last d. c. of shell. Turn.

Third and Fourth rows.—4 ch., shell in shell, shell in 7th d. c. of wheel, then make a wheel like the one in first and second row, shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn.

Fifth and Sixth rows.—4 ch., shell in each of next two shells, shell in 7th d. c. of second wheel; make a wheel like previous ones, shell in each of next three shells, 1 d. c. in last d. c. of shell. Turn.

Seventh and Eighth rows.—4 d. c., shell in each of two shells; make a wheel catching the 7th d. c. in third shell, 19 d. c. in same place (this completes the wheel), shell in each of next two shells, 1 d. c. in last d. c. of shell. Turn.

Ninth and Tenth rows.—4 d. c., shell in shell, 10 ch., catch back in 7th st. from hook, 7 d. c., catch in middle of second shell, 6 d. c.; then turn, and begin the edge by making 2 ch., catch in 7th d. c. of wheel, 6 ch., skip 6 d. c. of same wheel, catch in next d. c., 2 ch., catch in 7th d. c. of next wheel, 6 ch., skip 4 d. c., 1 s. c. in next d. c., 6 ch., skip 3 d. c., 1 s. c. in next, 6 ch., skip 4 d. c., 1 s. c. in next, 2 ch., 1 s. c. in 7th d. c. of next wheel, 6 ch., skip 6 sts., 1 s. c., 2 ch., 1 s. c. in 7th d. c. of next wheel; turn, and make 3 s. c. over first chain, 4 ch. (for a picot) 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., all over second chain, 1 p., 3 d. c., 1 p. over next chain, * 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p. over next chain; repeat from * twice; 3 s. c., 1 p. over next, 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p., 3 s. c., 1 p. over next chain, 3 s. c. over next; this completes the edge for one scallop: 13 d. c. in upper half of wheel, catch lower half to upper half with a s. c., shell in shell, 1 d. c. in last stitch of shell. Turn, and repeat from third row for length desired.

Seasonable Millinery

DESCRIPTION OF HATS ON THE COLORED PLATE.

FIGURE No. 1.—LADIES' HAT.—A soft crown of moss-green velvet and a brim of double-faced satin straw showing green on the outside and darker green underneath is the basis of this tasteful *chapeau*. Lace softly plaited encircles the crown and lace fans firmly wired rise above the crown in front at each side of a Rhinestone buckle, forward of willowy bird of paradise aigrettes.

FIGURE No. 2.—LADIES' PANAMA STRAW HAT.—The high crown and wide brim over which a double *plissé* of chiffon droops in deep flutes around the face form a stylish foundation for the decoration of yellow velvet and black ostrich plumes that adorn the hat. A young lady with

luxuriant tresses will find a style like this very becoming when her hair is softly waved.

The ripple stock collar shown at this figure is shaped by pattern No. 1106; it is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 3.—LADIES' TOQUE.—This becoming toque is a fancy straw braid reflecting three tints of green in its coloring: two full-blown roses of different hues decorate it at the center of the front. Dresden ribbon is bowed prettily at the back and two novel pompons tower high in front above the roses. Any admired colors might be chosen with a certainty of becoming effect if the hair is arranged with moderate fluffiness.

The ripple revers are shaped by pattern No. 1127, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 4.—LADIES' PROMENADE HAT.—Changeable violet Malines is beautifully disposed on this hat, the twisted straw that surrounds the outer edge of the wire frame matching the Malines in color. Pink rose-buds stand high above the crown at one side and fine yellow flowers are placed under the brim at the back and nestle in the Malines below the buds.

The stylish plastron shown at this figure is shaped by pattern No. 1045; it is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 5.—LADIES' LACE HAT.—The wire frame of this hat is covered with tulle and lace and ribbon are artistically disposed upon it. The brim is bent to suit a youthful face and a bunch of Marguerites above the crown and a smaller bunch of carnations under the brim are the only colors introduced.

The becoming waist decoration is shaped by pattern No. 978; it is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE No. 6.—LADIES' STRAW HAT.—A pretty shade of blue straw is seen in the rough braid here so prettily trimmed with tulle or Malines shading from green to blue. Ivy leaves and red berries give a dressy finishing touch.

arrangement of ribbon and flowers is extremely effective. Satin ribbon with a Dresden border is formed in pretty loops on the hat and shows a vague blending of brown and yellow.

The same tints are repeated in the ribbon stock, which is shaped by one in pattern No 7869. in three sizes, small, medium



7869

and large, price 5d. or 10 cents.

FIGURE B.—LADIES' LARGE HAT.

—The adjustment of trimming on this fancy straw braid is very artistic. The disposition of lace and bluets gives height and grace and small field flowers add to its daintiness. The effect is light and airy and may be reproduced in various color combinations or in all-white.



The stock collar shown at this figure is shaped by pattern No. 7866, which is mentioned above. The bodice decoration is shaped by pattern No. 7866, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE C.—LADIES' CARRIAGE HAT.—A light-green straw brim and soft crown of darker silk form the foundation for the artistic lace bow which is spread fan-like across the front, a handsome Rhinestone ornament securing it at the center. Shaded green Paradise aigrettes droop gracefully over the brim.



7866

FIGURE D.—LADIES' PANAMA STRAW BONNET.—The slashed brim of this dainty bonnet is edged with lace; tulle decorates the crown and forms strings, while a sea-gull nestles back of the brim in front.

FIGURE E.—LADIES' HORSE-HAIR BONNET.—Jet, ribbon and an aigrette enter into the decoration of this bonnet and the braid is formed in a becoming bow at the center of the front forward of a small ribbon bow that supports the tall aigrette. Dainty bows are placed at each side.

FIGURE F.—LADIES' SAILOR HAT.—Écru straw was used for making this hat, the moderately broad brim of which is slightly rolled at the edge and supports a variety of flowers and foliage. Height is given at one side by the arrangement of split palm leaves. The stock collar is included in pattern No. 1084, which costs 5d. or 10 cents.

FIGURE G.—LADIES' BONNET.—The fluted brim of this fancy heliotrope straw bonnet is eminently becoming to matrons, and the decoration of feathers and lace gives it additional grace and daintiness. An aigrette rises high above the crown and long, ribbon strings are added.

FIGURE H.—LADIES' TURBAN.—Two kinds of straw are combined and a straw decoration gives height at the sides and forms a support for leaves and red berries.

FIGURE I.—LADIES' FANCY STRAW HAT.—Yellow-and-green is the color mixture shown in this hat of fancy straw braid, which supports a plume and a ribbon bow caught with an ornament.

BOWS FOR HATS.—Bows have this season attained such importance in millinery and their construction is so varied and complex that an understanding of the manner of making and adjustment can best be had from the illustrations given on page 206.

FASHIONABLE VEILS.—There is variety in veils as in hat trimmings, and our illustrations show the most popular styles.

Our thanks are due for information and designs to Aitken, Son & Co., J. B. Ward & Son, and Simpson, Crawford & Simpson.

SUMMER HATS AND BONNETS.

(Illustrated on Page 207.)

FIGURE A.—YOUNG LADIES' LARGE HAT.—Green is the dominant hue in the straw and decoration of this hat. The ar-



The Delineator

Fashionable Millinery

August 1896.

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MILLINERY NOTES.

Lace, for a while eclipsed by Malines, is again in high favor as a millinery trimming. It renders better service than the cloud-like tulle. The glory of tulle fades all too soon, though while it lasts its daintiness is quite equal to that of lace. Great birds with outstretched wings or demure little ones find lodgment in soft nests of lace, tulle or chiffon. Flowers are likewise supported by these diaphanous fabrics, being disposed in

bows, *poifs*, rosettes or any other arrangement that taste may devise. Ribbon is by no means excluded from hats and often contributes the only bit of substantial trimming used. Straws are for the most part light and flowers are often made of a thin gauzy silk. Ribbon, therefore, gives weight and substance. Ostrich feathers, too, are employed, but less lavishly.

Fancy remains constant to the short-back sailor, which, though less picturesque than some of the fanciful shapes, is still considered in exceptionally good style.

In the trimming of one in yellow satin straw, green, the tender green of Spring foliage, and white Malines are arranged in a full ruche about the crown and at intervals pairs of small green wings touched with black are introduced among the folds, with very original effect. At the left side a large Paradise aigrette, also in green and white, is fixed. The brim is bent up at the back under full rosettes of green tulle.

Lace in a creamy appliqué variety is used upon a fancy white-and-yellow mixed straw hat. A frill of lace falls upon the brim and at each side both back and front loops of satin-edged white chiffon stand out from the crown, a twist of the chiffon crossing the crown between the loops. A yellow aigrette rises at the back, being tacked to the crown at the center. The brim is cleft at the back and the space is occupied by a jabot of lace that hangs far down on the hair.

Another lace-trimmed hat, which would look charming with a white organdy gown, is of white Neapolitan straw. Accordion-plaited white chiffon is arranged in a frill on the brim and upon the crown is disposed a fall of wide point appliqué lace that rests partly on the chiffon frill. At the back two small white tips are supported by a large white taffeta bow and against the brim, which is deeply reversed, are banded purple violets.

Upon the front of the brim of a hat of yellow straw cream appliqué lace is wired to form a deep frill. Black velvet ribbon

bands the crown and at the back is converted into a bow for the purpose of upholding a bunch of shaded yellow-and-purple orchids. This trimming is very effective.

In a large Leghorn picture hat yellow appliqué lace is arranged in two rosettes in front and between them are a large white bird and a soft, full Paradise aigrette, also in white. At the back of the crown is disposed a very large bow of lace,

the ends of which are accordion-plaited and fall on the hair at each side of a bunch of yellow-roses, the flowers being set against the turned-up brim.

A stylish but trying shape with a brim rolled in suggestion of the walking hat has a brim of white

rice straw and a low crown of white-rimmed ivy leaves veiled with green tulle. Directly in front is placed a bunch of pink roses and at each side is a large rosette of green tulle, the rosette being made compact and recalling a puff-ball in form. At the left side rises a green aigrette. Under the brim roses are ar-

ranged between rosettes on a black velvet band.

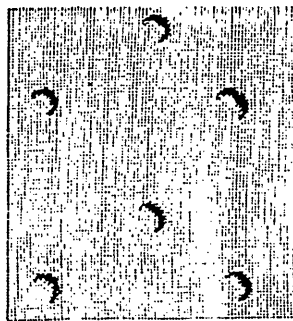
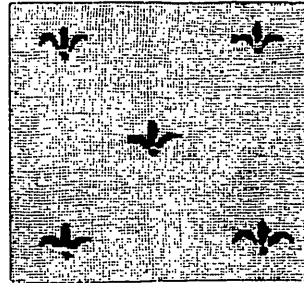
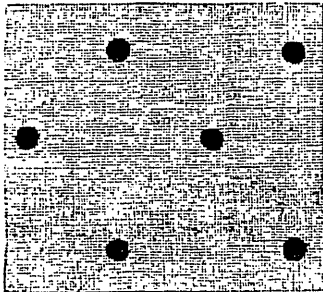
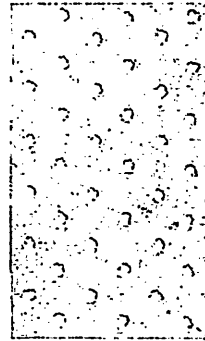
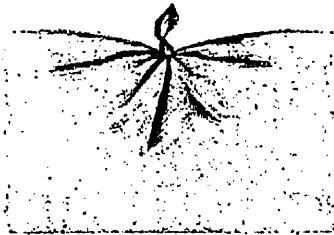
A dainty sailor in white rice straw is fluffily trimmed with white tulle, which forms a succession of *poifs* about the crown and provides a nest for a large merle bird, with exquisite blue-and-green plumage. Green silk poppies are arranged at the back against the turned-up brim.

Simple yet elegant in appearance is a large hat combining a white chip crown with a Panama brim, the latter being faced with white chip. The crown is encircled by a band of black velvet ribbon arranged at the left side in a large bow that rests flatly on the broad brim. Three white plumes are artistically placed at the left side, one standing and the others resting on the brim, while at the right side are two other plumes, in addition to

a black Paradise aigrette, all the trimming being adjusted toward the back, which is fastened up under a black velvet bow. This hat is well tilted forward on the head and is a most becoming style either for the drive or promenade.

The brim of a stylish black Leghorn hat is bound with black velvet and the crown is wreathed with pink and red roses and foliage, a bunch of green grass rising at the left side. The brim is turned up under a rosette of black tulle, which is flanked by a red and yellow rose.

A large white Leghorn hat has accordion-plaited heliotrope chiffon softly filled on the brim. A large bunch of yellow roses



FASHIONABLE VEILINGS.

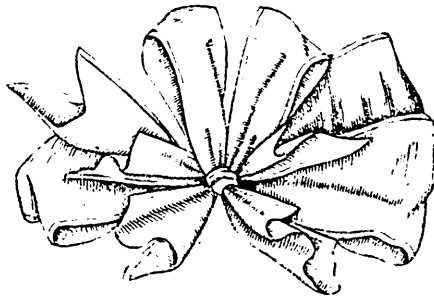
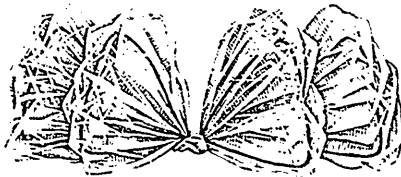
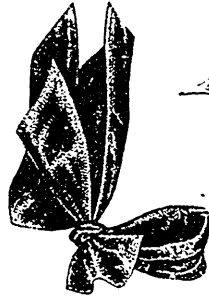
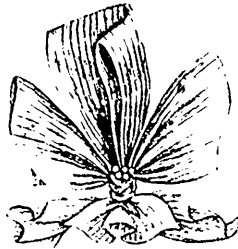
rests against the soft bed of chiffon on the left side, and a green velvet bandeau arranged at the back under the brim sustains a rosette of chiffon and more roses with foliage.

White clover blossoms that are perfect replicas of those which dot the meadows and fields are used with yellow roses to trim a light-green fancy straw sailor. The blossoms are strewn over the front and back of the brim and at the sides are clustered roses: toward the back at the left side is a group of green taffeta loops and at the right side is a group of white loops. This hat is unusually dressy.

A very dainty effect is carried out in a hat of fancy white rice straw. A broad, airy-looking bow

straw hat. Full-blown white and purple roses are laid about the brim and at each side is disposed a fan of lace. Rosettes of white taffeta ribbon are placed under the brim at each side, a purple rose and bud straggling on the coiffure at the left side.

Appropriate for wear with a costume of brown canvas made over green taffeta is a hat of fancy brown straw. All round the brim are laid fine green-and-white flowers, a many-looped bow of brown taffeta ribbon standing at the left side. The inevitable bend in the brim occurs at the back, and against the brim are massed flowers. The hat is one



MILLINERY BOWS

of white satin-edged chiffon is perched upon the crown toward the back and over the brim are generously strewn long-stemmed, black and green yellow-centered primroses. Two rosettes of the chiffon are used in fastening the brim to the crown at the back.

A delightful harmony is achieved in a toilette including a gown of cross-banded organdy figured with small wreaths of bluets and a fine white rice straw *chapeau*. The hat brim is faced with black tulle filled on and over-shadows the eyes. In front is a tangle of bluets and leaves and from the crown at each side projects a white wing, a large white taffeta bow of wired loops standing at the back. The brim is deeply reversed and against it rest bluets that are spread like a bow. A white chenille-dotted veil accompanies the hat.

Trim and stylish as a complement to a traveling dress made in tailor fashion is a narrow-brimmed Panama

sailor-hat with a narrow white straw braid at the edge of the brim underneath. A large-meshed brown fish-net is draped on the brim near the crown and at each side is a bow of satin ribbon showing brown, black and white stripes, the bow at the left side supporting a bunch of black quills. Under the brim a bow is fixed at each side.

A toque for a youthful wearer is of purple rough straw in the dark, rich tone known as *nignon*. Under the brim is a wreath of pink roses, which provide a charming face trimming and combine happily with the straw. A large bow of taffeta ribbon matching the straw is spread on the crown, the ends extending back to the very edge.

Cream appliqué lace is used to advantage in a black fancy

which would appeal especially to conservative dressers.

A summery creation is a large white Leghorn hat dainty enough for the carriage or for the promenade at a fashionable resort. The brim supports white lilacs in full bloom and buds tinted light-green, foliage being mingled with the pretty blossoms. A broad white lacebow is spread at the back and more flowers are fixed against the brim, turned up to receive them.

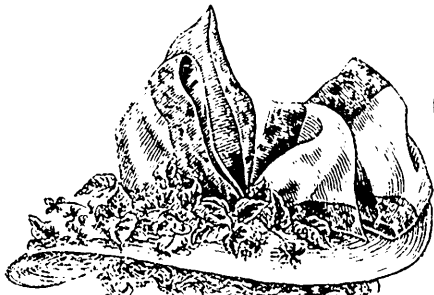
The Continental hat is still one of Fashion's favorites both in the original and in a modified shape. In a green satin straw Continental hat the brim is convoluted in front, and about the crown is twisted black chiffon, which at the back is arranged in a many-looped bow, white Renaissance lace being appliquéd on the chiffon loops. At each side of the bow are clustered white roses and leaves.

The original lines are maintained in a black satin straw Continental hat, which, though

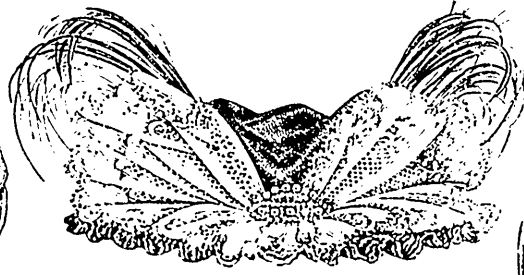
made up without color, is by no means sombre in appearance. Three jet-and-Rhinestone ornaments are fastened on the reversed brim in front, and three tips are arranged to stand up. A tip stands out broadly at each side and another falls on the hair.

An all-white hat is of fancy rice straw. White Malines is twisted round the crown, and the ends are accordion-plaited and fall over the brim at the back. At each side of the front is a huge white puff ball rosette of Malines and between is a white bird, which seems ready to take flight, so natural is its pose.

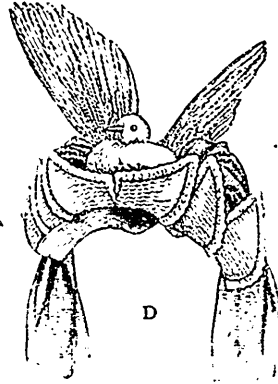
In any of the fashionable hats, white, black or colored Malines or chiffon may be furred on the brim, such a facing exerting a softening influence.



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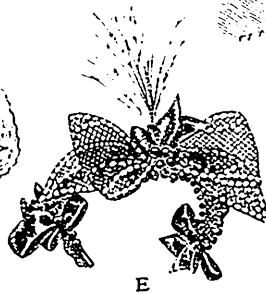
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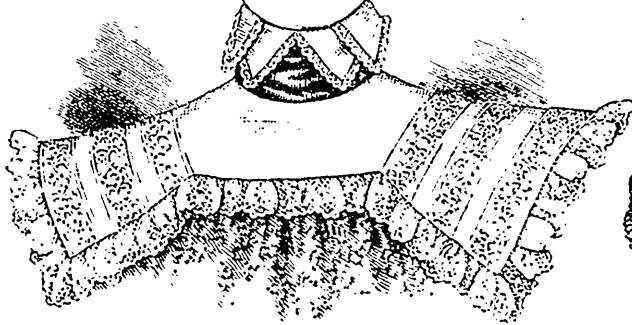
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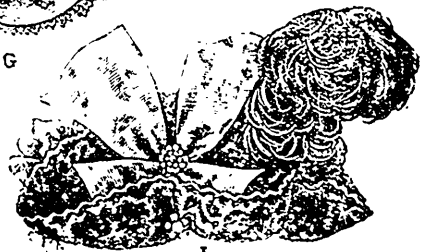
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I

SUMMER HATS AND BONNETS.

(For Descriptions See Page 202)

Fashionable Dress Goods

Diaphanous textiles are *en règle*. Thus Fashion, not always so sensible as at present, makes comfort and grace at once attainable in Midsummer attire. The typical gown may be worn without discomfort, its weight being easily borne and its coloring distinctively summery.

Organdies and batistes are among the choicest fruits of the loom, and gowns made of them may be donned on any occasion demanding dressy attire. The guest at the Summer hotel—whether at the seashore or inland—changes her morning gown of gingham or lawn for one of organdy or batiste in the afternoon or evening, and rejoices in being not only handsomely but sensibly clad. Solely to the mode of development is due the degree of elegance attained.

Organdies are for the most part adorned with floral figures, these devices assuming the form of vines, of bouquets, of isolated blossoms or of bunches liberally scattered upon white or tinted grounds, making a veritable tangle of posies. Clusters of field flowers carelessly tied with ribbons having floating ends form a favorite design for white grounds. Thus, poppies, bluets and buttercups, all in Nature's beautiful colorings, mingle as contentedly as upon their native heath in a creamy-white organdy, narrow ribbon matching the dainty buttercups seemingly holding them together. A white transparent fabric may be used beneath the flowered goods, but the bright color combination will be better brought out by a tinted foundation. In this instance a green, somewhat paler than the foliage associated with the flowers, may be used with especial success under the decorated material. Green is Nature's background for flowers.

Bunches of white and purple lilacs are strewn upon one white organdy of rare beauty, and on another blossom double poppies in the very faintest of green tones rimmed with pink the hue of a conch shell. The flowers are detached and each has rather a long stem. In another example a vine in varying shades of green creeps over a white ground. A dainty device is furnished by foliage in Delft-blue, the exquisite tint so favored for decorative fabrics and pottery. Garlands of pink roses that seem almost natural enough to have fragrance are printed upon white, green, pink or yellow grounds—all only faintly colored, of course. Rather heavy black lines frame floral stripes in which pink prevails, on a blue organdy, this color scheme being always liked. Another blue organdy is figured with white medallions bearing tiny nosegays, mostly in pink.

Then there are white and colored striped organdies, given character by trimmings of black lace, Persian-patterned organdies and plain black and white organdies. Black organdies are, like grenadines, often mounted on chiné or glacé taffetas and make up as satisfactorily as more pretentious fabrics. White organdy gowns richly merit the favor bestowed upon them. They can hardly be surpassed in loveliness. All white has always a considerable following, but an organdy gown that is given a flush of color by an underlying slip is not only newer but much more captivating. An example of this is seen in a toilette of white organdy that takes a lilac tint from a lawn lining of that hue. The foundation skirt is made with five gores and over it falls the organdy skirt, which has a gore in front and is full elsewhere, two rows of shirring being made at the belt. Three rows of cream Mechlin lace insertion are let into the lower part of the skirt and a narrow self-headed ruffle of the goods borders it. In the bodice tuck-shirring are made at each shoulder, the back and fronts resting in folds on the close-fitting colored lining. The puff sleeves fall to the elbows, drooping over tuck-shirring, and from each sleeve flows a deep ruffle of organdy ornamented with insertion and edging. Triple-pointed caps trimmed with insertion and edging fall over the sleeves from the shoulders. Moiré taffeta ribbon in the fashionable deep purple shade now known as *mignon* is used for the stock and belt, both being finished at the back with broad bows. The contrast effected by the blending of the dark and light purple shades is most interesting. A large, fancifully shaped white

Leghorn hat with part of the crown replaced by white tulle and trimmed with white tulle and purple lilacs, a white silk parasol

and white *Suède* gloves make the toilette delightfully complete. Yellow, green, pink and blue lawn slips are also effective beneath white organdy. AKE to organdy is Swiss, which is either woven with tiny colored or white dots on a white surface, or both ground and dots are of one color. Plain linen-and-silk batistes are, in the fine qualities, as sheer as organdies and like them are made up over colors for dressy wear. There are embroidered batistes of this kind, but they are more frequently used for bodices or for accessories only than for entire gowns. Embroidered batistes in pure linen are, on the contrary, devoted to the making of gowns. A novel design is seen in a linen batiste with an embroidered red silk vine and printed leaves in Autumn shades of green and brown, the foliage being scattered haphazard like Autumn leaves blown to earth. This is an unusually artistic specimen. Plaids are formed with vertical and horizontal silk stripes on some linen batistes, while others are beautified by vague floral designs printed on the warp. Colored dots in various sizes are embroidered on some linen grounds; on others the dots are of velvet, the effect being highly pleasing. The same idea is followed in stripes.

Grass linen, despite its many rivals, is largely used for outing and yachting suits. Among the other fabrics used for this purpose are piqué in its many varieties, Galatea, home-spun linens and Russian wool in washable goods, and serge, canvas and brilliantine in wool fabrics. Dimities are preferred for morning wear. They are variously patterned and colored and are very dainty. A neat dimity in white bears green cubes and short black dashes. Another, also in a white ground, presents Dresden stripes separated by fine black lines. In a third, pink moss rosebuds stand out from a white ground. A stylish cotton fabric is woven with a canvas ground and wrinkled stripes, the stripes and ground being of one color. Another, used principally in the development of shirt-waists, is known as "all-but-silk." It is ribbed, like faille, printed in Persian color unions and is as lustrous as silk.

Canvas fabrics are now considered the most stylish of woollen goods. There are countless weaves in all-wool or mohair and in a mixture of the two. The coarse, fine and medium-meshed varieties are equally favored. White canvasses are largely used for seashore wear. They are mostly of a creamy hue which lends itself charmingly to the colored silk lining that shimmers luminously through the meshes. Glacé silk is best liked for this purpose. The newest color union in this class of silks is national-blue and forest-green. Either color may predominate in the silk, since it is woven with either blue or green in the warp. An all-wool, open-meshed canvas with a rough surface somewhat like bouclé cloth is called zibeline. White knots are thrown up on the surface of neutral or light colored zibeline. A gray-and-white zibeline is admirable. Another canvas, an intermixture of mohair and wool, is woven in an unusually coarse mesh in drab and brown linen shades, with fine white fibres running through it, the effect being somewhat like that of hemp sacking.

Light-weight cheviots in checks and mixtures are still in vogue for travelling wear, these materials being as serviceable as they are smart. Challies are shown in checks, with floral printings, in Persian designs and also in solid colors with black ribbon borders. Many of the figured challies are satin-striped. Cooler than taffetas—though these are in great vogue—are the beautiful foulards and India silks in Persian colors and in monotonous. The foulard used in combination with cream-white chiffon in the development of a stylish costume for "best" wear, had a black ground which bore a vine design in robin's-egg-blue touched here and there with tan. The skirt had seven gores, the back being gathered at the belt. The bodice was full at back and front, the fulness in front giving the merest hint of a blouse by its slight droop being framed by the tapering ends of a fancy chiffon collar. The collar fell in square tabs over the shoulders and flared in points at the back. A row of two-inch wide Breton lace insertion was set in the collar

just a little below the edge and the latter was outlined by an edging to match. A stock of black satin ribbon, with a spread bow at the back, corresponded with the belt. The sleeves were lengthened to form a Venetian point over the hand and widened out above the elbow in a puff after the manner of the leg-of-mutton style. A Panama short-back sailor hat trimmed with bluets and white wings accompanied the gown. The parasol matched the gown and the gloves were of white Suède with black stitching.

