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THE Delineator

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of
FASHION.

CULTURE

AND

FINEARTS.



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AIDS TO A COLLEGE EDUCATION FOR WOMEN, BY CAROLYN HALSTED, IN THIS NUMBER.

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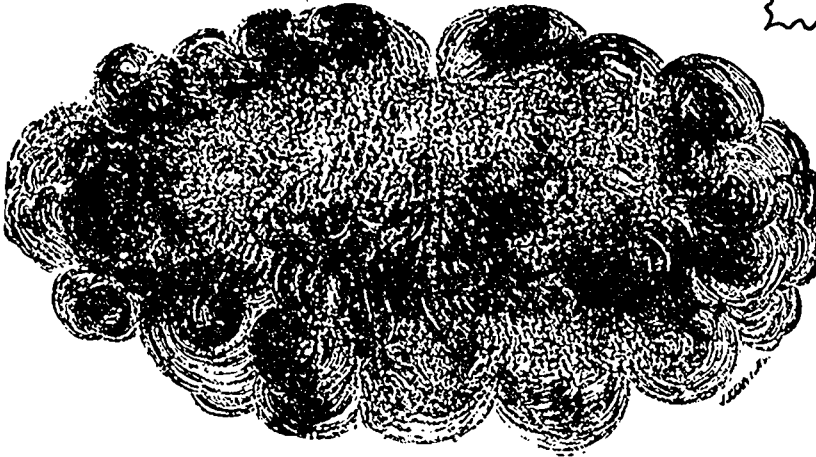
THE DELINEATOR FOR APRIL.

CONTENTS

NOVELTIES IN LADIES' SHIRT-WAISTS.	383	COLLEGE SCHOLARSHIPS FOR WOMEN.	
NECK AND WAIST DECORATIONS.	385	Carolyn Halsted.	471
STYLISH TOP-GARMENTS FOR SPRING WEAR.	387	NETTING. (Illustrated.)	472
HOUSE FURNISHING AND DECORATION.	389	KNITTING. (Illustrated.)	474
LADIES' FASHIONS. (Illustrations and Descriptions.)	391-429	SIX IMPORTANT DAYS IN A WOMAN'S LIFE.	
DOMESTIC SCIENCE.	429	(Conclusion.)	
STYLES FOR MISSES AND GIRLS.	430-442	Maude C. Murray-Miller.	476
(Illustrations and Descriptions.)		WHY DID HE COME? (Story.)	478
STYLES FOR LITTLE FOLKS.	443-445	AN AFTERNOON TOILETTE.	480
(Illustrations and Descriptions.)		THE APRIL TEA-TABLE.	483
STYLES FOR MEN AND BOYS.	446-448	THE FLOWER GARDEN.	484
(Illustrations and Descriptions.)		TALKS ON HEALTH AND BEAUTY, No. 4.	
ILLUSTRATED MISCELLANY.	449-455	Grace Peckham Murray, M. D.	486
FOR THE CHILDREN.	456	ECCLESIASTICAL EMBROIDERY, No. 8.	
CROCHETING. (Illustrated.)	457	Emma Haywood.	488
FANCY STITCHES AND EMBROIDERIES.		LACE-MAKING. (Illustrated.)	490
Emma Haywood.	458	AN ACCIDENTAL COURTSHIP.	492
FASHIONABLE DRESS GOODS.	459	A YANKEE MUSICALE.	493
STYLISH GARNITURES.	460	AMONG THE NEWEST BOOKS.	494
MILLINERY.	462	THE ATMOSPHERE OF PERSONALITY.	
SOCIAL LIFE IN AMERICAN CITIES, No. 2.		Esther Matson.	495
WASHINGTON. Charlotte Everett Hopkins.	468	HOUSEKEEPERS' DEPARTMENT.	496
FOR THE AFTERNOON TEA. Blair.	470		

Spring Styles in HAIR GOODS.

The finest selection of all kinds of head coverings for convenience and style.



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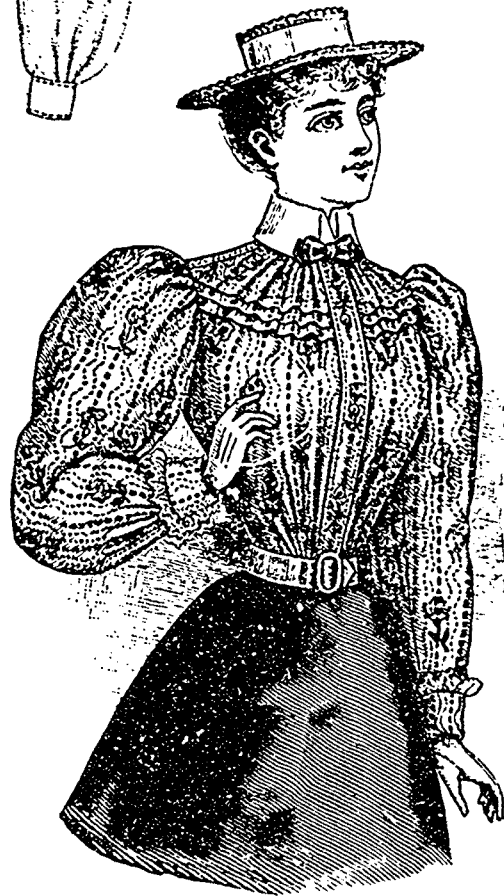
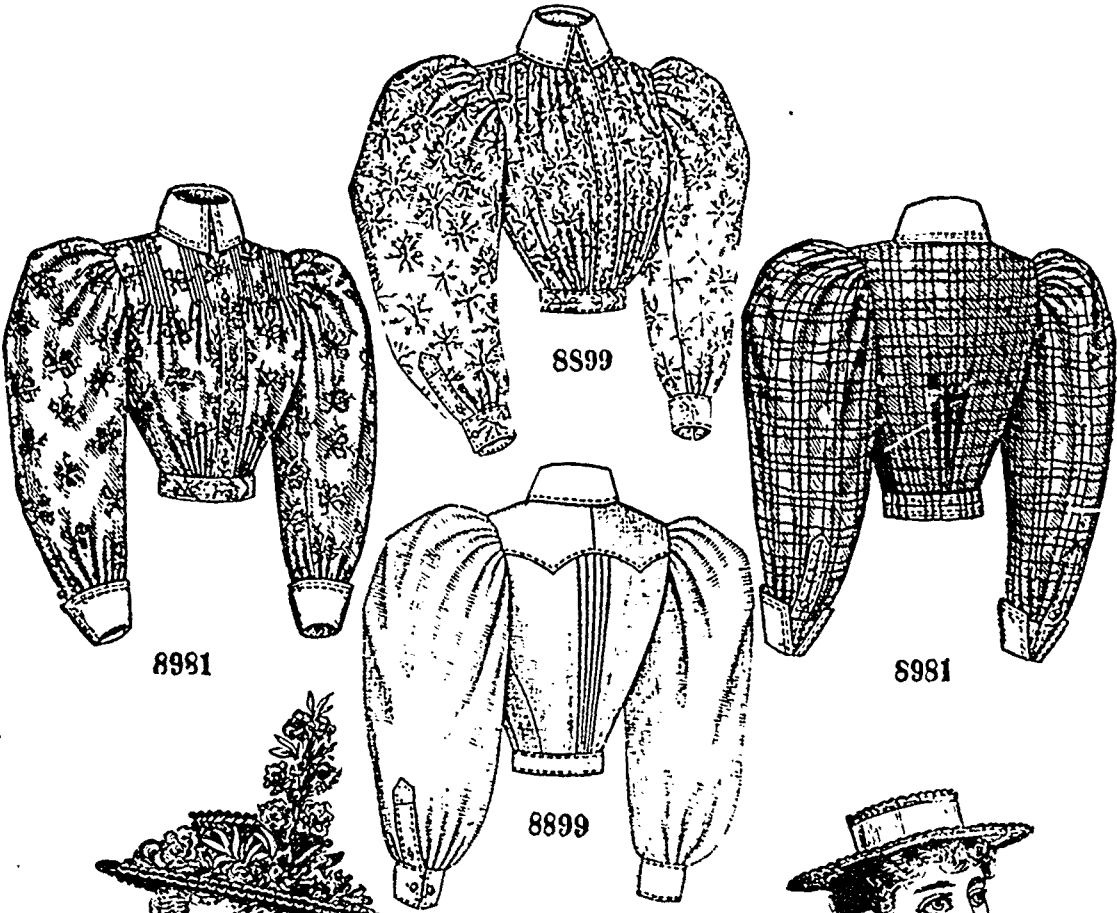
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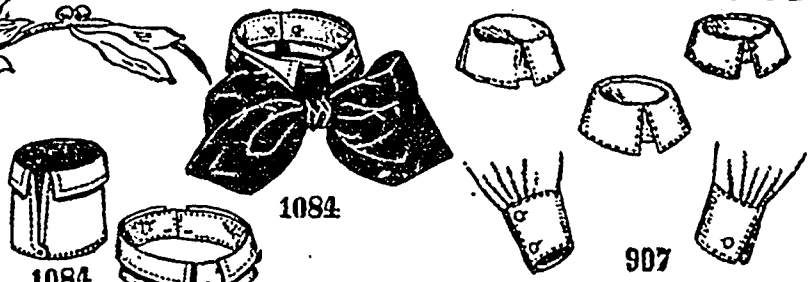
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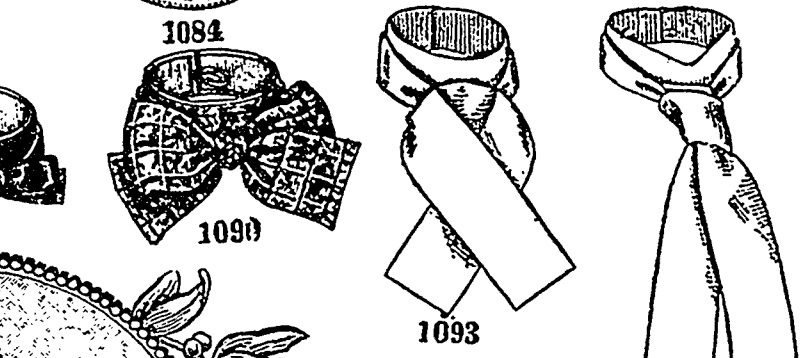
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1271

Neck
&
Waist
Decorations

(For Descriptions
see Pages 420 and 427.)



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Ladies' and Children's Cases A SPECIALTY.

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Yours gratefully, MRS. E. CROFT.

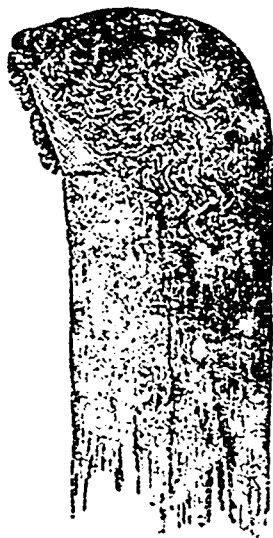
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266 WEST QUEEN ST., Toronto, Ont.
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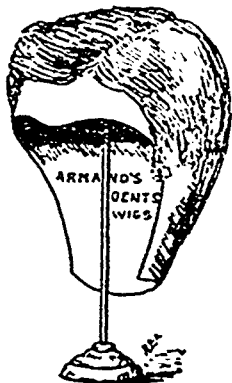
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Largest and Handsomest Establishment in Hair Goods in Canada.

Highest awards of Paris (France), 1889-93 New York, 1890, Chicago World's Fair, 1893. We give the best value for the money in quality and quantity. We do not believe in underselling our competitors at the customer's loss. No matter how far our patrons live from Toronto, they can rely upon getting just the same article as if they were in Toronto. Pay a reasonable price and you are sure to get suited, especially in the line of hair goods. Send sample of hair when ordering.



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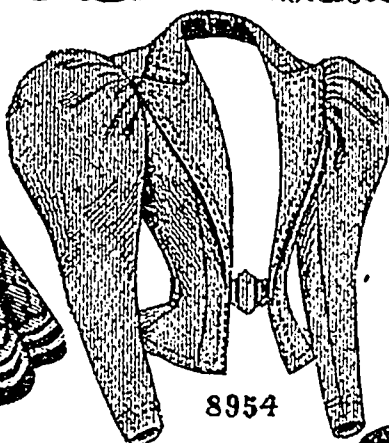
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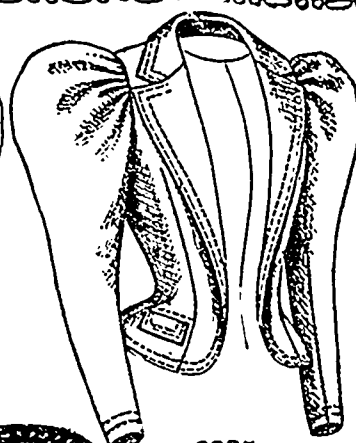
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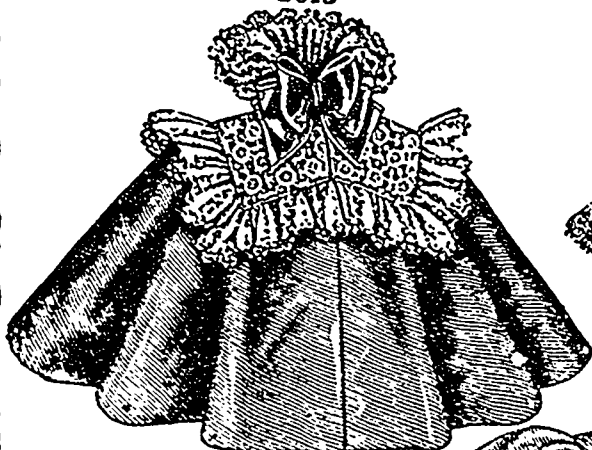
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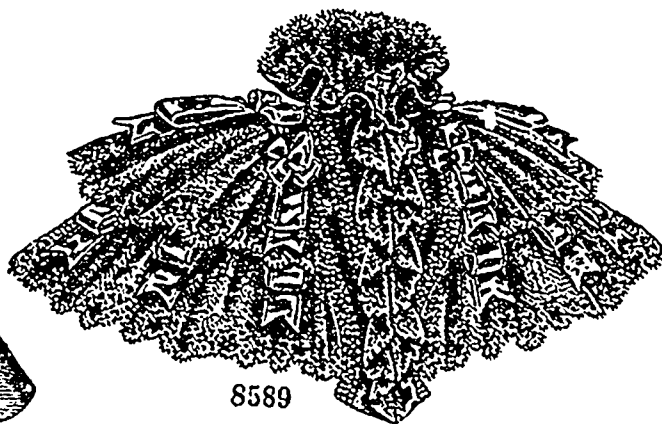
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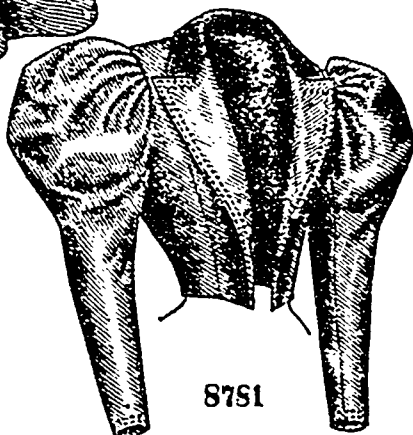
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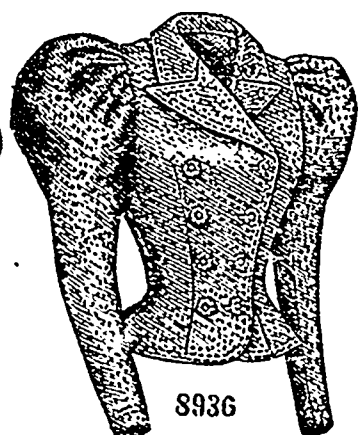
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STYLISH
TOP GARMENTS
FOR SPRING WEAR.

(For Descriptions see Pages 427 and 428.)

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Wall Paper
King
OF CANADA**

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is a strong quality of
our Fibreware.

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same hoopless, seam-
less and indestructible
ware as when new.

Washing day is not com-
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The E. B. Eddy Co.'s
Indurated TUBS
Fibreware AND
PAILS

R & G
CORSETS
ARE THE BEST

HARTSHORN'S SELF-ACTING SHADE ROLLERS

NOTICE
SCRIPT NAME
OF

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ON
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THE GENUINE

HARTSHORN

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Young
Men**



task of the benefit
they derive from
using Adams'
Tutti Frutti Gum
when exercising.
See that the
trade mark name

Tutti Frutti
is on each 5c. package.
Save coupons inside of wrap-
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Latest Books. 123

THE
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33 Richmond St. West, TORONTO, ONT.

**A Clear
Complexion**



The . . .
Outward Sign
of Inward
Health.

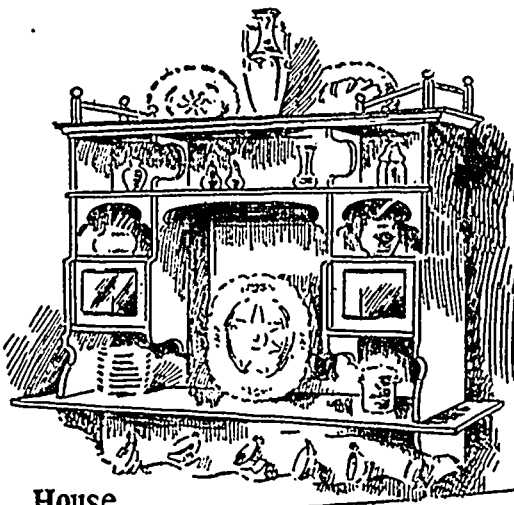
Lovely Faces

Beautiful Necks, White Arms and Hands,

DR. CAMPBELL'S
Safe Arsenic Complexion Wafers and
FOULD'S
Medicated Arsenic Complexion Soap
will give you all these.

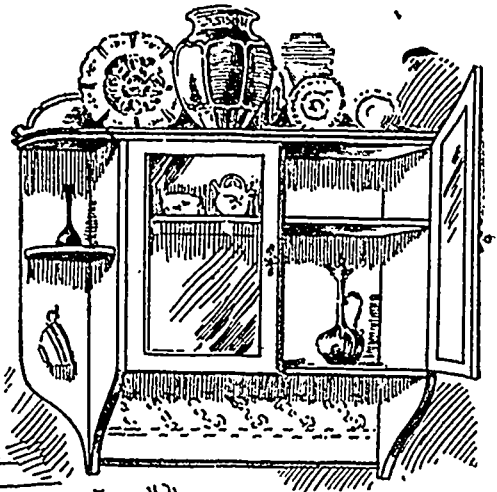
If you are annoyed with Pimples, Blackheads, Freckles, Blotches, Moth, Flesh Worms, Eczema, or any blemish on the skin, call or send for a box of Dr. Campbell's Wafers and a cake of Fould's Medicated Arsenic Soap, the only genuine beautifiers in the world. Wafers by mail, \$1.00; 6 Large Boxes, \$5.00. Soap, 50c. Address all orders to H. B. Fould, Sole Proprietor, 144 Yonge Street, Toronto, Ont. Lyman Bros. Co., Wholesale Agents, 71 Front Street East, Toronto, Canada.

Sold by all Druggists in Canada.



ornaments upon its shelves. A recess with glass doors is built on each side. Hooks for cups are fastened across the projection below the bottom shelf. By omitting this projection the cabinet may be placed upon a mantel. In the upper right-hand corner of the page is shown another dining-room cabinet. It is made with a crystal closet and shelves for holding odd bits of china and glass.

Appointments for an



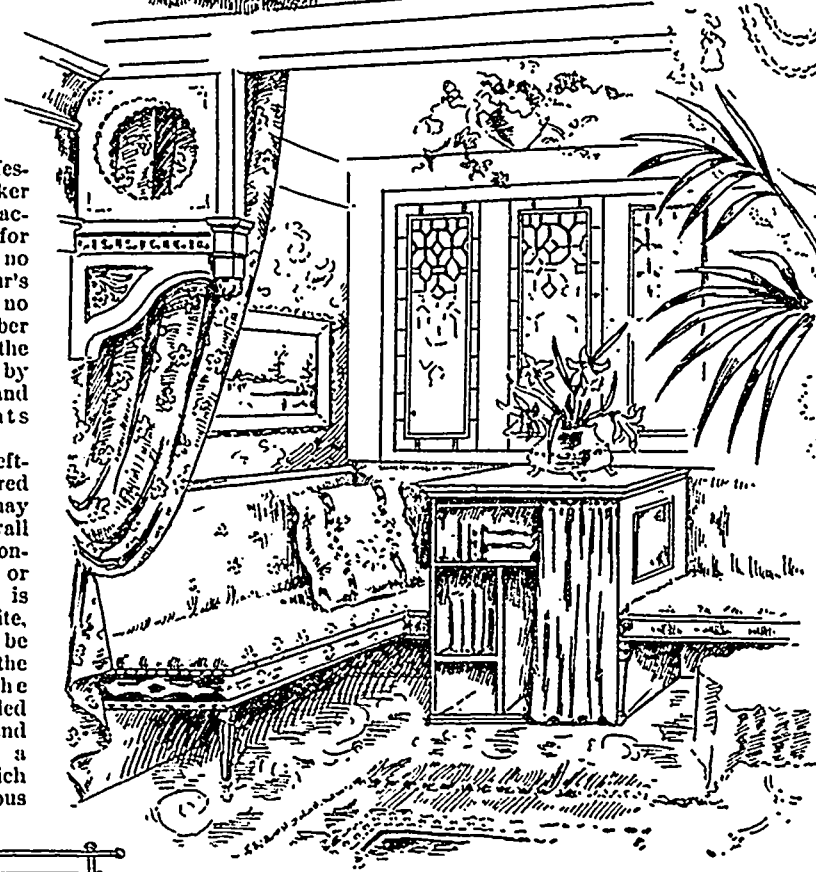
House Furnishing

...and...

Decoration.

THE non-professional cabinet-maker frequently manufactures accessories for the home that give no hint of the amateur's work. If there be no such valuable member in the household, the work may be done by a cabinet-maker and the enamel paints added at home.

In the upper left-hand corner is pictured a cabinet which may be fixed to the wall wherever most convenient in a living or dining room. It is enamelled in white, though it may be stained to match the woodwork of the room. It is provided with both long and short shelves and a looking-glass which reflects the various

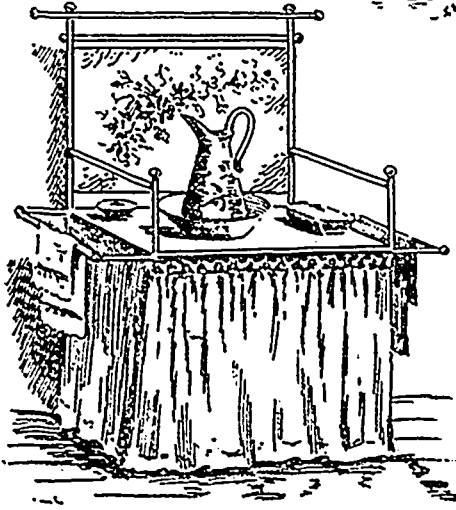


The washstand shown in the lower left-hand corner may be readily made at home. Blue denim wrought in a floral design with white cotton is adjusted across the top as a splashier,

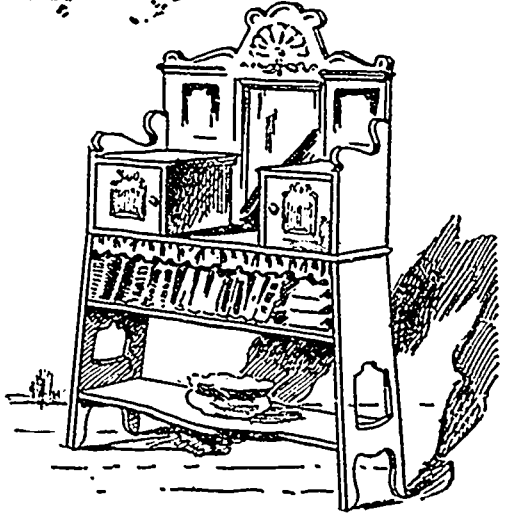
and below the stand are hung, on a brass rod, plain denim curtains, which may conceal shoe boxes, etc.

A flowered cotton material may be used for the curtains and splashier.

Any desired wood stain may be given the bookcase shown in the remaining view. It is provided with closed compartments on each side and has book shelves below. Looking glasses are set in the top. One or both of its shelves may be curtained.



alcove are suggested in the central view. The floor is carpeted and covered with a rug. Below a window with leaded panes a settle is built at each side and upholstered with light figured Liberty velvet, a sofa-pillow being added for comfort and ornament. A neatly framed water-color hangs above the settle. Below the window, between the settles, is built a small bookcase, curtained with Liberty silk, a flowering plant being placed upon its top. Portières matching the upholstery are hung across the entrance of the alcove, forming an inviting retreat.



K RAILROADERS TELL OF IT'S WONDERFUL CURES

THE **O**

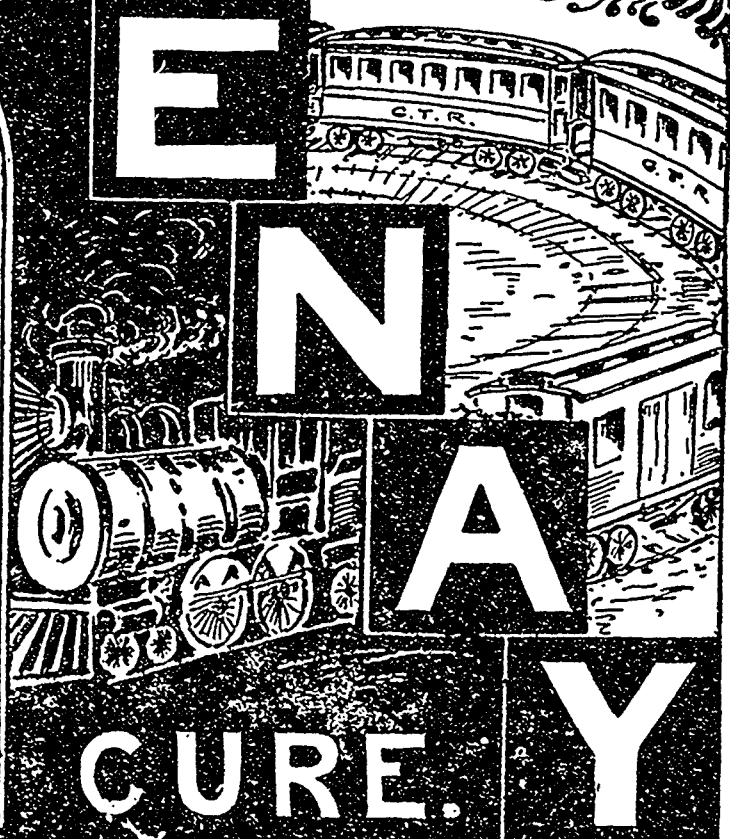
NEW **O**
INGREDIENT

WORKS STARTLING
CURES



RAILROAD KIDNEY.
I, WILLIAM WALKER, of the City of Hamilton, do solemnly declare that I reside at 84 Colborne Street, and am employed as passenger brakeman on the G. T. R.
I suffered intensely with what is called Railway Kidneys and also had Sciatica, which became so severe that I had to leave my work. I had medical treatment, was flayed blistered and had hot irons applied, but without success. I took a great quantity of medicine and when I began the use of Ryckman's Kootenay Cure I thought it was only another experiment and could hardly trust my own senses when I began to get better. The pain gradually left me, my kidneys began to act with regularity and promptness, my appetite returned, and now I am cured. I am forty years of age, have been with the G. T. R. for twelve years, and am now able to work every day, thanks to Kootenay Cure, which I have pleasure in recommending to everyone suffering with Rheumatism or Kidney Trouble, and especially to railroad men, who are all more or less subject to disordered Kidneys.
Sworn to before J. W. SEYMOUR CORLEY,
Notary Public.
HAMILTON, 30th Dec., 1896.

TWENTY YEARS OF LUMBAGO.
I, JAMES MUIR, of the City of Hamilton, Co. of Wentworth, residing 243 Emerald Street N., do solemnly declare that I am at present employed as night baggageman Master Grand Trunk Station, Hamilton. I was troubled for over twenty years with Lumbago, and at times was so severely afflicted that I could not walk. Twice a year during the time the attacks were very intense, but the pain was constantly with me, and for about ten years I could not stand straight for a longer period than about fifteen minutes, when I would be compelled to lean over or stoop forward in order to relieve myself.
After using nine bottles of Ryckman's Kootenay Cure I am free from Lumbago and consider myself completely cured. I told Mr. Ryckman that if I felt no pains for one year after taking his medicine, that I would give him a testimonial, and as the time expires this week, I came to him without solicitation to give this sworn declaration. I conscientiously consider Kootenay Cure one of the greatest and best remedies for back or kidney trouble ever used by mankind, and wish my case to become generally known, as I doctored with five different medical men and was told by some of them that they could do nothing for me; others said, "Go to bed and stay until I got better," but that would have been giving up all hope and confessing myself a hopeless invalid. Kootenay Cure was my salvation, and I believe it only right that medical men, universities and hospitals should use the remedy extensively.
Sworn to before Wm. J. ROSS,
Notary Public.
HAMILTON, 15th Dec., 1896.



CURE. Y

The Delineator

VOL. XLIX.

April, 1897.

No. 4.

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ILLUSTRATION AND DESCRIPTION OF A LADIES' STYLISH JACKET AND SHIRT-WAIST.

FIGURE No. 171 W.
—This illustrates the jacket and shirt-waist of a Ladies' toilette. The jacket pattern, which is No. 9023 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies, from thirty to forty-six inches, bust measure, and may be seen in three views on page 413. The shirt-waist pattern, which is No. 9037 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 419 of THE DELINEATOR.

The jacket is known as the English blazer and is here pictured made of tan whipcord and finished in correct tailor style with machine-stitching. Its fronts are rolled back nearly all the way down in handsome lapels that form notches with the stylish coat collar. The coat-like adjustment at the back and sides is effected by under-arm and side-back gores and a curving center seam, and coat laps and plaits are arranged in true coat style. The two-seam sleeves puff out stylishly at the top and fit the arm closely below. Openings to inserted side-pockets in the fronts are covered with the square-cornered laps. The jacket is made up with buttons and button-holes so that it may



FIGURE No. 171 W.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Jacket No. 9023, price 1s. 3d. or 30 cents; and Shirt-Waist No. 9037, price 1s. or 25 cents.

be closed when desired.

The open fronts of the jacket reveal a shirt-waist of plaid batiste that has a removable collar and cuffs of white linen. The shirt-waist has becoming fulness at each side of the closing, which is made with studs through a box-plait at the center. A satin band-bow and a leather belt are worn.

No clearer proof of the comfort, good style and excellence of the blazer jacket is needed than the fact of its long continued hold upon feminine favor. It is made of serge, cheviot, cloth, whipcord and homespun and when it accompanies a shirt-waist of becoming color and trim adjustment the effect is pleasing and unobtrusive. These jackets are frequently made up for wear with a gored or circular skirt of the same material to form a neat tailor suit for the promenade or for travelling. Fancy waists of silk, organdy or grass linen over silk or sateen are quite as often worn with these suits as are the simpler shirt-waists in any of the new designs.

The straw hat is bent into a novel shape and attractively trimmed with chenille braid, light taffeta ribbon and ostrich feathers.

All rights reserved.

DESCRIPTION OF FIGURES SHOWN ON PLATES 17, 18
AND 19.

FIGURES D 22 AND D 23.—LADIES' SPRING TOILETTES.

FIGURE D 22.—This consists of a Ladies' basque-waist and skirt. The waist pattern, which is No. 9026 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 417. The skirt pattern, which is No. 8458 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Charming suggestions for the coming season are offered in this toilette of flowered organdy over mauve silk, with lace edging and ribbon for decoration. The surplice basque-waist is appropriate for the dainty material. The fronts have soft fullness and cross in regular surplice style below the bust, separating above to reveal a smooth chemisette. The seamless back has gathered fullness at the bottom. A shaped frill of lace edging rises above the standing collar, which is encircled by a ribbon stock. The gathered one-seam sleeves flare in a fashionable way at the top and lace edging forms a frill finish at the wrist.

The straight, full skirt is arranged over a five-gored foundation or slip skirt of silk and is an excellent mode for sheer materials. It is decorated with spaced rows of lace ruching.

The basque-waist is susceptible of variations and may be made suitable for evening use or for afternoon or street wear. The effect of the toilette is delightfully cool and summery. This is the season when these airy toilettes are made up in choice designs of organdy, mull, lawn, dimity, etc.

The crown of the *écrû* chip hat is of organdy; feathers, leaves and buds trim it in harmony with the toilette.

FIGURE D 23.—This illustrates a Ladies' costume. The pattern, which is No. 9032 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in five views on page 402 of this magazine.

Figured and plain India silk, the plain silk being in a new dahlia shade that combines well with the green and white seen in the figured silk, go to make up this handsome costume, and dahlia ribbon and white lace edging provide the decoration. The waist is closed at the left side and the lining is covered with bias, girdle-shaped facings below the draped bolero jacket. The jacket is curved upward at the center of the back, and its fronts are finished in frills at the front edges, the fronts flaring above and below the frills and disclosing a chemisette-like facing. The close-fitting two-seam sleeves have butterfly puffs at the top. Lace edging droops over the soft, wrinkled stock of the figured silk.

The eight-gored skirt is gathered at the back and is decorated near the top with two spaced rows of dahlia ribbon.

The pattern provides for variations in the waist and the mode invites a combination, two colors serving to bring out the dressy features of the costume more prominently. Silk, challis, novelty goods and the new batistes, plain and figured, as well as many other Summer fabrics, are well adapted to the mode.

The green straw hat is in consonance with the costume and a bird and flowers trim it stylishly.

FIGURES D 24 AND D 25.—LADIES' STREET TOILETTES.

FIGURE D 24.—This consists of a Ladies' cape and bell skirt. The cape pattern, which is No. 9017 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 411. The skirt pattern, which is No. 9031 and costs 1s. 3d. or 30 cents, is in nine sizes, from twenty to thirty-six inches, waist measure, and is differently portrayed on page 428.

The beautiful cape belonging to this toilette is made of black velvet and lavishly trimmed with lace appliqués and ruchings and frills of chiffon, a ribbon bow completing the full ruche at the neck and a changeable yellow silk lining giving a finishing touch of rare daintiness. The Vandyke collar is a specially stylish feature and the cape is circular in shape, falling in flute-like folds. A standing collar completes the neck under the full ruche of chiffon.

Faced cloth in one of the new maroon shades was selected for the bell skirt and braid wrought in an elaborate design is the decoration. The skirt is circular at the front and sides, has four gores at the back and is a most graceful shape.

In selecting the materials for this toilette the suitability of fabrics, in color and weave, to the special type of the wearer

should be borne in mind. The skirt may be of plain, striped, figured or checked goods and the cape of velvet, silk or cloth in any becoming shade.

The hat is a fancy braid trimmed with coq feathers, ribbon and a handsome Rhinestone buckle.

FIGURE D 25.—This illustrates a Ladies' costume. The pattern, which is No. 9004 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is shown in three views on page 395.

Gray cheviot flecked with white is here pictured in the costume, which has a simple decoration of silk-cord frogs across the closing of the basque. The trim-fitting basque, with its rounding lower outline, two-seam sleeves of moderate dimensions and pointed lapels that extend just a trifle beyond the rolling collar, is eminently becoming to either young ladies or matrons. The white linen removable chemisette has a narrow roll-over collar matching the narrow roll-up cuffs, and a blue silk stock adds a singularly pleasing touch of color.

The five-gored skirt is arranged in closely-lapped plaits at the back, and presents the fashionable flare at the bottom and the shallow ripples at the sides now in vogue.

Cheviot, which re-appears in new color mixtures that are quiet and unassuming yet refined and thoroughly appropriate for street wear or travelling, is chosen for costumes of this style, which bear the tailor-like stamp and are, therefore, also suitable for cloth and various wool weaves. Braid will be a suitable finish.

The Alpine hat of gray felt is trimmed with ribbon and coq feathers.

FIGURES D 26 AND D 27.—LADIES' TOILETTES.

FIGURE D 26.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9041 and costs 1s. or 25 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 417. The skirt pattern, which is No. 9031 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 428 of this number of THE DELINEATOR.

A pretty, figured challis is pictured in this toilette, with embroidered chiffon for the full front; ribbon, lace edging and braiding provide the decoration. The fanciful waist has a seamless back arranged in a tapering box-plait at the center. The full front is closed at the center, and its soft prettiness is becomingly revealed between smooth side-fronts that are gracefully curved at their front edges. Gathered puffs are at the top of the coat-shaped sleeves. From the collar a graduated frill of lace edging rises at the sides and back.

The bell skirt is circular at the front and sides and in four gores at the back, where it is gathered at the top.

Among the seasonable fabrics that may be selected for a toilette of this style the new challies, canvas weaves and mohairs claim first attention. Braid will decorate the heavier materials, while edging will ornament challis and silk.

FIGURE D 27.—This consists of a Ladies' costume and shirt-waist. The costume pattern, which is No. 9046 and costs 1s. 8d. or 40 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown differently made up on page 399. The shirt-waist pattern, which is No. 9013 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again in three views on page 418.

Blue and white serge is pictured in this Eton costume and the jaunty jacket is stylishly decorated with braid. The shirt-waist revealed between the jacket fronts is made of organdy and has for accessories a white linen collar, a satin band-bow and a leather belt with fancy buckle.

The fronts of the Eton jacket are turned back in large hatched lapels, and a flaring collar extends only a little in front of the shoulders. The lapels are faced with white serge. The two-seam sleeves are of fashionable dimension and outline.

The five-gored bell skirt is gathered at the back and may be fitted with or without darts. The sides break into ripples below the hips and the back spreads in outstanding flutes.

The straw hat is trimmed with ribbon and flowers.

Fashions of To-Day.



UFF and four-in-hand scarfs will be worn with shirt-waists and chemisettes.

Most of the new shirt-waists are fitted smoothly at each side by under-arm gores.

The removable collars and cuffs of shirt-waists are somewhat narrower than they have been.

A box-plaited back is stylishly combined with gathered fronts in one shirt-waist. In another a double-pointed yoke is applied at the back.

The tucked shirt-waist is one of the favorite styles. The yoke is tucked and so are the sleeves some distance above the cuffs.

A Medici collar and lapels are cut in one with the back and fronts of a waist, that is reinforced additionally fanciful

by a full vest with a bodice lower-portion.

Short, applied lapels, and sleeves lengthened in Venetian points are admirable features of a basque designed for generously proportioned figures.

The surplice basque-waist again belongs to present modes. When fashioned with a V neck, a Medici collar furnishes dignified neck-dressing.

A full front is disclosed in unique outline between the fancy fronts of a basque waist.

Not unlike the once popular "pulled-waist" is a basque-waist with a closing at the left side.

A deep Vandyke collar is an important accessory of a short circular cape.

The short, jaunty English blazer may be rolled in revers to the waist-line or may be worn closed.

Bell skirts are fitted with either darts or gathers at the belt in front to give the correct effect. Only the front is circular in a bell skirt, four fluted gores forming the back.

A jabot drapery is a graceful addition to a six-piece trained skirt.

The back-breadths of both a four and a six piece skirt are straight and full.

A train is only suggested in a skirt of many gores by the slight sweep of the back.

In an Eton costume the skirt is in five-gored, bell style and the

jacket counts among its attractions pointed corners, hatched lapels and a collar that may be worn flat or standing.

Lapped plaits vary the back of a skirt in a costume with a severely plain waist having an adjustable chemisette.

A simple costume includes a four-gored skirt and a shirt-waist with a pointed back-yoke.

The hussar costume is planned with a severity characteristic of military dress.

A bolero is draped over a perfectly smooth waist, which forms part of a costume.

A deep, many-pointed flat collar and a spread, scalloped collar are the features of interest in a full waist belonging to a costume.

Fly-jacket fronts and a Watteau back are improving to a *négligé* gown.

One style of leg-o'-mutton shirt-sleeve is made with slight fulness at the cuff and another without even a hint of fulness at that point.

For top garments one and two seam leg-o'-mutton sleeves are equally favored.

Vertical tucks above the cuff are new features of a bishop shirt-sleeve.

The fulness in sleeves moves ever nearer the shoulder and usually assumes the form of a slight puff.

A fan arrangement at the wrist breaks the length of a sleeve which perfectly defines the arm below the puff.

A butterfly puff is draped high on a close-fitting sleeve.

Sleeves that are pointed at the wrists, like the Venetian, and trimmed with a deep frill of lace make even a thin hand attractive.

A puff with bournous loops breaks out at the top of an otherwise snug-fitting dress sleeve.

Outstanding loops at the back and spread loops at the sides are distinctive features of a newly designed stock collar.

Much fluffiness at the neck contributed by lace or ribbon or by ruchings of chiffon or Brussels net is improving to slender faces and will soften the hard lines and marks of age. This becoming style is accorded the highest favor.

The skirts of shirt-waists may this season be worn on the outside. Fashion sanctions but does not command it.



FIGURE NO. 172 W.—This illustrates LADIES' CAPE.—The pattern is No. 9018, price 1s. or 25 cents.—(For Description see Page 394.)

FIGURE No. 172 W.—LADIES' CAPE
(For illustration see Page 393.)

FIGURE No. 172 W.—This illustrates a Ladies' cape. The

pattern, which is No. 9018 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure and is shown in four views on page 412 of this magazine.

This exquisite little cape is composed of red silk and black and white lace edging. It is circular in shape and on it is applied a yoke, the lower edge of which overlaps the top of a deep flounce of black lace edging that falls to the edge of the cape. The yoke is entirely concealed by a large fancy collar with long tub ends, the collar being bordered with a frill of white lace edging below a band of insertion. The tubs of the collar are decorated with appliqué lace point-matching the insertion and the standing collar is encircled by a full ruche of lace that is fastened at the throat under dainty bows of ribbon from which depend long, flowing ends. Ribbon is also fancifully disposed on the fancy collar.