One of the newest fancies for waists is the blue-and-green glacé taffeta before described. Such waists are usually worn with skirts of black satin, plain or brocaded, or black moiré velours. Figured taffetas are still shown in Dresden and

Persian designs and also in monotoes and are made up in short waists, in basques with peplums and in skirts and basques *en suite*. Jardinière and foliage devices are printed upon *gaze de chambray*, which develops most appropriate gowns for the present season and may later be remodelled for evening wear at home. Black grenadines may render similar service and these two rank high as Midsummer fabrics.

In using glacé taffetas, either for lining or for gowns, modistes must take care to cut the silk so that it shades throughout the same. One direction should be followed in cutting the various portions else the color of the warp will show more conspicuously in one part than in another and the effect of two fabrics instead of one will be produced.

STYLISH GARNITURES.

The reign of lace is almost if not quite absolute. Embroideries, often faithful copies of certain laces, are also held in high favor. These garniture preferences are not to be marvelled at in a season when so many gauzy and light-textured fabrics are worn. In the matter of application almost any scheme of decoration may be followed with success so long as it accords with the character of the style.

Lierre, Breton and Mechlin laces are advised when flowing effects are desired. All of these laces lend themselves readily to jabots, which are employed as a framing for the fulness of a front or revealed between jacket fronts, no more graceful disposition being possible than jabot frills with soft filmy lace. Then, too, a Figaro effect may be suggested with lace, or the lace may be frilled or plaited over the shoulders, distributed among ribbon loops at the back of a stock or flow over the hands from sleeves finished in Venetian style. This last arrangement is thought to enhance the good points of a white and shapely hand. Wide laces are arranged upon skirts either at the bottom, in flounce fashion, or in cascades down the side-front seams. These are only a few of the disposals seen on fashionable gowns.

Point de Paris lace in linen color is well liked and generously used upon grass linen or linen batiste gowns. Prodigality reaches its height, however, in the use of narrow Mechlin and Valenciennes lace edgings and insertions in white, cream, éru and linen color. Mechlin laces are wrought with linen threads, which give them a silky appearance. Valenciennes lace in black is almost as popular as in white and is liked for trimming organdies. Striped organdies—black, blue, yellow, pink or heliotrope with white—look especially well with black Valenciennes laces.

A curious conceit in Mechlin edging and insertion took the form of a butterfly upon the front of a white organdy bodice and also upon the sleeves above the elbows. The insertion was followed at both sides with the edging, slightly frilled on.

Plaid effects are produced with insertion, either straight or bias, in both waists and sleeves of sheer goods, a contrasting color introduced beneath showing the ornamental design to advantage.

A charming Midsummer creation of fine silk-and-linen batiste made over blue lawn illustrates the extravagant use of lace as a trimming. The lace is a white Mechlin, insertion about an inch wide and edging about four inches deep being the kinds selected. Embroidered insertion as wide as the lace in an open vine design and blue taffeta ribbon also form part of the decoration. A smooth-fitting seven-gored skirt of the lawn supports the batiste skirt, which has an equal number of gores and is shirred in the belt and twice below. The trimming for this skirt consists of a row of embroidery let in between two rows of lace just above the hem. The waist is full back and front, the latter drooping a trifle over the ribbon belt. Across the bust is adjusted a frill of lace edging, above and below which is repeated the trimming used upon the skirt. The sleeves are made with puffs at the elbows, lace and embroidered insertions being used upon the puffs and a frill falling from the wrist edge over the hand. The ribbon stock is wrinkled over the collar in the usual way and the bow is formed of outstanding loops and ends of ribbon and lace edging, a frill of the latter falling softly over the stock. A fancy white straw hat adorned with white lace

bows and bluettes, a white taffeta parasol and white glacé gloves complete the very effective *ensemble*.

Flounces with lace insertions let in and edging following the top and bottom are popular skirt trimmings for sheer goods. The insertion may also be simply set in the skirt, which is held out by a flounce, or a narrow self-headed frill may be adjusted on the bottom of the slip skirt. In addition to a lace-trimmed flounce, insertion frequently covers the seams of a many-gored skirt. In short, lace furnishes endless material for decoration.

Embroideries of linen batiste show exquisite designs. Gismonda net, a large, square-meshed weave, supports an embroidery of linen in a very artistic pattern in both edging and banding and is considered choice enough for the most sumptuous of silks. Another novelty in linen embroidery, a very open device, sparkles with jet spangles scattered with moderation upon the exquisite band. Another linen band is finely wrought and at intervals has canvas medallions in leaf shape, one half heavily worked and the other showing only the canvas upon which is the merest skeleton of a leaf. Star-shaped medallions of net prettily embroidered vary other linen batiste bands. Tiny flowers in the delicate hues peculiar to Dresden china are embroidered upon some linen bands, while others show large daisies done in contrasting shades of green which look well upon the neutral-hued ground. Butter-colored and leather-colored cotton batiste embroideries are very choice. In a specimen of the former a wheat design is realistically reproduced, while in one of the latter the device is a Japanese lily with graceful, spreading petals.

An oak-leaf pattern in the sheerest of silk-and-linen batiste trimming is used with pink taffeta and brown velvet ribbon on a gown of cream Swiss bearing brown dots and made up over pink ribbon lining. The skirt is made with a front-gore and fulness the rest of the way round and hangs over a gored foundation. Two bias folds are set at the edge of the skirt and above it is applied a row of the embroidery. The waist has tuck shirring formed across the shoulders, the fulness being held in at the waist-line by shirings. The embroidery is filled slightly along the lower shirring at each side and extended down the front in cascades to the girdle of pink and brown ribbon encircling the waist. Many-pointed caps of the material trimmed with a frill of embroidery fall over the puff sleeves, which are finished below tuck shirrings with deep frills edged with embroidery. The velvet and silk ribbons are cleverly mingled in the stock and arranged in a bow at the back, a similar bow completing the belt. The color combination is very tasteful and effective.

Honiton lace braid is happily applied upon foundations of linen and silk-and-linen batiste, chiffon and net in tracery, floral and a variety of graceful designs, jet beads and facets being occasionally used with black lace braid and colored beads with white braid. A double-edged band of silk-and-linen batiste is outlined with black Honiton braid; a vine of the braid runs through the center, fine tendrils of cut-jet beads branching out from the vine effectively. On a similar foundation trefoils are formed of black braid and outlined with gold cord. Medallions, arabesques, crescents and other conventional patterns are cut from linen, appliquéed upon net and embroidered with spangles and beads. Chiné taffetas are similarly cut out and applied to

the net on the under side, jet and colored beads being introduced to increase the ornamental effect. These trimmings may be obtained in bands, in edgings and in all-over nets for vests, collars and other accessories. They are very attractive upon foulards, taffetas and grenadines.

Grass linen and heavy white embroideries, both in the very open designs now the rule, are admired trimmings for outing suits. The linen bands are used upon linen and crash gowns and the white ones upon piqués and Galateas. One or two bands are inserted in the skirt above the hem and one, sometimes two, trim the jacket, sleeves and collar. Often small pearl buttons are used in addition to the embroideries, usually a row of the buttons extending from the end of the collar on each side of the front to the lower edge or to the bust.

Flat white cotton braid is a much favored trimming for Galatea outing suits, and occasionally two or three widths are used for trimming. Grenadine and silk gowns are frequently decorated with net bands variously strewn with beads, spangles, cabochons, etc. An attractive net band trimming bears stars and crescents of pressed leather in a Dresden color harmony, jet beads outlining the various applications.

Large palm-leaf figures, in Oriental colors cut from printed chiffon and outlined with fine jet facets are applied upon net bands. Beads are strewn generously on the net and cabochons run along the edges. Arabesques cut from Persian printed cloth are set on other net bands elaborately embroidered with

beads. A dainty band trimming in white, pink or yellow satin showing appliqué of Renaissance lace is used for the adornment of silk, canvas and other dressy fabrics.

Collars of Russian lace on white net are exceptionally ornamental and will enliven the most sombre of gowns. One collar of this sort has a round back and hangs in tabs upon the shoulders, the net being encrusted with iridescent beads and gold spangles. In another collar of the same style a net foundation supports gold lace in a Russian pattern, vari-colored beads and spangles being sprinkled upon the net without regard to pattern or regularity. White *mousseline de soie* is used instead of net in a third collar of Russian lace, a vermicelli design being wrought on the sheer textile with fine gold cord.

Gold cord is mingled happily with silks in Dresden color unions in embroidery upon white chiffon or *mousseline* bands especially adaptable to fancy bodices of Chinese crêpe or Liberty satin. The latter fabric, though no longer regarded as a novelty, is much favored for waists to be worn upon semi-ceremonious occasions. Usually the material is accordion-plaited.

Ribbons are plentifully used for stocks, shoulder bows, belts and sashes, as well as for any other decorations which fancy can contrive. The ribbon most used is plain taffeta, which, it is said, will survive the fancy varieties. The ribbon stock is ubiquitous and is often the saving grace of a gown that has been unfortunately chosen.

INTERIOR DECORATION.—No. 4.

LIBRARIES.

ON THE SELECTION OF BOOKS.—The first requisite to a library is the books themselves, and upon their proper selection both its utility and appearance depend. Much has been written about the hundred books best worth reading and Sir John Lubbock and other prominent literary men have given us their ideas as to what books may be properly thus described. Even from the decorator's point of view, the classics are to be preferred to ephemeral works, since they are usually bound in a handsome and substantial manner. A cheap book is, according to Ruskin, a bad book. As people are often valued according to their dress, so books are likely to be better preserved, more respected and oftener called into consultation when their outward form is in harmony with their inward worth. Besides, a man is judged by his books as well as by his clothes. "As the gardener, so is the garden." If his library is an ill-assorted collection, splendid bindings alongside volumes dog-eared and disreputable in appearance, the observant visitor to his library will likely conclude that his mental faculties are in like disorder and discord. Hence, if he has inherited a library of this sort, or one that does not meet his needs and express his character, he will do well, as a careful gardener, to weed it out.

But while one is wise to make the basis of his library books of recognized worth and permanent value, it is also of utility to provide upon its shelves for selections from the wealth of valuable new material constantly appearing in magazines and newspapers. A set of scrap books—to which a separate case may be devoted—classified according to the topics in which one is interested, is a convenient means of keeping a library thoroughly up to date. It has been declared that if the newspaper, as we know it, had been an institution of Ancient Greece and if one single copy had been handed down to us, we should be able to learn from it more of Grecian civilization than by means of all the written books on Greece extant. An old tinder-box explains to a child more clearly the limitations of our Colonial ancestors than could a formal lesson in history.

BOOK SHELVES.—Book-shelves are now usually made low and shallow so that there are no dust chambers behind the books. Whether the outline of the shelves shall be rigidly unbroken, or, as is often seen, interrupted at intervals by extensions, depends upon many things and no fixed rule can be laid down. The woodwork of the shelves should correspond in color with the other woodwork of the room.

FURNITURE.—In furnishing a library the almost invariable practice has been to make the color tone green or brown. The reason for this is obvious: where the eyes are as constantly em-

ployed as in this room, there must be resting places and soothing tones to give them repose when tired. Should these colors seem too monotonous, they may be relieved by contrasts. Sobriety, however, is the keynote of library decorations. Leather is the customary covering for the furniture. The deep-seated chairs in brown or green leather have been for all of us the temporary kingdoms where the favorite book has ruled us. The reason why leather is the covering *par excellence* for library furniture is because dust can be wiped from its surface, which does not require the beating that cloth needs to free it from dust, this process causing particles of dust to lodge in the books, to their ultimate ruin. The coal-hod or the wood-box should be placed on a small rug of its own so that its dust may be under especial control.

The library table must be strong and solid: when made of oak it seems to suggest a sturdy defiance to uneven floors or the tugging and gambols of "our boys." On each library table there should be a glue pot and a pair of scissors, which are as necessary as a dictionary and an atlas to the room. Be sure also to have a children's table in the library, where the youngsters can make their own scrap books and collect the little things which to the watchful eye of the parent will indicate their tendencies.

There should be a revolving book-case to hold books of reference, dictionaries, etc. Place in it also any good hand-books of history or literature, keeping them here assembled for handy use.

A reading desk is often found useful where there is a tendency to sloping shoulders on the part of an earnest student. Place it near the light and it will be found an inducement to change a cramped position. There must be a sofa, or lounge with its dainty *couvert-pied*, where a short nap may be enjoyed—not to the detriment of the Muses but as an aid to their beneficent appreciation, though on behalf of Hygieia, as well as in favor of Clio or Euterpe, the practice of reading when lying down must be discouraged.

The Morris chair made by many manufacturers is especially suitable for the library. It has notches on its extended arm-rails into which a loosely resting brass rod is laid to check the movement of the flexibly adjusted back. The right angle for tired loungers intent upon the latest magazine can be readily found and fixed in these chairs. The seats and back-rests can be removed at will, making them thereby much cooler for Summer use, and for that brushing which is constantly required in order to keep things clean.

WALL PAPER.—The tone of the paper, as has been hinted in referring to the furniture, should be comforting and reposeful. A green paper will bear the brunt of a brilliant red in its frieze, or the wood-work may be painted a dark-red, while a bold design in browns is charmingly brightened by ivory or buttercup-yellow in the same way. If there is no frieze on the wall, a narrow (say fourteen-inch) frieze has a decorative effect when placed immediately above the book-cases. This frieze should not be of paper, but of some stuff material. The stamped Indian cottons are appropriate for this purpose. Finish the top with a narrow wood moulding painted to correspond with the other wood work. A band of crash such as is used for kitchen purposes makes an effective frieze of this description. Select a color that blends well with the paper of the room: for example, in a room that is papered in tones of tan, stretch a buff-colored crash very tightly at the back of the top shelf of the book-cases and finish it with a wooden moulding. Then either borrow or make a stencil board, and paint in upon the crash a bold conventional design in browns and yellows, and you will have a highly ornamental finish to your book-shelves and a positive adornment to the whole room.

DRAPERIES.—French clintz with its glazed surface is a good fabric for library curtains, being very ornamental in effect and not a dust-gatherer. Such curtains must, of course, be lined, for any light showing through a window drapery is very ugly,—except in those draperies specially intended merely to give diaphanous effects. Where there are window seats, let the curtains be long enough to just reach the top of the seats and finish them with fringe.

There should be no table covers, no drapery about the mantle-piece, no portières to the doors. There must be an impression of alertness and freshness about a library rather than of charm and grace. Curtains before the book-shelves are no longer fashionable; neither are cases with glass doors.

ORNAMENTS.—Bronze and brass ornaments, but not many of them, are the rule. Reticence in the purely ornamental is especially enjoined in furnishing this room. Richardson, the architect who did so much to improve our standards both in external and interior decoration, said that it was a salient feature of house decoration to treat the mantel as an objective point and not as a mere shelf to hold *bric-à-brac*. On the library mantel a clock is required, whether or not it be flanked by "companion pieces," as was the stiff custom of a recent period. Now, ornaments are seldom if ever balanced. Vases are separated and figurines parted, since duality in decoration, even in minor matters, is recognized as being opposed to the natural law. Inequalities, such as those in the towers of Notre Dame for example, are good art because Nature never makes two things balance, diversity, not likeness, being the law of the Supreme Decorator.

PICTURES.—The picture in a library should be portraits of the epoch-making men. Who are they? Lowell has given us a nice generalization of the five creative minds in literature and any librarian may safely follow his lead. Homer, Dante, Shakspeare, Cervantes, Goethe, are the five whom he mentions. What more interesting collection of personalities could be assembled to give dignity to a room? There is scarcely a more pathetic face in all art than that of the Vatican Homer, where, even in the plaster cast, one can see that the bard is blind. The Naples bust of Dante, "the central man of all the world as representing in perfect balance the imaginative, moral and intellectual faculties, all at their highest," affords an excellent reproduction of that remarkable face. The somewhat whimsical physiognomy of Cervantes, and the dreamy charm of Goethe's aristocratic features can be as easily procured in photographs as can the face of Shakspeare. The mantel being an objective point, the decorator can convert it into an altar of individual taste or feeling by placing above it the portrait of the person who to him or her seems the one who has exercised the supreme influence in thought or action. Thus, for instance, the purely patriotic may take George Washington or Abraham Lincoln, while the scientist may give this eminent position to the rugged countenance of Charles Darwin, while the philosopher awards it to Thomas Carlyle; the devout Catholic will prefer the spiritual profile of Cardinal Newman, and the staunch Protestant may here exalt the sturdy face of Martin Luther. Thus a glance around the walls of a friend's library may give us the key to his mental trend and personal proclivities, an object lesson regarding his leanings both in the realm of ideas and in the channel of active endeavor.

HEATING.—An open fire is always a desirable adjunct to a living room, but in a library it becomes a sympathetic necessity.

With either a coal or a wood fire and with the brass accessories to a hearth, one understands the *rapport* which Oliver Wendell Holmes established with either friend or book by merely "putting his feet on the fender." The actual fireplace should be constructed of fire-brick as far as it is possible. There are many new grates, with their sloping chimney-backs, which are much better than the old-fashioned straight backs enclosed by cast iron. Mr. Pridgin Teale, a distinguished surgeon of the north of England, has invented a fireplace which is made almost entirely of fire-brick, with a projecting hearth of terra cotta upon which, with even a small fire in the grate, a kettle can be made to boil, showing thereby the heat-absorbent and retentive qualities of baked clay. The actual grate is only a few inches deep and wide, and yet a fire can be kept in it all night. An open fire is thus made possible for an expenditure of about four cents per day. These grates can be seen at the offices of the National Health Society in London.

LIGHTING.—In no other room is it so necessary to pay attention to the lighting as in a library. Electric light is best, but this is not possible in many private houses. Drop lights and reading lamps are a necessity, and they should have green shades, depressing as this may sound. Steadiness of flame must be absolutely assured. This can be gained by using the incandescent gas-burner, though the light from it is so white and brilliant that some tempering medium in the way of a lamp shade is required. The new carbon burners used in place of wicks in lamps are a great improvement, giving us lamplight without wick trimming and without danger. This invention consists of a block of an incombustible compound of carbon, and the result is a brilliant, white, steady flame. There is nothing about it to require cleaning and nothing to get out of order. The heat from it is certainly a little more than is given off from wicks, but with it there is not the least fear of explosion: if the lamp is turned upside down when alight, it immediately goes out, though it does not allow a drop of oil to escape. This burner can be fitted to almost any lamp.

WRITING BOARDS.—One of the useful up-to-date trilles for a library is a writing board upon which is gathered all the little knick-knacks of a lady's writing table. Take a light-weight board twenty-four by fifteen inches in size, cover it with green cloth, fastening the cloth with little brass tacks. Add pockets to hold the writing paper and envelopes, screw the inkstand to the right-hand corner and fasten a blotter in the center of the board; arrange a receptacle for penholder, sealing wax and pencils; screw on the left-hand corner a pretty stamp-box; make a cloth cover for the whole board, fastening it at the back so that it can be thrown over the front without being detached. With such a compact contrivance one is inspired to correspondence. Many additions can be made to this charming feminine appliance, such as a netted bag suspended from one corner to catch "rejected addresses," or by embroidering the cover with appropriate sentences and a monogram. One of its charms is that it can be easily secreted under a sofa or table and so save room on the valued surface of the library table.

RULES FOR A LIBRARY.—Books should be catalogued, adding the date of their editions and the name of the publisher to the title and name of the author. Many rare old copies of first editions might be discovered by a conscientious cataloguing of old books hustled out of sight. Such a find as a first edition of Edgar A. Poe's *Tamerlane*, the market value of which is about fourteen hundred dollars, would generously reward any assiduity of this kind. It should also be a positive rule that no book shall be loaned without the insertion of a card into the vacant space from which the book is withdrawn giving the name of the book, date of its loan, and the name of the borrower. In many private libraries duplicate cards are made out and one is put into the book taken to correspond with that inserted into the vacuum its withdrawal occasions in the library. Charming little boxes can be bought at the Japanese stores which seem expressly made for holding these cards. They are long and narrow, consisting of two compartments, all the wood of the box being covered by little metal dragons and ogres which are peculiarly decorative. This box can be fastened to the book shelf, and with a pencil firmly affixed, one's books can thus be preserved from the losses consequent upon careless borrowing.

Nothing has been said of the accessories for the smoker—the little table with its dainty match-box, the favorite brands of tobacco in fanciful jars—the collection of which, by-the-way, has now become one of the serious occupations of the fashionable. But why expatiate on these things—do not loving hearts dictate their furnishing when needed without other suggestion?

FRANCES LEEDS.

ECCLESIASTICAL EMBROIDERY. No. 4.

BY EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED IN CARE OF THE EDITOR OF THE DELINEATOR.)

In response to many inquiries I am this month giving designs and suggestions for altar frontals and superfrontals, in the sequence of liturgical colors. This is a little digression from

broiery, the design being fitted into its proper place. Another method is to space it by means of vertical orphreys, their width and number being arranged according to the size of the altar.

The orphreys may be of silk, satin, brocade or velvet, and should be of a color contrasting with the ground-work and harmonizing with the shades employed for the embroidery. Sometimes, when of very rich material, the orphreys are not embroidered, all the embroidery being concentrated on the spaces between them, but if time and means permit, the best way is to add embroidery, more or less elaborate, to the orphreys also. The designs given for frontals would readily fit into a spaced frontal, and, unless it be a very small one, other harmonizing designs could be added for the remaining spaces on each side. This is preferable to a repetition of the same de-

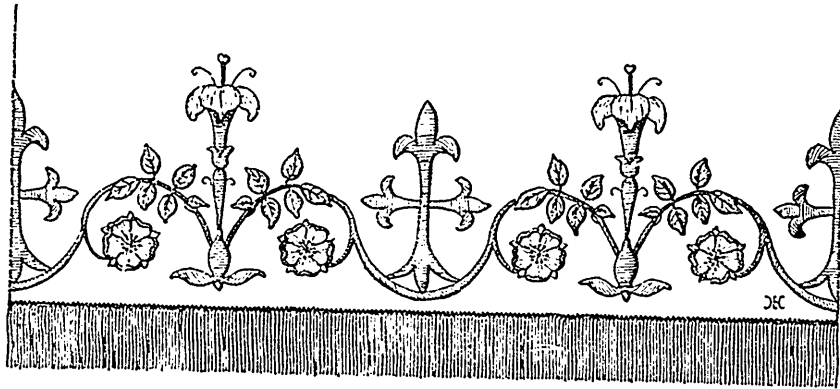


ILLUSTRATION No. 14.

the order planned for this series of papers, but I take pleasure in conforming to the wishes of those interested, especially in view of the fact that colored draperies for altars are a universal need. The illustrations show designs for the various Church seasons, the nature of each supplying an appropriate motive. The manner of weaving symbols and emblems into the designs so that they are full of meaning to the careful student has already been explained. I shall enter somewhat fully into the practical carrying out of the designs, because, as already stated, ecclesiastical needlework is a distinctive branch of the art of embroidery. It is likewise indisputably the highest branch, and when it includes figure work it is capable of being brought to such perfection that it may justly be called needle painting. But of figures I do not propose to treat until led up to it step by step.

The illustrations (Nos. 14 and 15) suggesting motives for a white-and-red ground are intended for superfrontals only, the two remaining illustrations (Nos. 16 and 17) being for a violet-and-green ground intended for central ornaments on frontals. The difference between them is that while a superfrontal is from about twelve to fifteen inches deep, running the length of the altar, a frontal reaches to within an inch of the ground. The frontal in its turn is sometimes surmounted by a superfrontal, usually simulated on the same ground and not on a separate piece of the material. A deep

fall of real lace is often preferred as a finish for a white frontal. A superfrontal should be finished with a rich, heavy fringe. A fringe is also frequently added to the edge of the frontal, although this is sometimes left plain, being merely faced against the lining. A frontal may, if desired, be entirely covered with em-

sign: it is always desirable to have at least the central form different from the others, it being especially devoted to emblems of the Divinity and, therefore, of right richer and more splendid in decoration than the designs on either side.

Considering in detail the methods of working, a word may be said as to the setting up of the frames. This is an important matter and a task not so easy for the uninitiated as one might suppose. A square frame consisting of four separate pieces of wood is needed. On two of them a length of strong webbing at least one inch wide is firmly and evenly

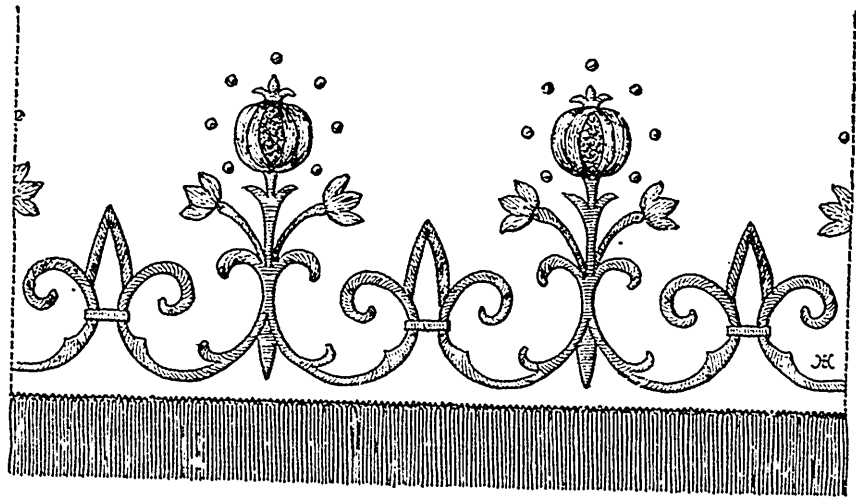


ILLUSTRATION No. 15.

fastened with small nails placed about an inch apart. The cross bars are furnished with several holes so that they may be regulated according to the size of the piece of linen to be stretched. A stout, pure, even linen is required for ordinary work. Such linen costs about forty-five cents per yard. Common goods of

cotton or a mixture of cotton and linen will not answer the purpose properly, an inferior material failing to stand the strain of stretching tightly and being likewise liable to break away under the weight of heavy embroidery. Cut a piece of linen of the required size and be sure that it is perfectly even. Then run a small cord or string into the sides not attached to the webbing. The linen must be sewn closely to the webbing, taking care that the webbing is held quite full against it and that the opposite sides are exactly parallel. This done, insert the sides drilled with holes and put in the screws at the four corners, stretching the linen as tightly as possible. In place of common screws, picture eyes are the most convenient. These should be shortened. It will not add much to the expense to have this done; otherwise they are in the way. Now, with moderately fine string or macramé cord and a packing needle, lace the two sides over the bars, passing the string through the linen close to the cord at distances of not more than an inch and a half apart. This done, draw the string as tight as possible, so that the linen is as firm as a drum-head. In this way only can good work be insured.

The next thing in order is to draw the design upon the linen. This can be done with a sharply-pointed lead pencil, not too hard—H B is a good number. The design should be clearly outlined in ink on white paper and affixed to the back of the linen with fine needles (not pins, since pins make large holes). If now held up to the light, there will be no difficulty in tracing the outlines. It may be noted that most designs can be divided into many sections for convenience in working. Not only are small frames pleasanter for handling, but in this manner the

foundation after they have been pasted at the back and cut out.

With regard to the stitches used for solid embroidery, it is remarkable how little variety there is in them when one considers the many differing effects obtainable. They have come down to us from age to age, the self-same stitches now employed dating from prehistoric times. Plamage or feather work—known sometimes as Kensington stitch, or long and short stitch—is the principal factor in our work. Although the method of working this stitch is not in all cases precisely the same, it may be said that all flat stitches come under the head of plamage or feather work when they overlap each other, because they are supposed to give the effect of the plumage of the bird. As there is no arbitrary rule for their length or direction, these stitches give free scope to the skill of the worker in following any curve or given form. Indeed, when one has once mastered the art of following a curve perfectly, it may be felt that every difficulty is surmounted and the worker is properly prepared for figure embroidery. In starting, always begin on the outer edge of a leaf or vetal. In scroll work, the best plan is to work from side to side. This gives a much better result than working down the length of a scroll, although I am aware that the last named method is more frequently followed. Again, I cannot too strongly impress upon my

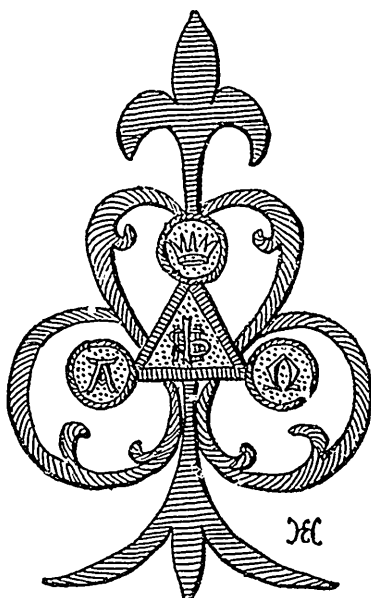


ILLUSTRATION No. 16.

readers that to begin on the outside with the lightest shade is a mistake. Although I have known this plan to be advocated by skilful workers, on investigation I have discovered that while they understood perfectly the technique of embroidery they were not artists in the true sense of the word, and, therefore, did not know how to avail themselves to the full extent of the capabilities of the materials at their command. Take a rose, for instance. How absurd to shade down to the deepest tint in the center! Not only is the strength of the outline lost, but such coloring is not usually that observed in Nature. A close study of natural flowers and the application of the result of such observation in embroidery will produce excellent results after a short time.

There is a point that should be noted in working a form that requires to be outlined with gold thread between the different colorings—for instance, the vesica form intersected with a cross in the design for a violet ground. Wherever these forms are designated gold thread should be laid, as well as in outlining the entire design. My point is that in working space should be left for laying the thread on the linen and not on the embroidery itself. Just the proper space left clear allows the gold to be perfectly flat, as it should. The gold thread is not laid on until after the form has been affixed to the silk foundation. When the embroidery is finished on the linen it must be stiffened by means of starch paste as firm as jelly. This is rubbed into the back of the work with the finger. Thin tissue paper is laid over it and it is left for some hours until perfectly dry. Then it is taken out of the frame and cut out close to the work, allowing only a tiny margin for sewing down to position. A double outline of gold is preferable to a single one. After the work is applied it should be again pasted at the back: this prevents the silk from puckering when taken out of the frame and also secures the stitches with which the gold thread is couched down.

It is not necessary to use quite such strong material in setting up the frame for the silk foundation as for the embroidery. After the linen is stretched in the frame, the silk is laid upon it and either basted or secured with needles. It must be pulled evenly till quite smooth, but beyond this it should not be stretched, since it is more elastic than linen.

From the above directions, not one of which can be slighted without detriment to the work, it will be seen that ecclesiastical embroidery cannot be done in a hurry, but it will also be appreciated that such work must necessarily be of great value when properly carried out and worth all the time and money bestowed upon it, more especially as there is no reason why it should not last for ages.

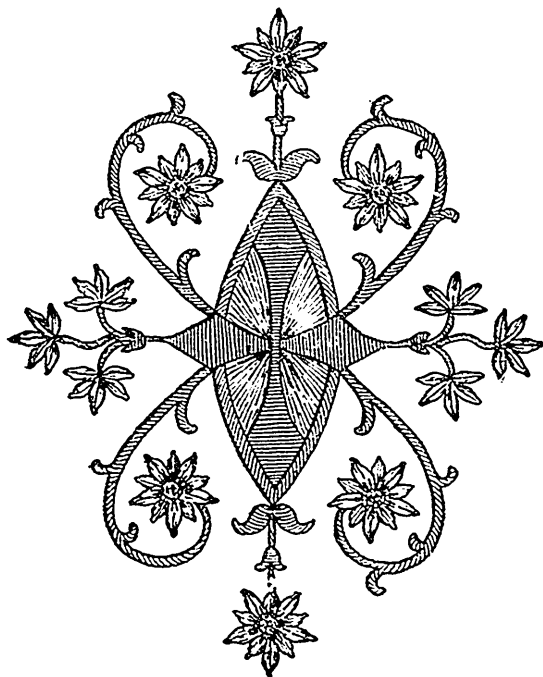


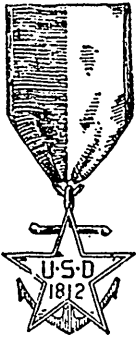
ILLUSTRATION No. 17.

work can be distributed to many persons at the same time. When finished the various forms are pieced together on the silk

THE PATRIOTIC SOCIETIES.—No. 4.

DAUGHTERS OF 1812.—HUGUENOT SOCIETY.—MAYFLOWER DESCENDANTS.—DESCENDANTS OF COLONIAL GOVERNORS.—MEDAL OF HONOR LEGION

BY CAROLYN HALSTED



The various periods which mark as milestones the evolution of the United States of to-day are now fitly kept in remembrance by the organizations of men and women, lineal descendants of the heroes of the epochs in question. The Colonial and Revolutionary Societies have been described in previous papers. The next stirring era in the annals of the United States, that of the War of 1812, has also two societies whose object is to com-

memorate that final struggle for freedom from English interference. The membership of the Society of the War of 1812 is limited to men, but supplementing it is the feminine association, the United States Daughters of 1812. This is a large and growing body of women whose chief object is to promote the love of home and country while signaling the events of the second war of independence. It seeks to secure the genealogies of those who fought and figured in that war, facts and traditions concerning them, to learn where they came from, the vessels they arrived in, the list of their descendants and the record of their services in the War of 1812. Especially is it hoped that through the efforts of the Society the heroism of the women of 1812 may be properly recorded and commemorated.

The organization consists of a General Society and State Societies. The General Society has headquarters in New York City. Each State Society adopts the constitution, insignia and colors of the General Society but has its own seal and frames its own by-laws. Each State Society has its own especial work, though all join in promoting the general objects already stated. The president of each State Society must be a member of the General Society, and so must be the first seven members, but after that the members join the branch organization only. An applicant for entrance is first required to prove her direct descent from a man who as a military, naval or marine officer, soldier or sailor in actual service under the authority of any of the States, assisted in the War of 1812. She may then send her name and claims to the Board of Managers, which consists of the Presidents of the State Societies. Her application paper must be endorsed by two members and signed by herself. The initiation fee is one dollar, the annual dues two dollars, while the payment of twenty-five dollars relieves a member from the assessment of all further dues. The Society reserves to itself the privilege of rejecting a nomination not acceptable to it.

Incorporated in 1892, the General Society has already started eighteen State Societies. Under these latter are formed local chapters, each in charge of a regent. The founder and director of the General Society is Mrs. Flora Adams Darling. Mrs. Louis W. Hall holds the office of President for Pennsylvania, Mrs. William Gerry Slade for New England, Mrs. Alfred Russell for Michigan, Mrs. Robert Stockton Hatchet for Indiana, Miss Winnie Davis for Mississippi.

One of the most arduous workers in the Society is Mrs. George A. Ludin, of New York City. She was Secretary to the General Society until she resigned to accept a like position in the New England division, which she has held since January last. Before her marriage she was Miss Marion Allen, daughter of Captain Allen, of the Engineer Corps, U. S. N. She traces her lineage back to the American founder of the famous Westervelt family, who came to this country in 1632. Abraham Westervelt fought in the Revolution, his grandson, another Abraham Westervelt, in the War of 1812. Mrs. Ludin is a young woman of charming personality and gracious manners, and possesses acknowledged executive ability.

She belongs to a number of other feminine organizations.

The annual meeting of the General Society is held in different States in turn. Each State Society regulates its own meetings. The insignia is simple in design but chaste and effective. It consists of a golden anchor under a blue enamelled star which bears on its face the characters, "U. S. D. 1812" in gold. This badge is worn suspended from a bit of ribbon striped lengthwise with the Society's colors, blue and gray.

THE HUGUENOT SOCIETY OF AMERICA.

Although most of the patriotic and genealogical organizations confine their membership to a single sex, there exist several whose doors are thrown open to both men and women. One of the oldest and best known of these latter associations is the Huguenot Society of America, a national body, having headquarters in New York City. It was founded in 1883, and was the first of the Huguenot societies, others having since come into existence in England and Germany. In France the Society is called *La Société du Protestantisme Français*, Baron de Schickler being its president. In America there were originally fourteen Huguenot settlements, there being one each in New York City, Staten Island, Long Island, New Rochelle, New Platz, Boston, New Oxford, Narragansett, Maine, Delaware, Pennsylvania, Virginia, South Carolina and Florida. Already in some of these places branches have been established by the Society, and it is hoped that all will soon be thus represented and that every Huguenot family in America will be represented by one or more members. Candidates need not wait to be invited to join, but can make their own applications. Their names are proposed in writing at any regular meeting of the Society, or of the Executive Committee, by two members one of whom must have personal knowledge of the candidate. Such nominations, with a written statement of the name, address, occupation and descent of each candidate, is considered at the next meeting of the Committee. If its decision is favorable, the candidate is regarded as duly elected and is so notified by the Secretary. There are three classes of members, viz: resident, corresponding and honorary. The last two pay no dues, while resident members are assessed five dollars apiece annually, fifty dollars constituting a life membership. There is no initiation fee. The membership of the Society is limited to descendants in direct male or female lines from the Huguenot families which emigrated to America prior to the promulgation of the Edict of Toleration, November 28th, 1787, or who left France for other countries previous to that date.

The objects of the Society are to perpetuate the memory and to foster and promote the principles and virtues of the Huguenots: to publicly commemorate at stated times the principal events in the history of these noble people; to discover, collect and preserve all existing documents and records relating to their genealogy and history in America; to gather by degrees a library composed of all obtainable books, monographs, pamphlets, manuscripts, church and other registers, relating to the Huguenots; to establish branches of the Society in America, and to encourage the foundation of similar societies in other countries where Huguenots have taken refuge.

It is a dignified, well-regulated Society, with none of the dissensions and struggles for personal aggrandizement sometimes seen in large organizations. Its members would seem to be actuated by the grand and unselfish traits characterizing their persecuted progenitors.

The headquarters of the Society are at No. 105 East Twenty-



MRS. GEORGE A. LUDIN.

second Street, New York City, where the large and well-furnished room used as office and library is open daily to members. During the Winter there are reunions in the roomy assembly hall. After the literary part of the programme has been carried out tea is served by the ladies' committee, when the dainty china, a gift from this committee's President, is set forth and the members and their guests gather about the hospitable table or collect in groups to enjoy a friendly hour of good fellowship. From time to time the anniversary of some event important in Huguenot annals is celebrated. An occasion that will long be remembered was the celebration of the bi-centenary of the revocation of the Edict of Nantes when the Society extended to all persons of Huguenot lineage throughout the country a cordial invitation to participate. The ceremonies took place in the beautiful French church in West Twenty-second Street, New York City. This church organization was founded in 1687 by the persecuted French Protestants who fled to America. In the evening there was a reception and dinner at Delmonico's, attended by a large assemblage of distinguished men and women. Another pleasant reunion was the Summer entertainment at New Rochelle in memory of the Massacre of St. Bartholomew, when part of the day was spent in the open air visiting the scenes associated with the establishment of the Huguenot colony there. An affair upon which the Society is already beginning to concentrate its efforts is the celebration of the three hundredth anniversary of the promulgation of the Edict of Nantes, set for April 13, 1898. The idea of this celebration was formulated by Mrs. James M. Lawton, who suggested that not only should all American Huguenots be asked to take part, but that the Huguenot societies in Europe should be invited to send representatives. Already the English Society, of which Sir William Henry Peek is President, and the French organization have expressed their sympathy with and approval of the plan, and the event gives promise of being a memorable one in many ways. It is to occur in New York City.

The Society is now publishing a series of octavo volumes, *Collections of the Huguenot Society of America*, of much historical value. It will include genealogical charts of the leading Huguenot families in America.

The badge of the order takes the form of the Huguenots' emblematic flower, the marigold, executed in yellow enamel, mounted in gold and worn as a pin by the ladies and as a button by the men. The significance of this modest little insignia lies in the fact that it was the emblem of Princess Margaret of Valois, sister of King Francis I., whose pure and religious life in those dissolute times marked her as an exceptional woman. The Huguenot ribbon is of white, edged with a thread-like stripe of red, blue and white.

Mr. Henry G. Marquand is President of the Society. Mrs. James M. Lawton is President of the Ladies' Committee. She

is also on the Pedigree and Library Committees, and is an enthusiastic worker. It was through her efforts that the small bronze statute of Coligny was secured for the library. She is a daughter of General Robert Anderson, and a granddaughter of General Clinch. She also belongs to the Colonial Dames and Daughters of the Cincinnati, having been first president of the latter organization. Other active women members are Mrs. William H. Budd, Mrs. Anson P. Atterbury and Miss Lillian Horsford.

Mrs. Gertrude Van Cortlandt Hamilton, another member, is a direct descendant of the famous families of Van Rensselaer, Van Cortlandt, Livingston, De Peyster, Gardiner, Wells and a score of others hardly less noted. Personally attractive and characterized by a winning and courteous manner, she has exceptional gifts in conversation and as a writer. Her time is passed between her town house in New York and her country place at Newport, with frequent visits at the charming old Sing Sing homestead of her mother, Mrs. Annie Van Rensselaer Wells.



MRS. GERTRUDE VAN CORTLANDT HAMILTON.

THE SOCIETY OF MAYFLOWER DESCENDANTS.

Another band of patriots which admits both men and women is the Society of Mayflower Descendants, organized in New York City in 1894. Its intent is to keep alive the memory of the Pilgrims of Plymouth Rock, and make research and record of their ancestors and posterity. A halo of romance has settled about that little band of one hundred and two who in 1620 set sail from Holland in the good ship Mayflower to try their fortunes on unknown shores, and an organization to keep their memory green, and, incidentally, pass upon mooted questions of descent, was sure to awaken keen interest. Consequently, though it is no easy matter to

substantiate claims of descent from Mayflower passengers, the Society has a long list of members with authentic pedigrees, and the claims of many more are being investigated. Many quaint reminders of that memorable voyage are seen in the organization of the young association. Its officers are a Governor, a Deputy-Governor, a Captain, Elder and Surgeon. The insignia is a diminutive representation of the picturesque old vessel under full sail, wreathed with the hawthorn blossom, in the England of 1620 called the mayflower.

So far only the New York Society has been formed, though its members are scattered all over the Union, but the intention is to make this the General Society, with branches in all the States and Territories. It is expected that such a branch will



soon be started in Boston. The annual meeting is held in New York City on the 22nd of November, the anniversary of the signing of "The Compact" on board the Mayflower. The semi-annual meeting occurs on May 22nd. The first annual gathering at the Waldorf last year was a delightful affair, as was also the first semi-annual reunion held at Sherry's. On both occasions there were feasting and speeches and a general merry-making by the "Descendants" and their guests. The business meetings are held at the Windsor, but the Society hopes to have regular headquarters in time.

The Pilgrims were the founders of the first Congregational Church in America, and the first serious undertaking of their descendants of to-day is to place a memorial window in the church now being erected in Plymouth, Massachusetts, on the site of the first one built by Elder Brewster and his companions. The Society has just issued its first Year Book, a handsome volume containing much interesting information about the Pilgrim Fathers and their descendants. The Society's color is pink, very effective as a decoration, and extremely dainty when stamped upon stationery, or worn as a ribbon.

The Society's Governor is Judge Henry E. Howland, and among its members are Governor Levi P. Morton, General John Meredith Read, President Seth Low, Mrs. Russell Sage, Mrs. Charles T. Barney, Mrs. Roderick Terry and Mrs. John Quincy Adams.

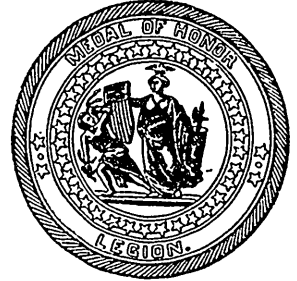
ORDER OF THE DESCENDANTS OF COLONIAL GOVERNORS PRIOR TO 1750.

Unique is the national organization, embracing both sexes, lately inaugurated under the above title. All membership is honorary, there being neither initiation fee nor dues to be paid, and admission is by invitation only, the chairman of each State

Society being empowered to issue such invitations. As the name of the Order indicates, its members must be lineal descendants of the Governor of an American Colony prior to 1750. During the coming Autumn the Order will publish an interesting volume of *Colonial Traditions*, and later in the season will appear its first Year Book. Its founder is Miss Mary Cabell Richardson, the youthful daughter of Major Robert Carter Richardson, the well-known lawyer of Covington, Kentucky, grandson of Carter Harrison, brother of the famous signer of the Declaration of Independence.

THE MEDAL OF HONOR LEGION.

An order intended to commemorate the country's final struggle for personal freedom is the Medal of Honor Legion, its membership including the men who received the Congressional Medal of Honor for their services during the Civil War, and their descendants of both sexes. It is strictly military in character, having adopted the classification and phraseology of the regular army. But it has a social side as well, a cherished object of its members being "true companionship." Its headquarters are located at Philadelphia, its highest officer being Colonel Charles M. Betts, of that city.



SEASONABLE COOKERY.

IN THE MARKETS.—HOT WEATHER HOUSEWIFERY.—DISHERS SPECIALLY SUITED TO SUMMER TABLES.

In the meat market chickens both old and young are plentiful and ducks and geese also make their advent in the August market. The game stands are filled with woodcock, squabs, snipe, reed and rice birds—these last two being varieties of the same species. The standard meats are also to be had.

In the fish market the soft shell crab is cheap and prime. Frogs' legs are also on sale.

The vegetable market offers little that is new. Celery and chicory appear and okra is at its best. Sweet potatoes are in season from August to June, and the new ones are of a delicious yellow. The usual Summer vegetables are plentiful.

The fruit market is the treasure ground of the purchaser. Watermelons are plentiful and cheap, but cantaloupes are not yet at their best. Peaches and grapes are to be had, while early pears and apples also appear. The small fruits are growing scarce and higher in price.

The educated housewife may not be able to prepare the dishes of a professional chef, but she knows what is proper food for her family. She has learned that during the heated term she must give more thought to her table than during the cold months. The effect of proper food upon the mental faculties is to-day recognized. The mother of fretful, peevish children will as likely as not find that their irritability is solely the result of the food she is giving them. Food containing much starch and fat will make the heat less endurable. Certain Summer vegetables are better fried than prepared in any other way, but this may be done so carefully that there need be no suspicion of the oily bath from which they come. Fish or lean meat is to be preferred when the day is hot. No hot desserts, but a generous supply of fruit, lettuce, cress and radishes, will go far toward minimizing the necessity for much meat. Cereals during the Summer months are of questionable expediency. Containing as they do so large a percentage of starch, they can scarcely be recommended for a hot day.

The question of Summer beverages is not easy of solution. Scientists tell us that an adult requires at least a quart of water daily, exclusive of the liquid found in the food. Water cooled in an ice chest rather than itself iced, with the addition of a

few drops of lemon juice, makes a refreshing drink. The excessive use of root beer and so-called "soda water" is most unwise, serious illness often resulting from such indulgence. The careful traveller drinks none but mineral water, avoiding potash or lithia waters unless he has special reason for their use. Fruit and vegetables should be purchased as fresh as possible. Care should then be taken that they are not left in a hot kitchen to wilt and spoil. The watchful care of food demanded during hot weather obviously adds to the work of Summer housekeeping.

The refrigerator is coldest in the lower part, hence the most perishable food should be placed on the bottom of the chest. Fruits should be stored in a cool, dry place; lettuce keeps best when sprinkled; corn purchased with the husk on and lima beans unshelled retain their freshness longer than when divested of the wrappings Nature has given them. During the hot months the bread-box should receive especial attention. A tin box with a tightly-fitting cover is sweeter than a wooden receptacle. Bread will mould quickly in the Summer; slices left from too generous cutting should be utilized as toast for the next lunch or breakfast. The bread box should be scalded at least once a week and left to air in a sunny place. The bread should not be wrapped in a cloth before being laid in the box, as the cloth imparts an unpleasant flavor.

Eternal vigilance is the price of liberty to the housewife as to the patriot—liberty from sickness and general discomfort. She who afflicts her family with a "hit or miss" style of house-keeping usually misses. It may be that the generation just before us gave us better housekeepers than we now have, despite their continual guessing at proportions in all their work, but time, which mellow all things, has cast such a roseate glow over grandmother's bread and mother's dessert that we are suspicious of our ability to judge of them according to present standards. The woman who "keeps house" successfully knows proportions from A to Z—just how much butter will make a cake and the exact quantity of starch to be used for a shirt. The woman who can afford to do so relegates this work to her house-keeper, but not every woman is so fortunately circum-

stanced. In the "hit or miss" style of housekeeping every meal is an experiment, as often ending badly as not. Luck is trusted to help the housewife through the preparation of bread and cake, the canning of fruit and the cutting of a gown. The sanitary condition of her home is "supposed" to be all right until diphtheria or scarlet fever discloses the fact that it is not. The child is given the wrong medicine because the unlabelled bottle was "thought" to contain the proper remedy. In fact, the housekeeping throughout is on a slipshod basis, and the effect upon the family is demoralizing. She who looks upon her housekeeping as a bore and has no respect for exactness in the preparation of dishes invites defeat when, with no more effort, she might attain success.

SOME SUMMER DISHES.

STEWED OKRA.—Okra is in abundance this month and gives us an added vegetable. On account of its highly mucilaginous nature it is most nutritious. Wash a pint of okra, cut it into pieces crosswise, place in a granite stew pan, cover with salted boiling water and simmer gently for half an hour. Add two tomatoes that have been peeled and chopped and stew for ten minutes longer. Add a seasoning of butter, pepper, and salt, if more salt is needed.

A preparation of corn, okra, tomato and Lima beans affords an appetizing dish for luncheon.

CUCUMBER SALAD.—Salads are always welcome in the Summer months, the olive oil used for them giving just the requisite proportion of fat to aid digestion. Peel two medium-sized cucumbers and cut them into halves lengthwise, taking out the seeds. Place them in cold unsalted water to remain for at least an hour. When ready to serve, peel two small tomatoes and chop them rather coarsely. Chop also a pint of watercress and mix with the tomato. Add a few drops of onion juice and a seasoning of salt and pepper. Drain the cucumbers and wipe dry, then fill them with the mixture, laying the cucumbers on a bed of lettuce leaves. Squeeze over the cress and tomato the juice from one lemon, add a table-spoonful of olive oil and serve at once.

CORN GRIDDLE CAKES.—

6 ears of uncooked corn	1 table-spoonful of baking powder.
1 cupful of milk.	1 tea-spoonful of melted butter.
1 cupful of flour.	1½ tea-spoonful of salt.
	2 eggs.

Grate the corn from the cob. It should measure a large pint. Add the milk, salt, butter and beaten yolks of the eggs, then the flour and lastly the beaten whites. Bake on a hot griddle, turning once and adding a little more flour if the batter is too thin.

OMELETTE OF CORN.—This is a satisfactory way to use boiled corn. Cut the grains from the cob until a cupful is obtained. Beat six eggs yolks and whites together, until light, add six table-spoonfuls of milk and the corn, season with salt and pepper, mixing well. Place a tea-spoonful of butter in the frying pan and when hot add the egg mixture and cook as with any omelet.

PEACH MERINGUE PUDDING (Cold).—

1 quart of milk.	2 table-spoonfuls of cornstarch.
1 tea-spoonful of butter.	1½ tea-spoonful of salt.
3 eggs.	½ cupful of sugar.
	8 peaches.

Separate the yolks from the whites of the eggs and beat the yolks light. Wet the cornstarch in a half cupful of the milk, place the remainder on the fire in a double boiler, and when the milk boils stir into it the cornstarch. Cook for ten minutes, then add the butter and the salt. Take from the fire and stir

in the yolks and the sugar. Peel the peaches, cut them into halves, remove the pits and lay them in a baking dish, hollow side up. Add a sprinkling of sugar and pour over the custard. Bake for twenty minutes in a hot oven. Beat the whites stiff, add a table-spoonful of sugar, spread over the top of the pudding, add a sprinkling of sugar and brown in a good heat. Eat cold with either whipped cream or a sauce made of sweetened and flavored milk.

STUFFED EGG PLANT.—

1 egg plant.	¼ tea-spoonful of nutmeg.
1 tea-spoonful of salt.	¼ tea-spoonful of pepper.
3 good sized tomatoes.	1 table-spoonful of butter.
1 tea-spoonful chopped onion.	Bread crumbs.

Cut a medium-sized egg plant into halves, and scoop out the center, leaving a wall half an inch thick. Chop the portion taken out, peel the tomatoes, chop them also, and mix the two together. Add the seasoning, return the mixture to the egg plant shells, sprinkle with the bread-crumbs and bake forty minutes in a moderate oven.

JUNKET.—

1 pint of milk.	2 tea-spoonfuls of Rennet wine.
2 table-spoonfuls of sugar.	1 tea-spoonful of vanilla.

Warm the milk until tepid, add the sugar and flavoring and when the sugar is dissolved stir in the rennet wine. Turn into the serving dish, let it stand for ten minutes and then place carefully in a cold place. Serve very cold either with or without sugar and cream. Rennet costs but a small sum and makes a delicate dessert. Junket is quite solid when ready to serve, which will be in a couple of hours if left in a cold place.

BERRY SAUCE FOR PUDDINGS.—The small fruits, such as raspberries, blackberries or strawberries, make most satisfactory sauce for puddings.

1 pint of berries.	1 table-spoonful of butter.
1½ cupfuls of powdered sugar.	1 egg.

Place the berries in a bowl, add a table-spoonful of granulated sugar and mash slightly to draw out the juices, setting the bowl in a moderate heat. Beat the butter to a cream, add the powdered sugar and when thoroughly mixed add the beaten white of the egg. Add the mashed berries just before serving.

RED CURRANT WINE.—Put five quarts of currants and a pint of raspberries into a gallon of water; let them soak over night; then squeeze and break them thoroughly. Rub them well on a fine wire sieve till all the juice is extracted, washing the skins again with some of the water. Then to every gallon add four pounds of lump sugar. Bottle immediately, but do not cork, letting it work by its own fermentation. In two or three days add half a pint of brandy to every gallon of the wine, and cork as soon as the fermentation ceases.

EXTRACT OF LEMON.—Expose four ounces of the rind of lemons in the air until partially dry, then bruise in a mortar; add two quarts of deodorized ninety-five per cent. alcohol and agitate until the color is extracted; then add six ounces of recently extracted oil of lemon. If the mixture does not become clear immediately, let it stand for a day or two, shaking occasionally, and then filter.