Quite the smartest and most favored style of wrap for Spring street wear and for carriage, visiting and theatre wear is a short cape like that here illustrated. Very elaborate and *chic* are those of velvet in colors or black. Some are of corded silk, the plainer styles being of cloth. Capes of this sort are of various lengths, but all are full and hang in graceful ripples about the shoulders. The economist will especially appreciate this garment, as it permits of the use of small remnants of goods. It is given an elaborate effect by lace, chiffon, passementerie, ribbon, silk or lace ruches with a ruff about the neck as wide and full as is found becoming. A black-and-white combination will be stylish made as illustrated and Vandykes of lace in both large and small points with ribbon and lace edging will adorn it effectively.

The small hat is stylishly trimmed with flowers, lace, an aigrette and jet.

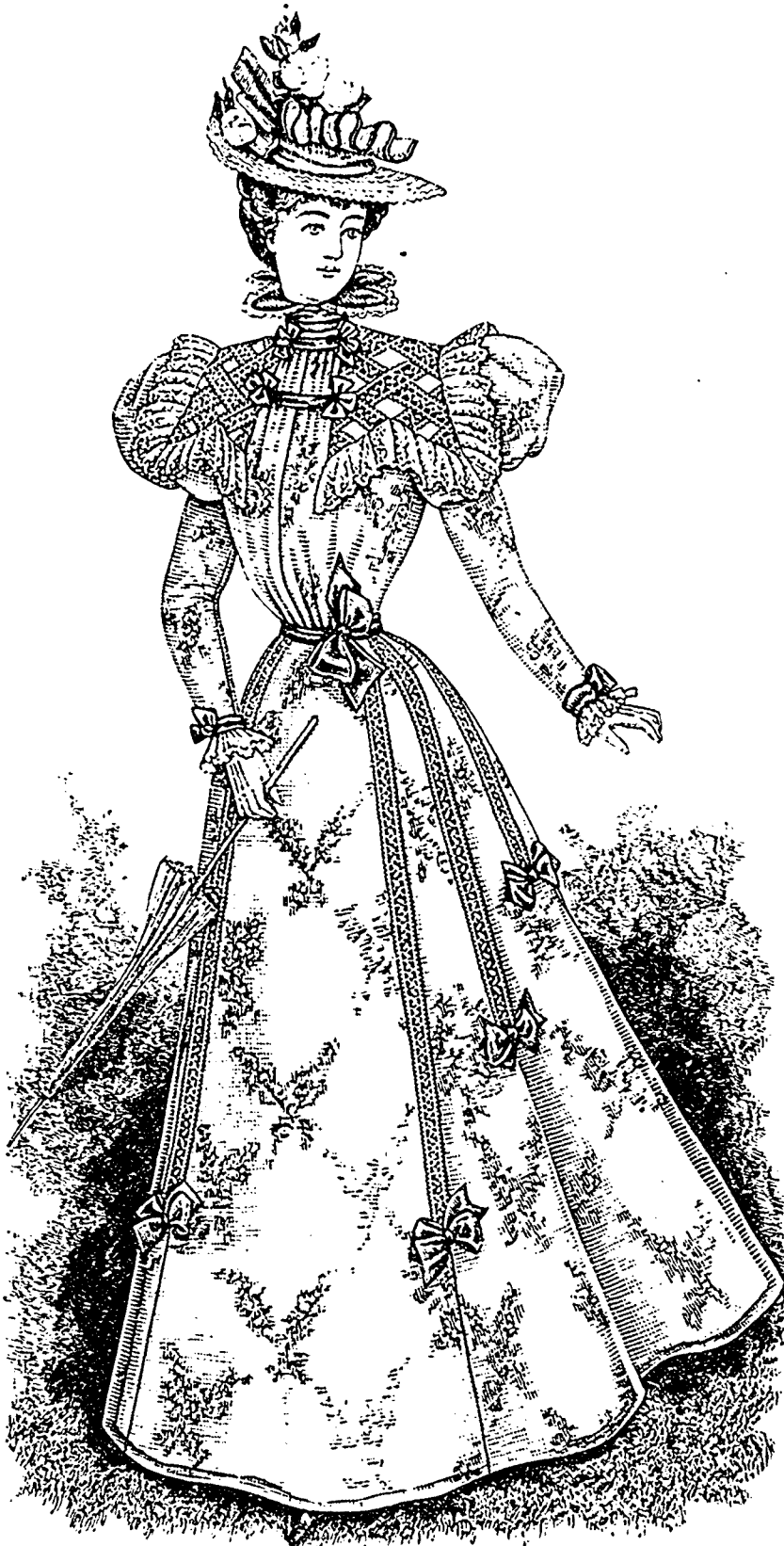


FIGURE No. 173 W.—This illustrates LADIES' COSTUME.—The pattern is No. 9036, price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE No. 173 W.—LADIES' COSTUME.

(For illustration see this Page.)

FIGURE No. 173 W.—This illustrates a Ladies' costume. The pattern, which is No. 9036 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen again on page 396 of this issue of THE DELINEATOR.

The costume is exquisitely dainty and is here shown made of white or gandy over maize silk, with a most effective decoration of figured lace edging and insertion and maize ribbon. The full fronts of the waist are gathered at the top and at the waist at each side of the closing and puff out stylishly; under-arm gores separate them from the seamless back, which is smooth at the top and has fullness below gathered in at the waist. A fancy collar in two sections that flare slightly at the back and fall wide apart in front is novel in style and decoration and stands out over short, mushroom puff on the close-fitting sleeves. Four pointed tabs flare from the top of the standing collar, about which a ribbon stock is arranged.

Six gores are comprised in the skirt which is smooth-fitting at the front.

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ripples at the sides and hangs in large, rounding folds at the back. The costume is adapted to soft silk and wool weaves, and also to the sheer linings, lawns, Swisses, flowered organdies, main-sooks and grass linens offered in an abundance of choice varieties. A fluffy trimming of lace or chiffon supplemented by ribbon bows is all that is necessary to make a charming afternoon gown. The hat of white straw is trimmed with maize ribbon and a high arrangement of flowers at the back.

LADIES' COSTUME, CONSISTING OF A BASQUE WITH REMOVABLE CHEMISETTE, AND A FIVE-GORED SKIRT ARRANGED IN CLOSELY LAPPED PLAITS AT THE BACK.

(For Illustrations see this Page.)

No. 9004.—This handsome new tailor-made costume is illustrated made of brown cheviot and finished with machine-stitching. The round basque is accurately adjusted by double bust darts, under-arm and side-back gores and a center seam and is closed with buttons and button-holes at the center of the front below pointed lapels in which the fronts are reversed by a rolling coat-collar. In the open neck appears a removable chemisette that is made with a short cape back, finished with a standing collar and closed at the left side. The small two-seam sleeves have coat-shaped linings, they fit the arm closely nearly to the top, where the fullness is disposed in a short puff by gathers in the upper edge and two downward-turning plaits at each seam.

The skirt consists of a front-gore, a gore at each side and two back-gores. It presents fashionable outlines, the front-gore being smooth and the side-gores being fitted at the top by darts and falling in ripples below the hips. The back-gores are laid in two backward-turning, closely lapped plaits at each side of the placket, which is made at the center, the plaits spreading gracefully toward the foot, where the skirt measures a little over four yards and seven-eighths round in the medium sizes. A small bustle or any style of skirt extender may be worn.

Serge, zibeline and broadcloth in its new shades of plum brown and blue will give excellent results if made up in this way. Stitching or braid ornamentation will be appropriate.

We have pattern No. 9004 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the costume requires ten yards and seven-eighths of material twenty-two inches wide, or eight yards thirty inches wide, or six yards and seven-eighths thirty-six inches wide, or five yards

and seven-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SIX-GORED SKIRT. (AN DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.)

(For Illustrations see Page 396.)

No. 9036.—By referring to figure No. 173 W in this number of THE DELINEATOR, this costume may be again seen.

The simplicity of the costume is charming and its appropriateness



9004



9004

Side-Back View

LADIES' COSTUME, CONSISTING OF A BASQUE WITH REMOVABLE CHEMISETTE, AND A FIVE-GORED SKIRT ARRANGED IN CLOSELY LAPPED PLAITS AT THE BACK.

(For Description see this Page.)

for washable fabrics is manifest. It is here pictured made of figured chambray and decorated with ribbon and lace edging in two widths. The waist is closed at the center of the front and is provided with a lining fitted by double bust darts and the usual seams. The full fronts are gathered at the neck and waist, the fullness being drawn well to the center, and under-arm gores separate them from the seamless back, which is smooth at the top but has fullness below drawn well to the center at the waist by gathers. A fancy collar that are bordered with a frill of lace edging is a stylish accessory: it is included in the seam with the standing collar and is curved over the shoulders and shaped in points at the front and back. From the upper edge of the standing collar four pointed tabs bordered with narrow lace edging stand out in a stylish way and a ribbon stock encircles the collar and is formed in a pretty bow at the back. At the top of the coat-shaped sleeves are short flaring puffs that are gathered at the top and bottom;



9004

Front View.

and at the wrist is a frill of lace edging. A ribbon surrounds the waist and is bowed at the left side of the front.

The six-gored skirt is gathered at the back and the front-gore and side-gores fit smoothly at the top, the sides breaking into ripples below the hips. At the lower edge the skirt measures a little over four yards and a fourth round in the medium sizes. The skirt is completed with a belt and a small bustle or any style of skirt extender may be used.

Such washable fabrics as gingham, lawn, linen, batiste, dimity, organdy, etc., will make up becomingly in this manner and ribbon, lace or embroidered edging will contribute appropriate

LADIES' ETON COSTUME, WITH FIVE-GORED BELL SKIRT THAT MAY BE FITTED WITH OR WITHOUT DARTS.

(For Illustrations see Page 399.)

No. 9046.—This stylish Eton costume is pictured made of blue serge and trimmed with soutache and wide Hercules braid. The fronts of the jaunty Eton jacket have pointed lower front corners and open all the way down; they are fitted by single bust darts and separated by side-back gores from a shapely, seamless back. Above the bust the fronts are turned back in large hatchet lapels, the ends of which are overlapped

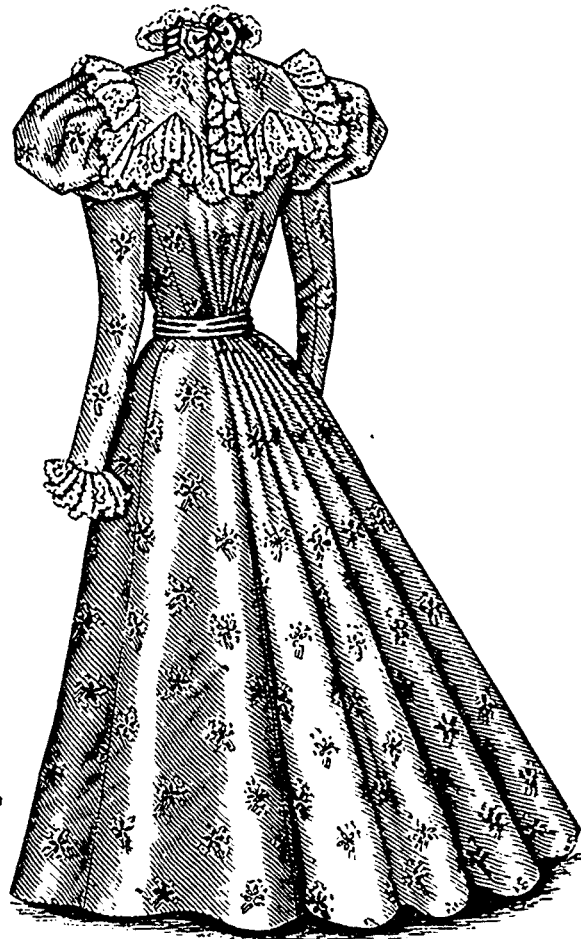
by a handsome collar that may be worn standing and rolled in Medici style or turned-down, as illustrated. The two-seam sleeves are gathered at the top and are of correct size and style. The jacket just covers the skirt belt at the back.

The five-gored bell skirt is gathered at the back and the side-gores may be fitted with or without darts. Below the hips the side-gores break into ripples, and the back-gores fall in deep outstanding flutes that may be held out as much as desired by a small bustle or any style of skirt extender. The skirt measures about four yards and a fourth at the bottom in the medium sizes.

Cloth, serge, flannel, cheviot, linen, piqué, etc., will be made up in this style and braid will provide attractive decoration.

We have pattern No. 9046 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume requires eleven yards and a half twenty-two inches wide, or

eight yards and a half thirty inches wide, or seven yards thirty-six inches wide, or five yards and five-eighths forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

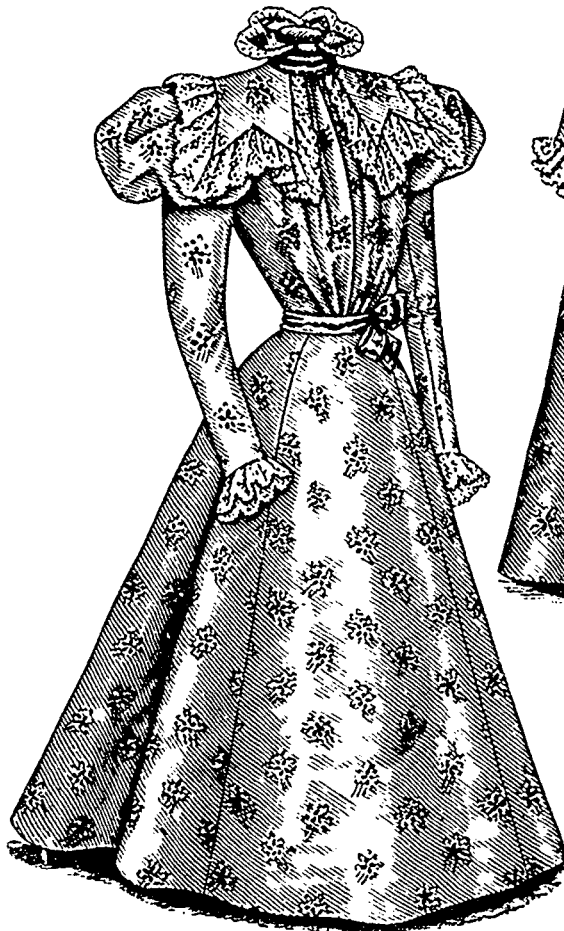


9036

Side-Back View.

LADIES' COSTUME, WITH SIX-GORED SKIRT. (AS DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.)

(For Description see Page 395.)



9036

Front View

decoration Soft India silk and foulard, which materials are very popular in blue-and-white effects, will make up beautifully by the mode, and cream lace is very pretty on these goods.

We have pattern No. 9036 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the costume calls for thirteen yards of material twenty-two inches wide, or nine yards and three-eighths thirty inches wide, or eight yards and three-eighths thirty-six inches wide, or six yards and a half forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE NO. 174 W.—LADIES' MILITARY OR HUSSAR COSTUME.

(For Illustration see Page 403.)

FIGURE NO. 174 W.—This represents a Ladies' costume. The pattern, which is No. 9042 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 405.

The costume is known as the military or hussar costume and is decidedly smart in effect. The material here pictured is gray cloth and the decoration of black braid and buttons is in military style. The basque is faultlessly adjusted and is closed in

(Descriptions Continued on Page 399.)

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D 26.

D 27.

Ladies Toilettes.

DESCRIBED ON PAGE 392.

April, 1897.

The Delineator.

(Descriptions Continued from Page 396.)

visibly at the center of the front; it is shaped at the bottom in four tabs having rounding corners. The collar is of the high standing sort, fitting closely. The sleeves fit the arm closely almost to the top and then stand out stylishly.

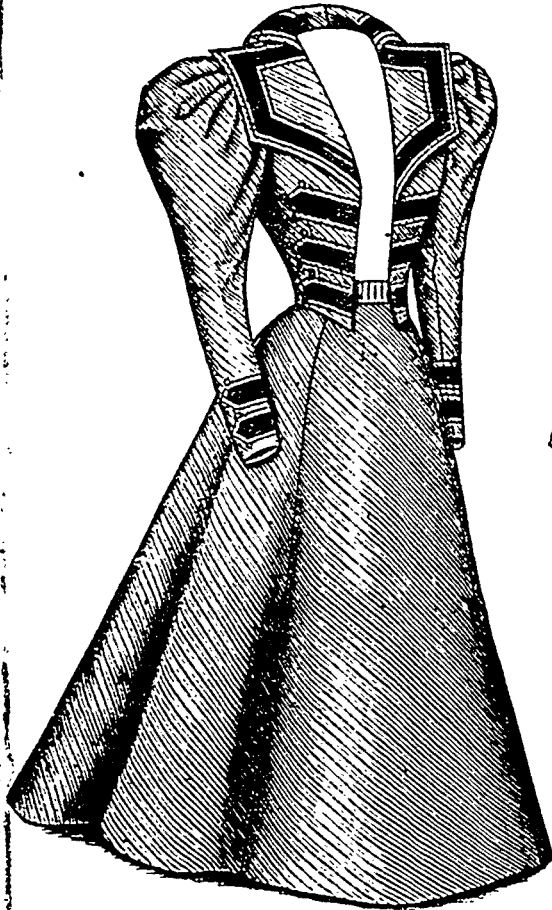
The five-piece skirt consists of a circular portion extending

An exquisite toilette is here shown made of figured organdy over green taffeta. The skirt is in four-piece style gathered at the back and fitting smoothly over the hips and at the front. At the foot is placed a decoration consisting of a deep lace frill below tucked bands of the organdy and rows of insertion.

The basque-waist is made with under-arm gores and is smooth at the top both back and front, but has fulness in the lower part drawn to the center in overlapping plaits. The closing is made along the left shoulder and under-arm seams and thus opportunity for effective decoration is offered; in the elaborate trimming here arranged ribbon and a frill of lace headed by beading are employed, the lace frill being arranged in square-yoke outline. Ribbon also covers the standing collar, from the top of which a lace frill flares prettily. A deeper lace frill headed by a tucked band of the organdy surmounted by a row of insertion forms the wrist trimming of the close sleeves, on which mushroom puffs are disposed.

The beautiful foulards showing bold white figures on dark-blue grounds bid fair to be popular throughout the warm seasons and will be excellent choice for this toilette, as will all the sheer fabrics. Made with a low neck and short sleeves in evening shades of crepe de Chine, etc., the toilette will be appropriate for coremionious wear.

Feathers and ribbon adorn the chip hat.

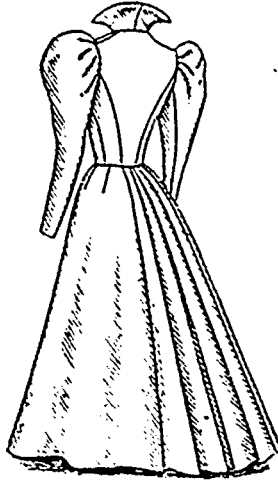


9046

Front View.

LADIES' ETON COSTUME, WITH FIVE-GORED BELL SKIRT THAT MAY BE FITTED WITH OR WITHOUT DARTS.

(For Description see Page 326.)



9046



9046

Side-Back View.

LADIES' COSTUME, CONSISTING OF A DRAPED BOLERO WAIST (CLOSED AT THE LEFT SIDE) AND AN EIGHT-GORED SKIRT. (TO BE MADE WITH A HIGH OR V NECK AND WITH FULL-LENGTH SLEEVES THAT MAY BE FINISHED PLAIN OR IN A VENETIAN POINT AT THE WRIST OR WITH ELBOW SLEEVES.)

(For Illustrations see Page 402.)

No. 9032.—This costume is up-to-date in style and is pictured made up in a combination of figured India silk and plain velvet. A center seam, double bust darts and side-back and under-arm gores enter into the adjustment of the waist, which is closed along the left shoulder and under-arm seams over underfronts that are fitted by double bust darts

across the front and sides and four gathered back-gores that fall in four large godet-like folds.

In a costume of this kind precision of adjustment is imperative. There should be no attempt at fancifulness in the trimming, but a certain military smartness should be aimed at, braid in various widths being effective in attaining this result. Faced cloth in the new shades of heliotrope, brown, gray and blue, and also cheviot, serge and whipcord are the preferred materials.

The hat of brown felt has a soft crown of brown satin and the trimming comprises a cock-feather aigrette, yellow ribbon and a buckle.

FIGURE No. 175 W.—LADIES' CALLING TOILETTE.

(For Illustration see Page 401.)

FIGURE No. 175 W.—This illustrates a Ladies' toilette. The basque-waist pattern, which is No. 6999 and costs 1s. or 25 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on page 416. The skirt pattern, which is No. 9030 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is differently illustrated on page 427.

and closed at the center. The lower part of the waist is covered with bias, girdle-shaped facings that enter the under-arm seams, giving the waist the effect of being smooth and seamless at the front and back below a draped bolero jacket that is curved upward gracefully at the center of the back. The jacket fronts.

are gathered along the shoulder, arm's-eye and under-arm edges and shirred in frills at the front edges, which are tacked together at the shirrings; they flare above the bust, exposing a V facing on the fronts. The waist may be cut out in V shape both front and back or it may be high and finished with a standing collar. A knife-plaiting of silk set on under-jet gimp outlines the jacket and a similar frill rises from the collar above a ribbon stock that is bowed at the back. The two-seam sleeve has its upper portion shaped in a long, pointed strap at the top, the strap being lapped over the center of a butterfly puff that is gathered at the upper and side edges and at the center and arranged on the sleeve lining, the side edges of the puffs being included in the seams of the sleeve. A row of gimp follows the edges of the strap, and the sleeve may be plain at the wrist or may be finished in Venetian points and trimmed with a knife-plaiting of silk headed by a row of gimp; or it may be made in elbow length.