LEMONADE.—This is a favorite drink, but it is troublesome to prepare when hurriedly wanted. Lemonade may be quickly made from a lemon syrup prepared and ready for use, three-quarters of a pound of sugar to a cupful of lemon juice being the correct proportions. Dissolve the sugar in a little hot water and when cold add the lemon juice. Put into a jar and set it away in a cool place. When needed, add the syrup to water until of the desired acidity.

BLAIR.

SMOCKING, FANCY STITCHES AND CROSS-STITCH AND DARNED-NET DESIGNS.—This pamphlet, which is one of the most popular of the Pamphlet Series, 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. Price, 6d. (by post, 7½d.) or 15 cents.

THE LATEST NOVELTIES IN NECKWEAR, SLEEVES, ETC.

LADIES' SAILOR COLLARS

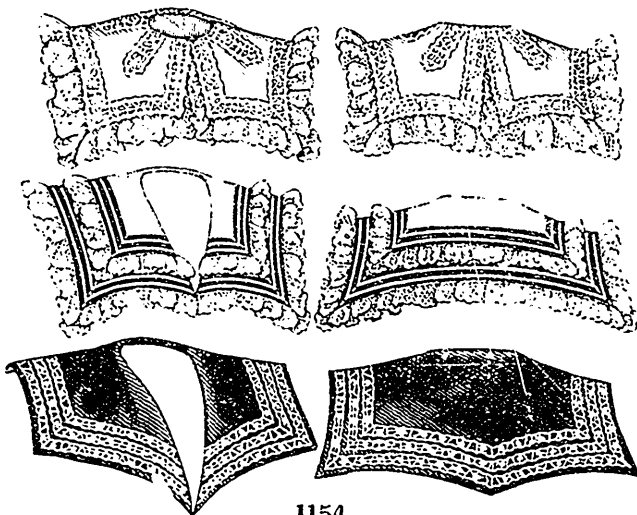
No. 1154. - Three new styles of sailor collars are here shown. One collar, made of black silk and outlined with three rows of insertion, is curved to form three points at the back, a point on each sleeve and a point at each side of the front, its broad ends meeting in a point below the bust.

Another sailor collar is illustrated in grass linen and is made to look like a double collar by the arrangement of the decoration, which consists of lace edging and narrow ribbon: it is shaped in a long curve across the back and at the sides, and its broad ends, which meet on the bust, are also curved.

The remaining collar is made of Nile-green silk. At the center of the back it is cut out to form a long, narrow notch extending nearly to the neck, and the ends meet at the throat and flare below to give a corresponding effect at the front. The edges of the collar are curved prettily, and an elaborate trimming of lace insertion and edging is added.

These collars are exceptionally pretty and they are suitably made of lawn, batiste, grass linen, fine piqué, etc., with ornamentation of lace and ribbon.

We have pattern No. 1154 in three sizes, small, medium and large. In the medium size, any style of collar calls for three-fourths of a yard of material twenty-two inches wide or



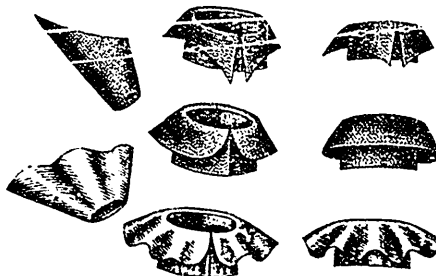
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LADIES' SAILOR COLLARS. (COPYRIGHT.)

three-fourths of a yard twenty-seven or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS COLLARS AND CUFFS

No. 1148. - The fashionable styles of collars and cuffs here shown are used with waists, dresses and costumes. The pointed collar is of velvet: it consists of two turn-over sections mounted on a high standing collar: these sections are curved at their lower edges to form a point at each end and between the ends, which flare prettily. Equally pretty is the saucer collar of velvet, which has a plain turn-over section that stands out picturesquely over the top of a high standing collar, the ends of the turn over section flaring slightly. The

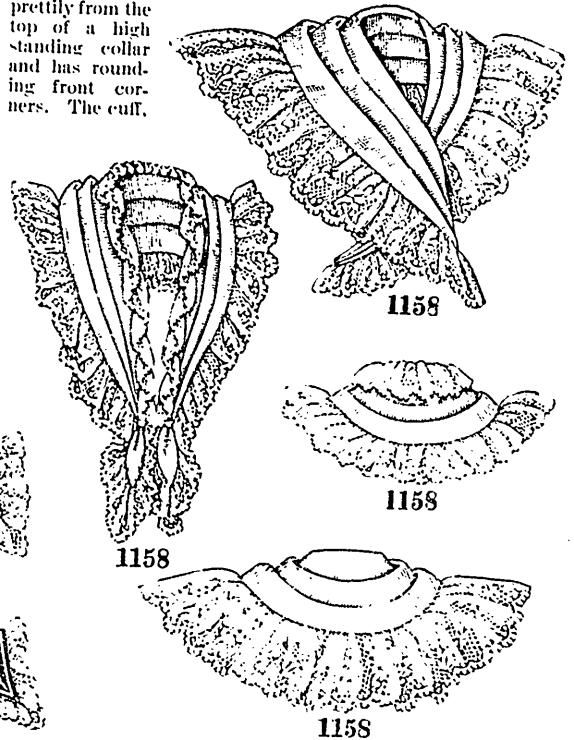


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LADIES' DRESS COLLARS AND CUFFS (COPYRIGHT.)

deeply-pointed gauntlet cuff may accompany either of these collars: it is here shown in velvet.

The stylish ripple collar and cuff are of silk. The ripple portion of the collar rolls and flares prettily from the top of a high standing collar and has rounded front corners. The cuff,



1158

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LADIES' PLAITED AND GATHERED FICHUS. (COPYRIGHT.)

which is to be sewed to the lower edge of the sleeve, ripples stylishly and is deepest at the back of the arm.

The collars and cuffs will be made to match or contrast with the suits they complete.

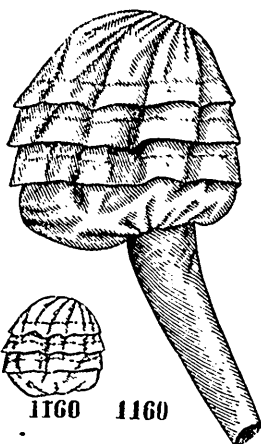
We have pattern No. 1148 in three sizes—small, medium and large. In the medium size, either style of collar and a pair of cuffs of either style call for three-fourths of a yard of material twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' PLAITED AND GATHERED FICHUS.

No. 1158. - Two graceful fichus are here shown made of fine linen lawn. One fichu is formed in soft, upturning folds by plaits in the ends; it passes around the back and over the shoulders and is crossed in surplice fashion in front, the ends being secured at the sides; a frill of edging falls from its outer edge, with dainty effect. The other fichu has pointed ends falling below the waist; it is arranged about the neck and drawn down each side of the front and is softly wrinkled by gathers a little above the pointed ends. This fichu is edged all round with lace.

Fashion strongly approves the wearing of fichus made from chiffon, mousseline de soie and kindred fabrics to enhance the loveliness of Summer gowns. The usual trimmings are fine lace and chiffon ruffling.

We have pattern No. 1158 in three sizes, small, medium and large. In the medium size, either style of fichu collars for a yard and a fourth of material twenty inches wide, or five-eighths of a yard thirty or more inches wide. Price of pattern, 5d. or 10 cents.



LADIES' TUCKED-PUFF DRESS SLEEVE. (TO BE MADE IN A SHORT PUFF OR IN FULL LENGTH.) (COPYRIGHT.)

A sleeve like this will be pretty in a blouse-waist of dimity, lawn or batiste or in more elaborate organdy or grass linen waists. We have pattern No. 1160 in eight sizes for ladies from nine

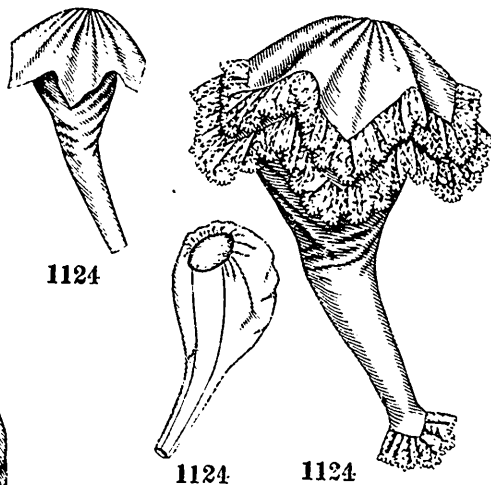
measures eleven inches as described, a pair of sleeves needs four yards and a fourth of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' PUFF DRESS SLEEVE, WITH FITTED LINING. (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH AND WITH AN UPWARD-TURNING OR DOWNWARD-TURNING FLARING CUFF.)

No. 1153.—This picturesque sleeve may be made up in three-quarter or elbow length and with a downward-turning or an upward-turning flaring cuff. It is pictured made of silk and velvet. The sleeve is arranged over a two-seam lining and is gathered at the top and shirred several times at the bottom. The cuff is joined to the lower edge of the sleeve. Both styles of cuff are circular in shape, the downward-turning cuff flaring

LADIES' TUCKED-PUFF DRESS SLEEVE. (TO BE MADE IN A SHORT PUFF OR IN FULL LENGTH.)

No. 1160.—Dress goods of light weight were used for this sleeve, which is made very stylish by three tucks encircling the puff at the center. The tucks are formed in the puff, which is gathered at the top and bottom and mounted on a coat-shaped sleeve, the latter, in the short sleeve, being cut off below the puff.



LADIES' SMALL TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO POINTED CAPS AND FINISHED PLAIN OR IN VENETIAN POINTS AT THE WRIST.) (COPYRIGHT.)

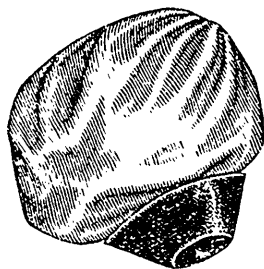
with bell effect and adding to the length of the sleeve. A frill of lace edging sewed to the bottom of the sleeve droops below the downward-turning cuff, with pretty effect.

The sleeve may be appropriately made in silk, velvet, and novelty dress goods of all kinds, and two materials may be tastefully combined. A lace frill may be placed within either style of cuff.

We have pattern No. 1153 in eight sizes for ladies from nine to sixteen 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 needs a yard and five-eighths of dress goods forty inches wide, with half a yard of velvet twenty inches wide. Of one material, they need three yards and a fourth twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SMALL TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH ONE OR TWO POINTED CAPS AND FINISHED PLAIN OR IN VENETIAN POINTS AT THE WRIST.)

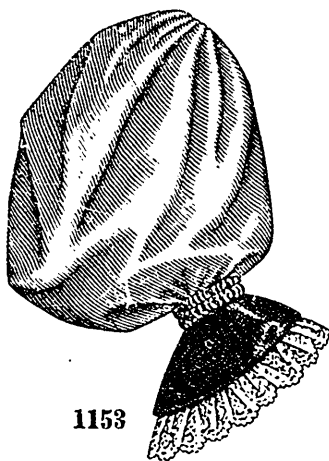
No. 1124.—This sleeve is rendered fanciful by its stylish pointed caps and is pictured made of batiste. It is in small leg-o'-mutton style, with a seam at the inside and outside of the arm, and is gathered at the top. The sleeve may be finished with the usual hem at the wrist or to extend in Venetian points over the hand, as illustrated, and may



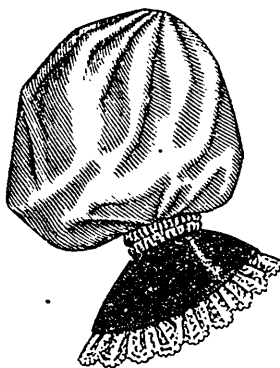
1153



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1153

LADIES' PUFF DRESS SLEEVE, WITH FITTED LINING. (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH AND WITH AN UPWARD-TURNING OR DOWNWARD-TURNING FLARING CUFF.) (COPYRIGHT.)

to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm

The sleeve may be finished with the usual hem at the wrist or to extend in Venetian points over the hand, as illustrated, and may

have one or two caps, as preferred. The caps have each a short seam under the arm and are gathered full at the top across the shoulder; they ripple prettily all in triple points over the sleeve. A frill of lace edging outlines the lower edges of the caps and also trims the Venetian points.

The sleeve is perfectly adapted to all kinds of sheer fabrics and also to silks and soft woollens. If the sleeves are made of organdy or similar fabrics, one or two rows of Valenciennes lace insertion may be let in the caps, and edging may follow the lower outline.

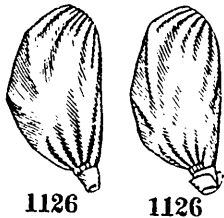
We have pattern No. 1124 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves with two caps needs four yards of goods twenty-two inches wide, or three yards and a half thirty inches wide, or three yards thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SHORT DRAPED PUFF-SLEEVE. (SUITABLE FOR CHIFFON, ETC.)

No. 1144.—This gracefully draped puff-sleeve for evening gowns is illustrated made of chiffon over silk. It ends above the elbow and is draped in numerous broken folds by tackings to the silk interlining, which is shaped, like the sleeve, with only one seam. The interlining and sleeve are gathered at their upper and lower edges and arranged on a smooth lining, and the sleeve is finished with a band.

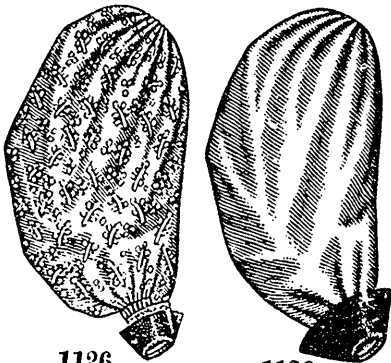
Mousseline de soie, silk crêpe and embroidered tissues are suitable for the sleeve. Silk will always be used as a lining for sheer goods and the interlining will be of some stiff material to give the fashionable flare.

We have pattern No. 1144 in eight sizes for ladies from nine to sixteen 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 needs three yards and five-eighths of material twenty-two inches wide, or two yards and seven-eighths thirty 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.



1126

1126



1126

1126

MISSES' AND GIRLS' BISHOP DRESS SLEEVE, WITH FITTED LINING, WHICH MAY BE OMITTED. (TO BE MADE WITH A CIRCULAR FLARING CUFF, OR WITH A ROLLING CUFF THAT MAY HAVE SQUARE OR ROUNDING CORNERS, OR WITH A STRAIGHT CUFF.) (COPYRIGHT)

three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' BISHOP DRESS-SLEEVE, WITH FITTED LINING WHICH MAY BE OMITTED. (TO BE MADE WITH A CIRCULAR FLARING CUFF OR WITH A ROLLING CUFF THAT MAY HAVE SQUARE OR ROUNDING CORNERS, OR WITH A STRAIGHT CUFF.)

No. 1126.—This graceful bishop sleeve is pictured in both

plain and figured goods, velvet being used in each instance in the cuff. It is gathered at the top and bottom and arranged



1144

LADIES' SHORT DRAPED PUFF-SLEEVE. (SUITABLE FOR CHIFFON, ETC.) (COPYRIGHT.)

The bishop sleeve is an especially youthful and becoming style and is suited to a wide range of dress fabrics. It may be inserted in dressy waists or in waists intended for general wear.



1125

1125

LADIES' CLOSE-FITTING DRESS SLEEVE, WITH SHORT PUFF. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.) (COPYRIGHT.)

yard and a half forty-four inches wide, or a yard and three-eighths fifty inches wide, each with an eighth of a yard of velvet twenty inches wide for facing the rolling cuffs. Price of pattern, 5d. or 10 cents.

LADIES' CLOSE-FITTING DRESS SLEEVE, WITH SHORT PUFF. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.)

No. 1125.—This dressy sleeve is among the late novelties and is pictured made of silk. It is a close-fitting coat sleeve shaped by an inside and outside seam and having a short flaring puff at the top. The puff is gathered at the top and bottom and droops far below where its lower edge is sewed to the sleeve.

The sleeve will meet with favor from those who desire the novel and picturesque. All stylish fabrics are adaptable to the mode.

We have pattern No. 1125 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an

over a coat-shaped lining, the use of which, however, is entirely optional. A variety of stylish cuffs is illustrated. One large view shows a circular flaring cuff that deepens toward the outside of the arm and rolls upward from the lower edge of the sleeve, which with this style of cuff is only gathered once. With any of the other cuffs the sleeve is shirred several times at the bottom. The other large view shows a rolling cuff that is reversed nearly half its depth and the reversed portion is faced with velvet, its ends flaring stylishly at the front of the arm; the corners of this cuff may be square or rounded. The other cuff is straight and close fitting and may be of velvet or of the material.

We have pattern No. 1126 in eight sizes from two to sixteen years old. For a miss of twelve years, a pair of sleeves with circular flaring cuffs will need a yard and three-fourths of dress goods forty inches wide, with half a yard of velvet twenty inches wide. Of one material, they require two yards and seven-eighths twenty-two inches wide, or two yards thirty or thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a half fifty inches wide. A pair of sleeves with rolling or straight cuffs calls for two yards and a fourth of goods twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and three-eighths forty-four inches wide, or a yard and three-eighths fifty inches wide, each with an eighth of a yard of velvet



1125

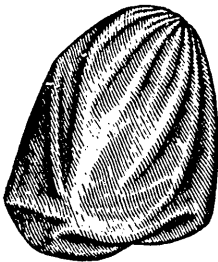
1125

MISSES' AND GIRLS' CLOSE-FITTING DRESS-SLEEVE, WITH SHORT PUFF. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.) (COPYRIGHT.)

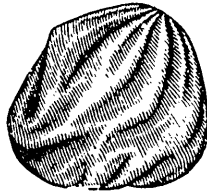
inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs three yards and an eighth of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards and an eighth thirty-six



1159



1159



1159

MISSES' AND GIRLS' PUFF DRESS SLEEVE. (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH OR IN FULL LENGTH.) (COPYRIGHT.)

inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' CLOSE-FITTING DRESS-SLEEVE, WITH SHORT PUFF. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.)

No. 1155.—This sleeve is pictured made of alpaca and fits the arm closely. It is a close-fitting coat sleeve, with a short, flaring puff at the top. The puff is gathered at the top and bottom and is deepest at the outside of the arm and very shallow under the arm. For evening and dressy wear the sleeve may be made up in a short puff, as illustrated.

Silk, cashmere, chiffon over silk and most of the dress goods in vogue may be utilized for the sleeve.

We have pattern No. 1155 in eight sizes, from two to sixteen years old. For a miss of twelve years, a pair of sleeves needs two yards and five-eighths of material twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and an eighth fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' PUFF DRESS SLEEVE. (TO BE MADE IN ELBOW OR THREE-QUARTER LENGTH OR IN FULL LENGTH.)

No. 1159.—This sleeve may be made up in elbow, three-quarter or full length and is shown made of plain dress goods. The puff is gathered at its upper and lower edges and droops and flares stylishly; it is arranged on a coat-shaped lining, which in the full-length sleeve is finished to have the effect of a close cuff.

All dress materials are suitable for making this sleeve and the light Summer fabrics are especially pretty for it.

We have pattern No. 1159 in eight sizes, from two to sixteen years of age. For a girl of eight years, a pair of sleeves needs two yards and a half of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and a fourth forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP.) FOR COATS, JACKETS, ETC.

No. 1123.—This sleeve for misses' and girls' coats, jackets, etc., is a counterpart of one recently issued for ladies and is illustrated made of navy-blue mohair. It is smaller than those so long in vogue and is in one-seam leg-o'-mutton style; it is comfortably close on the forearm and flares and droops gracefully above. The fulness at the top may be collected in a double row of gathers or in two upturning plaits at each side of a box-plait, both effects being illustrated.

The sleeve will be convenient to use when remodelling coats and jackets and may be made of cloth, silk, satin or velvet.

We have pattern No. 1123 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves needs two yards and five-eighths of goods twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths thirty-six or forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' SAILOR COLLARS.

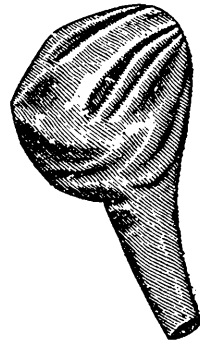
No. 1161.—The three styles of collars here illustrated may be worn with dresses, blouse-waists or shirt-waists. One collar is made of serge and decorated with three rows of narrow insertion; it lies



1123

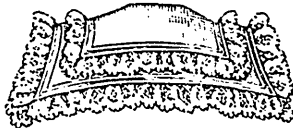
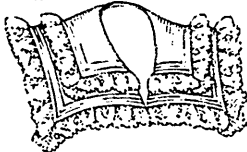
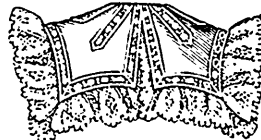
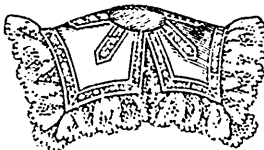


1123



1123

MISSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP.) FOR COATS, JACKETS, ETC. (COPYRIGHT.)



1161

MISSES' AND GIRLS' SAILOR COLLARS. (COPYRIGHT.)

smoothly on the waist and shapes three points at the lower edge at the back; in front its ends taper to points that meet a little below the bust.

Another collar is made of grass linen and decorated with lace edging below bands of narrow ribbon. It is perfectly smooth and curved across the back, its prettily curved ends meeting on the bust.

The remaining collar is pictured made of silk and trimmed quite elaborately with insertion and lace edging. It is shaped at the center of the back to flare a little below the neck and its ends flare from the throat.

Lawn, silk-and-linen, batiste, and the dress goods used for the waist or costume with which the collars are worn are commended for these pretty accessories.

We have pattern No. 1161 in eight sizes from two to sixteen years of age. For a miss of twelve years, any style of collar calls for five-eighths of a yard of material twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

WOMEN IN THE PROFESSIONS.

MUSIC.—BY PROF. XAVER SCHARWENKA.

Here in America the study of music—particularly the study of good music—is followed far oftener by women than in Europe. If during the past twenty years the programmes of our large concerts have gradually climbed to the same level upon which those of the Old World stand, it is because women have proved themselves faithful daughters of music and have shown a sincere love for the art; to them we are indebted for some of the best music we have heard. It is no longer necessary for the manager or the virtuoso in America to select so-called "light" material for his programme, nor need he aim at cheap effects, for he can offer the appreciative public of our large cities music that is equally as good, true and beautiful as that which is heard in Vienna, Berlin or Paris. This, however, would not be possible if nine-tenths of our audiences were not composed of women. The masculine population of this still very young country has not yet found time to devote itself to art, or even to consider it as an important factor in the education of man. For the present all the energy and zeal of American men is absorbed in the struggle for existence. They nibble at music occasionally, courteously lend an attentive ear, but it is not a part of their intellectual being. Of course, this will not always remain so: men will learn in this, as in many other things, to follow women, and even in the next generation we may hope that it will not be thought very strange if young America finds time, outside of business, to enter into the interesting study of music.

In the meantime women will have to render pioneer services in music. The number of young girls who select this as a means of livelihood is legion. In most cases this occupation well repays them: it not alone helps them financially, but also gives them a great deal of mental satisfaction. But this is not always the case. We find women who give piano lessons but do so with aversion. They have undertaken a calling for which they have no natural qualifications and their failure is a foregone conclusion. They have mapped out their plan of life on a wrong road and are, therefore, the victims of continual disappointments. They started with the fundamental mistake of considering music as merely a product of mechanical exercises. They thought they were justified in playing the piano because they have five fingers on each hand, but there is a vast difference between a piano and a type-writing machine.

A young woman should be positive that she has absolute natural talent and ability before she decides upon music as a profession. This decision, however, is neither as simple nor as easy a matter as would at first seem. In many people the musical talent with which they are gifted slumbers deeply, but when at last it has been awakened its wealth and strength are wonderful. Then again, teachers of music are sometimes sorely disappointed by a talent which was at first highly promising and from which they expected much. Who but the teacher should be allowed to estimate and decide upon this matter? The necessity of selecting a conscientious and able instructor cannot be too strongly urged upon the student at the very outset of her career.

Teachers are many in number and various in kind. It is not always the most fashionable teachers who are the best, for sometimes the highly popular instructor leads his pupils away from the straight and narrow path of artistic development. Then there are instructors who know only how to develop the technique of their scholars, with the result that they create mere machines—not feeling, soulful players. The general public is only too easily deceived by these seeming "good results" and when such a drill master succeeds in convincing people that he has "an entirely new and wonderful method" he very often achieves the name of being a veritable wizard. It is sad but perhaps not surprising that these methodical people thrive better here with us than elsewhere. It remains a fact, however, that in piano playing the evolution of technique is in its principal features so firmly established, that there is no possibility of a fundamental variation from well recognized methods. Instructors may differ as to matters of detail, but they all have to follow the same road in the main. The one who can best combine every technical exercise with the principles of music in its purity will sooner

reach the goal of success. Not the fingers but the ear of the player most needs education, for this is the portal through which music enters the mind and soul, and this comprehension once attained forces the fingers to carry out the intention of the player. Therefore, do not choose for a teacher the one most renowned, most talked of, but the best musician. It is almost needless to say that it is necessary for one who desires to learn how to play the piano to go to a piano teacher, just as one who wishes to sing must go to a teacher of vocal music.

Having been careful and fortunate in the choice of an instructor, the pupil must now implicitly follow his instructions. He best knows how to advance the student. During my long years' experience I have more than once seen gifted pupils impatiently their musical development by some caprice or self-will. It is a cherished ambition of many young girls to become great musical artists and this makes them neglect everything but the technical part of their work. Almost all feel that this is their destiny and yet only a few are chosen. Those who have any chance to shine as virtuosos must possess a marked musical individuality, together with fully developed technical skill. Among a hundred pupils there may be, perhaps, one whose talent promises that she will achieve virtuosoship, but experience shows that of a hundred equally as promising as she probably not more than one will reach the goal.

This would seem to demonstrate that, with a few exceptions, concert playing as a profession for women is not to be thought of. As music teachers—especially of the piano—women have a real vocation. It is a well-established fact that women make better teachers than do men. This is due to their greater forbearance, because patience, again patience, and patience always is as necessary in teaching as is money in making war. Experience has taught me that in teaching, women assistants are more thorough and more forbearing than men, and I particularly prefer to place scholars in the first stages of their musical education in charge of women. By this I do not intend to convey the idea that women are only capable of imparting the rudiments of music. There is not the slightest reason why they should not be able to prepare themselves so as to impart a thorough musical education.

To accomplish this they must go through a systematic course of training, devoting to it a great deal of time, labor and money. When a girl has decided to adopt music as a profession, she must not let a false economy delude her into accepting a teacher whose principal recommendation is the low rate at which he values his services. The teacher whose preparation for his work has been thorough and whose intentions are serious, is justified in charging a high price for his time, and whoever selects him will find that this course is far better and much more economical in the end than choosing a so-called cheap teacher.

It is difficult to say, as a general rule, whether private lessons are to be preferred to lessons at a conservatory, this decision depending largely upon the conditions of the individual case. In this country there is not a great difference between conservatory and private lessons. The main desideratum is that the tuition shall be based upon a broad musical foundation rather than limited to the technical study of the pianoforte. Even those who do not want to teach must have a wide horizon, must be able to look beyond the foreground of the picture. This is why I expect all of my pupils who aspire to music as a profession to thoroughly acquaint themselves with the theoretical side of the art, so that they will not look upon harmony as something separate and not constituting a necessary part of their training.