The skirt consists of a smooth front gore, two gores at each side that are smooth over the hips but break into ripples below and three back-gores that are gathered at the top and hang in three large, rounding folds. In the medium sizes the skirt measures about four yards and a half at the bottom. A belt completes the top and any style of bustle or skirt extender may be used if desired.

Combinations of fancy velvet or silk with some of the novelty weaves or with fine cloth will make dressy street gowns like this, while for evening wear embroidered tissues over silk or crêpe de Chine or figured soft silk will be chosen, with pearl or iridescent bead gimp, dainty, and fine laces for trimming.

We have pattern No. 9032 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume needs thirteen yards and three-fourths of figured

silk, with seven-eighths of a yard of velvet, each twenty inch wide. Of one fabric, it requires thirteen yards twenty-two inch wide, or nine yards and seven-eighths thirty inches wide, or eight yards and an eighth thirty-six inches wide, or six yards and three-eighths forty

four inches wide, or six yards and fourth fifty inch wide. Price of pattern, 1s. 8d. or 40 cents.

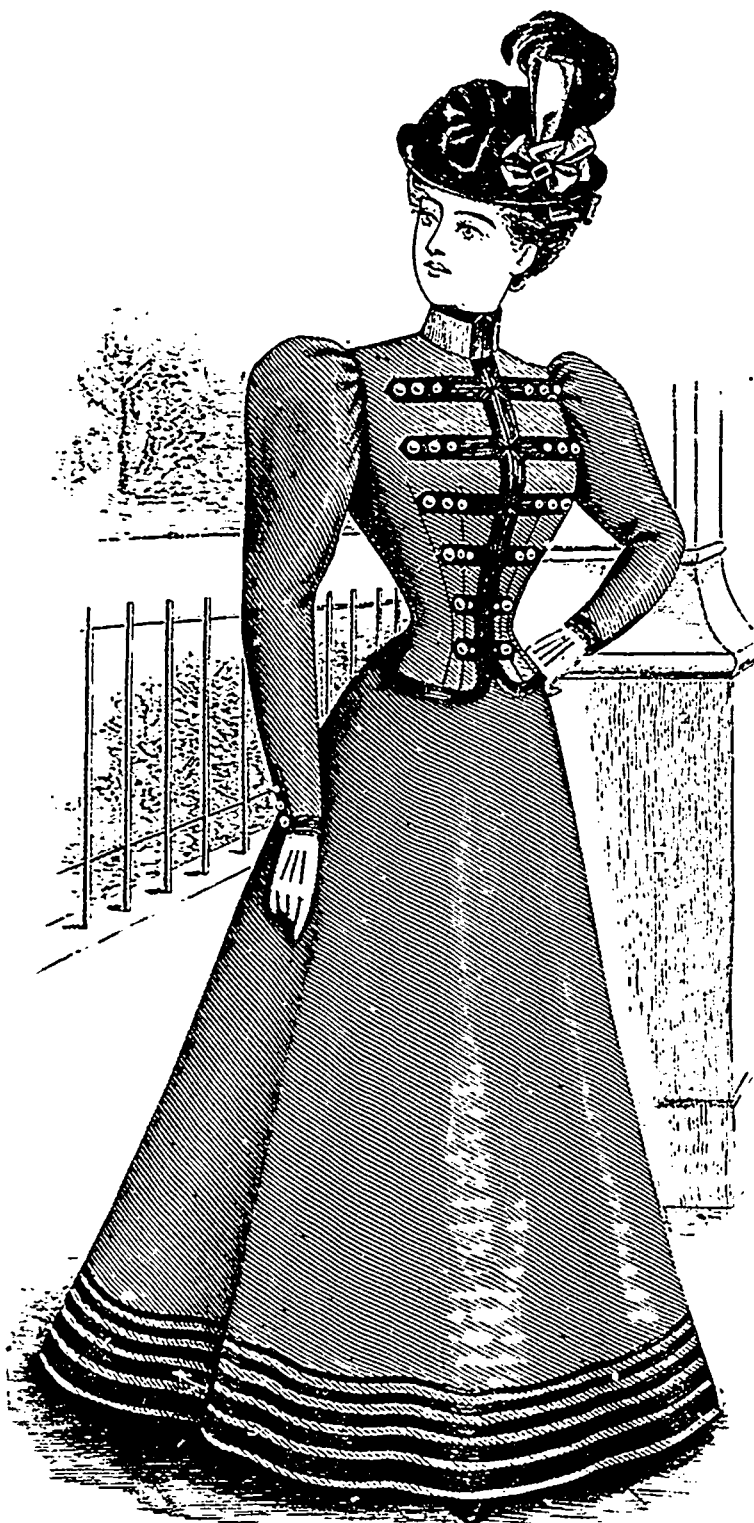


FIGURE No. 174 W.—This illustrates LADIES' MILITARY OR HUSSAR COSTUME.—The pattern is No. 9042, price 1s. 8d. or 40 cents.

(For Description see Page 396.)

of lace edging. The coat-shaped sleeves have short puffs at the top and full frills of lace at the wrists. A ribbon belt surrounds the waist and is daintily bowed at the left side of the front.

This basque-waist is doubtless destined to great popularity.

FIGURE No. 176 W.—and LADIES' BASQUE-WAIST. (For Illustration see Page 403.)

FIGURE No. 176 W.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9008 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches bust measure. and may be seen differently developed on page 416 of this number of THE DELINEATOR.

Chiffon, velvet and figured plain silk form a combination here, as pictured in the basque-waist and lace insertion, edging and ribbon supply the decoration. A novel feature of the mode is the shaping of the back and fronts to form a handsome Medici collar and lapels. The front open all the way down over a fan.

No vest that has a well upper part of the bodice decorated at the center with a ruche of lace edging, and a bodice-like lower part of velvet closely at the center. The front part of the bodice is collected in gathered folds at the low edge and under the gores separate the fronts from the back, which has a seam at the center and closely lapped plaits at the bottom. The Medici collar flares stylishly above the standing collar, which is completed at the top with a full frill

and a combination is advised for its dressy development. Almost all of the dress goods in vogue are suitable for it.

FIGURE No. 177 W.—LADIES' BASQUE.

(For illustration see Page 403.)

FIGURE No. 177 W.—This illustrates a Ladies' basque. The pattern, which is No. 9028 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and is differently portrayed on page 414.

Plain and striped silk are here associated in this basque and lace edging and lace appliqué bands are effectively arranged as decoration. The basque is highly commended for stout ladies, its accurate shaping introducing two under-arm gores at each side, double bust darts and the usual center seam and side-back gores. The closing is made with button-holes and buttons at the center of the front. The lower outline, which shows a point at the center of the front and back and a short curve over the hips, is graceful and becoming. The two-seam sleeves are shaped in a Venetian point over a frill of lace at the wrist and form short puffs at the top. Revers curved at their free edges stand out smoothly over the sleeves and are decorated with lace appliqué bands to correspond with the high standing collar. The basque is planned for a high neck or a round, V or square neck and for full-length or elbow sleeves.

The simplicity of the mode commends it especially to women of symmetrical figures to whom severity of outline rather than elaboration is most becoming. The new shades of cloth and novelty goods of the firm weave are appropriate for this mode.

WAITRESS', HOUSEMAIDS' OR NURSES' DRESS OR LADIES' WORK-DRESS, CONSISTING OF A GATHERED FOUR-PICCO SKIRT, AND A SPENCER WAIST (THAT MAY BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A TURN-DOWN OR STANDING COLLAR).

(For illustrations see Page 404.)

No. 8997.—This dress is excellently well suited for a ladies' work-dress or for the uniform of a nurse, waitress or housemaid. It is shown appropriately made of such black brilliantine. The Spencer waist is worn under the skirt and has a lining extending only to the waist-line and fitted by the usual seams and double bust darts. The closing is made at the center of the front with buttons and button-holes. The fronts and back are joined in shoulder and under-arm seams and are smooth at the top but have fulness below drawn to the center by two rows of gathers at the waist-line. When the lining is omitted, the gathers are tacked to a stay. The neck may be finished with a standing collar or with a turn-down collar having flaring spreads. The two-seam sleeves have contoured linings; they are gathered at the top and stand out in puffs, below which they fit the arm closely.

The skirt, which is very sensibly made a little shorter than those for ordinary wear, consists of a front-gore, a gore at each side and a straight back-breadth: it is gathered all round at the top and hemmed at the bottom, where it measures nearly three

yards and five-eighths in the medium sizes. The placket is made at the center of the back-breadth, and over the belt completing



FIGURE No. 175 W.—This illustrates LADIES' CALLING TOILETTE.—The patterns are Ladies' Basque-Waist No. 8999, price 1s. or 25 cents; and Four-Picco Skirt No. 9030, price 1s. or 25 cents.

(For Description see Page 329.)

the top an independent belt is adjusted and closed in front.

Many materials are used for such dresses, serge, brilliantine, cheviot, chambray, gingham, percale and calico being all suitable.

We have pattern No. 8997 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the dress calls for nine yards and three-eighths of material twenty-seven inches wide,

LADIES' COSTUME, HAVING A FIVE-PIECE BELL SKIRT CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GORES AT THE BACK. (KNOWN AS THE MILITARY OR HUSSAR COSTUME.)

(For Illustrations see Page 402.)

No. 9042.—At figure No. 174 W in this number of THE DELINEATOR this costume is again represented.

The costume is in the severe military or hussar style so favored for velvet and tailor goods. Cadet-blue tailor serge was heretofore a choicer for it, and the decoration of black soutache braid heightened the military effect. The skirt is in the five-piece bell style; it is circular at the front and sides, three darts at each side rendering the circular portion smooth at the top, while the flutes break out below the hips. The four gores at the back are gathered at the top and hang in four large, round folds or godets, and the skirt flares toward the foot, where it measures four yards and a half in the medium sizes. A belt completes the top, and, if desired, a small bustle or any style of skirt extender may be worn.

The adjustment of the basque is faultless and is due to double bustles, under-arm and side-back gores and a center seam. The closing is made invisibly at the center of the front. The center and under-arm seams end a little above the lower edge and the corners below and also the lower front corners of the front are rounded, the bottom of the basque being thus formed in four uniform tabs. The military standing collar is closed at the throat. The extremely stylish small sleeve have only inside seams and are gathered at the top.

The success of a costume of this style depends largely upon its perfect fit, but the effect may be varied by the arrangement of braid decorations, which may be supplemented

ed by small buttons. Broadcloth, velvet, whipcord and cheviot are the materials most popular for such modes.

We have pattern No. 9042 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the costume for a lady of medium size, needs ten yards and three-fourths of goods twenty-two inches wide, or nine yards and an eighth thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards and an eighth forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

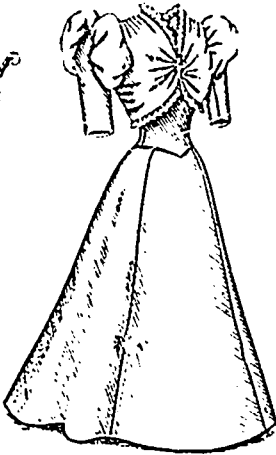
LADIES' GOWN, WITH PRINCESS BACK. (SUITABLE FOR A HOUSE-GOWN OR A MATERNITY GOWN.)

(For Illustrations see Page 406.)

No. 9010.—Another view of this gown may be obtained by referring to figure No. 181 W in this issue of THE DELINEATOR



9032



9032



9032



9032

Side Back View.

LADIES' COSTUME, CONSISTING OF A DRAPED BOLERO WAIST (CLOSED AT THE LEFT SIDE) AND AN EIGHT-GORED SKIRT. (TO BE MADE WITH A HIGH OR V NECK AND WITH FULL-LENGTH SLEEVES THAT MAY BE FINISHED PLAIN OR IN A VENETIAN POINT AT THE WRIST OR WITH ELBOW SLEEVES.)

(For Description see Page 399.)



9032

Front View.

or seven yards and an eighth thirty-six inches wide, or six yards and a half forty-four inches wide, or five yards and three-fourths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

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This gown, suitable for day wear at home or for a maternity gown, is here pictured made of blue Henrietta and silk, with a decoration of silk cord, lace edging, ribbon and buckles. It has short lining-fronts fitted by single bust darts and closed at the center with lacing cord that permits either a snug or a loose adjustment, as required; over the lining fronts falls a full front of silk that is gathered at the neck at each side of the closing, which is made at the center to a convenient distance, the front edges being joined below. Long, smooth side-fronts that are lined with silk open all the way over the full front and to their front edges above the bust are joined revers that are shaped to form a square tab over each shoulder and a pointed lapel below; they are curved at the waist in round-halter jacket outline and their front edges and the edges of the revers are decorated with silk cord. A ribbon connects the side-fronts across the bust and is formed in a loop at one side and secured with a fancy buckle. The back is in Princess style, closely fitted by

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FIGURE No. 177 W.—This illustrates LADIES' BASQUE.—The pattern is No. 9023, price 1s. 3d. or 30 cents. (For Description see Page 401.)

skirt. The two-seam sleeves are arranged over coat-shaped linings and the fulness at the top is arranged to produce a short puff by gathers at the upper edge and three downward-turning plaits in the side edges; they are curved at the wrist to form a point at the center on the under and upper side and edged with silk cord; a frill of lace droops from underneath and a ribbon bow is tacked at the outside seam. Ribbon surrounds the standing collar in stock style and is arranged in a loop and caught with a fancy buckle at each side.

A combination will be effective in the gown, cashmere and silk, camel's-hair and silk or two colors of silk being suggested for its development, ribbon and lace edging forming the adornment. The sheer Summer textiles will also be used for it in the appropriate season.

We have pattern No. 9010 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the gown for a lady of medium size, calls for seven yards and five-eighths of Henrietta cloth forty-four inches wide, with five yards and three-fourths of silk twenty inches wide, and three yards and three-eighths of silk twenty inches wide extra to line the side-fronts. Of one fabric, it calls for nineteen yards and three-eighths twenty-two inches wide, or sixteen yards thirty inches wide, or thirteen yards and a fourth thirty-six inches wide, or ten yards and three-eighths forty-four inches wide, or nine yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 176 W.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9008, price 1s. or 25 cents.—(For Description see Page 400.)

under-arm and side-back gores and a curving center seam, and the shaping of the parts produces deep, flute-like folds in the

eighths forty-four inches wide, or nine yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 178 W.—LADIES' DRESS.

(For Illustration see Page 407.)

FIGURE No. 178 W.—This illustrates a Ladies' dress. The pattern, which is No. 9045 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is differently portrayed on page 408.

The costume is simple and graceful and as here developed

LADIES' DRESS, CONSISTING OF A SHIRT-WAIST BODICE WITHOUT LINING, AND A FOUR-GORED SKIRT THAT MAY BE FITTED WITH OR WITHOUT DARTS.

(For Illustrations see Page 408.)

No. 9045.—Another view of this dress is given at figure No. 178 W in this magazine.

Hair-striped gingham is here pictured in the dress, which trim and serviceable. The shirt-waist body is made without a lining and is rendered perfectly smooth fitting at the sides by under-arm gores. The upper part of the back is a pointed bias yoke that extends over the shoulders to the fronts, where it is joined to the gathered shoulder edges of the fronts, giving the effect of a shallow square yoke at each side. The back has fullness at the center collected in gathers at the upper edge and in overlapping, backward turning plaits at the waist. The fronts are all gathered at the neck and their fullness is collected at the waist in overlapping plaits at each side of box-plait formed at the front edge of the right front and the closing is made through the box-plait with button-holes and buttons or studs. The collar consists of a standing portion closed at the throat and a turn-over portion with rounding ends that flare over a ribbon stock bowed at the back. A narrow lace trims the turn-over portion and borders the box-plait. The shirt sleeves are gathered at the top and have only slight gathered fullness at the bottom; they are slashed at the back of the wrist and finished with shallow, turn-up cuffs having rounding ends and showing an edge decoration of lace to match the collar.

The skirt consists of a smooth front-gore, a gore at each side that ripples below the hip and may be fitted with or without darts at the top, and a straight back-breadth that is gathered to hang in well defined, rounded folds. It shows moderate flare, which may be increased at the back by wearing small bustle or some style of skirt extender if desired, and measures three yards and half at the lower edge in the medium size. The placket is made at the center of the back and the top is completed with a belt about which is drawn a ribbon that is bowed at the left side of the front.

The dress will be neat and comfortable for either morning or afternoon wear, according to the materials used. Inexpensive woollens, percales and similar cotton fabrics and sheer dimities, nainsook, lace-striped

chambray, etc., are appropriate for such dresses, lace and ribbon giving a decorative air.

We have pattern No. 9045 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the dress needs eleven yards of material twenty-two inches wide, or nine yards and a fourth thirty inches wide, or seven yards and a fourth thirty-six inches wide, or six yards forty



8997
Front View.

WAITRESS', HOUSEMAIDS' OR NURSES' DRESS OR LADIES' WORK-DRESS, CONSISTING OF A GATHERED FOUR-GORED SKIRT, AND A SPENCER WAIST (THAT MAY BE MADE WITH OR WITHOUT A FITTED LINING AND WITH A TURN-DOWN OR STANDING COLLAR).

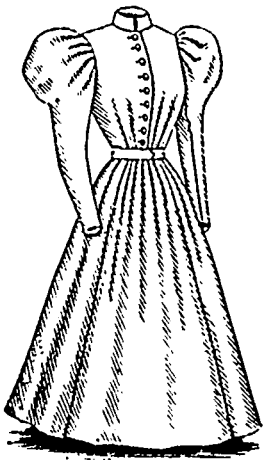
(For Description see Page 401.)

in embroidered grass linen over green silk is suitable for afternoon wear. The decoration of lace edging and insertion is uniquely arranged. The shirt-waist body has a pointed back-yoke that extends over the shoulders to the front. The back has fullness at the center gathered at the top and plaited at the waist-line, and fullness in the fronts is similarly disposed at each side of a box-plait, through which the closing is made with studs. The sleeves have short openings at the outside of the arm above the wristbands. The removable white linen cuffs and collar here illustrated were purchased ready-made and used instead of the permanent collar and cuffs provided for by the pattern. The plaid silk band-bow is neat and stylish, and the belt ribbon is carelessly bowed.

The four-gored skirt is gathered at the back and the fitting over the hips may be effected with or without darts.

The simple style will be effective in dimity, lawn, organdy and nainsook in the many varieties in which these goods are obtainable. A plain finish is quite as much in vogue as decoration.

The hat shows a trimming of ribbon and flowers.



8997



8997
Side-Back View.

chambray, etc., are appropriate for such dresses, lace and ribbon giving a decorative air.

We have pattern No. 9045 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the dress needs eleven yards of material twenty-two inches wide, or nine yards and a fourth thirty inches wide, or seven yards and a fourth thirty-six inches wide, or six yards forty

four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

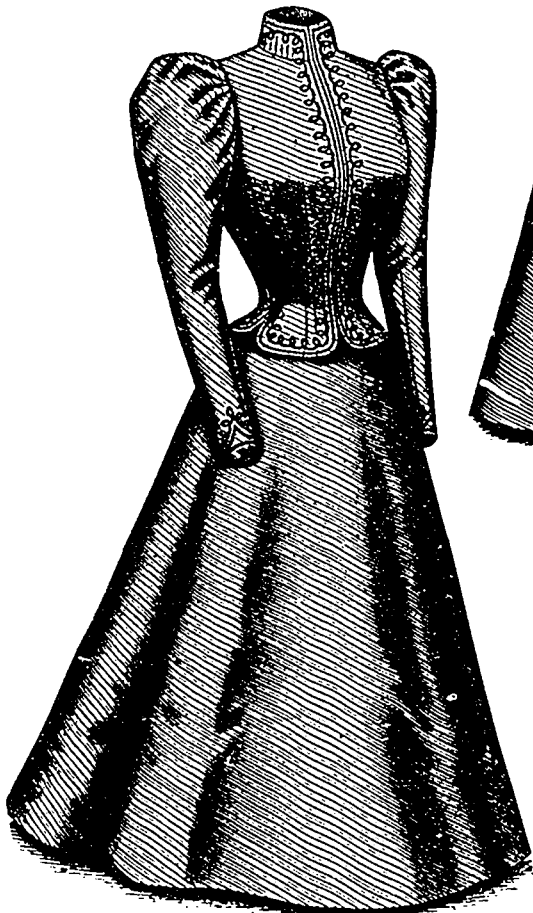
LADIES' WRAPPER OR *NÉGLIGÉ* GOWN, WITH WATTEAU BACK AND FLY-JACKET FRONTS.

(For Illustrations see Page 400.)

No. 9043.—A charming *négligé* gown is here pictured made of lavender lawn. At the center the back is laid in a triple box-plait that is sewed along its underfolds as far as the waist and then falls out gracefully in Watteau style. The loose fronts are gathered at the neck and the fulness of the gown is adjusted as closely as desired about the waist by a ribbon inserted in a casing and bowed over the closing, which is made with ribbon ties. Fly-jacket fronts reaching just to the bust are decidedly *chic*; they are prettily trimmed with a frill of edging and a row of insertion. The neck is finished with a low standing collar, which is covered with insertion and trimmed at the top with a lace-edged frill of the lawn that is continued down the front edges of the fronts in jabots. Frills of the material trimmed with edging and insertion and joined to narrow bands covered with insertion finish the full sleeves, which are in three-quarter length and are gathered at the top and bottom.

The soft lines of the gown will be well displayed in the sheer fabrics, such as mull, nainsook, etc., also in fine woollens like cashmere and French flannel. Lace and ribbon will give the dainty finish required to make an altogether pleasing *négligé*.

We have pattern No. 9043 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the wrapper for a lady of medium size, calls for ten yards and seven-eighths of goods twenty-two inches wide, or eight yards and five-eighths twenty-seven inches wide, or six 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.



9042
Front View.

LADIES' WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)

(For Illustrations see Page 410.)

No. 9009.—This wrapper is graceful and trim-looking and is pictured made up in figured pink chambray and decorated simply with pink-and-white cotton novelty braid. The upper part of the wrapper is a bias yoke that is quite deep at the center, both front and back, and narrows in graceful curves at the sides. The fronts and back are separated by under-arm gores, and single bust darts render the fronts close-fitting at each side of the fulness at the center, the fulness being collected in three forward-turning plaits at each side of the closing, which is made invisibly at the center. The back also shows a smooth effect at each side of fulness at the center, the fulness being

arranged in two backward-turning plaits between two small box-plaits and falling with the effect of a Watteau. The fulness in the front falls in natural folds, but is held in by belt-straps that are included in the under-arm seams and closed at the center, where the ends meet in a point. In the skirt the fulness hangs most gracefully and flutes result below the hips from the shaping. A body lining fitted by single bust darts, a center seam and under-arm gores assists in producing the trim effect. A



9042
Side-Back View.

LADIES' COSTUME, HAVING A FIVE-PIECE BELL SKIRT, CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GORES AT THE BACK. (KNOWN AS THE MILITARY OR HUSSAR COSTUME.)

(For Description see Page 402.)

We have pattern No. 9009 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the wrapper for a lady of medium size, calls for eleven yards and seven-eighths of goods twenty-two inches wide, or ten yards and a fourth thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or seven yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' CIRCULAR CAPE, WITH VANDYKE COLLAR.

(For Illustrations see Page 411.)

No. 9017.—This cape is a smart new style and is pictured made of velvet and decorated with ruchings of Brussels lace net and bows of satin ribbon. The circular shaping of the cape causes it to fall in flute-like folds below the shoulders. The Vandyke collar is a stylish accessory and is included in the seam with the standing collar; it lies smoothly on the cape and is pointed on each shoulder and at the center of the back and at each side of the closing. The free edges of the Van-

dyke collar are bordered, like the free edges of the cape, with a ruching of lace net, and the standing collar is encircled by a fuller ruche, to which a ribbon bow is tacked at the front and back.

Velvet, silk and cloth are favored for capes of this style and ruchings of silk, lace net or ribbon and jetted bands or ornaments are used for decoration.

We have pattern No. 9017 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the cape for a lady of medium size, calls for two yards and five-eighths of material twenty-two inches wide, or two yards and an eighth thirty inches wide, or a yard and seven-eighths thirty-six, forty-

fastened with a slide buckle is worn. The turn-down collar may be permanent or removable; the black satin band-bow worn with it is a fashionable shape. The shirt sleeves are unusually pretty; they are formed in upright tucks on the upper side of the forearm, and the turn-up cuffs are closed with link buttons.

The shirt-waist is a particularly dainty style, and made of lawn, figured organdy or silk-embroidered grass linen will accompany skirts of fine cloth for afternoon wear. In inexpensive materials it will be worn with duck or linen skirts in the morning.

The sailor hat is banded with ribbon.

LADIES' CAPE, WITH FANCY TAB COLLAR. (KNOWN AS THE FRENCH CAPE.)

(For Illustrations see Page 412.)

No. 9018. — This cape is shown differently made up at figure No. 172 W in this magazine.

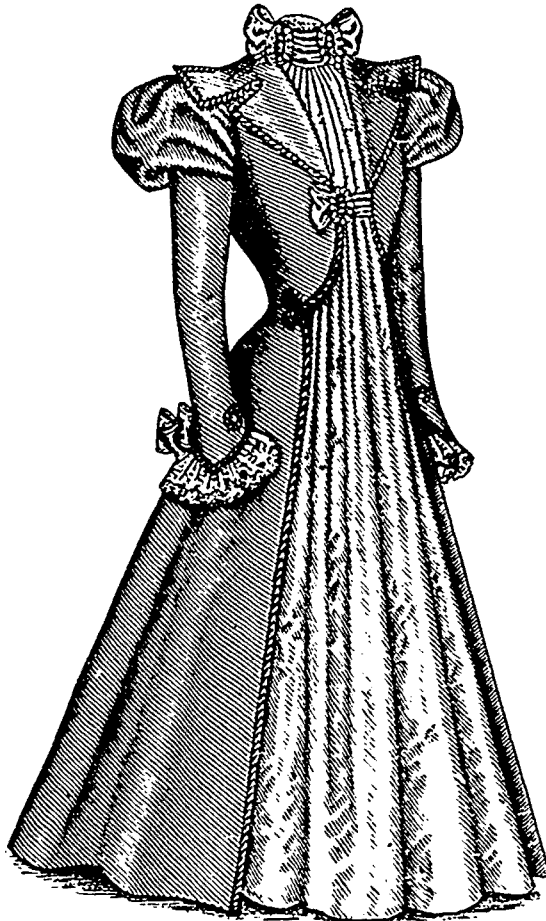
Pink-and-yellow glacé silk, black lace net and black appliqué lace are here united in the cape, which is a charming French style. On a circular cape of the silk are arranged a square yoke of the silk and a deep, gathered flounce of the lace net, that falls with a delightfully soft, fluffy effect. The cape is of becoming length and is closed at the front with hooks and eyes. The yoke is concealed by a fancy tab collar that is curved to form points on the shoulders and at each side of the front and back and extended in two narrow, pointed tabs in front, the tabs falling some distance below the cape. The tab collar has a row of short slashes made in it over each shoulder, and black satin ribbon threaded through the slashes is drawn underneath at the front and back and formed in loops and notched

ends that fall below the collar: similar loops and ends are tied underneath just in front of the shoulders. The fluffy decoration arranged on the standing collar consists of a ribbon drawn about the high standing collar and formed in rosette bows at the back and each side of the closing, and a full knife-plaited frill of the net set on the collar back of

the rosette bows in front, the frill standing out in large flutes.

The cape will develop beautifully in chiffon or lace over silk of any color or over velvet, and ribbon and lace will provide the fluffy neck trimming required to give good style. In a cape of rose satin the frill was of embroidered black chiffon and the tab collar of moss-green velvet.

We have pattern No. 9018 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the cape, except the flounce, requires three yards and a half of silk twenty inches wide, or two yards and a fourth of other material thirty inches wide, or two yards thirty-six inches wide, or a yard and seven-eighths forty-four or fifty-four inches wide. The flounce



9010

Front View.

LADIES' GOWN, WITH PRINCESS BACK (SUITABLE FOR A HOUSE-GOWN OR A MATERNITY GOWN.)

(For Description see Page 402.)

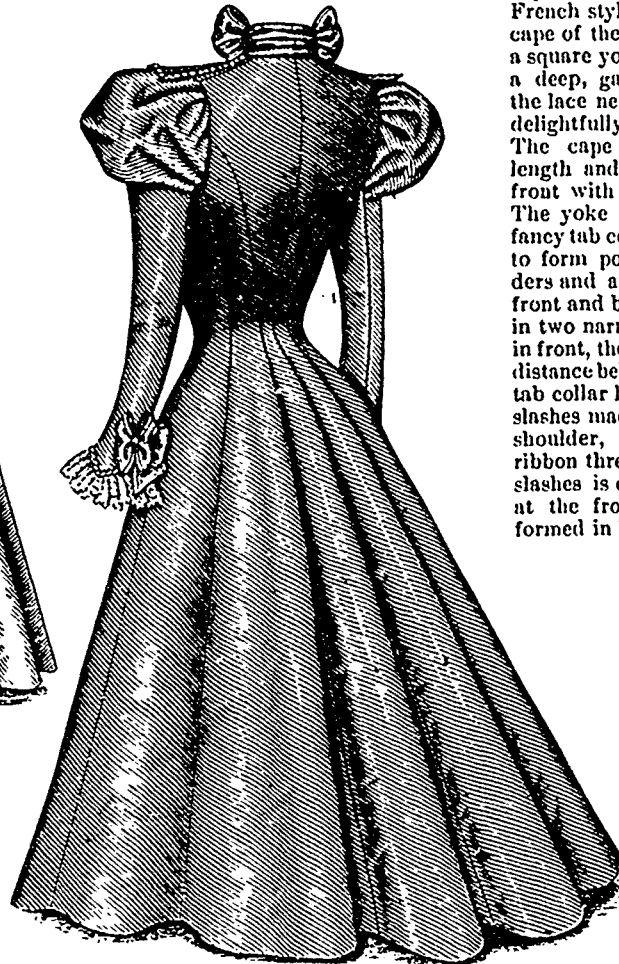
four or fifty-four inches wide Price of pattern, 1s. or 25 cents.

FIGURE No. 179 W.—LADIES' SHIRT-WAIST.

(For Illustration see Page 411.)

Figure No. 179 W.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 9014 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 419 of this magazine.

This shirt-waist is one of the season's pretty novelties and is here pictured made of a dainty green plaid batiste, with white linen for the collar. The lower part of the square yoke is arranged in downward-turning tucks, and the fulness in the fronts is gathered at the top and plaited at the waist-line. In the back are laid three box-plaits that almost meet at the waist and spread toward the yoke. Under-arm gores give a smooth effect at the sides and the closing is made with studs through a box-plait formed at the front edge of the right front. A leather belt



9010

Side-Back View.

calls for five yards of dotted net twenty-seven inches wide, or three yards and an eighth of other material forty-five inches wide. Price of pattern, 1s. or 25 cents.

cloth, etc., and machine-stitching will usually form the finish. We have pattern No. 9028 in nine sizes for ladies from thirty

FIGURE No. 180 W.—LADIES' EMPIRE JACKET.

(For Illustration see Page 412.)

FIGURE No. 180 W.—This illustrates a Ladies' jacket. The pattern, which is No. 9015 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown in three views on page 413.

The jacket is here represented made of fine quality broadcloth in a medium-blue shade, charming touches being given it by a facing of black velvet on the inside of the collar, an encircling ribbon and a stylish bow of ribbon at the back of the collar and lace frills in the wrists, which are finished in tabs. The upper part of the jacket is a square yoke; the back and fronts, which are joined to it, are formed in two rolling box-plaits at the center, the plaits standing out gracefully from the figure in the manner characteristic of Empire modes. A close effect is given at the sides by under-arm gores. The collar is in two sections that flare becomingly. The two-seam sleeves are of fashionable size and puff out slightly at the top. The jacket is finished with machine-stitching.

This Empire jacket or coat will be made of dark velvet or fine cloth in the new shades of heliotrope, green, gray and blue. The finish may be quite simple, or elaborate decoration of jet or silk passementerie or chiffon ruffles may be added.

The hat flares from the face and its decoration of flowers and ribbon is coquettishly arranged.



FIGURE No. 178 W.—This illustrates LADIES' DRESS.—The pattern is No. 9045, price 1s. 6d. or 35 cents.—(For Description see Page 401.)

LADIES' JACKET. (TO BE WORN OPEN OR CLOSED.) KNOWN AS THE ENGLISH BLAZER.

(For Illustrations see Page 413.)

No. 9023.—Another view of this jacket may be obtained by referring to figure No. 171 W in this number of THE Delineator.

This stylish jacket, which is known as the English blazer, is here pictured made of brown serge, with a finish of machine-stitching. The jacket is closely adjusted at the sides and back by under arm and side-back gores and a curving center seam. Slight ripples appear below the waist at the sides and coat-laps and coat-plaits are arranged in true coat style. The fronts may have square or rounding lower front corners and may be worn open and rolled nearly all the way in tapering lapels or they may be reversed in small lapels and closed below with buttons and button-holes. The lapels form notches with the ends of the rolling collar, which is made with a center seam. Square-cornered pocket-laps cover openings to side pockets inserted in the fronts. The two-seam sleeves are gathered at the top, where they stand out in a stylish way, but fit the arm closely below; the wrists are finished with machine-stitching.

This style of jacket will develop nicely in serge, cheviot,

to forty-six inches, bust measure For a lady of medium size, the jacket needs three yards and three-fourths of goods twenty-seven

inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EMPIRE JACKET OR COAT, WITH UNDER-ARM GORE.

(For Illustrations see Page 413.)

No. 9015.—At figure No. 180 W in this magazine this jacket is shown in a different development.

This Empire jacket or coat is one of the pleasing new Spring styles and is here portrayed made of satin and cloth in a fashionable green shade. Under-arm gores give a graceful smoothness at the sides and the fronts and back are laid in two rolling box-plaits at the center and joined to a square yoke shaped by shoulder seams. The fronts and back stand out from the figure in the characteristic Empire style and the closing is made invisibly at the center of the front. The neck is completed by a flaring collar in two sections that are joined part way at the back, the edges separating above the seam; the collar is covered on the inside by a frill of lace, and a ribbon is drawn about the collar and arranged in fancy bows at the front and back. The gathered two-seam sleeves stand out stylishly at the top; they may be plain at the wrists or shaped in tabs and trimmed with a frill of lace falling from beneath the tabs.

Jackets like this will be cut from velvet or smooth cloth, the finer qualities of the cloth being chosen for dressy wear, and these or velvet jackets being decorated with jet or silk passementerie ornaments. Braid will give a neat finish on less expensive coats.

We have pattern No. 9015 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, needs five yards and an eighth of goods twenty-two inches wide, or three yards and five-eighths thirty inches wide, or three yards thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide, each with three-eighths of a yard of satin twenty inches wide for the inside of the collar. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH NECK OR WITH A ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES FINISHED PLAIN OR IN A VENETIAN POINT AT THE WRIST OR WITH ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES.

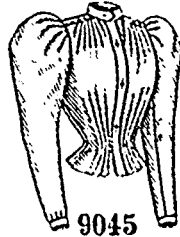
(For Illustrations see Page 411.)

No. 9023.—Another view of this stylishly fashioned basque may

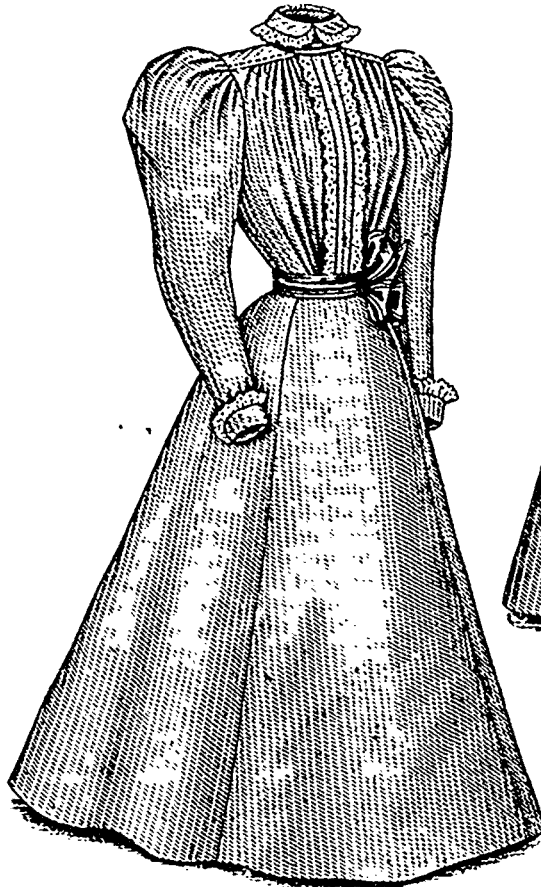
be obtained by referring to figure No. 177 W in this magazine.

The basque is very desirable for ladies of stout figure, and is here shown made of serge and prettily decorated with soutache braid. It extends but a trifle over the hips and is pointed at the center of the back and front and accurately fitted by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam. The closing is made at the center of the front with buttons and button-holes. Pretty hatched-shaped revers on the fronts extend over on the two-seam sleeves, which are made over coat-shaped linings. The sleeves are gath-

magazine this

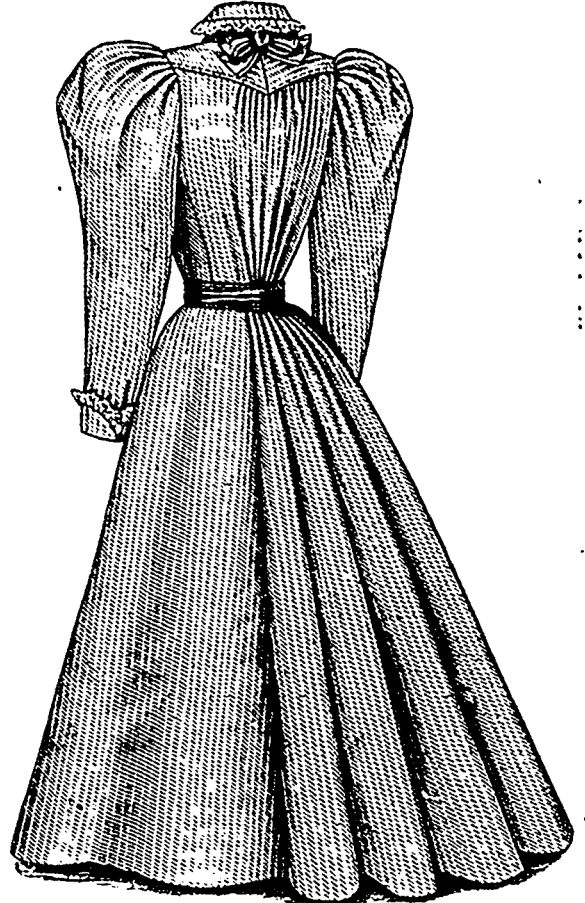


9045



9045

Front View.



9045

Side-Back View.

LADIES' DRESS, CONSISTING OF A SHIRT-WAIST BODY WITHOUT LINING AND A FOUR-GORED SKIRT THAT MAY BE FITTED WITH OR WITHOUT DARTS.

(For Description see Page 404.)

ered at the top and for a short distance along one side edge of each seam to stand out in short puffs at the top, and below the puffs they follow the arm closely; they may be made in elbow length or in full length and finished plainly or in Venetian style at the wrist. The neck may be

high and finished with a standing collar, or for evening wear it may be cut low in round, V or square shape, as most becoming.

Cheviot, tweed, serge, tailor cloth and novelty goods will stylishly develop this basque and silk braid or passementerie will trim it satisfactorily. The revers may be of velvet or silk or of goods of a contrasting color. A decoration of appliqué lace or an all-over braiding design will look particularly well on the revers.

We have pattern No. 9023 in twelve sizes for ladies from thirty-two to forty-eight 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 three-fourths 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 a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' No. stylish hination by a li the clo formed top an

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LADIES' BASQUE-WAIST, WITH BOX-PLAITED BOLERO.

(For Illustrations see Page 414.)

No. 9050.—A box-plaited bolero of novel design gives a very stylish touch to this basque-waist, which is pictured in a combination of fawn *drap d'été* and green silk. Trimness is given by a lining fitted by the usual seams and double bust darts, and the closing is made at the center of the front. The fronts are formed in soft folds at each side of the closing by gathers at the top and bottom, and the back is smooth at the top but has fulness at the bottom collected in two closely lapped plaits at each side of the center. The bolero

niture is needed, jet, passementerie or plaitings being the choice. We have pattern No. 9050 in ten sizes for ladies from thirty to forty-two inches, bust measure. In the combination shown for a lady of medium size, the basque-waist requires three yards and an eighth of dress goods forty inches wide, with three yards and five-eighths of silk twenty inches wide. Of one fabric, it needs six yards and seven-eighths twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a half forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



9043

Front View.

LADIES' WRAPPER OR NÉGLIGÉ GOWN, WITH WATTEAU BACK AND FLY-JACKET FRONTS.

(For Description see Page 405.)



9043

Side-Back View.

FIGURE No. 181 W.—LADIES' HOUSE-GOWN.

(For Illustration see Page 415.)

FIGURE No. 181 W.—This illustrates a Ladies' gown. The pattern, which is No. 9010 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown differently made up on page 406 of this issue.

In this instance the gown is pictured made up in a charming combination of figured green moiré and black and white faille *Princesse*. The black silk is covered with jet bead trimming and is used for the fancy, notched revers which are joined to the side-fronts and shape a tab on each shoulder. The side-fronts open all the way over a full, flowing front and are shaped in bolero outline above the waist; they are trimmed at their front edges with a row of gimp, and a row of gimp along the edges of the revers forms a heading for a deep lace frill. At the lower ends of the revers a pretty arrangement of ribbon connects the side-fronts. The gown is closed at the center of the front over short basque-fronts of lining that are closed with hooks and eyes, or,

when the gown is desired for a maternity gown, for which it is suitable, with lacing cords through metal eyes or worked eyelets. The back is in Princess style and falls in flutes in the skirt. The sleeves are fancy at the wrists, where they are trimmed with lace frills, and are arranged to form short puffs at the top. A lace frill flares from the top of the standing collar over a ribbon stock.