A thorough musical education can be acquired here in our own country. America's sons and daughters do not need to go to Europe for their musical training. This country has many excellent musicians and fine teachers, and it is folly to search abroad for what can be had in like quality and abundance at home. As a matter of course the expenses of the student are far less in her own country than they would be elsewhere, and there are many other advantages in home study. One of them is that when the young woman is far enough

advanced to do so she may with benefit take pupils of her own while continuing her studies. In this way she can have the help of her teacher in preparing herself for an assistant, and at the same time greatly reduce the expenses of her tuition. But under no circumstances should this be attempted too soon, for what one has learned to-day she cannot beneficially teach another to-morrow. Instruction must have time to be assimilated and digested. One young woman came to me with the question whether it would not be possible for her to teach after having studied music for six months.

The mastery of the pianoforte and of the theory of music do not constitute the end of all perfection for the music teacher. She must also learn how to impart what she has herself received. To play a piece technically and without a flaw is not enough, it must penetrate the very soul to awaken the musical instincts of hearers. It is most difficult to decide how each individual pupil should be trained and only that great teacher, experience, can assist the instructor in this work.

Having thus shown why the pathway of the music teacher is not either a short or entirely smooth one, it is time to inquire what she may expect when she has reached her journey's end.

It is true, as a general rule, but music teachers receive but a small remuneration, but careful investigation will show that only teachers whose musical education is incomplete will accept such compensation. A teacher capable of giving thorough musical instruction will always be able to command a good price for her work. A conscientious and reliable music teacher should be enabled to live comfortably by teaching three or four hours a day. This result is surely a great inducement, for other branches of industry open to women require their time from morning until night and seldom admit of more than a fortnight's vacation throughout the year. In New York City a good music teacher should obtain without difficulty \$2.50 to \$3 a lesson. By giving three or four lessons each day she will thus realize some \$60 a week. As the season usually consists of six months her income for the year will average about \$30 per week.

But beyond its excellent financial returns the art of music offers many other advantages. What better than music can console us for the many inevitable disappointments life has in store for us all? It makes life endurable, gives us ideal interests and proves itself both benefactor and solace to all who seriously devote themselves to it.

POISONOUS WILD PLANTS AND THEIR ANTIDOTES.

Graceful of habit and beautiful in form and color are many, indeed, most of the wayside Summer enemies that allure caresses from our hands only to cause painful remembrance of the intimacy. There are persons so sensitive to vegetable poisons that the mere breathing of the air in which they grow causes serious discomfort and even illness. This malevolent influence is most active in early Summer. Happy are they to whom Nature grants immunity from the bane of these pretty, mischievous draperies of rocks and ridges, swamp beauties or graceful shrubs that fascinate but make us suffer. Much confusion and a certain amount of danger arise from the fact that the nomenclature of plants often varies according to the section of the country in which they are found, the name associated with a harmless plant in one section being elsewhere applied to another venomous in its nature.

The genus *Rhus* includes many apparently dissimilar species of plants that exude the same venom. They are variously called, Swamp Sumach, Poison Oak, Poison Ivy, Poison Ash, Dogwood, etc. The properties of these growths are alike, while their forms, habits of development and adaptation to conditions differ. One plant clings to sturdier growths, and another, apparently the same, is a shrub that takes care of itself. Of course, the soil and situation in which it lives has much to do with its dependence upon or independence of support.

The most venomous to the touch of all vegetation in the United States—especially to those persons whose skins are sensitive—is poison oak. It grows from six to eighteen feet high in the Northern States, its home being in swamp places to which it allures foliage gatherers by its graceful form and the sumptuous coloring of its foliage. Its stems, as a rule, bear three oval leaves from two to four inches long and about half an inch broad. Now and then there are five leaves upon one stem. Usually in the Autumn there are hard, seed-like berries, dark in color, growing under the leaves upon long, slender stems. Its foliage, shining on top and vividly, and sometimes—if one may say so—angrily green in Summer, turns to a fine, purplish-red on top when Autumn comes. Underneath the leaves have an almond-tinted, velvety surface fascinating to foliage gatherers who do not know how treacherous its beauty is. In California its stem is less sturdy and depends upon other shrubs for support, but its poison is there even more vicious and painful than in cooler climates. In this case, as in some others, Mother Nature sometimes places a cure, or, at least, an amelioration, near by the source of poison—a balsamic plant known as *gridelia robusta*, which, when bruised and applied at once to flesh inflamed by poison oak, largely neutralizes its injurious effect.

Poison Ivy, though very unlike the poison oak in appearance, exudes a like venom. It may be recognized by the form of its foliage. Each of its stems has but three leaves, while the ordinary ivy has five.

There are some curious things about the dogwood. It

poisons one person in a score and none of the others. It poisons at one time those who may handle it with impunity at another. Some persons have the belief that it is the male dogwood and not the female growth that is vicious.

The common nettle, which stings and burns and leaves a scarred and blistered surface upon delicate flesh, contains the same acid poison found in poison ivy, dogwood and swamp sumach. The nettle is nourishing and harmless when boiled; indeed, it is valued as a luxury by many, but he who gathers it should know before he begins whether Nature has protected him from the consequences of its sting.

Poison from contact with or proximity to such vegetation first shows its influence by an itching and reddened skin, then by small blisters which grow larger in a few hours and are followed by lumps or a general swelling of the injured flesh, and later on by a general disturbance of the system with fever, nausea, headache, etc. Those who are not aware of having touched any poisonous plant often mistake their symptoms for those of erysipelas, and thus fail to apply proper remedy or antidote. Vegetable poisons being acid, alkalis are always beneficial as antidotes. Lime water mixed with linseed oil, half and half, answers very well in mild cases. The inflamed skin should be bathed with it, and cloths wet with it be kept upon the blisters or other irritations.

One table-spoonful of ammonia in a pint of water is an excellent remedy, usually neutralizing the acid of *rhus*. A strong solution of soap and water, being an alkali, is by no means useless when ammonia and other more potent antidotes are beyond reach. Another remedy is a repeated and frequent wetting of the blisters with a mixture of one part of carbolic acid, five parts each of glycerine and ammonia and fifty parts of water. A strong solution of soda or saleratus and water is also beneficial. For general disturbance of the system carefully selected food, cooling drinks and repose are usually efficacious. When the blisters and inflammation extend to the head and body, a physician should be consulted.

Poisonous growths that have been eaten require prompt antidotes, the use of the stomach pump, or both. Wild parsnips, now and then mistaken for artichokes, are often deadly when help is unobtainable.

Nightshade is a reputed poison. Belladonna is made from it, therefore, it should not be tasted.

Toadstools are through ignorance of their fetid odor and bluish under growths sometimes mistaken for mushrooms.

Certain wild berries that cling to shrubs and vines through the Winter are poisonous when eaten. One variety called Dogberries in New England is said to have no known antidote, and when eaten is certain to slowly and painfully end the victim's life. These internal poisons, unlike external ones, have no general specific. Therefore, prudent persons will eat nothing with which they are unacquainted.

A. BUCHANAN.

THE ART OF KNITTING.—No. 61.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plato knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.
th o o.—Throw the thread over the needle.
Slake 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 *. 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; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

FINGER-BOWL DOILY.

FIGURE No. 1.—Cast on 35 stitches.

First row.—Sl 1, k 23, n. o, k 4, o twice, p 2 to., k 1, o, k 2.
Second row.—Knit 4, o twice, p 2 to., k 28, leave 2.
Third row.—Sl 1, k 20, n, o, k 5, o twice, p 2 to., k 2, o, k 2.
Fourth row.—Knit 5, o twice, p 2 to., k 26, leave 4

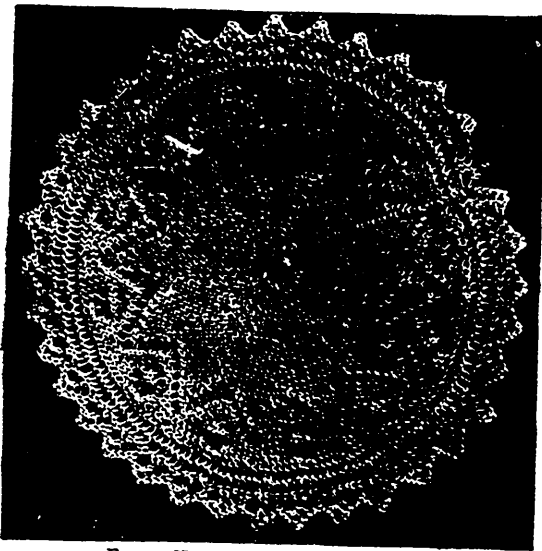


FIGURE NO. 1.—FINGER-BOWL DOILY.

Fifth row.—Sl 1, k 17, n, o, k 6, o twice, p 2 to., k 3, o, k 2.
Sixth row.—Knit 6, o twice, p 2 to., k 24, leave 6.
Seventh row.—Sl 1, k 14, n, o, k 7, o twice, p 2 to., n, o twice, n. o, k 2.
Eighth row.—Knit 5, p 1, k 1, o twice, p 2 to., k 22, leave 8.
Ninth row.—Sl 1, k 11, n, o, k 1, n, o, k 1, o, n, k 2, o twice, p 2 to., k 7.
Tenth row.—Bind off 4, k 2, o twice, p 2 to., k 20, leave 10.
Eleventh row.—Sl 1, k 8, n, o, k 1, n, o, k 3, o, n, k 1, o twice, p 2 to., k 1, o, k 2.
Twelfth row.—Knit 4, o twice, p 2 to., k 18, leave 12.
Thirteenth row.—Sl 1, k 5, n, o, k 2, o, k 3, o, n, k 1, o twice, p 2 to., k 2, o, k 2.
Fourteenth row.—Knit 5, o twice, p 2 to., k 16, leave 14.
Fifteenth row.—Sl 1, k 5, o, n, k 2, o, k 3 to., c k 3, o twice, p 2 to., k 3, o, k 2.
Sixteenth row.—Knit 6, o twice, p 2 to., k 14, leave 16.
Seventeenth row.—Sl 1, k 4, o, n, k 7, o twice, p 2 to., n, o twice, n. o, k 2.
Eighteenth row.—Knit 5, p 1, k 1, o twice, p 2 to., k 12, leave 18.
Nineteenth row.—Sl 1, k 3, o, n, k 6, o twice, p 2 to., k 7.
Twentieth row.—Bind off 4, k 2, o twice, p 2 to., k 10, leave 20.

Twenty-first row.—Sl 1, k 2, o, n, k 5, o twice, p 2 to., k 1, o, k 2.
Twenty-second row.—Knit 4, o twice, p 2 to., k 8, leave 22.
Twenty-third row.—Sl 1, k 1, o, n, k 4, o twice, p 2 to., k 2, o, k 2.
Twenty-fourth row.—Knit 5, o twice, p 2 to., k 6, leave 24.
Twenty-fifth row.—Sl 1, o, n, k 3, o twice, p 2 to., k 3, o, k 2.
Twenty-sixth row.—Knit 6, o twice, p 2 to., k 4, leave 26.
Twenty-seventh row.—Sl 1, k 3, o twice, p 2 to., n, o twice, n, o, k 2.
Twenty-eighth row.—Knit 5, p 1, k 1, o twice, p 2 to., k 2, leave 28.
Twenty-ninth row.—Sl 1, k 1, o twice, p 2 to., k 7.
Thirtieth row.—Bind off 4, k 2, o twice, p 2 to., k 30.
Repeat until you have twelve points.

TORCHON-POINT LACE.

FIGURE No. 2.—This is a very pretty pattern of knitted lace, which may be made of silk, cotton or wool.

Cast on 12 stitches.
First row.—Knit 2, th o, n, th o, n, k 1, th o twice, n, k 3.
Second row.—K 5, p 1, k 2, th o, n, th o, n, k 1.
Third, Seventh, Eleventh and Fifteenth rows.—K 2, th o, n, th o, n, k remainder of row plain.
Fourth row.—K 8, th o, n, th o, n, k 1.
Fifth row.—K 2, th o, n, th o, n, k 1, th o twice, n, th o twice, n, k 2.
Sixth row.—K 4, p 1, k 2, p 1, k 2, th o, n, th o, n, k 1.
Eighth row.—K 10, th o, n, th o, n, k 1.
Ninth row.—K 2, th o, n, th o, n, k 1, th o twice, n, th o twice, n, th o twice, n, k 2.

Tenth row.—K 4, p 1, k 2, p 1, k 2, p 1, k 2, th o, n, th o, n, k 1.

Twelfth row.—K 13, th o, n, th o, n, k 1.

Thirteenth row.—K 2, th o, n, th o, n, k 1, th o twice, n, th o twice, n, th o twice, n, th o twice, n, k 3.

Fourteenth row.—K 5, p 1, k 2, p 1, k 2, p 1, k 2, th o, n, th o, n, k 1.

Sixteenth row.—Bind off 10 (leaving 11 on the left hand needle), k 6, th o, n, th o, n, k 1.

Repeat these details for all the work.

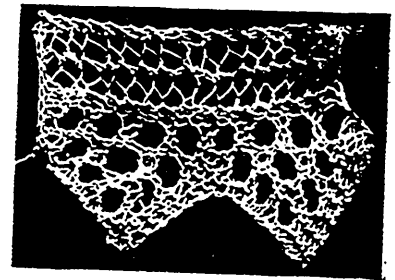


FIGURE NO. 2.—TORCHON-POINT LACE.

DAISY LACE.

FIGURE No. 3.—Cast on 26 stitches and knit across plain.
First row.—Sl 1, k 2, th o twice, p 2 to., k 5, n, th o twice, n, k 3, th o twice, n, th o twice, n, th o, n, k 3.

Second row.—Knit 4, th o, n, k 1, p 1, k 2, p 1, k 5, p 1, k 6, th o twice, p 2 to., k 3.

Third row.—Sl 1, k 2, th o twice, p 2 to., k 3, n, th o twice, n, n, th o twice, n, k 7, th o, n, k 3.

Fourth row.—Knit 4, th o, n, k 8, p 1, k 3, p 1, k 4, th o twice, p 2 to., k 3.

Fifth row.—Sl 1, k 2, th o twice, p 2 to., k 5, n, th o twice, n, k 3, th o twice, n, k 4, th o, n, k 3.

Sixth row.—Knit 4, th o, n, k 5, p 1, k 5, p 1, k 6, th o twice, p 2 to., k 3.

Seventh row.—Sl

n, th o, k 3, th o, n, k 2, n, th o twice, n, n, k 3, th o, n, k 2.

Fourteenth row.—Th o, n, k 8, p 1, k 15, p 1, k 10.

Fifteenth row.—Sl 1, k 5, th o, n, k 7, n, th o, k 5, th o, n, k 7, n, th o, n, k 2.

Sixteenth row.—Th o, n, k 34.

Seventeenth row.—Sl 1, k 6, th o, n, k 5, n, th o, k 7, th o, n, k 5, n, th o, n, k 2.

Eighteenth row.—Th o, n, k 33.

Nineteenth row.—Sl 1, k 7, th o, n, k 3, n, th o, k 9, th o, n, k 3, n, th o, n, k 2.

Twentieth row.—Th o, n, k 32.

Twenty-first row.—Sl 1, k 8, th o, n, k 1, n, th o, k 3, n, th o twice, n, k 4, th o, n, k 1, n, th o, n, k 2.

Twenty-second row.—Th o, n, k 12, p 1, k 18.

Twenty-third row.—Sl 1, k 9, th o, k 3 to., th o, k 2, n, th o twice, n, n, th o twice, n, k 3, th o, k 3 to., th o, n, k 2.

Twenty-fourth row.—Th o, n, k 9, p 1, k 3, p 1, k 16.

Repeat from first row.

KNITTED INSERTION.

FIGURE No. 5.—Cast on 15 stitches and knit across plain.

First row.—Th o twice, p 2 to., k 5, th o twice, k 2 to., k 4, th o twice, p 2 to.

Second row.—Th o twice, p 2 to., k 11, dropping the second half of the put-over, th o twice, p 2 to.; drop the last stitch.

Third row.—Th o twice, p 2 to., k 4, th o 3 times, p 2 to., th o twice, k 2 to., k 3, th o twice, p 2 to.

Fourth, Sixth and Eighth rows.—Make these rows like the second.

Fifth row.—Th o twice, p 2 to., k 3, th o 3 times, p 2 to., th o 3 times, p 2 to., th o twice, k 2 to., k 2, th o twice, p 2 to.

Seventh row.—Th o twice, p 2 to., k 2, th o 3 times, p 2 to., th o 3 times, p 2 to., th o 3 times, p 2 to., th o twice, k 2 to., k 1, th o twice, p 2 to.

Ninth row.—Like eighth row, but there will be no put-overs to drop in the middle of row.

Tenth row.—Th o twice, p 2 to., k 3, th o twice, k 2 to., th o twice, k 2 to., th o twice, k 2 to., k 2, th o twice, p 2 to.

Eleventh row.—Th o twice, p 2 to., k 11, dropping the extra put-overs, th o twice, p 2 to.

Twelfth row.—Th o twice, p 2 to., k 4, th o twice, k 2 to., th

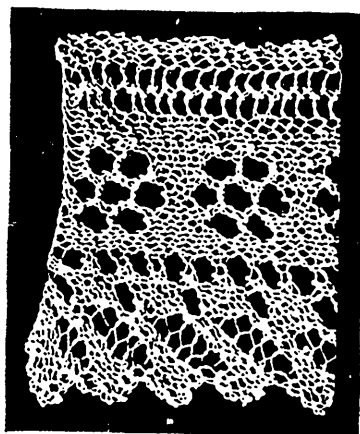


FIGURE No. 3.—DAISY LACE.

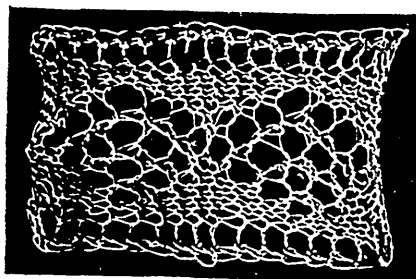


FIGURE No. 5.—KNITTED INSERTION.

1, k 2, th o twice, p 2 to., k 3, n, th o twice, n, n, th o twice, n, k 8, th o, n, k 3.

Eighth row.—Bind off 3, k 3, th o, n, k 6, p 1, k 3, p 1, k 4, th o twice, p 2 to., k 3.

Ninth row.—Sl 1, k 2, th o twice, p 2 to., k 5, n, th o twice, n, k 3, th o twice, n, th o twice, n, th o, n, k 3.

Tenth row.—Knit 4, th o, n, k 1, p 1, k 2, p 1, k 5, p 1, k 6, th o twice, p 2 to., k 3.

Eleventh row.—Sl 1, k 2, th o twice, p 2 to., k 18, th o, n, k 3.

Twelfth row.—Knit 4, th o, n, k 17, th o twice, p 2 to., k 3.

Thirteenth row.—Sl 1, k 2, th o twice, p 2 to., k 12, th o twice, n, k 4, th o, n, k 3.

Fourteenth row.—Knit 4, th o, n, k 5, p 1, k 12, th o twice, p 2 to., k 3.

Fifteenth row.—Sl 1, k 2, th o twice, p 2 to., k 19, th o, n, k 3.

Sixteenth row.—Bind off 3, k 3, th o, n, k 15, th o twice, p 2 to., k 3.

DOTTED DIAMOND LACE

FIGURE No. 4.—Cast on 32 stitches and knit across plain.

First row.—Sl 1, k 7, n, th o, k 3, th o, n, k 2, n, th o twice, n, k 3, n, th o, k 3, th o, k 3.

Second row.—Th o, n, k 12, p 1, k 18.

Third row.—Sl 1, k 6, n, th o, k 5, th o, n, k 7, n, th o, k 5, th o, k 3.

Fourth row.—Th o, n, k 32.

Fifth row.—Sl 1, k 5, n, th o, k 7, th o, n, k 5, n, th o, k 7, th o, k 3.

Sixth row.—Th o, n, k 33.

Seventh row.—Sl 1, k 4, n, th o, k 9, th o, n, k 3, n, th o, k 9, th o, k 3.

Eighth row.—Th o, n, k 34.

Ninth row.—Sl 1, k 3, n, th o, k 3, n, th o twice, n, k 4, th o, n, k 1, n, th o, k 3, n, th o twice, n, k 4, th o, k 3.

Tenth row.—Th o, n, k 8, p 1, k 15, p 1, k 10.

Eleventh row.—Sl 1, k 2, n, th o, k 2, n, th o twice, n, n, th o twice, n, k 3, th o, k 3 to., th o, k 2, n, th o twice, n, n, th o twice, n, k 3, th o, k 3.

Twelfth row.—Th o, n, k 7, p 1, k 3, p 1, k 11, p 1, k 3, p 1, k 8.

Thirteenth row.—Sl 1, k 4, th o, n, k 2, n, th o twice, n, k 3,

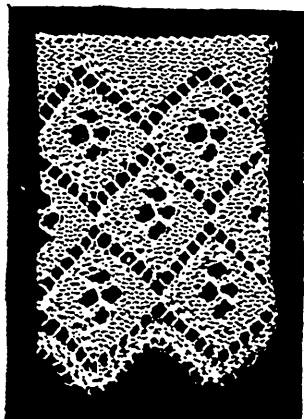


FIGURE No. 4.—DOTTED DIAMOND LACE.

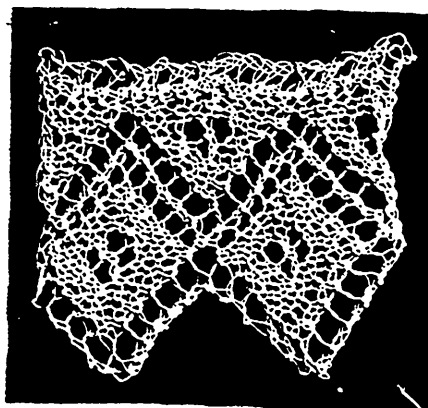


FIGURE No. 6.—TORCHON LACE.

o twice, k 2 to., k 3, th o twice, p 2 to.

Thirteenth row.—Th o twice, p 2 to., k 11, th o twice, p 2 to.

Fourteenth row.—Th o twice, p 2 to., k 5, th o twice, k 2 to., k 4, th o twice, p 2 to.

Fifteenth row.—Th o twice, p 2 to., k 11, th o twice, p 2 to.

Sixteenth row.—Like ninth.

Repeat from first row.

TORCHION LACE.

FIGURE No. 6.—Cast on 14 stitches and knit across plain.

First row.—Sl 1, o, n, k 2, o, n, k 1, n, o, n, o, k 1, o, k 1.

Second and every alternate row.—Knit plain.

Third row.—Sl 1, o, n, k 4, n, o, n, o, k 3, o, k 1.

Fifth row.—Sl 1, o, n, k 3, n, o, n, o, k 5, o, k 1.

Seventh row.—Sl 1, o, n, k 2, n, o, n, o, k 7, o, k 1.

Ninth row.—Sl 1, o, n, k 1, n, o, n, o, k 4, o, n, k 3, o, k 1.

Eleventh row.—Sl 1, o, n, n, o, n, o, k 4, n, o, n, k 3, o, k 1.

Thirteenth row.—Sl 1, o, n, k 2, o, n, o, n, k 3, o, n, k 3, o, n.

Fifteenth row.—Sl 1, o, n, k 3, o, n, o, n, k 5, n, o, n.

Seventeenth row.—Sl 1, o, n, k 4, o, n, o, n, k 3, n, o, n.

Nineteenth row.—Sl 1, o, n, k 5, o, n, o, n, k 1, n, o, n.

Twenty-first row.—Sl 1, o, n, k 2, o, n, k 2, o, n, o, k 3 to., o, n.

Twenty-third row.—Sl 1, o, n, k 3, o, n, k 2, o, k 3 to., o, n.



JULIA MAGRUDER.

THE SERPENT AND THE DOVE.

By JULIA MAGRUDER, AUTHOR OF "PRINCESS SONIA," "THE VIOLET," ETC.

IN TWO PARTS—PART TWO.

The result of that visit to the Baltimore gallery and the startling incident with which it had been attended was to cause Dr. Belmont to make a resolution that he would run

tenderness and solicitude out of his eyes, as he held her hand in his and said: "How are you, dear child? Are you well and happy?"

"Very well, thank you," she said, coloring beneath his steady gaze.

"And happy?" he said insistently. She gave a little half embarrassed laugh, and then said:

"Happy! What a funny question! I have stopped even thinking about that. Is anyone happy? Are you?"

"If I am not I can see how I might be," he answered.

"Happiness is procurable. Don't you let anyone persuade you that it is not. Couldn't you make a friend of me and tell me what it is that keeps you from being happy?"

"Oh, it's no especial thing," she said. "It's just everything."

"But life has a panacea for that everything," he said. "You know it is my business to give prescriptions. I am going to prescribe that panacea for you." She shook her head with an unbelieving smile.

"What is it?" she said.

"I will tell you its name when I administer it," he answered.

"My only fear is that you may refuse to take it."

"Not from you," she said with a look of child-like confidence: "I will take any remedy that is prescribed by you."

"You trust me, then?" he asked eagerly, his eyes kindling. She bowed her head.

"And like me?" he questioned eagerly.

"Oh, dearly!" she answered, with the most candid unreserve. "No one else has been so good to me as you."

"Poor child!" he murmured, tenderly, "I have done absolutely nothing, but now that I know you trust and like me. I will: I have come to understand that you are in need of a friend, and that friend I will be, so help me God!"

The appearance of a servant cut short the interview, and Belmont had only time to give the little hand another reassuring pressure as he turned away to Mrs. Meredith's room.

That lady was in the very common predicament of being more scared than hurt, and so, after the doctor had administered mild medicine and judicious encouragement in equal parts, he took a comfortable chair near the bed-side and fell into general talk. Mrs. Meredith was delighted. It was a rare thing for this agreeable doctor to give his patients such a treat, and, now that her mind was relieved about her health, she entered amiably into the conversation. Belmont did a certain amount of wheedling by way of preface, and then skillfully led the talk to the subject of the little art-student. By adroit and not too eager questioning he learned in fifteen minutes all that he wanted to know.

The girl was an orphan, it appeared, and without money. Mrs. Meredith was paying for these lessons in drawing and painting with the expectation that Muriel would support herself by teaching in a school. The idea was to get her into a boarding-school where she could have her residence as well as her classes. This gave Belmont the opportunity to put some searching questions. Was this young girl, he asked, sufficiently matured and strong in character to be trusted to stand thus alone?

"Oh, unquestionably," Mrs. Meredith replied. "She is a good little thing and I should never have a qualm in leaving her in such a position. You see how simple and interesting a little creature she is, particularly when contrasted with Ermen-

every risk and count no cost to sift to the bottom the secret of this young girl's situation in her aunt's house and to render her any service of which she might be in need. True, the Merediths were his patients and there was a long acquaintance between the families, but he had never liked Ermentrude, and now, in spite of her appeal to his sympathy, he had conceived an absolute horror of her.