Soft fabrics of all textures are appropriate for the gown, and a single material used throughout or a color combination will be effective. Lace and ribbon will afford pretty trimming.

LADIES' BASQUE-WAIST, WITH THE BACK AND FRONTS EXTENDED TO FORM A MEDICI COLLAR AND LAPELS.

(For Illustrations see Page 416.)

No. 9308.—By referring to figure No. 176 W in this number

is laid in a box-plait at each side both front and back and is included in the shoulder seams of the waist, but has independent under-arm seams; its front edges are far apart, showing the fulness in the front between them, while its back edges are quite near the center of the back, and the lower corners are square. Stylish caps, each formed in a double box-plait at the center and narrowed toward the ends, flare over the top of the two-seam sleeves, which have coat-shaped linings. The sleeves are finished with circular ruffles at the wrist and puff out stylishly at the top. The standing collar is covered with a stock having frilled ends closed at the back, and from the collar at the back and sides rises a circular ruffle that is formed in a box-plait at the center of the back. The circular ruffles, caps and bolero are lined with the silk, and about the lower part of the waist is adjusted a wide crush girdle, the ends of which are gathered and closed at the left side.

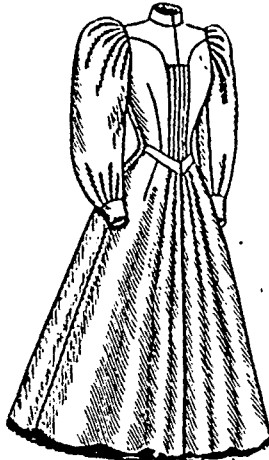
A combination of silk with wool or all-over embroidery with foulard or taffeta would be effective in this basque-waist, the first mentioned fabric in each case being used for the bolero, caps, etc. Simpler developments are also suitable and very little gar-

of THE DELINEATOR, this basque-waist may be observed differently made up.

The basque-waist is here pictured made of silk, chiffon and satin and decorated with spangled net insertion and lace edging. The lining is fitted by single bust darts and the usual seams and closed at the center of the front. The fronts are gathered at the bottom and separate toward the shoulders over a fancy vest that is formed of a full upper part of chiffon gathered at both side edges and smooth bodice-like lower-portions that are curved at the top and closed at the center. The full vest-portion is sewed permanently to the lining on the right side and fastened with hooks and loops at the left side and is caught in soft folds by tuckings at the center. The standing collar is closed at the left side and is

matter of decoration there is much opportunity for original effects.

We have pattern No. 9008 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the waist requires four yards and five-eighths of silk with three-fourths of a yard of satin each twenty inches wide, and five-eighths of a yard of chiffon forty-five inches wide. Of one fabric, it needs four yards and three-fourths twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and three-fourths forty four inches wide, or two yards and three eighths fifty inches wide. Price of pattern, 1s or 25 cents.



9009



9009

Front View.

LADIES' WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see Page 405.)

decorated with a band of spangled net insertion and an upright frill of lace edging. Under-arm gores separate the fronts from the back, which has a seam at the center and fulness at the bottom collected in closely-lapped, backward-turning plaits that are stitched for a short distance and flare upward. The fronts and back are hatched lapels that are faced with satin and decorated with a frill of lace and a band of spangled net insertion; the collar rolls slightly and flares becomingly. A mushroom puff, gathered at the top and bottom, is at the top of the close-fitting coat sleeves, which are decorated at the wrist with a band of spangled net insertion above a frill of lace edging.

In a combination of two or more materials the waist is most effective. It may match or contrast with the skirt and in the



9009

Side-Back View.

mushroom puffs arranged on them at the top and have frill of lace headed by a row of iridescent passementerie at the wrist-ribbon bows being tacked on the passementerie at the back of the wrists. When short sleeves are desired, the sleeves are cut off below the puffs and finished with bands. A frill of lace graduated to be deepest at the back rises from the standing collar, which is closed at the left shoulder and overlaid with pass-

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH, ROUND OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES OR WITH SHORT PUFF SLEEVES WITH A BAND.)
(For Illustrations see Page 416.)

No. 8999.--By referring to figure No. 175 W in this number of THE DELINEATOR this basque-waist may be again seen.

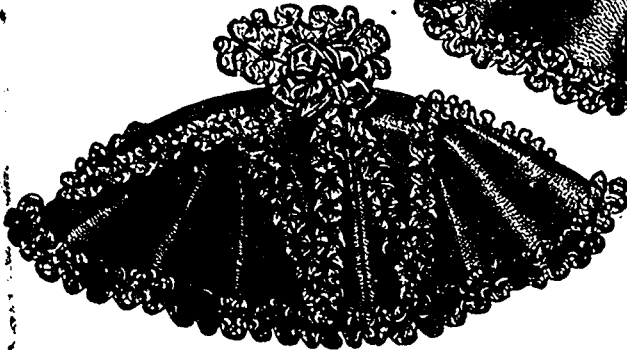
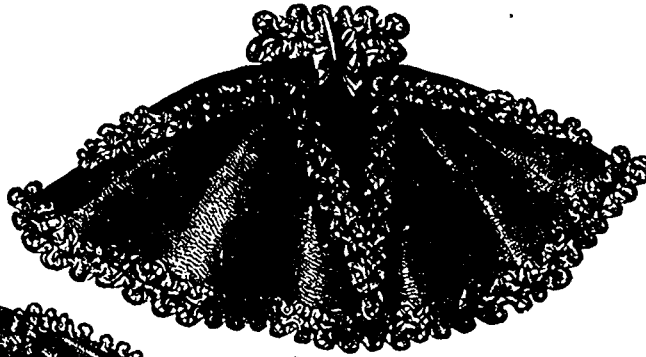
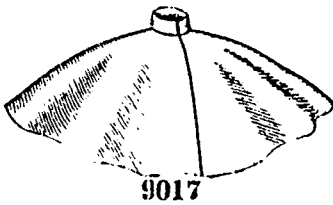
This handsomely shaped basque-waist may be made up for day or evening wear, provision-

for a high neck finished with a standing collar and for a low round or square neck and for short and long sleeves being made in the pattern. It is here shown made of a fine silk and wool mixture, with lace edging for the frills. A lining that is fitted by the usual bust darts and closed at the center of the front renders the waist close-fitting. The closing is made along the left shoulder and under-arm seams. The front is perfectly smooth at the top, but has fulness below the bust collected at the bottom in three closely-lapped plaits at each side of the center, the plaits being tacked for some distance and flaring becomingly. The seamless back is similar in effect but has less fulness, which is arranged in two backward-turning plaits at each side of the center, under-arm gores give a perfectly smooth adjustment at the sides. The coat-shaped sleeves have

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menterie. A row of passementerie finishes the bottom of the waist and a bow of ribbon is tacked to it at the left side.

of the seam near the top. A ribbon is drawn about the bottom of the waist and bowed at the left side of the front.



9017
Front View.
LADIES' CIRCULAR CAPE, WITH VANDYKE COLLAR.
(For Description see Page 405.)

India and China silk and novelty goods in silk-and-wool mixtures or the all-wool varieties make up very satisfactorily in this style of basque-waist, and lace edging at the wrists and on the front edges framing the chemisette makes a dainty trimming. Ribbon will contribute a stock and fancy bows for the shoulders. A stylish development unites light silk strewn with violets and deep violet vel-

vet, the latter being used for the chemisette and collar, with cream lace for the wrist frills.

We have pattern No. 9026 in twelve sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the basque-waist calls for four yards of material 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

The waist, being perfectly simple in outline, depends upon its accurate shaping for its fine effect. Silks and all woollens of fine texture will develop satisfactorily by the mode, and gimp or any of the band trimmings, supplemented by ribbon, will give pleasing adornment.

We have pattern No. 8999 in eleven sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist with full-length sleeves needs three yards and three-fourths of goods twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four or fifty inches wide, each with two yards and seven-eighths of edging three inches and a half wide for the frills. The waist with short sleeves requires three yards twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards and an eighth thirty-six inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SURPLICE BASQUE-WAIST. (TO BE MADE WITH A HIGH NECK AND A PLAIN STANDING COLLAR WITH A FRILL, OR WITH A V NECK IN FRONT AND A MEDICI COLLAR.)
(For Illustrations see Page 417.)

No. 9026.—This basque-waist is in the charming surplice style and is shown prettily made up in soft figured woollen goods, with lace edging for the collar and wrist frills. A lining fitted by double bust darts and the usual seams and closed at the center of the front gives a trim adjustment, and under-arm scores render the waist smooth-fitting at the sides. The seamless back is smooth at the top, but has fulness below drawn to the center at the bottom by shirrings. The surplice fronts are shirred at their shoulder edges, and the fulness is collected in closely-lapped plaits at the bottom, the plaits flaring upward; they cross in regular surplice style below the bust and separate above over a chemisette that is sewed to position at the right side and secured with hooks and loops at the left side. When an open neck in front is desired the chemisette is omitted, the lining is cut away and a Medici collar made with a center seam and ending a little in front of the shoulders gives a most becoming completion. When the neck is high it is finished with a standing collar, from the upper edge of which at the back and sides a frill of lace edging flares stylishly; the frill is graduated to be quite narrow at the ends, and about the collar is arranged a ribbon stock that is bowed fancifully at the back. The one-seam sleeves have coat-shaped linings and are arranged to flare in short puffs by gathers at the top and along one edge

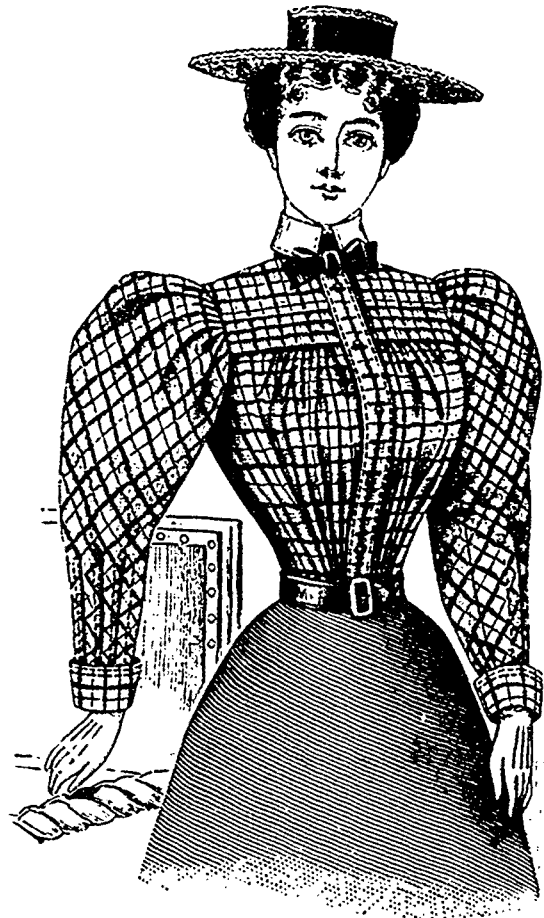
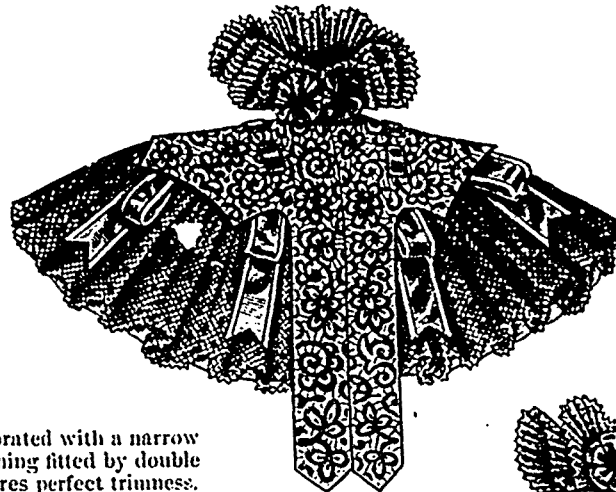


FIGURE NO. 179 W.—This illustrates LADIES' SHIRT-WAIST.—The pattern is No. 9014, price 1s. or 25 cents.
(For Description see Page 406.)

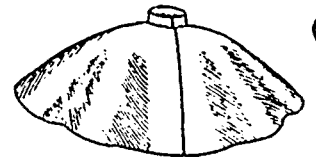
yards and an eighth forty-four or fifty inches wide, with a yard and an eighth of edging four inches and a half wide for the collar frill. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST.
(For Illustrations see Page 417.)

No. 9041.—Fancy blue and plain white silk are effectively combined in this handsome basque-waist. The smooth, seamless back is laid in a box-plait at the center, the plait narrowing gradually toward the lower edge, and under-arm gores are inserted at the sides. The fanciful fronts consist of full fronts shirred at the top and bottom at each side of the closing, which is made at the center, and perfectly smooth side-fronts that are shaped in pretty curves at their front edges, revealing the full fronts in fancy outline between. The front edges of the side-fronts are effectively decorated with a narrow knife-plaiting of black chiffon. A lining fitted by double bust darts and the usual seams insures perfect trimness. The coat sleeves are decorated at the wrists with lace frills and on them at the top are disposed small, gathered puffs, the lower edges of which are covered by ribbons that are bowed on the upper side of the arm. Similar ribbon is wrinkled about the bottom of the waist and formed in four outstanding loops at the back and in a fancy bow at the left side of the front. A ribbon drawn about the standing collar is arranged in a bow at the back, and from the upper edge of the collar at



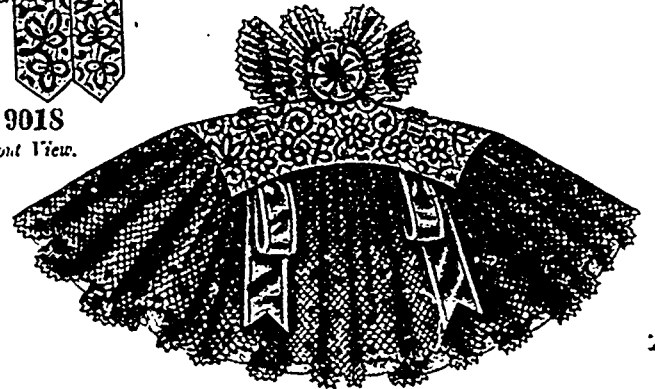
9018
Front View.



9018



9018



9018
Back View.

LADIES' CAPE, WITH FANCY TAB COLLAR. (KNOWN AS THE FRENCH CAPE.)
(For Description see Page 403.)

Very stylish results may be attained in this basque-waist by using velvet and fancy or plain silk, silk and cloth or, if but little outlay is contemplated, fancy and plain cloth. Belt and neck ribbons are necessary to a dressy effect, whether the materials be those mentioned or sheer washable goods combined with all-over embroidery.

We have pattern No. 9041 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the basque-waist for a lady of medium size, needs four yards of fancy with a yard and a fourth of plain silk twenty inches wide, and seven-eighths of a yard of edging five inches wide for the collar frill. Of one material, it call for four yards and three-fourths twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

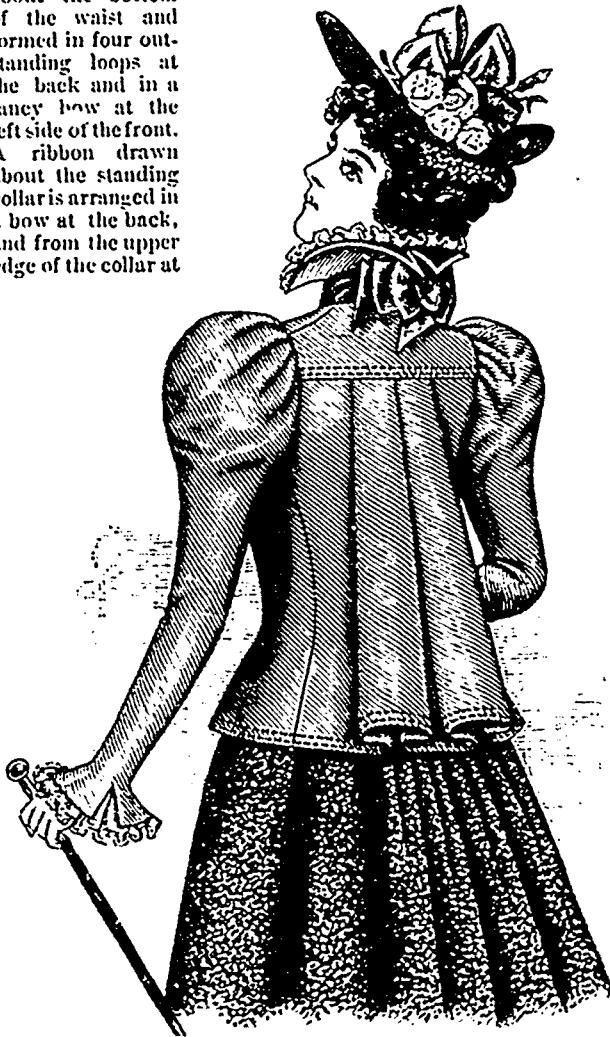
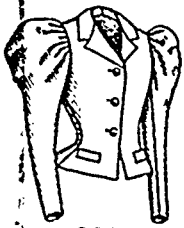


FIGURE No. 180 W.—This illustrates LADIES' EMPIRE JACKET.—The pattern is No. 9015, price 1s. 3d. or 30 cents.
(For Description see Page 407.)

the back and sides rises a lace frill that is narrowed toward the ends and laid in a triple box-plait at the center of the back and gathered in front of the plait.

LADIES' BLOUSE-WAIST OR SHIRT-WAIST, FROM WHICH THE LINING MAY BE OMITTED WHEN NOT REQUIRED FOR STAYING PURPOSES. (TO BE WORN WITH A FANCY STOCK-COLLAR OR WITH A LINEN COLLAR.)
(For Illustrations see Page 418.)

No. 9048.—This is one of the novel styles of blouse-waist and shirt-waist that are exceedingly popular for dressy wear. It is pictured made of sheer linen batiste over a green silk lining that is fitted by single bust darts, shoulder and under-arm seams and a curved center seam. The full fronts and full back have very becoming fulness collected in gathers at the top and in lapped plaits at the waist and are joined to a pointed yoke that is shaped by a center seam and shoulder seams and laid in three downward-turning tucks at the bottom. The neck is finished with a shaped band, to which any style of linen collar or the fancy stock-collar illustrated may be attached with studs. The stock collar is encircled by a wrinkled ribbon that is tied in a rosette bow at the back, and to its upper edge are sewed two graduated frills—one of the green silk and the other of the batiste. The fancy one-seam sleeves are arranged over smooth one-seam



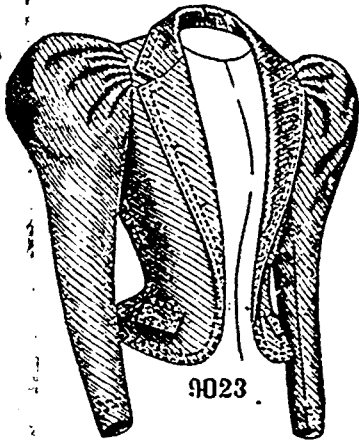
9023

linings and the fulness is collected in gathers at the top and in side-plaits just above the elbow and from the wrist nearly to the elbow, the plaits being stitched and then allowed to flare in soft fulness with the effect of a puff between and above the plaits; the wrists are trimmed, to correspond with the stock collar, with two frills—one of the silk and the other of the batiste.

removable. The collar is made with a high band and its square ends flare slightly. The full shirt-sleeves are gathered at the top and side-plaited at the bottom, and are made with openings that are finished with underlaps and pointed overlaps in regular shirt-sleeve style; they are finished with wristbands when the turn-up cuffs are made removable. The cuffs are closed with studs or buttons. A belt of the material with pointed ends is closed in front.

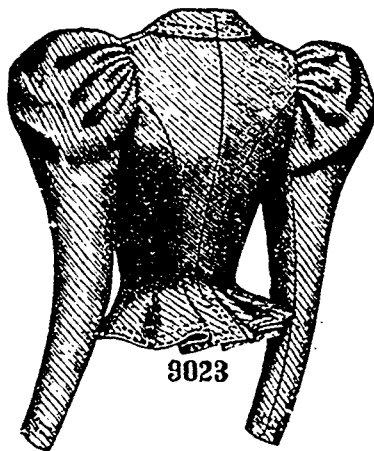
Beautiful organdy, lawn, dimity, batiste or the heavier washable fabrics, like percale, silk gingham, zephyr, etc., will be selected to make a shirt-waist of this kind and machine-stitching is the usual finish.

We have pattern No. 9013 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist with white linen collar and cuffs for a lady of medium size, requires three yards and three-fourths of dimity thirty inches wide, with half a yard of white linen thirty-six inches wide. The shirt-waist with the collar and cuffs of the shirt-waist goods needs five yards and seven-eighths twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



9023

Front View.



9023

Back View.

LADIES' JACKET. (TO BE WORN OPEN OR CLOSED.) KNOWN AS THE ENGLISH BLAZER. (For Description see Page 407.)

LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE AND WITH A TURN-DOWN COLLAR (THAT MAY BE MADE REMOVABLE) AND TURN-UP CUFFS.

(For Illustrations see Page 419.)

No. 9014.—By referring to figure No. 179W in this number

of THE DELINEATOR, this shirt-waist may be seen differently made up.

A most attractive shirt-waist is here illustrated made of figured dimity and finished in the regulation way with machine-stitching. The upper part of the shirt-waist is a square yoke fitted by shoulder seams and laid in four downward-turning tucks at the bottom both back and front. The yoke is arranged over a smooth yoke lining and to its lower edges are joined the



9015

The waist is surrounded by a ribbon that is bowed prettily at the left side of the front.

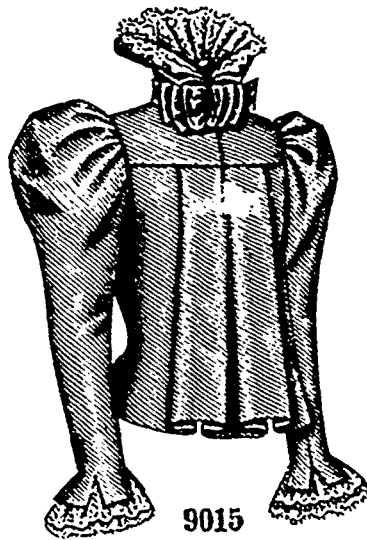
Novel effects in batiste, dimity, organdy, etc., will be selected to make this dressy blouse-waist and the light Japanese silks in stripes, figures and spots will also be chosen, as well as the heavier class of washable fabrics, like percale, cheviot or madras.

We have pattern No. 9048 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, requires four yards and an eighth of batiste thirty-six inches wide, with five-eighths of a yard of silk twenty inches wide. Of one material, it calls for five yards and five-eighths twenty-two inches wide, or four yards and three-fourths thirty inches wide, or four yards and an eighth thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES SHIRT-WAIST, WITH UNDER-ARM GORE, AND WITH TURN-DOWN COLLAR AND TURN-UP CUFFS THAT MAY BE MADE REMOVABLE.

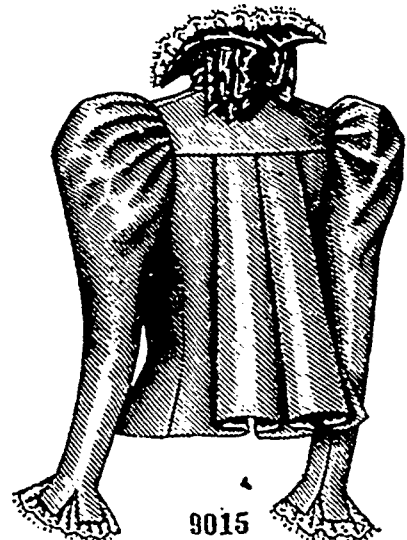
(For Illustrations see Page 418.)

No. 9013.—The increased popularity of the shirt-waist brings a variety of new modes that are both practical and stylish. A pretty new style is here pictured made of dimity, with white linen collar and cuffs. The fronts have becoming fulness collected in gathers at the neck and waist-line at each side of the closing, which is concealed by a broad tuck made all back the right front and machine-stitched to the left front. Under-arm gores separate the fronts from the back, which has a double box-plait at the center and a single box-plait at each side. The back is gathered across the plaits at the waist-line, and a stud-strap is stitched across the plaits to support the skirt, three eyelets being worked in the strap to correspond with hooks on the skirt. The neck is finished with a fitted band when the turn-down collar is made



9015

Front View.



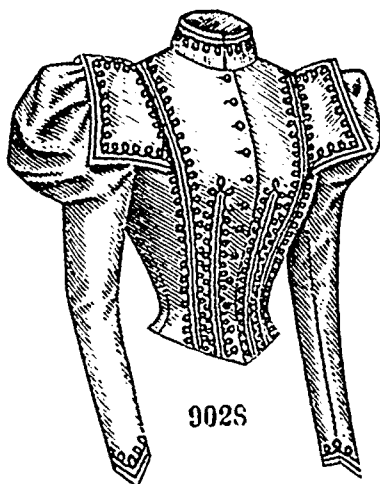
9015

Back View.

LADIES' EMPIRE JACKET OR COAT, WITH UNDER-ARM GORE.

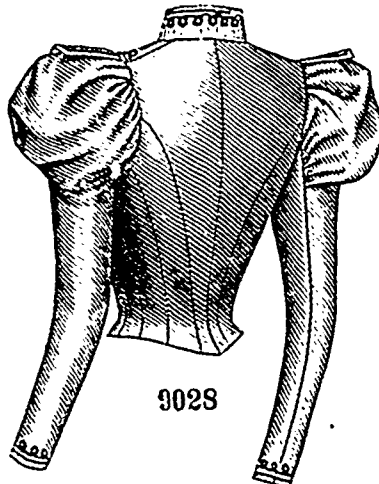
(For Description see Page 428.)

back and fronts, which are separated by under-arm gores. The fulness in the fronts is brought well to the center by gathers at the top and closely lapped, forward-turning plaits at the waist-



9028

Front View.



9028

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (TO BE MADE WITH A HIGH NECK OR WITH A ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES FINISHED PLAIN OR IN A VENETIAN POINT AT THE WRIST, OR WITH ELBOW SLEEVES.) DESIRABLE FOR STOUT LADIES.

(For Description see Page 408.)

line, and in the back are arranged three box-plaits that almost meet at the waist-line and spread toward the yoke. An applied box-plait at the front edge of the right front extends to the neck and the closing is made through it with buttons and button-holes or studs. A turn-down collar mounted on a high, standing band finishes the neck; it may be sewed on or made removable, as preferred, the neck being completed with a shaped band when it is removable. The two-seam sleeves are gathered at the top and are each sewed in four upright tucks at the outside of the arm from the wrist nearly to the elbow; they have openings at the wrists finished with underlaps and pointed overlaps in regular shirt-sleeve style, and the turn-up cuffs, which are sewed on, are closed with links and studs.

India silk, Madras, percale, organdy, lawn, linen and white cheviot are favored materials for shirt-waists.

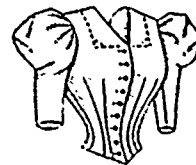
We have pattern No. 9014 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist, except the collar, calls for five yards and a half of material twenty-two inches wide, or four yards and an eighth twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and seven-eighths forty-four inches wide. The collar needs half a yard of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST, WITH BACK YOKE-FACING AND WITH COLLAR AND CUFFS THAT MAY BE MADE REMOVABLE.

(For Illustrations see Page 412.)

No. 9037.—Another view of this shirt-waist is given at figure No. 171 W in this number of THE DELINEATOR.

The shirt-waist is of a very pleasing style and is here pictured made of figured dimity, with the collar and cuffs of white linen. Upon the back, which is smooth at the top, is applied a bias yoke-facing that is shaped with a center seam and curved at its lower edge to form two points, and fulness in the lower part of the back is drawn on a tape that is inserted in a casing at the waist-line and tied over the fronts. Under-arm gores give a trim effect at the sides. Becoming fulness in the fronts is collected in gathers at the neck and



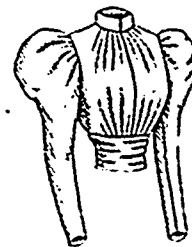
9028

which are of the newest shape and size, are gathered at the top and bottom and have the openings at the wrists finished with underlaps and overlaps in regular No. shirt-sleeve style. The pretty turn-up-sleeved cuffs are closed with links and may with advantage be either sewed on or buttoned on, as preferred, the sleeves being finished with narrow wristbands for the latter arrangement. The turn-down collar also may be sewed on or buttoned on, as preferred, the neck being finished with a band when the collar is made removable. A smooth belt with pointed ends surrounds the waist, and stitching gives the usual finish.

The sheerest fabrics in vogue, such as organdy beautifully printed in colors and grass linen striped or embroidered with delicately-hued silks, are used for the year's shirt-waists, their dainty effects being cleverly imitated at less expense in lawn, Swiss, dimity, percale and gingham. The collars will usually be made of linen.

being cleverly imitated at less expense in lawn, Swiss, dimity, percale and gingham. The collars will usually be made of linen.

We have pattern No. 9037 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the shirt-waist for a lady of medium size, calls for four



9050

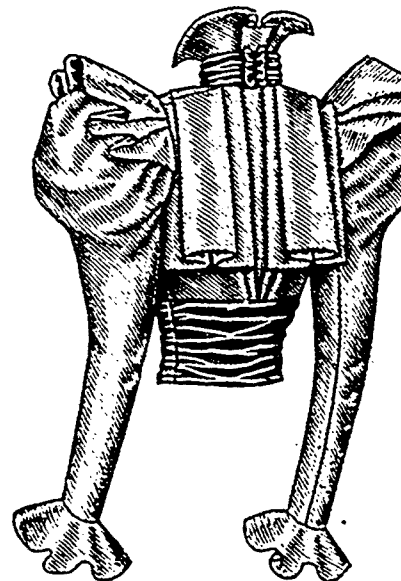


9050



9050

Front View.



9050

Back View.

LADIES' BASQUE-WAIST, WITH BOX-PLAITED BOLERO.

(For Description see Page 402.)

yards and three-fourths of goods twenty-two inches wide, or four yards and a fourth twenty-seven inches wide, or three

yards
in forward-turning, three-
overlapping plaits, require
at the waist-line six inch
The closing is made 25 cen
with button-holes or stud
and buttons or stud
through a box-plait
made at the front
edge of the right
front. The sleeve THE
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yards and an eighth thirty-six inches wide, or two yards and three-eighths forty-four inches wide. The collar and cuffs require half of a yard of linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.

wide, or two yards and three-eighths forty-four inches wide. The collar and cuffs

waist-line, and is rendered close and smooth by a dart taken up under the plait at each side of the center plait; it is joined to a

LADIES' SHIRT-WAIST, WITH POINTED BACK-YOKE EXTENDING OVER THE SHOULDER TO THE FRONT AND WITH A REMOVABLE COLLAR.

(For Illustrations see Page 420.)

No. 9019.—This shirt-waist is represented made of satin-striped organdy, may with a white linen collar. The shirt-waist is made with a pointed, bias back-yoke that is shaped with a center seam and extended over the shoulders to the front, giving the effect of a shallow square yoke at each side of the front. Under-arm gores produce a smooth effect at the sides, and the back has fulness laid in two backward-turning plaits at each side of the center, the plaits spreading toward the yoke and being tacked to a stay at the waist-line. The fronts are gathered where they join the yoke and also at the neck at each side of the closing, which is made with a fly at the center, and the fulness is drawn to the center at the waist-line and collected in forward-turning, lapped plaits that are tacked to stays. The neck is completed with a fitted band which is closed at the throat with a stud and to which any style of collar may be attached. The collar provided in the pattern is of the standing order with the ends flaring slightly. The shirt sleeves are made fanciful by four tucks extending from the wrist half-way to the elbow on the upper side of the arm and are gathered at the top; slashes finished with underlaps and pointed overlaps are made, and the sleeves are finished with turn-up cuffs closed with button-holes and buttons or studs. A belt of the material is worn.

Shirt-waists are now made of the daintiest materials, grass linen beautifully embroidered in silk, flowered organdy and dimity and also in the less expensive lawns, nainsook, etc.

We have pattern No. 9019 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires five yards of material twenty-two inches wide, or four yards thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide each with half a yard of linen thirty-six inches wide for the collar. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST, WITH ROUND BACK-YOKE EXTENDING OVER THE SHOULDER TO THE FRONT AND WITH A REMOVABLE COLLAR.

(For Illustrations see Page 420.)

No. 9021.—Figured lawn is illustrated in this handsome shirt-waist, with white linen for the collar. The back is laid in three box-plaits that narrow toward the

round, seamless yoke that extends over the shoulder to the front, where it gives the effect of a short, square yoke at each side;



FIGURE NO. 181 W.—This illustrates LADIES' HORSE GOWN.—The pattern is No. 9010, price 1s. 6d. or 35 cents.

(For Description see Page 409.)

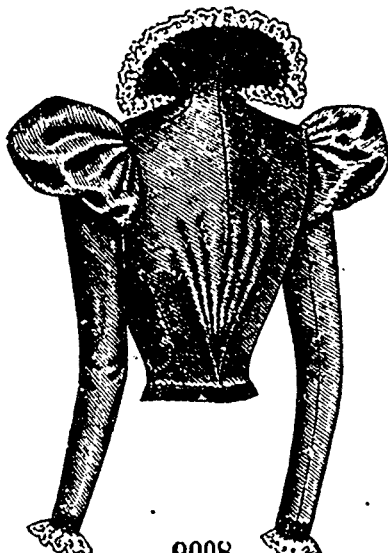
the fronts are gathered where they are joined to the yoke, and the fulness is collected at the waist-line in shirrings that are

or three yards and an eighth thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth inches wide. The collar calls for half yard of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.



9008

Front View.



9008

Back View.

LADIES' BASQUE-WAIST, WITH THE BACK AND FRONTS EXTENDED TO FORM A MEDICAL COLLAR AND LAPELS. (For Description see Page 409.)

tacked to stays. The closing is made with button-holes and buttons or studs through a box-plait made in the right front. The neck is completed with a fitted band, that is closed at the throat with a stud and to which any style of collar may be attached. The collar provided in the pattern is of the standing sort, with lapped ends. The shirt sleeves are gathered at the top and have openings finished in the usual way with underlaps and pointed overlaps that are closed with a button and button-hole; and the sleeves are finished with straight link cuffs. A belt of the material encircles the waist.

There is much variety in the styles for the shirt-waist of this season. No sheer fabric is considered too delicate for the development of these waists, which are worn with stocks or with linen collars.

We have pattern No. 9021 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist, except the collar, needs four yards and three-eighths of goods twenty-two

two handsome collars made of velvet and decorated at the edges with a knife-plaiting of silk. Each collar is in two sections, which are joined to a stand-up collar that is covered by a ribbon

LADIES' FANCY DRESS COLLARS (For Illustrations see Page 421).

No. 1289.—The engravings represent two handsome collars made of velvet and decorated at the edges with a knife-plaiting of silk. Each collar is in two sections, which are joined to a stand-up collar that is covered by a ribbon bowed at the back, and a knife-plaiting ruffle of silk rises prettily from the center of the standing collar. The back of the sections meet at the center of the back, where the standing collar is closed, and flare below, while the flange ends are arranged all the way around the neck. The only difference in the lower collar is that it is shaped round tabs, the other square tabs.

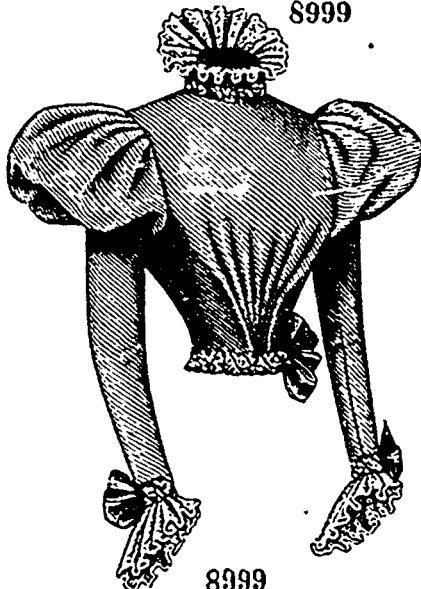
These collars are made of velvet, or in fancy varieties, or of all-embroidered when they are desired to give dressy touches to fabrics. A bon stock and edge trim of gimp, or are appropriate completions.

We have pattern No. 1297 in three sizes, small, medium and large. The medium size, either for ladies or girls, requires three-fourths



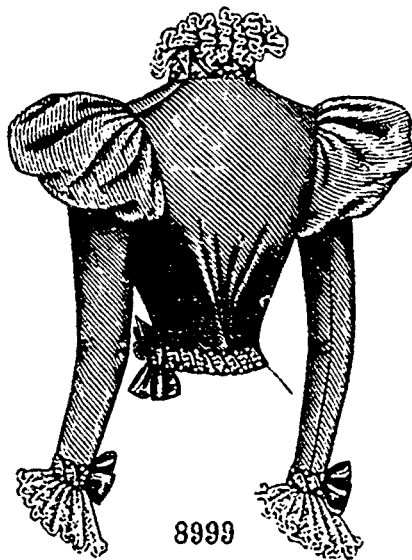
8999

8999



8999

Front View.



8999

Back View.

LADIES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH, ROUND OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES, OR WITH SHORT PUFF SLEEVES WITH A BAND.)

(For Description see Page 410.)

inches wide, or three yards and three-eighths thirty inches wide,

a yard of material twenty-two inches wide, or half a yard thirty or more inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESSING-SACK, WITH WATTEAU BACK.

(For Illustrations see Page 421.)

No. 9000.—An attractive dressing-sack is here illustrated made of a delicate shade of blue flannel. Under-arm gores and a curving center seam fit the back closely at the back and sides and a Watteau plait that widens gradually toward the lower edge is tucked over the center seam to the waist-line,

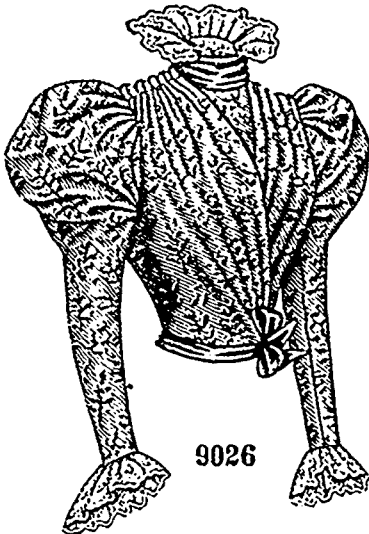


9026

ribbon, etc., will provide very effective garniture.

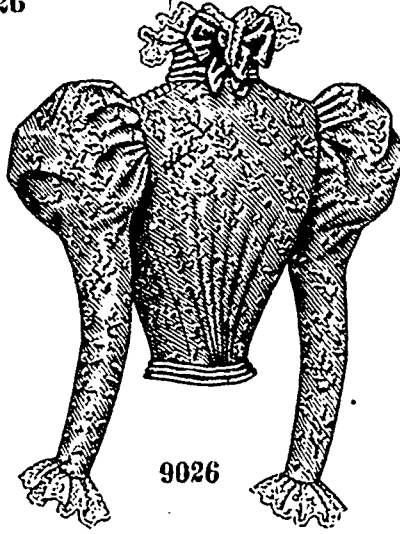
We have pattern No. 9000 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment requires five yards and three-eighths of material twenty-two inches wide, or four yards and an eighth twenty-seven inches wide, or three yards and a fourth thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

of pattern, 1s. or 25 cents.



9026

Front View.



9026

Back View.

LADIES' SURPLICE BASQUE-WAIST. (TO BE MADE WITH A HIGH NECK AND A PLAIN STANDING COLLAR WITH A FRILL, OR WITH A V NECK IN FRONT AND A MEDICI COLLAR.)

(For Description see Page 411.)

LADIES' DRESS SLEEVE, WITH BUTTERFLY PUFF. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN A VENETIAN POINT OR IN ELBOW LENGTH.)

(For Illustrations see Page 422.)

No. 1294.—This dressy sleeve, which may be made in full length or elbow length, is pictured made of silk. It is in close coat shape; when made in full length it may be finished plain or in a Ven-

etian point at the wrist and decorated with a frill of lace edging; when in elbow length a pretty finish is a ribbon drawn about the lower edge and tied in a broad bow on the upper side. The butterfly puff at the top is unique in arrangement, its upper and lower edges being gathered at each side of two-seamed bournous loops and included in the joining of the sleeve to the arm's-eye; the ends of the puff are plaited and lapped under a soft knot of the material at the shoulder, the bournous loops flaring gracefully.

Party or reception dresses will be completed with the sleeve made in elbow length, and in the full length it will finish a waist intended for dressy day wear. Its appropriateness for a wide range of dress goods insures its popularity.

We have pattern No. 1294 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of full-length sleeves for a lady whose arm measures eleven inches as described, calls for three yards and a half of goods twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and a half thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty inches wide. A pair of elbow sleeves requires two yards and five-eighths twenty-two inches wide, or a yard and seven-eighths thirty or thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.



9041

Front View.



9041

Back View.

LADIES' BASQUE-WAIST.

(For Description see Page 412.)

LADIES' CLOSE-FITTING TWO-SEAM DRESS-SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see Page 422.)

No. 1299.—This is one of the popular new styles of dress sleeves and is pictured made of camel's-hair and decorated at the wrist with a frill of lace edging. The sleeve is made

of cashmere, flannel, cedar-down or in such washable fabrics as lawn, dimity, batiste, etc. Lace, embroidery, feather-stitching,

over a coat-shaped lining and is shaped with an inside and an outside seam. It is close-fitting nearly to the top, where it is arranged to form a small puff by gathers at the upper edge and three downward-turning plaits in each side edge of the upper portion. The outside seam is terminated a little above the lower edge and a fan of the material is joined to the loose edges, but the seam may be closed all the way and the fan omitted if a plain finish be preferred.