The return trip from Baltimore had been very constrained and all three of the party were glad when it was over. Ermentrude obviously resented Dr. Belmont's lack of sympathetic response to her appeal, and she read a magazine during most of the journey. Muriel, who sat next her and looked out of the window, had lost all her color, and looked so unlike the brilliant creature of the morning—especially as her jacket was buttoned close over her rich-hued blouse, taking away the charming red-breast effect—that Belmont said to himself his little bird was moulting!

As for Belmont, his mind was so busy with keen conjectures and dark misgivings that he, too, was silent and absorbed. What he most desired was the means of proving a certain theory which had taken possession of his mind, and he was trying now to discover the method of doing so.

Mrs. Meredith's carriage met the party at the station, and, refusing Ermentrude's offer to drive him to his house, he helped the two ladies in and then took leave of them, preferring, as he declared, to walk. So far, nothing was accomplished toward the end he had in view, except that he felt he had managed to convey to that lovely little country maiden an assurance of good-will and friendliness as he pressed her hand at parting. It was strange how he had longed to linger over that fond pressure and how instinctively he had hurried over the parting with the other woman!

Dr. Belmont told himself that what he had before him was a delicate and difficult undertaking, but he was a brave man and fortune favors the brave.

It happened that the very next day Mrs. Meredith was taken slightly ill and sent for him. On his way to his patient's room he encountered Muriel in the hall. As she recognized him a look of spontaneous and unmistakable welcome came into her lovely face, and she held out her hand with a friendly gesture, in which he somehow seemed to divine an appeal for protection or for help. Insensible as he had shown himself to a like appeal from another woman, the present one moved him profoundly. The difference was in the women. He now felt such an overpowering longing to give this little gentle being the support of his strong arm that it was no wonder he could not keep the

trude's splendid personality? I had the insight to understand at once that she was not intended for society, and so I have made no effort to put her there. She would be utterly out of place, and if I can secure her a position in a good school, I shall be perfectly satisfied. You have so much influence that I had already determined to ask your aid in the matter. Perhaps you can help me to place her suitably."

"Perhaps I can," said Belmont in an inscrutable tone, "but how about her work? Is she really capable of teaching, and can she do anything at drawing and coloring? I should like to see some specimens of her work before recommending her. Principals of schools are very difficult now."

"Yes, I know they are," said Mrs. Meredith, "and really I've never noticed her work particularly. I know she has a good many canvases in her room. Shall I show you some of them?"

As Belmont assented, a maid was summoned and ordered to go to Miss Burns' room and bring some of the canvases in for inspection.

"If Miss Burns is there, simply tell her that I want to look at them," said Mrs. Meredith. "If she is not there, say nothing to her about it."

When the maid was gone Mrs. Meredith turned to Belmont and said: "I've really been intending to go down to the studio and have a talk with her master and get his opinion of her work and capacity, but I have not had the time."

When the servant reentered with two or three canvases, by Belmont's direction they were placed against the wall. Then he got up and stood looking at them with his back to Mrs. Meredith.

It was a good thing that he took this precaution, for the astonished delight which the sight of these pictures caused in him instantly became evident in his face. He flushed darkly, stared in bewilderment for a moment, and then broke into a smile of absolute joy. With his face

well averted he walked from one to the other of the pictures and scrutinized them with a critical, astonished and delighted gaze.

"Well, what do you think of her work?" said Mrs. Meredith.

"You are supposed to be very knowing. Is it good or bad?"

"Good," he said quietly, ordering his features into a calm composure before he looked at her.

"Do you think she could probably get a position to teach young pupils?"

"I think she probably could—should there be occasion for it."

"My dear friend, the occasion already exists," said Mrs. Meredith. "There's no question about that. When her course is done, then, you will interest yourself in placing her, will you?"

"Assuredly," said the doctor, rising, "but I must be going now. Send those pictures back at once, and if you don't mind, don't let her know that I have seen them."

He made this request with earnestness, for the reason that, although those canvases had, as he knew, said little to the girl's aunt, they had said so much to him that he almost felt as if he had been eavesdropping at the door of this young girl's heart. He saw her character so plainly expressed in them—a character so true, so sweet, so ardent, so poetical, so craving for all things sweet and pure and good in love and in life, that the impression which her merely external personality had made upon him was quickened into a fervent flame. He had asked himself a dozen times since that trip to Baltimore, "Am I in love?" but now he said to himself without hesitation, "I am in love."

As he was walking down the wide hall of Mrs. Meredith's handsome house, treading softly upon deep carpets and making no audible sound, he glanced into an apartment with which he was very familiar, and which served as a sort of morning sitting-room. The door was half-ajar, but not a sound came from it, and he would have passed straight on but for a dazzle of light, which caught his eye and a picture which held him spell-bound.

There were two people in the room—the companions of his trip to Baltimore. Miss Meredith stood with a small silver mirror in her hand upon which she had caught the focused rays of the Winter sun-light, and she so held the mirror as to turn this beam of light upon the face of the young girl who had half risen from her chair and was putting out her hands as if in protest.

"Oh, don't, don't—please don't!" he distinctly heard her say.

The next instant he had thrown the door wide open, and, with a few hasty strides, advanced to the center of the room.

As he did so, Ermentrude dropped the hand which held the mirror and turned upon him an expression of mingled embarrassment and anger. He looked at Muriel. She had sunk into her seat with the look of one released from some impending danger. Then he looked at Ermentrude. Her eyes were hard and defiant.

"I see I have interrupted an experiment in hypnotism," he said. "I should like to enquire if it is the first?"

It was to Muriel that he turned as he paused, and it was she who answered him.

"Oh, no: she has done it often. I do not like it. I wish she wouldn't."

"What right have you to ask such questions?" said Ermentrude sharply.

"The right of the family physician," Belmont answered. "This young lady has an exceedingly sensitive and susceptible temperament. I declare it to be injurious to her health to be submitted to such influences."

"Your services have not been solicited in this case," said Ermentrude in her hissing voice. "Your interference seems somewhat officious."

"On the contrary, it is a case of positive professional obligation. I must beg you to promise me not to continue these experiments."

"I shall promise no such thing," said Ermentrude, her green eyes shooting fire under their long lids, and her body, in its scant and clinging gown, looking more serpent-like than ever.

Belmont turned his gaze from one woman to the other. Muriel had sunk into the big padded chair, with her little body drawn together as if in strong recoil. Her bright, expressive eyes looked out at him with the expression of a frightened bird surprised upon its nest.

"Will you go to your room, Miss Burns, and leave me for a few moments with your cousin?" he asked. "I have something important to say to her alone."

Muriel got up at once and left the room, but as she passed near Belmont she gave him a full, clear look. It was not the bird-like look seen a moment before. It was not even the look of the child he had felt her to be until now. It was a look that expressed the woman-soul within her, newly stirred into life by some strange and dominant feeling.

Left alone with Ermentrude, he felt a strange sense of confusion—tender love for one woman mingled with violent indignation against another, and the latter feeling came uppermost as he turned to face Miss Meredith.

"There is very little to be said between us," he began. "I



"I SEE I HAVE INTERRUPTED AN EXPERIMENT IN HYPNOTISM," HE SAID.

feel that we understand each other perfectly. You have evidently practiced your hypnotic experiments upon this trustful young girl so far as to make her easily subject to you. The incident in the Baltimore gallery proves that. Since you have once used this power over her to her hurt I have no reason to think that you will not do so again. I warn you, therefore, that you are being watched. I shall not relax my vigilance for one moment, and upon the first suspicion that you are continuing this practise—dangerous alike to her health and her reputation—I will make the whole thing public! For the present I shall say nothing out of regard for your mother, but I warn you of the risk you run if you tamper further with that innocent girl."

Ermentrude faced him with a look of mingled anger and fear. One moment she seemed to cower before him. The next her green eyes blazed with what seemed to Belmont a poisonous venom.

"Innocent indeed! She has succeeded in fascinating you, it seems!" she hissed. "I suspected she was in love with you before that day in Baltimore. She wearied me by her praise of your kindness and sympathy when she was ill. I saw how she flushed and smiled at the mere mention of your name, but I never dreamed that you, with your experience of life, would be entrapped by an artful country child like that. As for your insulting charges against me, I will not submit to such insolence. I am in my own house and I tell you to leave it. Unless you do so at once I shall summon a servant to show you out."

Belmont, in the very face of the hissing utterance of these offensive words, looked at her with a calm and brilliant smile. Then he bowed without speaking and left the room and the house.

His anger against Ermentrude softened as he reflected upon the hint she had given concerning the nature of Muriel's feeling for him. It would make his way the easier in carrying out at once a plan which had suddenly taken form in his mind.

It was in obedience to this prompting that he made his way that afternoon to the studio where Muriel took her lessons. He did not know the hours of the class, but he resolved to take his chance of finding her there and inducing her to let him drive her home. If she were not there, he would speak to her teacher and see what he had to say about those remarkable pictures.

When he reached the studio at the top of the tall building his knock at the door was answered by a call so faint and far away that he did not recognize the voice, and so it was a thrilling surprise to him when he saw at the other end of the long room Muriel Burns at work before her easel entirely alone.

When she looked up and recognized him he was not too far away to see a radiant look of welcome come into her suddenly flushed face—especially as it was exactly what he was looking for.

"How does it happen that you are here alone?" he asked, coming over to her and taking her little hand in his. Her hands were small and white and child-like, with pink palms and little dimpled places that made one think of the petals of a flower. As he stood and held this hand in his own his eyes were searching every lineament and expression of her face.

"There is no criticism to-day," she said, "but some of us always come to work here. The other girls have gone now, and I was about to leave. What brought you to our out-of-the-way old studio? I never expected to see you here!"

"But you are glad to see me—are you not? You are willing to make me welcome?"

"She made a faint effort to draw her hand away, but, as he realized it, he reached for the other one, and held them both in a compelling clasp, while his glance still held her very soul in the same sweet constraint.

"Oh, yes. I am glad to see you," she said, half uneasily. "Sit down—won't you?"

There was an old bench near them, and as he sat down on it he drew her to a place beside him, so that their eyes were nearly on a level. He still held her little hands in his as he said deliberately:

"I came to see you, Muriel. I came to tell you that this unfair influence which your cousin has exerted over you shall be stopped and that I shall take the means to do it."

The girl began to tremble. "Oh, if you only would!" she said. "I do not understand what it is. She has some strange power over me, by those bright things she makes me look at, and I don't know what happens. I am afraid of it, though at first I gave myself up to her willingly when she asked me to—and now I seem to have no power to resist her. Oh, Doctor Belmont, if you could save me from it! I often long to run away from her, but I have no home—no family—no place to go."

The unconscious pathos of these words, uttered in that plaintive voice and with that look of confidence and appeal on her exquisite young face, stirred the heart of the man so deeply that he felt he could not possess his soul much longer.

"Muriel," he said gently. "I give you my word that she shall persecute you no further. You are a child-like and helpless little creature, but I am a strong man, and from this hour my first and dearest care in life shall be to protect you. You say you have no family and no home. I also have neither family ties, family companionship, nor love, but, dear Muriel, I have a home, a beautiful, protected, safe and pleasant home, which will be desolate forever unless you consent to come and share it with me. Will you come, dear little woman? There is but one difficulty in the way and that you can very quickly solve."

"How can I come? What do you mean?" she said, looking at him, with her beautiful eyes wide and agitated and her bosom heaving.

"How can you come?" he answered, "as my wife, my darling! And what do I mean? That I love you with all my heart and soul."

Into the great dark eyes thick tear-drops came. A tremor of passionate, excited bewilderment ran across her face. Then, with gentle force, he took her into his arms, and when, without the consent of her will, almost without consciousness of what was happening, she felt her little tired body relax into completest rest in those strong arms, a kiss that was all tenderness joined his lips to hers.

"Then you consent," he murmured in her ear. "The last obstacle is swept away, if you can look me in the eyes and say you love me."

She raised her eyes to his and he read it in their steady gaze, while her faltering lips said the words. Then with his arms still around her he told her in a few brief sentences how easy it all was, how quickly it would be arranged and how soon she would be his, to be parted from him nevermore.

It was even simpler and speedier than he had thought, for that very evening he was notified of Ermentrude's sudden decision to join a party of friends just going abroad and of her mother's intention to follow her a little later.

After Miss Meredith had sailed her mother sent for Dr. Belmont to consult him as the family friend upon the arrangements to be made for her niece. Vast was her amazement when she was informed of Dr. Belmont's plans in that regard. There was no gainsaying a man so resolute as he, however, and when she found that Muriel was fully as resolute and knew her mind quite as well, there was nothing to be done but to lend her presence to the wedding ceremony and give her blessing to the wedded pair, which she promptly agreed to do.

So Muriel and Dr. Belmont were married and he took his bride into the safe protection of his beautiful home, which seemed to them both a veritable garden of Eden from which the serpent had been banished.

OUR WEDDING PAMPHLET.—"Weddings and Wedding Anniversaries" is the title of a pamphlet 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. (by post, 7½d.) or 15 cents.

MODERN LACE-MAKING.

BUREAU SCARF AND DOILY IN IDEAL HONITON WORK.

FIGURES NOS. 1 AND 3.—These engravings illustrate the general effect of a very handsome bureau scarf and doily in Ideal Honiton work. The exact size of the scarf need not be

applied on by a fine over-and-over stitch. These butterflies can be bought all ready for appliquéing in various sizes and varieties.

It must be remembered that the doily, as illustrated, is only about one-half its actual size: the latter may be decided by individual taste. Occasionally tinted silks are used in making Ideal Honiton work, but it is generally conceded that all white is daintier and in much better taste.

POINT FOR COLLAR OR CUFF IN MODERN LACE.

FIGURE NO. 2.—A set of points made after the design seen at figure No. 2, is a very desirable acquisition to the *lingerie* of the up-to-date girl who delights in all the little fallats dictated by fashion. As she can make these points herself, and as they require but little material, she

can, therefore, indulge in the finest of threads and braids. She may, if clever in lace-making, become with little expense the possessor of a really elegant set of points, two or four for the collar and one or two, as she prefers, for each wrist.

The design here given is but slightly reduced in size and is so simple that, having the size desired cut out of paper or muslin, even the amateur lace-maker will find no difficulty in adapting the design. She can, however, order it of any professional lace-maker, in any size wanted.

For the information which is contained in this article, thanks are due Miss Sara Hadley, professional lace-maker, 923 Broadway, New York.

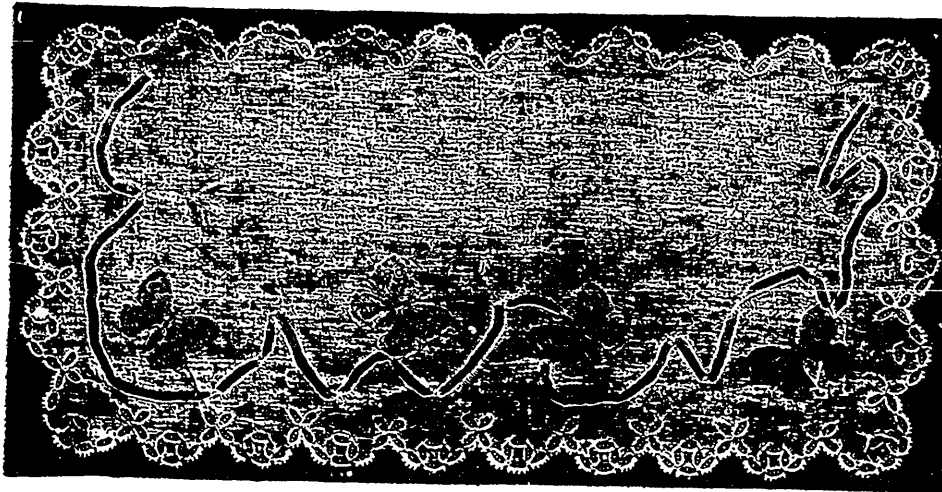


FIGURE NO. 1.—BUREAU-SCARF IN IDEAL HONITON WORK.

stated, as the size of every bureau scarf must entirely depend upon the size of the top of the bureau for which it is intended. The first step, therefore, in making a scarf of this kind will be



FIGURE NO. 2.—POINT FOR COLLAR OR CUFF IN MODERN LACE.

to measure the top of the bureau, and the next to buy sufficient fine linen lawn to cover it, also allowing for as many doilies like the one seen in figure No. 3 as desired. Next procure the design, either by enlarging it from the one here illustrated or securing it from a professional lace-maker, who will adapt any design desired to a scarf of any shape or size. The process of basting and permanently attaching Honiton braid in this variety of work has been frequently described in *THE DELINEATOR*, and is fully explained in our new pamphlet, "The Art of Modern Lace-Making," price 50 cents or 2s. When the braid has been caught down by the usual long and short button-hole stitch, and the edge has been worked in points as seen in the picture of the doily, the fabric is cut away from the work outside this edge and from under the braid and butterflies, the latter having been

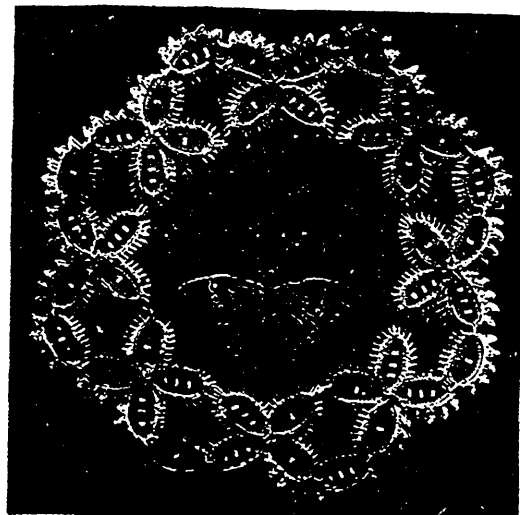


FIGURE NO. 3.—BUREAU-DOILY IN IDEAL HONITON WORK.

AN OLD-FASHIONED VIRTUE.

BY MARY CADWALADER JONES.

Anyone who has become interested in following the development of human nature, as it changes with different periods and adapts itself to new conditions, must have noticed that some of the virtues which now seem to us essential have been much more highly thought of at one time than at another. The Greeks, for instance, did not lay great stress upon truthfulness either in their gods or their heroes, and with the Romans physical courage, both in men and women, held the most honorable place. Charity and forbearance were taught by some of the oldest religions, but they first came practically with our Western civilization through Christianity. During the Middle Ages self-sacrifice appealed strongly to all generous hearts as the only possible remedy for suffering and sorrow, while in the last century patriotism played a large part, whether it sprang into life full-grown, as with our own ancestors, or was adroitly fostered for their own ends by men like Frederick the Great and Napoleon. Certain nations and communities seem to have qualities distinctively their own, and we speak familiarly of heroic or domestic virtues as Spartan or German, or English, although they are in some degree common to all mankind.

The mainsprings of human nature must always retain their power—the majority of men must be brave, and of women chaste, parents must love their children more than themselves, and one man must be able to trust the word of another, or else we should relapse into the worst kind of barbarism. But as our modern life becomes more crowded and complicated, some of the smaller virtues have been pushed into the background, so that they are now decidedly old-fashioned, and of these the most marked example is Simplicity. In really old times she would have been surprised at hearing herself called a virtue at all. As she was recognized everywhere, everybody took her for granted, as a mother takes for granted her love for her own child, without assuming any particular credit for it.

In the two civilizations which have most influenced the modern world, those of Greece and of Rome, she went hand in hand with heroes and philosophers, and was equally at home in the hut of the peasant or the palace of the king. The old Greek cried out when he was hurt, scolded when he was angry, and wept when he was in trouble, as simply as a child does now, and when his time came to die he covered his face with the decent reserve to which simplicity is akin. The Roman was taught to repress his emotions and to despise the Greek for his demonstrativeness, but the best Latin literature, and the best Roman work, are simple and dignified in a high degree. In the museum at Naples, where the works of art found in the buried city of Pompeii are collected, some rooms are set apart for the household belongings which were preserved for us by the ashes. There are the bronze frames of bedsteads and chairs, and hundreds of smaller articles such as lamps, spoons, children's toys, and all sorts of kitchen utensils. One first feels in looking at them that they are so simple and practical that they might perfectly well be used to-day; there are sieves and colanders and even egg-boilers, green with the touch of time, but of the same kind as ours now. And next one notices how beautiful all the shapes are, even of the plainest things, and how often ornament is used where now we have none. The handles of the spoons and the ends of the skewers are sometimes in the shape of a girl's head, and common dishes have wreaths of fruit and flowers around them in relief. Such artistic form and decoration must have been a constant education to the eye, and yet these things, which have been studied and copied ever since they were found, were only the ordinary household furniture of a third-rate Roman provincial town.

As the world grew older, pomp and ostentation increased with luxury, but still there was much that was good, because the rich had certain standards and traditions, and the poor had only what was absolutely necessary, while at the time of the Renaissance artists and workmen, between whom there was often little difference, set themselves to copy and adapt antique models with loving enthusiasm. One generation after another had the furniture and the ornaments which suited it, and although it was not always equally good in style, it was usually appropriate, and the chairs and tables and fans and watches seemed to belong together, as they certainly did. While the old trade-guilds lasted, a man came after his father in the same work and only

changed his models to suit the tastes of his customers, who, on their side, were accustomed to live in houses and among belongings which were often several hundred years old, so that mere novelty for its own sake did not easily suggest itself to them.

But with the end of the last century there came a sudden breaking-up of all the old traditions, and among them went the tradition of good taste. France had been for a long time the most artistic country with regard to furniture and decoration, but in the revolution many of her treasures were either destroyed or sold by their impoverished owners to people who, before the general upheaval of society, would not have considered such things appropriate to their condition in life.

The French Republic and Directory encouraged a sort of sham-classical revival as a protest and reaction against the elaborate and pompous surroundings of the old aristocracy, and then Napoleon came upon the scene—not only one of the greatest of men, but an incomparable stage manager, with all Europe for his theatre. Although himself despising ceremonial, he saw the immense advantage of a suitable setting for his own figure and those of his family and companions, and that it was necessary to impress the French people, always fond of display, without reminding them too much of what had been swept away. Before he made himself Emperor, the Empire style in furniture and decoration was fairly started, and he encouraged it in every way throughout his reign. Even great geniuses cannot be equally great on all sides, and the personal taste of Napoleon was that of a middle-class Italian of his day. The Empire style in furniture and decoration is the last to which we give a definite name, and although it is often dignified from sheer bulk and ponderousness, it is really very ugly, because it is always trying to represent itself as something which it is not. The mediæval household bought or made himself a large wooden chair with plenty of cushions and a high back to keep off currents of air, and his great great grandson had a pretty carved and gilt one in which he sat upright, with very good manners, in a very smart coat, but his grandson again furnished his room in the new style with a monumental wardrobe like the door of a tomb, and a chest made in the shape of a sarcophagus, and he looked at his peaceful face in a mirror, the frame of which was adorned with gilt helmets and swords and trophies of arms; all of which was eminently absurd for anyone who did not happen to be a soldier of the Grand Army. Unfortunately this furniture is so ponderous and indestructible that a great deal of it has come down to our day and has done our household taste an incalculable deal of harm.

Then, after the Empire, came a style which has no particular name and which may be generally described as bulbous. Sofas and chests of drawers bulged out wherever they could with pounds of rosewood and mahogany, and of this also much is left to us. This style at least had one advantage over that of the Empire; it did not make ordinary citizens surround themselves with the attributes of heroes and warriors, and a house furnished with it throughout, such as may often still be found, has an air of profound respectability and good behavior. The great international exhibitions, which began with the one held in London in 1851, have done much towards widening popular taste by showing many thousands of people beautiful things which they could not have seen otherwise, but they have also done harm by putting within the reach of trade many things which properly belong only to art, and encouraging people to collect inappropriate and incongruous stuff. An earthenware water-pot from India or Spain may be beautiful in itself and among its natural surroundings, but as we do not happen to live at Benares or Seville, the temptation is to put it on a shelf between a Dresden shepherdess and a framed photograph, and then it is not beautiful, because out of place. Taste in general is ever so much better than it was thirty or forty years ago, but the great difficulty now is that we have too many different kinds of it, and have consequently been bewildered out of all simplicity. We are still in the state of mind of a baby on Christmas day, grasping one new toy after another, and trying to play with them all at once, and we shall really be a great deal happier, like him, when we have broken most of them and gone back to one or two tried and familiar friends, provided always that they are good of their kind. Nothing

can possibly be more simple, and even bare, according to our present way of thinking, than a Greek or Japanese room, and yet it is not because of any failure of the people living in them understand decoration, for we acknowledge them as our masters. The Greek cook stirred her soup with a spoon which we should be very glad to put into a glass show case, and the Japanese never made anything vulgar until they were forced into it by Western traders, with the result that the domestic art of Japan immediately declined.

There is a well-known series of books by Paul Lacroix, on the learning and art of the Middle Ages and succeeding periods down to the end of the First Empire in France, which may be found in almost every library and is well worth looking through. No matter how magnificent the rooms given as illustrations of the characteristic style of the time may be, they have very little in them. There certainly never has been a period when society was more brilliant than in France in the latter half of the last century. Learning and cultivation were not so general as we are apt to suppose, but men and women had good taste and good manners, and liked to have beautiful things about them. The style of decoration is often exceedingly ornate, but what we should call the ornaments of even the most splendid room usually consist of a few porcelain vases and some busts or statuettes. The walls of the famous French salons were either cased entirely in white wood, carved and gilded, or panelled with pictures and tapestries of a decorative description, portraits and serious subjects being hung in dining-rooms, while libraries were lined with books from floor to ceiling. In many modern houses there is now a drawing-room, more or less accurately copied from a salon of some period, but with the great majority of us one room is the gathering place of the whole family, which makes it all the more important that such a room should be thoroughly satisfactory.

If people are beginning to furnish, the best rule which they can lay down for themselves is to get a few things which they really like and which are durable, and allow the rest to accumulate gradually. We have all seen houses handsomely fitted up by professional decorators, perhaps in very good taste, and yet in which the whole family naturally gravitates to some smoking-room or den or office, because it looks really lived in, and has an air of cheerful unconsciousness which makes everyone feel at home. The reason why a man's rooms are usually so attractive is that he has in them the tools of his trade and the things for which he really cares, and will not be bothered with anything else, while a woman is tempted to have her drawing-room look like some other woman's, although it may not suit her mind any better than the other's gown would suit her body. If people dared to be honest and simple about their likings, they would not only save themselves much trouble, but be infinitely more interesting. Growth is one thing, and standing on tip-toe quite another, and a great deal of what now passes for taste is only clever mimicry. Why should Mrs. A., who adores pets, have to banish her Landseer engravings and her Minton pugs, which she really liked to look at, just because Mrs. B., who does not care for animals and has travelled everywhere, has covered her walls with photographs of old pictures? If Mrs. A. had kept what gave her pleasure, only trying to have good engravings and not too many pugs, and had then filled her room with the plants of which she was probably fond, the result would have been good in its way, with the added merit of expressing personal character and taste.

One great difficulty with us in America is that if someone else has anything and we can afford to get one like it, we do so at once, without stopping to think whether it will be appropriate. For instance, a few years ago in Europe it became the fashion to put wide divans with piles of cushions and sometimes a tent-like drapery in the corners of studios and smoking-rooms where people were supposed to be allowed to lounge about at their ease, and now it is the first idea of almost any upholsterer to suggest one for a lady's drawing-room, where it is about as much in place as a four-post bed.

Of the writing of books and articles on household decoration there is certainly no end, and to read all of them would surely end in perplexity of spirit. But a few rules must always hold good, and after all they come back to simplicity, no matter how rich the material with which one has to work may be. There should be spaces of walls on which the eye may rest, spaces of

floor on which one may walk freely, spaces of window through which the light and sunshine may come in. The first object of a writing-desk or table is that one should be able to write at it comfortably, of chairs that they should be pleasant to sit in, of books that they should be easy to get at. The attractiveness of a room in which people usually live is much improved, by the way, if the furniture, instead of being ranged stiffly, as servants are apt to do it, is placed in informal groups, so that people naturally find places in which to sit without having to think of it. A guest at one of the house-parties at Compiègne during the last French Empire, happened to come down rather earlier than usual and found the Empress Eugénie herself pulling the chairs about in her own special salon, and she explained laughingly that she always did it, "to make them talk to each other."

It is much easier to get pretty wall-papers and hangings for moderate prices now than it used to be, but it is also safer to avoid most of the cheap decorations which look so tempting in the shops, as they soon get faded and frowsy, and their old age is fit for nothing but the dust-heap. Even in Summer cottages, only meant to be occupied for a few months, they are not really needed; for on wet days they look as forlorn as melancholy but-terflies, and in fine weather nobody cares to come in with eyes full of the glory of the sea or the graciousness of the fields, and then have to look at Japanese fans and crêpe-paper bows. It is a mistake to swaddle and swathe our rooms up too much—men are right when they complain that women light a lamp and then smother it under a frilled petticoat, and a red earthenware pot is a great deal more becoming to a plant if it is not tied up in something which looks as though it would be spoilt if wet.

Every woman worthy of the name likes to make her house pretty and attractive, but there is danger that this fancy for decoration may seriously interfere with another old-fashioned virtue, hospitality. It is well to give our guests whatever our means can afford, but much better to make them feel that they are welcome to whatever we have ourselves. It may be doubted whether green luncheons and pink teas give any very lasting satisfaction, either to a hostess or her company, and they are certainly a mistake if they make her feel that entertaining her friends is a solemn function rather than a simple pleasure. People of limited means are apt to think that those who are rich fare sumptuously, like Dives, every day, but as a matter of fact they eat plain food like anybody else, and are often amazed at the elaborate bills of fare suggested in newspapers as the proper thing. A few years ago it was the fashion to have a different kind of china for each course, but fortunately that has gone out, as it was quite an unnecessary complication. When civilized human beings eat together it is primarily that they may enjoy each other's society, and anything which tends to distract them from that is a mistake, no matter how well it may be meant. The long dinners of twenty years ago, with endless courses and all sorts of wines, are now entirely gone out, never to come back again, and there is nothing to deter any young couple from asking their friends as often as they like, if only they will be simple about it. Pretty china, bright glass and a clean white table-cloth are not very elaborate, and if a certain care has been given to the food, both host and guests will probably enjoy themselves.

Some women have an especial knack for making their tables look pretty, as others have for making flowers grow or fires burn, and they are to be admired, but other women who may not be so gifted are not to be discouraged at that account, for they may be able to make themselves so pleasant that nobody will think about the table at all. From Horace and Milton down to Charles Lamb and Thackeray, many men who were used to the tables of the great have declared their liking for simpler entertainments, and there is no reason why we everyday people should complicate our lives more than is absolutely necessary. The same holds good as to manners, in which there should be no distinction of persons. The man or woman who has one set of them for family use and another among outsiders is ill-bred, for people have no right to show themselves beyond their own rooms in any kind of curl-papers. Louis XIV. of France took off his hat to the housemaid, not in order to show that he could bow gracefully, but because she was a woman. The old advice of Polonius, "to thine own self be true," goes to the root of the whole matter, for where Truth is at home, Simplicity is usually welcome.

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. Our 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. It costs 1s. or 25 cents

A NEW WOMAN'S ENTERTAINMENT.

Sarah always insisted that the location of her home reminded her of Mahomet's coffin—suspended between heaven and earth. She lived neither in the country nor in town. It seemed too far to walk and too near to ride when one thought of going there. It was a delightful spot, however, set in the midst of a large lawn having plenty of shade. Sarah's numerous friends were of the opinion that "Half-way House" possessed the dual advantages of town and country. In one direction there was a beautiful view of the open country, a checker-board of plowed fields and grassy pastures, with here and there a well-kept woodland to give diversity to the scene. In the opposite direction were to be seen the few scattered suburban houses on the outskirts of the town.

Sarah was in harmonious accord with her home. She possessed the charming qualities of both the town-bred and the country maiden and was, of course, a general favorite.

One Summer morning her host of friends received this invitation:

*A New Woman's Entertainment,
Miss Sarah Lee, Half-way House,
Lawn, 5 till 9 o'clock, June 11th,
1896.*

When the affair came off it showed Miss Sarah and most of her girl friends dressed in attractive Summer costumes, with shirt-waists, cuffs, standing collars and four-in-hand cravats, while each girl wore a jaunty straw hat that looked as if it might have been borrowed from one of her brothers. There were *tête-à-tête* seats placed under the trees and conveniently arranged in various retired nooks and corners, but the guests first gathered in a shady spot on the lawn where the chairs had been arranged to form three sides of a hollow square, in the center of which a broad platform had been constructed. Back of the platform, toward the open space, an improvised tent of curtains had been raised to be used as a sort of green-room for the performers.

When the company had assembled Miss Sarah mounted the platform and announced that as the public mind was now being much agitated on the New Woman question, and the papers, serious and comic, were daily discussing what she could and couldn't do, the idea had come to her to test the capabilities of the New Man and see how skilled he was in matters that would necessarily fall to his attention when the New Woman was fairly launched. To this end she had selected six fair and impartial judges who would decide the victories in the several contests that would shortly follow.

At these words six of her especial girl friends, gowned like English judges and wearing white cotton wigs, solemnly filed out from behind the curtains and gravely took seats at the back of the platform.

Then Miss Sarah announced that the first feature of the program would be a Button Contest, and she followed this announcement by calling upon three of the most popular young men of the place to come forward and compete.

The nature of the entertainment had been kept closely guarded, and no one was more surprised than the young men called upon as occasion required them to take part in the various contests. The three first summoned came rather hesitatingly forward and were given prominent seats on the platform. Then each contestant was given a piece of cloth, a dozen buttons of all shapes and sizes, a needle and a spool of thread. Then, at a given signal, the three began to thread their needles and sew on buttons at a lively rate, for the one who sewed on the required number quickest and best was to receive the prize—a set of patent buttons that did not have to be sewed on and, therefore, a valuable adjunct of any bachelor's possessions.

In the next contest, a pattern-cutting trial, there were five competitors and interest ran high. Each young man was given a newspaper and a pair of scissors and bidden to cut a pattern for the fashionable sleeves now worn. These patterns were exhibited to the audience, and then the judges, amid much merriment, selected the nearest approach to a pattern and gave its designer a prize.

The third number on the programme was a hat-trimming contest. Two of the favorites among the beaux were called up and given seats. The hostess then gave each a hand-box containing the frame of a hat, and sundry trimmings consisting of ribbons, flowers, feathers, etc., the antiquated relics of some millinery shop, and these odds and ends the two trimmers were bidden to use in adorning the hats in the most stylish manner possible. The audience looked on and applauded the selection of each article used in the decoration of the headgear, and when both hats were completed the contestants were required to try them on, while the judges made a careful and impartial decision.

Then six young men were called to the platform and given pencils and tablets. Two were commanded to write down all and particular directions for making coffee, two more were required to give the component parts of chicken salad and state how it should be prepared, and two had to describe how bread was made, including the quantity of the materials used in its making. In vain the young men protested that they were not housekeepers, that they had never seen these things prepared and had no idea as to how it was done. The hostess heartlessly insisted that it was high time the New Man should learn these important things, and would take no excuses. So the scribes went unwillingly to work, one of them asserting confidently that he thought he could at least come as near the facts as most of the young ladies present, and, moreover, that he had grave doubts as to whether the judges themselves were qualified to tell whether the recipes were or were not correct. After the recipes were written they were read aloud, and the nearest—they were all fearfully wide of the mark—was awarded a prize. One recipe for bread called for half a pound of saltpetre, an ounce of alum and a peck of flour, while the making was in keeping with the ingredients. The coffee, according to the directions of one recipe, required a gallon of water to two spoonfuls of coffee berries—presumably unground—with the addition of three eggs, the whole to be boiled for two hours. The chicken salad proved the most perplexing of all. One recipe gravely stated that the feathers were to be omitted.

An intermission followed, during which the amateur mandolin club played some sprightly selections, and the guests were served with sandwiches and iced cherry and claret phosphates in dainty glass cups with rye straws.

After the intermission there was a sweeping contest among four of the young men, the prize being awarded to the one who held the broom most gracefully and handled it with the greatest facility and ease. When this had been awarded the four gave an impromptu burlesque broom-drill. No two did the same thing at the same time, and their apparent efforts to act in concert were very ludicrous and were greatly enjoyed by the audience.

Next came a patching contest. The participants were each given a piece of cloth, thread, needle, thimble and scissors. Then one was handed a coat to patch and the other a pair of trousers, the one who should put on the neatest-looking patch to receive the award. Of course, both specimens of patchwork turned out wonders in their way, and Miss Sarah, in making the award, said that the jury had found great difficulty in deciding that one specimen could be worse than the other.

The last number of the programme proved the most exciting of all. This was a dish-washing and drying contest, and there were four participants, two washers and two dryers. Each young man was furnished with a long apron and a paper cap, and a large dish-pan holding an assortment of dishes—not the china of the household, I may truthfully state—was placed before each of the dish-washers. The dish-pans were placed on two small tables, and while two of the contestants rolled up their sleeves, and began energetically to wash the dishes, the other two as industriously dried them. The encouragement of more than one pair of feminine hands accompanied the efforts of the contestants.

A little later the Chinese lanterns hanging from the lower limbs of the trees were lighted, and the evening's entertainment concluded with general conversation and with dancing on the platform and under the trees on the greensward to the tinkling music of guitars and mandolins.

HENRY C. WOOD.



THE DEPARTURE OF THE BANG.

The woman who really needs to wear a heavily curled bang must indeed be possessed of an abnormally high forehead. The necessity for a fringe of hair almost meeting the eyebrows is no longer felt by the cultured fair. The passing of the bang is one of the felicities evolved during the past two or three years. Even little children now wear their hair plainly and softly turned back from the forehead. The arrangement of the hair with much curling and crimping, partially concealing not only the forehead but often the ears, is to-day an outward and visible sign of retarded information. The folly of the young girl who bangs her hair may, perhaps, be pardoned because of her inexperience, but what shall be said of the elderly woman who wears a mass of frizzes on her wrinkled forehead! The pathetic attempt to conceal the ravages of time deceives no one but herself. A cloud of curls on the forehead has the unfortunate effect of bringing out every line and wrinkle in the face. Loosely drawn back from the face the hair is softening to every angle and line and altogether becoming. The curling of a few hairs on the temples, à la Mrs. Cleveland, detracts nothing from this effect and obviously bears no relation to the mode of hair dressing here condemned. The subtle connection between brains and hair is worthy of attention in an era when physiognomy, phenology, alchemy and other forms of character reading are receiving increased attention.

In the furnishing of artistic homes the candlestick now plays an important part. The happy possessor of the quaint silver holders of a generation ago or of the dumpy brass ones that adorned the old-time kitchen is to be congratulated. Modern candlesticks are of every size, shape, height and price. There are for the Delft room candlesticks enamelled in white and decorated with blue; for the dining table there are miniature Doric or Corinthian columns of white; for the dressing-table there are lovely effects in Dresden. More imposing designs come in silver, bronze, nickel and copper. Enamelled sticks in blue, red or yellow are dainty, while the inexpensive affairs in wrought iron are not to be despised. Candlesticks are now a matter of course on the case of the upright piano, while the small brass mirror that often nestles in a cosy corner of the parlor has a candle holder at each side of the frame. In pretentious country homes the maid lights at least a dozen candles in the guest room. So, you see, my dears, the light of other days has not been entirely put out by its boasted sister, electricity. The old-time light is admired for the gratefully subdued radiance it dispenses. A glare of light in any room nowadays is not considered quite refined.

While "ye olden time" is restored to us in the use of candles, as much cannot be said of some other possessions. We have travelled far from the days when a quill pen, a bottle of pale ink and a quire of foolscap paper completed the letter writer's outfit. Writing-desk

there was none, the corner of a table answering the purpose when the writing was not done on the cover of a book held in the lap of the writer. To-day in well-appointed houses not only is there a writing-desk, but often one for each adult member of the family. With every influx of new goods in the market something is provided towards the equipment of the writing-desk so that an indefinite amount of money may be invested in its accessories. Desks are furnished in a single color or material. This may be silver, leather or a combination

CANDLESTICKS.

paper about four inches long and of any diameter one may prefer. A silver handle makes its manipulation easy. Then there is a new silver holder for the wax. The sealing of letters is, unfortunately, not so common as a short time ago, when every letter had to be sealed to be quite smart. The writing-desk itself may either be a plain, inexpensive affair or of as costly a wood as Mrs. Dives can afford. The wise purchaser will not select too small a desk, a writing space twenty-four by thirty inches giving none too much room. The writing-desk is usually placed in a cosy corner, with a good light at the left side. On the top photographs in pretty frames are placed, this being one of the spots in which portraits are permissible in the modern home. As the writing-desk is not considered part of the parlor furnishing, the banishment of photographs to the private rooms of a home is quite complete.

As if to keep company with the *châteline*, bangles are again worn, but while the *châteline* laid away three or four years ago may again be used, the old bangle may not. The modern bangle resembles a bracelet, but is large enough to

BANGLES.

slip over the hand. It is a bulky affair, the wire being quite a quarter and often a half inch in diameter. These new bracelets are very smart when of twisted gold and are, obviously, not inexpensive, although less costly ones made of hollow wires make nearly as brave a show. The taste of the hour in jewelry is so ephemeral that it almost puts a premium on shoddy articles, even the plated article lasting longer than the fashion.

The possession of *savoir faire*, my dears, is what makes a woman charming. She who possesses it not goes through life stumbling at every step. That it is socially suicidal to be too honest goes without saying. To adopt for one's rule of living that the truth must be told though the heavens fall, will, as likely as not, pull down those same heavens about Mrs. Veritas' head. Not that the dishonest woman is to be commended—far from it, but she who has the ability to conceal or ignore uncomfortable facts, facts that if dragged to light will make her listener wretched, is the woman who retains her friends. By what right does Mrs. Veritas tell you that your new *chapeau* makes you look like a fright, or that your frock is ill-fitting and dowdy—to hint that your expenses must be exceeding your income if outward and visible signs count for anything—that you are aping Mrs. Dives in insisting in your unpretentious establishment that Mary Ann shall wear a cap? Why is the mantle of charity always thrown about these mistakenly honest people who ride rough-shod over all your ideas and sensibilities? To be sure, the most trying of our acquaintances may be of our own kith and kin, but this fact excuses them not at all. Surely if a man's foes are those of his own household, a woman's are found there also. In these days when so much is said about women it is well to remember that the woman everybody loves is not the over-honest woman or she who can make the most stirring political or temperance speech, but rather Mrs. *Savoir Faire* who is always supplied with oil to lubricate the wheels of existence. Mrs. Veritas calls her a deceitful cat, but you and I love her because she tries to make this world seem a goodly place in which to live. Charm like this may be acquired. The cultivation of blindness and forgetfulness is a fine art—blindness to defects and forgetfulness of cruel facts. Surely there are enough things to see that are of good report. Mrs. *Savoir Faire* sees those things and makes much of them.

SAVOIR FAIRE.

EDNA S. WITHERSPOON.

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.

TATTING.—No. 45.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. n.—Picot. *.—Indicates a repetition as directed wherever a * is seen

TATTED DOILY.

FIGURE No. 1.—This beautiful doily is made in five rounds, each of which is connected with the preceding round by draw-

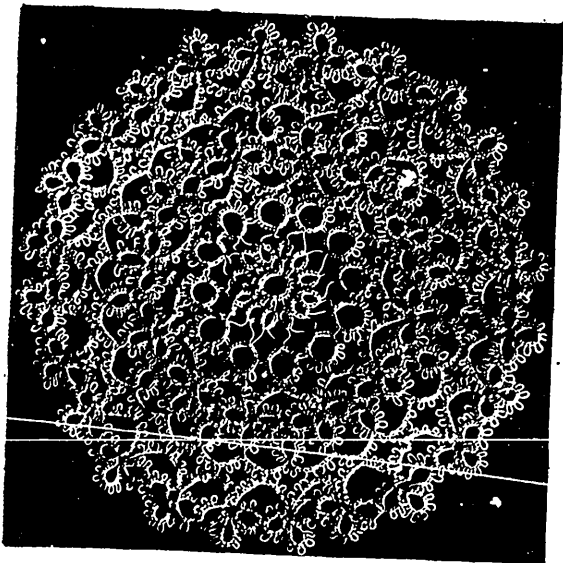


FIGURE NO. 1.—TATTED DOILY.

ing the thread through the picots of the round, slipping the shuttle through the loop, and drawing the thread tight.

First round.—With one thread, 1 d. s., 12 p. separated by 2 d. s., 1 d. s.; draw up the ring, cut the thread, and tie neatly.

Second round.—Use one thread; * 6 d. s., join to a p. of the preceding ring, 6 d. s., draw up the ring, leaving a quarter of an inch of thread before beginning the next ring of 5 d. s., 8 p. separated by 2 d. s.; 5 d. s. Repeat from * till the circle is complete, joining each ring as shown by illustration.

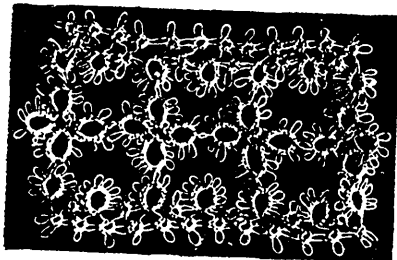


FIGURE NO. 2.—TATTED INSERTION.

Third round.—Use two threads; with shuttle thread * 2 d. s., 7 p. separated by 2 d. s., 2 d. s. and close. Make 2 more rings in the same way, joining as shown by illustration.

Fourth round.—Use 2 threads. With shuttle thread make a ring of 2 d. s., 8 p. separated by 2 d. s., joining the 4th and 5th

to preceding round, 2 d. s. With foundation thread, 2 d. s., 5 p. separated by 2 d. s., 2 d. s.; proceed from * till the circle is finished.

Fifth round.—Use 2 threads. With shuttle thread, * 2 d. s., 7 p. separated by 2 d. s., 2 d. s.; make 2 more rings in the same manner. With foundation thread, 2 d. s., 4 p. separated by 2 d. s., 2 d. s., join to the 3rd p. of the scollop of preceding round, 2 d. s., 4 p. separated by 2 d. s. Repeat from * till the circle is finished.

TATTED INSERTION.

FIGURE No. 2.—*First row.*—Make a large ring of 20 d. s. and 9 p. each separated by 2 d. s.; turn, make a small ring of 8 d. s. and 3 p. each separated by 2 d. s.; turn, * make 2nd small ring, join 1st p. to 9th p. of large ring, turn, make 3rd small ring, join 1st p. to 3rd p. of 1st small ring, turn, make a large ring same as 1st large ring, join 1st p. to last p. of small ring, turn, make another small ring, join 1st p. to last p. of small ring, turn, * and continue from star to star until the strip is as long as you wish the insertion to be. Break the thread and begin 2nd row, which is composed of figures of 4 rings each. Make 1st ring with 24 d. s. and 7 p. each separated by 3 d. s.; join 4th p. to 5th p. of 1st large ring in 1st row. Make 2nd ring same as 1st, except that you join 1st p. to last p. of 1st ring of figure; finish ring with 6 p., draw up, make 3rd and 4th ring of figure the same as 2nd ring. To join 4th ring to 1st ring of figure, pull shuttle thread through 1st p. of 1st ring, and through last p. of 4th ring; put the shuttle through the loop and draw up tight; fasten thread under figure, leave the thread 1 inch long and make 2nd figure, join 4th p. of 1st ring to 4th p. of 2nd ring in 1st figure. Make 2nd ring, join 1st p. to last p. of last

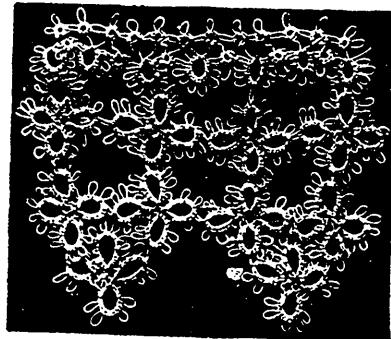


FIGURE NO. 3.—TATTED EDGING.

ring, make 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s.; join to 5th p. of 3rd large ring in 1st row, 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s., draw up; make 3rd and 4th ring of figure same as 3rd and 4th ring in 1st figure.

Continue figures, joining to every alternate large ring of 1st row, until as long as 1st row.

Make 3rd row same as 1st, except that you reverse the edge and join every alternate large ring to middle p. of rosette; continue for length of other rows.

TATTED EDGING.

FIGURE No. 3.—*First row.*—Make a large ring of 20 d. s. and 9 p. each separated by 2 d. s.; turn, make a small ring of 8 d. s. and 3 p. each separated by 2 d. s., turn *; make 2nd small ring, joining 1st p. to 9th p. of large ring; turn, make 3rd small ring, joining 1st p. to 3rd p. of 1st small ring; turn, make a large ring joining 1st p. to 3rd p. of small ring; turn, make small ring, join to small ring, turn; * continue from star to star until the strip is as long as you wish your edging to be; break the thread

and begin 2nd row which is composed of figures of 4 rings each. Make 1st ring of 24 d. s. and 7 p. each separated by 3 d. s.; draw up tight, and make 2nd ring like 1st ring, except that you join 1st p. to last p. in 1st ring, and 4th p. to 5th p. of 1st large ring in 1st row; finish ring with 3 p., draw up tight. Make 3rd and 4th ring of figure same as 1st ring except that you join 1st p. to last p. of last ring. To join 4th ring to 1st ring of figure, pull shuttle thread through last p. of 4th ring, then the same loop through 1st p. of 1st ring; pass shuttle through loop and draw tight; fasten thread to under side of figure. Leave thread 1 inch long and begin 2nd figure; make 1st ring joining 4th p. to

4th p. in 3rd ring of 1st figure. Make 2nd ring, join 1st p. to 7th p. of last ring, join 4th p. to 5th p. of 3rd large ring in 1st row; finish figure same as 1st figure. Continue figures until same length as 1st row.

Make 3rd row of figures the same as last row except that you join the middle of figure to middle p. of last row of figures. Continue length of lace.

The fourth row or points of rosettes are joined between 1st and 2nd and 3rd and 4th figures of 3rd row; continue points to end of row, which finishes the edging. This is a very dainty design and looks better when made of fine thread.

IS BICYCLING INJURIOUS TO WOMEN?

By C. A. VON RAMDOHR, M. D., PROFESSOR OF OBSTETRICS IN THE NEW YORK POST GRADUATE MEDICAL SCHOOL AND HOSPITAL.

The wheel has come to stay, for women have taken to it with an ardor that promises unwavering constancy. It is true a certain number have taken up the machine only because it is in fashion, considering it a fad which they are already prepared to replace by a newer one, but the great majority use the bicycle knowing and appreciating its value more and more every day.

Whether women go riding for pleasure, for health, as an easier and cheaper method of locomotion or whether they make their living as professional riders or aspire to become mounted amazons, they ought always to remember that a woman's system cannot and will not sustain the same amount of work every day of the month as will that of a man.

There is at the present time no outdoor exercise so well adapted to promote health and beauty in woman as wheeling. The only other sport at all worthy to be compared with it in this respect is horseback riding. But in order not to overdevelop one side of the body, right and left side saddles must be used alternately. Then, too, the wheel is much more convenient and economical and involves, on the whole, less risk than a frisky mount. These facts outweigh for the average woman the more dashing appearance of the equestrienne.

Any entirely healthy woman may safely begin when she will to learn to ride a bicycle if she keeps in mind this golden rule: "Always stop before becoming tired out." An ailing woman may do herself just as much injury in essaying this sport without proper advice and restrictions as she can by taking unknown medicines without the advice of her physician. There is absolutely, so far as we are at present aware, no organ or function of a woman's body that is improperly affected by wheeling, when the rider is properly seated and properly dressed and does not over-exert herself. A great deal of unnecessary discussion has been indulged in, chiefly by non-medical theorists and non-riders, about this simple and so far incontrovertible assertion.

Most women will, as a matter of course, follow their own tastes in dressing for the wheel. From a medical and hygienic standpoint bloomers and corset-waists are to be preferred to skirts and the regulation corsets. Still, from a man's point of view—at least, from one man's point of view—a woman looks more graceful and—may I add?—more lady-like when wearing a skirt than in bloomers only. To secure the best aesthetic effect, the skirt ought to reach to just a little above the ankles and stay there during riding. Nothing spoils a good appearance on the wheel more than a flapping skirt. As for foot and leg wear, the only advice I have to give as a physician is: do not confine the circulation; everything else is left to individual taste. If the rider has accustomed herself to the support of a corset, I have been told and am convinced that a short, well-fitting and only snugly applied corset is an absolute necessity for her comfort.

The choice of the wheel itself is a matter of the greatest importance. A so-called high-grade wheel may be and usually is better than a lower priced one, but "the proof of the pudding lies in the eating." The first few accidents will show what the machine can stand. All other machines have a great deal more power of resistance than the actual everyday work necessitates, but in the effort to secure lightness the makers of bicycles seem unwilling to concede that this is advisable. Always ride with a brake. It may save you from a dangerous accident and no amount of practice will make up for its

absence. As far as the choice of the saddle is concerned, the only vital medical principle involved requires that it shall have no pommel. Whether it shall be single or duplex, covered with cane, perforated leather or chamois, is largely a matter of fancy, each style having its feminine adherents.

As to the proper posture, most women look better on a wheel than do men, because they sit more nearly upright. On horseback an absolutely vertical position of the trunk is *de rigueur*, for here the elbows are held close to the sides and the chest is thrown out. The same pose characterizes the so-called English style of walking. On the bicycle, since the arms are continually stretched forward, a vertical position will not permit the full expansion of the chest but keeps the lungs more or less compressed. Then, again, such a position does not permit the use of the abdominal muscles nor lend the help of the weight of the body in propelling the machine. Finally, sitting bolt upright will make the rider use the saddle, not as a light rest and a help to balancing, but as an actual seat, for which it is certainly not intended. The proper position is a slight inclination forward, such as you will see in the well-seasoned rider going along comfortably at the rate of six to eight miles an hour and, perhaps, returning from a thirty mile trip without showing the least sign of fatigue. Try for yourself how far this inclination forward will help to make you feel more comfortable and to make your work easier. No woman should ever allow herself to assume the pose of the scorcher, as she would thereby lose her good looks. As soon as she has learned to keep her balance fairly well and can ride alone, she must begin to pay attention to her posture. She will avoid a heated saddle by not sitting too close to it, and she should never take her hands off the handles, as she constantly needs their light support. Only when she has established herself in a proper method of riding will she be able to inhale in deep draughts the pure and invigorating air that constitutes the best tonic in the whole pharmacopœia.

With each movement of the pedal the ankle joint should have free play. This cannot be the case when the rider sits too low in the saddle. The downward tread should extend the foot and yet allow its ball to keep a firm hold on the pedal. If the foot be not properly extended, the muscles of the calf do not get their due share of exercise. Keeping the ball of the foot steadily on the pedal is of the utmost importance in riding over a rough road or over obstacles such as car-tracks. You may have noticed—even if you have not frequented a gymnasium yourself and, therefore, know from actual experience—that a jumper always tries to land on the ball of the foot. Why? Because the shock is thereby distributed among the bones of the foot and is weakened before it is conveyed to the trunk through the leg. Impact on the heel has broken many a leg. Now notice a beginner wheeling over car-tracks; instead of almost standing upon her pedals, she simply propels the machine so as to make it cross slowly, receiving the full jar of each drop of the wheel on her pelvis. This style of riding has injured many a woman and will doubtless injure many more.

In cycling, as in a good many other things, "it is the pace that kills." Six miles an hour, double the pace of a good walker, will certainly suffice for a beginner on the wheel. For some women it will be fast enough for all ordinary riding. In wheeling for health, eight miles an hour ought only exceptionally to be made for any distance. Few men ride at the rate of ten miles an hour, unless in a century run. Unfortunately inex-

perienced riders are too often tempted to disregard precaution in this respect. In pleasant company and while trying to emulate her more vigorous or better seasoned companions, the young woman thinks herself an athlete and does not heed the warning of her flushed and perspiring brow nor the hammering of her overstrained heart. She is violating the cardinal rule of all healthful sport: "Always stop before being tired out." Is the evil result to be charged against the wheel? Certainly not! It is the *abuse* of the wheel that is to blame. How far or how often or at what times a woman should ride depends upon her individual strength and aptitude, and so no general rule on the subject can be formulated. In all this please remember that I am speaking only of normal and healthy persons. All others, I repeat, ought never to mount a wheel except under the advice of a physician. It goes without saying that a sensible woman will avoid Midsummer riding in the heat of the day, riding after a full meal or during those recurring periods when all violent exercise is injurious to her.

To the question, "Will riding reduce obesity or make lean women stout?" I will give the answer of Dr. Schweninger, who reduced Prince Bismarck's proportions. Being asked about his method, he replied: "I do not sanction the terms 'Anti-fat cure' and 'Must-cure.' All we physicians can do is to try

to bring back the body by proper individualization and by proper hygienic measures to as near a normal state as possible." This is all the wheel can do for anybody.

The underwear of a woman cyclist need differ in nothing from that which any woman taking out-of-door exercise will naturally put on. Nothing, in my opinion, has been brought forward yet that will take the place of wool of a light and fine texture for the direct covering of the skin. And nothing will ever take the place of a rub down.

One word about refreshments while taking a long distance run. Do not drink a large quantity of cold water at any spring you come to. One swallow and a rinse of the mouth are much safer. Alcoholic fluids, except a glass of light wine with the noon-day lunch, are poisonous to a woman who cycles for health and wants to improve her complexion. A heavy meal in the middle of the day with much fluid, ice water, soda, etc., is not advisable, a light lunch being much better suited to the work in hand. Nor should the rider remount before having partly digested this food.

For those who heed these suggestions I can safely promise that the wheel will never prove injurious to health or beauty. I wish them many a merry spin to keep muscles limber and brain clear.

WOMEN OF TO-DAY.

The women of to-day "toil not neither do they spin" after the manner of women a hundred or even fifty years ago, but they do not have any more leisure. They do more things in what are called large ways—brainy ways—than ever before. They of yesterday—the near yesterday—were honored and valued for their ability to accomplish a variety of manual work and do it enthusiastically and without acknowledged or perceptible fatigue.

To-day women are expected to exercise talents, almost wholly latent until this epoch in their development, but they are asked to do less with their hands and muscles. They must have minds alert and trained in directing, selecting, organizing and planning. Their eyes are expected to scan the family horizon and know with exactness the outermost bounds of its limitations, which Newton declared the truest and most practical of knowledge, because within these boundaries are all probabilities, while beyond them are but vague possibilities which, like gambling risks, oftener come to naught than send back returns. If the aptitudes and ambitions of their households set toward social preferment, upon women falls the praise of success or the blame of failure. They must know precisely how much money they can or ought to spend annually upon living and hospitalities, decide whether this or that article is to be bought, whether this or that person is to be cultivated or only tolerated—all this and much more not even dreamed of by their grandmothers either here or over the sea they must know.

A woman is admired and respected for what she is and not for her spinning—for her mental equipments, cultivated charms of manner, natural graces of sympathy, accomplishments in conversation, albeit present forms of speech are far below the standard of our forbears among women, who talked less but better than we. She is expected to be mistress of at least one of the arts or handicrafts; she should also have—and in this she seldom disappoints—swift appreciation of that which is finest in character and attainments; she must be ready to spare all her divisible gifts with those among whom or over whom she is placed. These requirements are not beyond the reach of any woman of ordinarily good birth and well being, whether her necessities make her a bread winner or she is one whom good fortune caresses. Moreover, expectations regarding her are broadening year by year, while her wits are sharpening and practical aids are lessening the uses of her hands, thus affording her time in which to consider new ideas. That woman has the most fortunate setting in life and the widest range of opportunities for an enlargement of her moral, mental, social and financial power who persistently cultivates and expresses by word and deed the most generous range of sympathies, the most hopeful anticipations of better and higher attainments in all the virtues and graces—none of which beautiful and invigorating aims require riches or even alluring surroundings.

When we thus catalogue the qualities expected in women by their brothers and the world in general the statement appears exaggerated as an aggregate, but if considered singly such virtues hardly include all those daily demanded of her, demands which she meets without denial or disappointment. To-day's womankind in English-speaking countries, and especially in our own, has made possible the truthfulness of this portrait of her character and attainments.

It may be profitable to glance at a few of her present industrial advantages. Up to twenty-five years ago her needle occupied a very large share of her time. Her father, brothers and sons no longer wore unbleached linen or homespun woollen undergarments, especially in the towns, but fine cotton and linen, cut out at home by woman's scissors and sewed by her diligent hands. If the husband's shirt front and collar fitted perfectly, she was praised in word or thought, but if they were awry, too small or too large, she won very limited admiration. To be most highly appreciated her credit had to be upheld by her thrift, her cookery or her ultra-tidiness and sweet temper. After a time perfect patterns removed the liability to misfits in shaping the intimate personal apparel of men and the sewing-machine lessened woman's necessary needlework amazingly. Now it is a rare chance—mending excepted—to find a woman's needle in use for anything less alluring than embroidery, lace-making or a layette. By machinery rather than by chivalric concessions she has attained leisure for reading, study and reflection, for beautifying and invigorating her person by open-air activities. With lack of urgently pressing occupations for her hand came ambitions that stirred her into a clearer understanding of her own powers until there came a day when she could measure, limit and wisely expand them. Her capabilities thrived vigorously just at that critical point in the nation's history when she most needed to enlarge her life and its efforts. One by one she bursts the bonds wherewith custom had bound her. She cut her inherited fetters: she cast aside many of the foolish divisions between the occupations and interests of men and women, barriers, doubtless with good reason, set up long ago. The separating lines between men's and women's crafts are vanishing swiftly—whether for good or evil to our race only the future can decide. There are at this time more than four hundred bread-earning professions and occupations followed by women, more than half of which had not been contemplated in that connection twenty-five or even fifteen years ago. Now and then some woman, loving the past and its customs, mourns because machinery and a wholesale manufacturing of the necessities of living properly have brought idleness to her hands, but she is more and more in a feeble, unsuspected minority. Shortly there will be few except historians to remember that her hands or fingers were ever calloused by toil.

Women are now found in all callings, from ship captains and pilots to railway engineers, from preachers to insurance agents, from fine steel workers, clock and watchmakers to blacksmiths and livery-stable keepers, from physicians and surgeons to the tenderest, wisest and most faithful of nurses in houses, hospitals and on battle-fields, from ranch owners controlling vast areas of land and countless cattle to women who successfully cultivate flowers and vegetables for nearby city markets, from women who desire political power and prominence to those who fear to wield public influence and object to assuming its duties. Women work amazingly well with typewriting instruments; they make fine stenographers, bookbinders, typesetters and use sewing machines, work in mills, in tobacco factories and in mercantile establishments, none of which occupations were known to our grandmothers. Few pursuits that the latter followed so wisely and skilfully are known to the women of to-day. Certainly the old methods of accomplishing anything, sewing excepted, are mysteries to them.

Singers and writers among women were not unknown a hundred years ago, but how rare they were! To-day they are

embarrassingly numerous. So numerous indeed are they that our women who can choose are becoming artists in cooking, millinery, dress making and other practical pursuits instead and are as justly proud of these attainments as if they were sonneteers, romancers, lecturers, painters or elocutionists. Perhaps this is an unwelcome state of affairs to certain of our sisterhood, but thinkers who study the march of human development, cannot discover any impropriety in such a choice.

When the first woman in this country—Miss Mitchell, of Dover, Maine—had passed the preliminary examinations to enter Bates' College, the governor of the state offered her a scholarship, but she politely declined it. Having earned her own money to pay for this high indulgence, she said: "Oh, give it to the brethren! I can look out for myself." She did look out for herself and now has the proud distinction of being the first New England alumna to marry and make a beautiful and happy home. Only cheap or envious men grudge to woman all the room she wants or needs for the growth of her latent talents, and in America there are very few who are thus ignoble in their attitudes toward the sex of their sisters, wives and daughters.

A. B. LONGSTREET.

AMONG THE LATEST BOOKS.

From D. Appleton & Company, New York:

The Seats of the Mighty, by Gilbert Parker.

His Honor and a Lady, by Mrs. Everard Cotes (Sara Jeannette Duncan).

The Dancer in Yellow, by W. E. Norris.

A Winning Hazard, by Mrs. Alexander.

The Picture of Las Cruces, by Christian Reid.

False Coin and True? by F. F. Montrésor.

To Gilbert Parker the world is greatly indebted. He has given it a keenly vivid and detailed account of England taking Canada away from France. Ordinarily details are wearisome. Parker has made them fascinating, and there is not one too many. Parkman did much for us in that he furnished us historic facts of early Canadian life in a dignified and orderly manner, and Mrs. Catherwood has kneaded them with romance. Parker has searched still further and deeper into antiquarian treasures than did either and has given us a tragic history of Canada during its wildest times. That deathless human element, love between man and woman, is strung jewel-fashion through every one of its great events. No writer has a finer gift for brilliant, epigrammatic conversations and witty repartee.

Much of the literary charm of *The Seats of the Mighty* is in those precise and noble sentences which finely-bred men and women at the date of this historic romance habitually used and which Parker has beautifully reproduced. The passing of this stately fashion of conversing that was once sacred to good manners is a sad loss to social intercourse. The hero is a young British soldier, held as a hostage of war, but suspected of being a spy. His seven years' captivity was made tolerable by the loyal and wise love of a French maiden. A character portrayal of one man, the son of King Louis XIV. and a French peasant, is an absorbing study of inherited contradictions of person and mind. It is all told in a swift, nervous manner that is possible only to a pen of force, fire, passion and genius. The cruelties of its epoch, the murderous intrigues of a warfare within and without a beleaguered city that was being held by riotous and greedy men and women, are reproduced with a fierce realism that is as rare as it is wonderful. It is not easy to convince one's self that any one of its strange events did not happen as described.

His Honor and a Lady is disappointing in nothing that a story should contain. It pictures entrancing scenery in East India, atmospheres that are laden with a perfumed, shifting beauty and a people who are wholly alive. Its women are mostly pretty and foolish, to suit the social life of English governmental circles in India. Two are excepted—its heroine and one other who is sub-heroine. This pair are delightfully human and entrancingly satisfactory. They are not portrayed personally—neither are its chief male actors, except incidentally—their conduct describing them so vividly that Mrs. Cotes' readers retain a vividly materialized portrait of each as the story develops and they are left in memory as actualities after the tale

is concluded. The sad trail of thought which follows its pitiful description of present corruption among East Indian rulers is accepted willingly because of the large intelligence it includes of to-day's Oriental life.

The Dancer in Yellow is a realistic study of an English danseuse who is by no means the sort of woman generally meant when this person is written of or spoken about. Her career is followed, her character is analyzed and, all things considered, she is no worse and much better than many who believe themselves as much her superiors morally as they are socially. The woman who diverts jaded minds and pleases exacting eyes is not beyond our gratitude, even if she is outside the line we draw for dinner guests—and marriages. This story is well worth reading. It commands the respect of generous minds who apprehend the necessity of being popular in order to win theatrical success. A tender memory trails after her pathetic and valorous life.

Mrs. Alexander never writes a stupid story, nor does she deal in physiological, sociological or psychological issues. She introduces her readers to persons of whom they need not be ashamed to speak and to events that bring no blushes. *A Winning Hazard* is ventured by a sweet, strong and charmingly courageous Irish girl whose happiness is found in bearing her share of work, economy and want with a merry countenance. She deserves success in her hazard and she wins it in a manner delightful and unforeseen by readers who usually claim to "see the end from the beginning." The mystery of the ending is no small part of its wholesomeness.

Habitual novel readers who like best those happenings that are farthest afield will be enthralled by Christian Reid's *The Picture of Las Cruces*. It is as wild as the country of its setting. Its people, who are sharply and closely contrasted with those of Northern birth and education, also of cooler temperaments and judgments, are to us as sunshine and storm to misty skies and peaceful Summer rains. This romance of Mexico lets its readers into the very hearts of its natives and into its homes where the stiletto flashes and is aimed surely after provocations that would stir but slightly our cooler tempers. Like all Christian Reid's novels, its plot is carefully wrought out of sharply cut and agreeably contrasting materials and conditions which are ingeniously and pictorially arranged. Happily, she seldom stoops to local vernacular, a catching trick of too many novelists of Southern birth and undoubted cleverness.

It was clever of F. F. Montrésor to place an interrogation point after the title of the fascinating story named *False Coin and True?* Each character is wrought in so masterly a fashion that he and she stand sharply outlined against the color of the lives they lead and each is vividly gray—if gray can be vivid. There is always a fine quality in this author's stories, whether told of ignorant or cultivated, stolid or sensitive, rich or poor people, and there is always more than one of his persons who are upon intimate terms with their conscience.

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M. E. C.—When a married couple and a lady who has no other escort walk together, the last named walk between the other two, the gentleman taking the outer side of the pavement. Glacé kid gloves are of dressed kid and are glossy and smooth, while Suede gloves are of undressed kid and have a dull finish. A woman does not take a man's arm unless it is offered. It is rude to refuse an escort's arm when offered.

Alice N.—During a promenade or when entering a room with a man, a woman should walk at his right, but on the street she takes the inside of the walk. If a man is escorting two women, he should not walk between them, but nearest the curbstone. Your handwriting is legible, and shows character.

Marion Blanche—The lines you refer to and which we append are from Milton's *Paradise Lost*:

The other shape—
If shape it might be call'd that shape had none
Distinguishable in member, joint or limb,
Or substance might be call'd that shadow seem'd,
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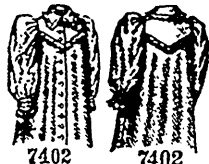
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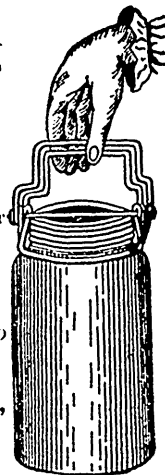
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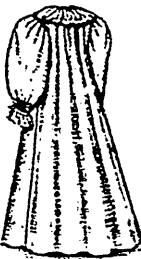


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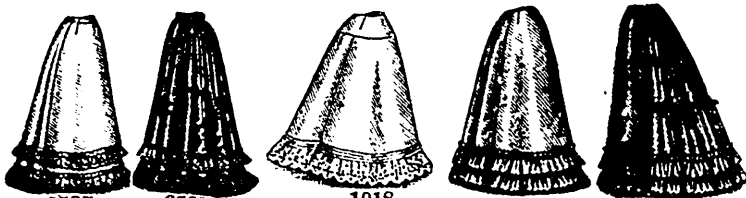
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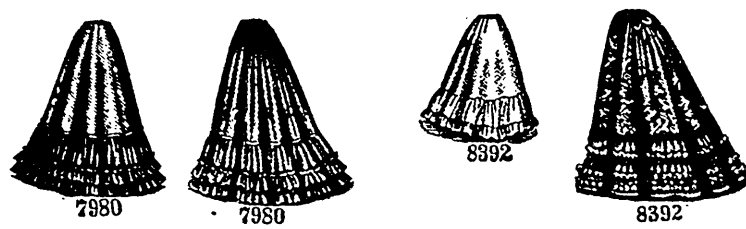


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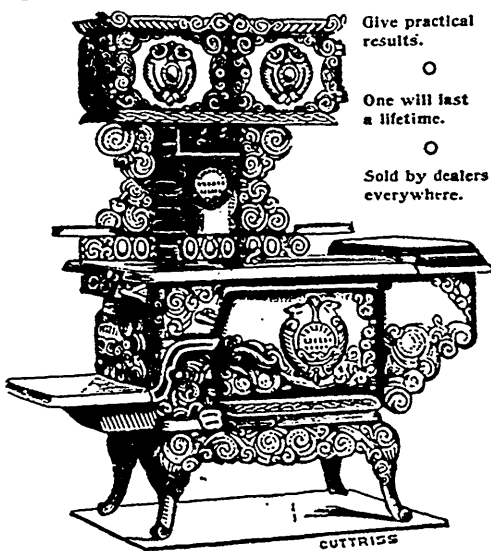
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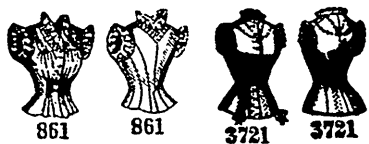
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. . . . Canadian Patent, 1896

For your Fall and Winter Dresses try the "WAKEFIELD," with the stiffener, for flaring out your skirts. It is new, and highly spoken of by leading dressmakers.

To assure yourself against fraud, before you buy, look for "Wakefield Specially Prepared Leather," in gold letters, on every yard.

LATEST SHADES. MODERATE PRICES. AT ALL DRY GOODS STORES.

"ENGLISH WAKEFIELD SKIRT BINDING, PATENTED"



860

Ladies' Empire Chemise (Also Known as the Sans Gêne Chemise) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c or 20 cts.



860



9320

Ladies' Chemise: 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c. or 20 cts.



1008

Ladies' Chemise: 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c. or 20 cts.



848

Ladies' Marguerite or Empire Chemise (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c. or 20 cents.



848



4661 4661

Ladies' Drawers, Buttoned at the Side: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10c. or 20 cents.



4657

Ladies' Open Drawers, with Narrow Yoke: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10c. or 20 cts.



4976

Ladies' Chemise, with Sleeve and Yoke Band: 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c. or 20 cts.



720

Ladies' Chemise, with V-Shaped Neck (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10c. or 20 cts.



4658 4658

Ladies' Open Drawers, Lapped at the Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10c. or 20 cents.



4660 4660

Ladies' Open Drawers, with Pointed Front-Yoke: 9 sizes. Waist measures, 20 to 36 inches. Any size, 10c. or 20 cents.

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We are giving away free of all charge to sufferers from Catarrh and Catarrhal Deafness, three trial bottles of the best remedy in the world for that disease. We do this to introduce it in all parts of Canada. A trial of this grand remedy has proved convincing to thousands of fair minded men and women representing every walk in life, clergymen, lawyers, doctors, farmers and business men, who have been open to conviction, and now endorse our celebrated remedy for the cure of all forms of Catarrh. We want every man to be his own judge. For this reason we are sending three trial bottles of this celebrated remedy, by mail, absolutely free. A few days' use of it will convince the most sceptical. If you are a sufferer, write at once! This grand offer good on or before July 1st. Enclose 6 cents for postage. Address

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ANSWERS TO CORRESPONDENTS.

(Continued.)

A SUBSCRIBER.—Do not iron silk. After sponging, roll it tightly over a round stick while still damp, and lay it away for several days.

SUBSCRIBER.—When there have been on invitations to iletter wedding or reception, cards of announcement are sent to all whom the bride wishes to retain on her visiting list. "At Home" cards may accompany the announcement cards.

VIOLA.—Hairs which split at the ends are indicative of a debility of the scalp which should be corrected by a tonic lotion. The split hairs will not grow until they have been clipped or singed up to the healthy portion.

DEAN.—It is not essential for a trained nurse to be able to read Latin, but it would prove of service to her.

Mrs. H. W.—You can have the superfluous hairs removed by the electric needle. Diet has no effect upon such growths. Some people are more prone to down upon the face than others. Electrolysis eventually leaves no trace of its application. For further information read "Talks on Beauty," by Dr. F. J. Levisseur, in the June number of THE DELINEATOR.

J. T.—We do not quite understand from your letter whether you wish the address of a lady who is a physician or a physician for ladies. If you inform us which you mean and send a self addressed, stamped envelope, we will be glad to answer you.



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your lawn with
a nice

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Toronto Fence and Orna-
mental Iron Works,

Truth Building, for Wire Work in all its Branches.

Best for
Wash Day

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For cleanest, sweetest
and whitest clothes
Surprise is best

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Every Day

For every use about the
house Surprise works
best and cheapest.
See for yourself.

HERMAN & CO. DYERS.

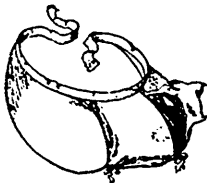
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126 KING STREET WEST.

Long Feathers.	Tip.
Curling only	10 cts.
Dyeing One Color and Curling	20 "
Dyeing Shad-d from Tip and Curling	30 "
Dyeing bordered and Curling	40 "
Cleaning same as Dyeing	
Curling Prince of Wales' Style, 5 cts. per pair extra.	
Postage: 5th class 1c. per oz. Reg.: 5c. per parcel.	

Braided Wire

Are Light and Graceful, and meet the requirements of the new Spring Styles.

Hip Pads,
Bust Forms,
Sleeve Distenders

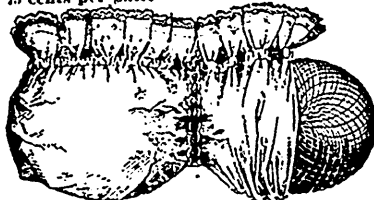


The "Combination" Hip-buckle gives graceful unness over the hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn. Price, 75 cents.

The "Empire" Skirt Cushion, at 50 cents, is a small pad, but very popular.

The New "Hygeia" Bust Forms are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed. Price, 50 cents.

The "B. W." Sleeve Distenders keep their shape, are light, stylish and comfortable. Price, 75 cents per pair.

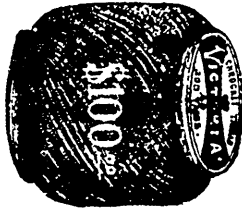


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BRUSH & CO., Toronto.



NOTICE
SCRIPT NAME
OF
ON LABEL,
AND GET
THE GENUINE



The Manufacturers of the Victoria Crochet Thread, fully appreciating the fact that a large amount of their thread is being used in Canada and hoping for an increase in same, offer One Hundred dollars (\$100.00) in premiums (as below). Lady returning the largest number of spool labels, \$20.00, lady returning next largest number, \$17.50, \$15.00, \$12.50, \$10.00, \$7.50, \$5.00, \$2.50, \$2.00, next eight ladies, each \$1.00. The spool must be used between May 1st, 1898, and Jan. 1st, 1897, and labels sent to R. Henderson & Co., Montreal, P.Q., not later than Jan. 1st, 1897. If your dealer does not keep this line of goods, send eight cents in stamps to R. Henderson & Co., Montreal, P.Q., and they will provide you a sample spool.

ANSWERS TO CORRESPONDENTS, (Concluded.)

INEXPERIENCE:—It is unnecessary to call upon the bride before attending the wedding.

MAUD S.:—It is unnecessary to leave your card if the lady upon whom you are calling opens the door. On leaving, however, it would not be bad form to remark, "I do not wish you to forget my address, so leave this reminder," and place a card on the table or card receiver.

PANSY:—Try the remedy for reducing flesh contained in "Beauty," published by us at 4s. or \$1.00.

LADY HILDA:—Have a fancy Louis basque of taffeta silk for wear with your silk skirt, cutting it by pattern No. 8433, which costs 1s. 3d. or 30 cents, and is illustrated in THE DELINEATOR for June. A few batiste waists, a grass linen suit and one of checked cheviot will complete your outfit. Russet and patent leather shoes are more popular this season than over. Ammonia added to the water used to wash the hair will tend to make it brittle; it will lighten the color to some extent, but we would not advise its use for this purpose.

L. D. W.:—The duties of matrons in public institutions vary so much that we cannot give you a definite idea on the subject. You might apply personally to some of them for the information desired.

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AND HEAD NOISES overcome by Wilson's Common Sense Ear-Drums, the greatest invention of the age. Simple, comfortable, safe and invisible. No wire or string attachments.



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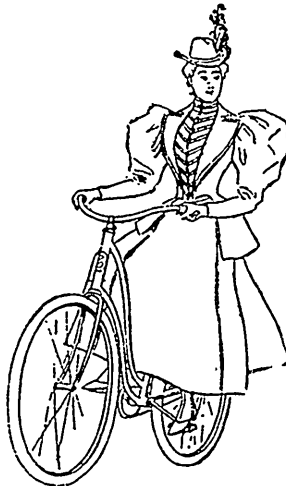


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Household Refrigerators. "The Wisconsin Peerless," made of the best ash lumber, kiln dried, antique finish, with solid bronze trimmings, automatic lever locks and disc castors, dry air mineral-wood filling, cleansable flues, seven walls to preserve ice, galvanized steel-beam ice rack, 30 inches wide, 22 inches deep and 47 inches high; shipping weight 170 lbs..... **\$13.50**

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filled promptly. Satisfaction guaranteed or money refunded.



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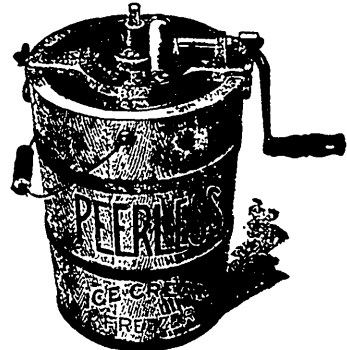
Ladies' Bicycle Costumes, jacket and skirt, made of good quality serge or tweed, any length desired, same style as illustration,

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Full assortment of Sporting Goods, including Tennis Goods, Baseball Goods, Fishing Tackle, Croquet Sets, Lacrosse and Footballs, Bicycles.



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The White Moun'ain Freezer, also a few of the Peerless and the Gem; 3-quart size.. **\$2.25**

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Pears' is soap, it is all soap, nothing but soap, no free fat to smear the skin, no free alkali to roughen the skin. Pears' is pure soap.

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Canadian White Cotton Sheeting, twilled and plain, 8-4, 9-4, 10-4.

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Towels, in bath, bedroom, glass and kitchen, hemstitched towels.

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Always in stock a large variety of Wrapper and Blouse Flannels.

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