Silk, velvet, cloth, novelty dress goods and many washable fabrics will be made up in this way and lace edging will be the wrist finish.

We have pattern No. 1299 in seven sizes for ladies from ten 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 requires two yards 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 one yard forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

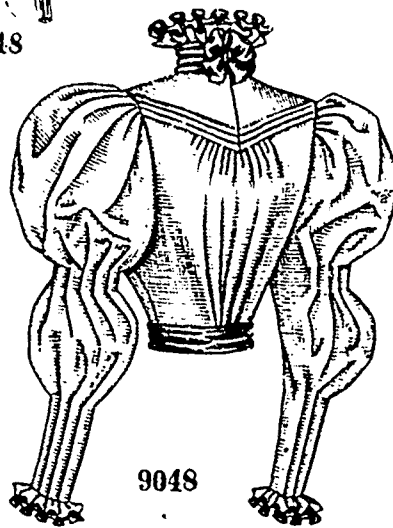


9048



9048

Front View.



9048

Back View.

LADIES' BLOUSE-WAIST OR SHIRT-WAIST, FROM WHICH THE LINING MAY BE OMITTED WHEN NOT REQUIRED FOR STAYING PURPOSES. (TO BE WORN WITH A FANCY STOCK COLLAR OR WITH A LINEN COLLAR.)

(For Description see Page 412.)

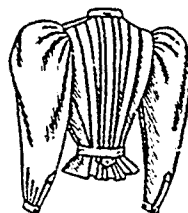
This fanciful sleeve is known as the Veronese sleeve and is pictured made of chiffon over silk and trimmed with pearl beading. It is in close-fitting coat shape, with two seams, and on it is arranged a handsome puff that is gathered at the top and bottom and formed in upright puffs by upright rows of shirrings that are tacked in position. A row of pearl beading is arranged on the shirrings by way of ornamentation. The sleeve is finished with a hem and the short sleeve with a band that is overlaid with the pearl-beading trimming.

Chimu silk, crépon, chiffon, mousseline de soie.

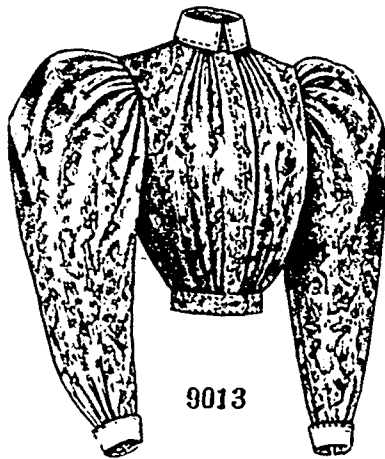
LADIES' TUCKED TWO-SEAM BISHOP SHIRT-SLEEVE, WITH TURN-UP CUFF.

(For Illustrations see Page 422.)

No. 1300.—This is a new and attractive style of bishop shirt-sleeve. Dimity is pictured in the sleeve, which is shaped with two seams. The outside seam is discontinued a little above the lower edge to form the usual shirt-sleeve opening, which is finished with an underlap and a pointed overlap. Four tucks are taken up in the upper portion from the lower edge nearly to the elbow, and the sleeve is gathered at the top and also at each side of the tucks. A turn-up cuff joined to the lower edge of the sleeve has rounding corners and is disclosed with a stud and link buttons. Stitching provides the finish. The sleeve may be inserted in any shirt-waist, but will be

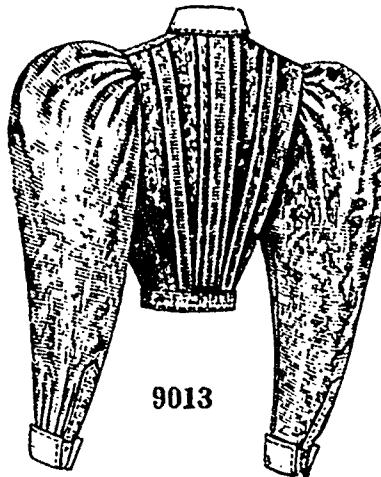


9013



9013

Front View.



9013

Back View.

LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE, AND WITH TURN-DOWN COLLAR AND TURN-UP CUFFS THAT MAY BE MADE REMOVABLE.

(For Description see Page 413.)

inches as described, a pair of full-length sleeves will need two yards of goods twenty-two inches wide, or two yards a

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a fourth thirty inches wide, or two yards thirty-six inches wide, or a yard and five-eighths forty-four or fifty inches wide. A pair of short puff sleeves calls for two yards and a fourth twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and an eighth forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

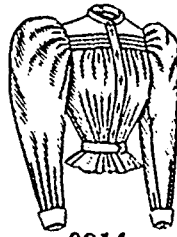
LADIES' LEG-O'-MUTTON SHIRT-SLEEVE, WITHOUT FULLNESS AT THE BOTTOM AND HAVING A TURN-UP CUFF.
(For Illustrations see Page 423.)

No. 1301.—A novel style of leg-o'-mutton (To shirt sleeve is here illustrated made of cambric and finished with stitching. It is shaped with only a seam along the inside of the arm and

has no fulness at the bottom. A short slash made at the back of the wrist is finished with a continuous underlap and closed with a button and button-hole. Gathers collect the fulness at the top of the sleeve and to the lower edge is joined a turn-up cuff having rounding corners and closed with link buttons.

Absence of fulness on the forearm is a new feature of the shirt sleeve. The design just described may be made of any shirt-waist material and will usually be finished as illustrated, although, if the waist is trimmed with edging, a frill may also outline the cuff of the sleeve.

We have pattern No. 1301 in seven sizes for ladies from ten to sixteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, will need two yards of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and an eighth forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents,



9014

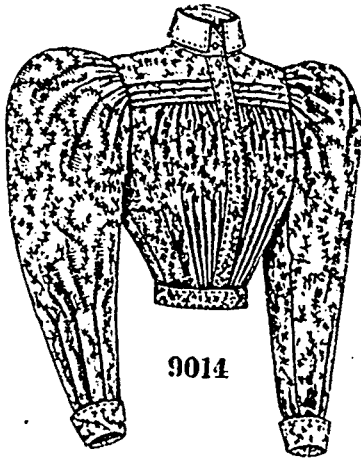
LADIES' DRESS-SLEEVE.

(For Illustration see Page 423.)

No. 1293.—Green serge was selected for this unique and stylish sleeve, a decoration of black buttons and soutache braid being tastefully arranged. The sleeve, which is made over a coat-shaped lining, is shaped to form a handsome puff at the top on

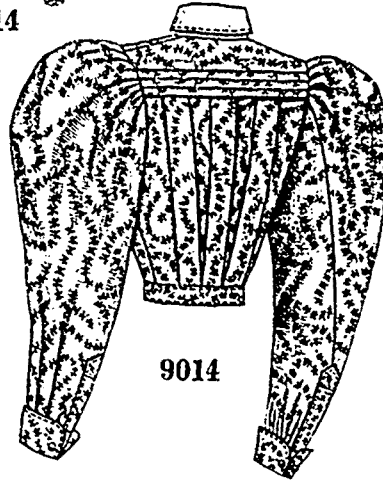
the upper side only, the puff being gathered at each side of two bournous loops at the upper edge and laid in closely-lapped plaits at its lower edge just where the back edges of the sleeve are lapped, the sleeve fitting the arm closely below the puff.

The sleeve would be appropriate in a braid-trimmed, tailor-made gown as here pictured. It may be made of silk or seasonable wool or cotton material and trimmed with ribbon, gimp, etc. An attractive



9014

Front View.



9014

Back View.

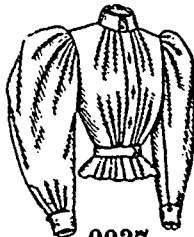
LADIES' SHIRT-WAIST, WITH UNDER-ARM GORE, AND WITH A TURN-DOWN COLLAR (THAT MAY BE MADE REMOVABLE) AND TURN-UP CUFFS.

(For Description see Page 413.)

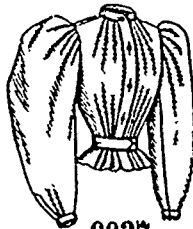
tive decoration is a cording of velvet at the lapped edges.

We have pattern No. 1293 in six sizes for ladies from ten

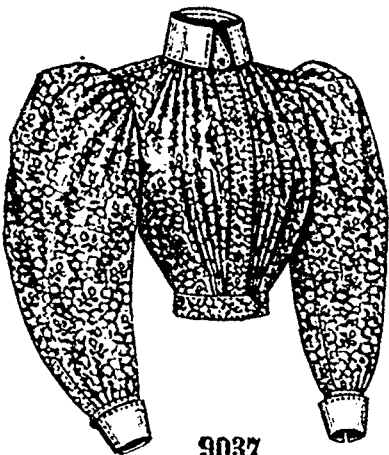
to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require three yards and three-eighths of material twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and three-fourths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



9037

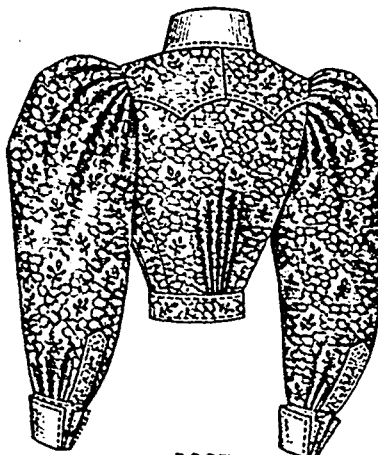


9037



9037

Front View.



9037

Back View.

LADIES' SHIRT-WAIST, WITH BACK-YOKE FACING AND WITH COLLAR AND CUFFS THAT MAY BE MADE REMOVABLE.

(For Description see Page 414.)

LADIES' CLOSE-FITTING ONE-SEAM DRESS SLEEVE (TO BE PLAIN OR FANCY AT THE WRIST.)

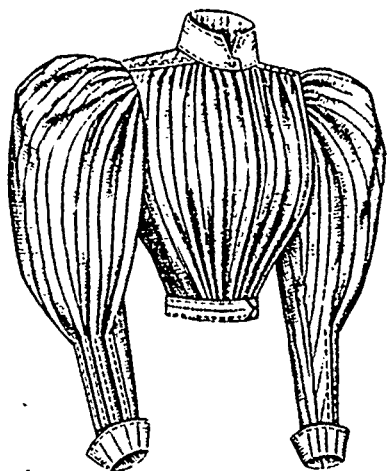
(For Illustrations see Page 423.)

No. 1298.—This stylish sleeve is shown made of woolen goods. It is shaped by a seam along the inside of the arm and has a coat-shaped lining. The fitting is close almost to the top, where fulness collected in gathers at the upper edge and in downward-turning plaits at the seam, forms a short puff.

Gathers made in one edge of the seam at the elbow insure a comfortable adjustment. The lower edge may be plain or it may be shaped in two deep, rounding scollops from beneath which a frill of lace falls.

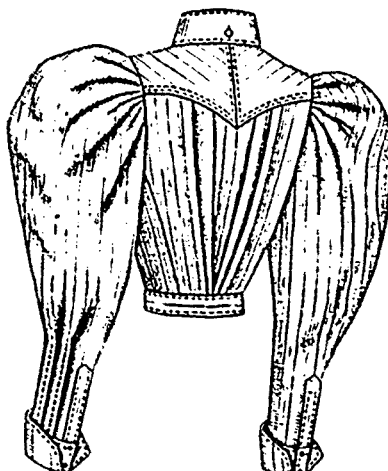
The sleeve is suitable for any fancy bodice of woollen or silken material and a frill at the wrist is a stylish completion.

sleeves for a lady whose arm measures eleven inches as described, calls for two yards and a fourth of goods twenty inches wide, or a yard and three-fourths twenty-seven inches wide, or a yard and a half thirty-six inches wide, or a yard and a fourth forty-four inches wide, with three-eighths of a yard of coarse linen or muslin thirty-six inches wide for interlining. Price of pattern, 5d. or 10 cents.



9019

Front View.

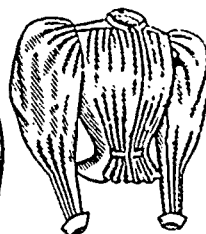


9019

Back View.

LADIES' SHIRT-WAIST, WITH POINTED BACK-YOKE EXTENDING OVER THE SHOULDER TO THE FRONT AND WITH A REMOVABLE COLLAR.

(For Description see Page 415.)



9019

LADIES' ONE-SEAM LEG-O-MUTTON SLEEVE (FOR JACKETS, COATS, ETC.) (For Illustrations see Page 433.)

No. 1292. — this sleeve are the new outlines the leg-o'-mutton sleeve for coats, jackets, etc. The sleeve is pictured made of cloth and is shaped with but one seam. It fits smoothly from the wrist to a little above the elbow and then widens, the fullness being collected at the top in gathers and standing out with becoming effect.

We have pattern No. 1292 in seven sizes for ladies from ten 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 calls for a yard and seven-eighths of material twenty inches wide, or a yard and three-fourths 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-four inches wide. Price of pattern, 5d. or 10 cents.

Although the sleeve is perfectly plain, it will be pleasing in fancy bodices if decoration of a character in accordance with that on the remainder of the waist be added at the wrist.

We have pattern No. 1298 in seven sizes for ladies from ten 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 calls for two yards 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 an eighth forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM LEG-O-MUTTON SLEEVE. (FOR JACKETS, COATS, ETC.)

(For Illustrations see Page 433.)

No. 1303. — This sleeve represents the fashionable style of leg-

LADIES' LEG-O-MUTTON SHIRT-SLEEVE.

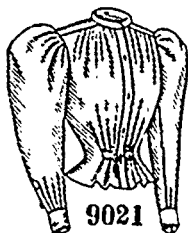
(TO BE MADE WITH PLAIN OR TURN-UP CUFF.)

(For Illustrations see Page 423.)

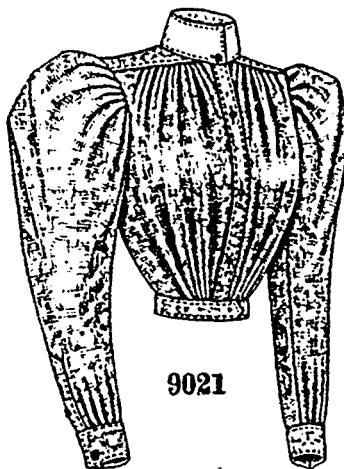
No. 1284. — This leg-o'-mutton shirt-sleeve is a favored style for shirt-waists and may be made with a plain or turn-up cuff. It is shaped with one seam and is gathered at the top and bottom, and has openings finished with underlaps and pointed overlaps in true shirt-sleeve style. The plain cuff is closed with link buttons and the laps are closed just above them with buttons or studs. The turn-up cuff is shaped all in one piece and is closed with studs and link buttons, the link buttons being passed through button-holes in both the reversed portion and the portion that is not reversed.

The sleeve may be appropriately developed in all the materials used for shirt-waists, such as organdy, dimity and Swiss, the finest qualities of which are employed for these waists this season; other shirt-waist fabrics are grass linen, lawn, chambray, Madras and percale. The sleeve may also be chosen for simple waists of washable silk or vailing.

We have pattern No. 1284 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of

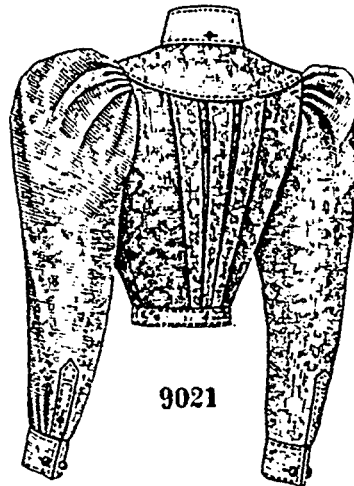


9021



9021

Front View.



9021

Back View.

LADIES' SHIRT-WAIST, WITH ROUND BACK-YOKE EXTENDING OVER THE SHOULDER TO THE FRONT AND WITH A REMOVABLE COLLAR.

(For Description see Page 415.)

o'-mutton sleeve shaped with two seams. Cloth is the material pictured. The sleeve fits the arm smoothly to above the elbow and then widens gradually to the top, where the fullness is drawn by gathers and flares becomingly.

All seasonable materials are appropriate for the sleeve, and may be trimmed to match the coat or jacket it forms part of.

We have pattern No. 1303 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, calls for two yards and three-eighths of material 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 an eighth forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

and graceful mode for washable fabrics. It is pictured made of cotton cheviot. Five gores and a straight back-breadth are comprised in the skirt, the gores fitting smoothly and the back-breadth being closely gathered at the top. Below the hips the skirt breaks into stylish ripples and at the back it falls in deep, outstanding folds to the lower edge, where it measures a

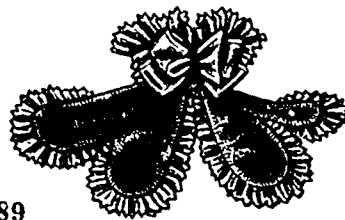
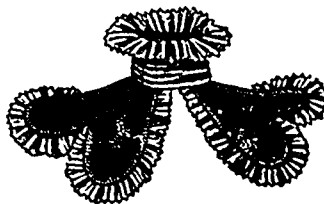


1297



1297

LADIES' FANCY STOCK-COLLAR.
(For Description see Page 416.)



1289

Front Views. Back Views.
LADIES' FANCY DRESS-COLLARS.
(For Description see Page 416.)

MATERNITY SKIRT.

(For Illustrations see Page 424.)

No. 1296.—This skirt meets every requirement of a maternity skirt; it is shown made of cashmere. It comprises seven gores and is dartless and smooth-fitting at the top across the front and sides. The two back-gores are gathered up closely on elastic inserted in casings at the top, and the width of the other gores is also regulated at the waist by elastic run through a casing at the top. Extra length allowed at the top of the front-gore and side-gores renders the skirt perfectly graceful in its adjustment when the needs of the figure demand more length. The skirt measures about four yards and three-quarters at the bottom in the medium sizes. Any of the fashionable silks and also the seasonable cotton or woollen fabrics in any preferred color may be made up in this manner, with perfectly satisfactory results. We have pattern No. 1296 in three sizes for ladies from twenty-six to thirty-four inches, waist measure. To make the skirt for a lady of thirty inches, waist measure; requires eight yards and a half of goods twenty-two inches wide, or seven yards and seven-eighths thirty inches wide, or seven yards thirty-six inches wide, or five yards and five-eighths forty-four

little over four yards and a fourth in the medium sizes. If desired, a small bustle or any style of skirt extender may be worn.

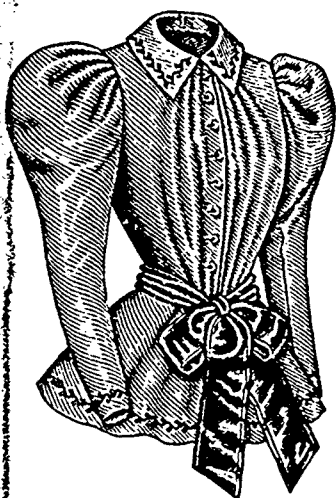
Gingham, lawn, percale, dimity, batiste, grass linen, piqué and various washable fabrics will be made up in this manner, and so may alpaca, mohair and goods of like weave.

We have pattern No. 9034 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires nine yards and a fourth of goods twenty-two inches wide, or seven yards and a fourth thirty inches wide, or six yards and three-eighths thirty-six inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

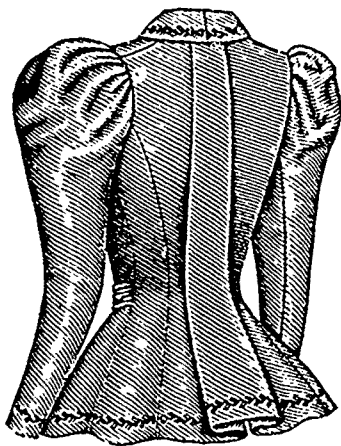
LADIES' SIX-PIECE TRAINED SKIRT. (TO BE MADE WITH A LONG TRAIN HAVING SQUARE OR ROUND CORNERS OR WITH A DEMI-TRAIN AND WITH OR WITHOUT THE JABOT DRAPERY AT THE BACK.)
(For Illustrations see Page 425.)

No. 9011.—The use of the jabot-drapery on the back of this skirt is optional, though its novelty and dressiness is obvious. Rich cream-white satin is represented in the skirt, which is composed of six gores. The three gores at the back are laid in a double box-plait between two single box-plaits. At the top, across the front and sides, the skirt fits smoothly; it breaks into ripples below the hips and sweeps out in a handsome train of stately, broad folds. The train may be in full length with round or square corners, or in demi length, as illustrated. A jabot drapery in two sections, that are joined at their short back edges and bordered with a frill of lace edging, is included in the seams nearest the center of the back; its upper edge is gathered and plaited in a way that throws the drapery into the handsome folds illustrated. In the medium sizes, the skirt made with long train measures about seven yards round at the bottom, and with the demi-train nearly five yards and a fourth. A ruffle of lace edging decorates the bottom of the skirt across the front and side gores below a band of appliqué lace and a balayuse ruffle of lace follows the entire lower edge of the skirt. The train is usually lined and interlined and a small bustle or any style of skirt extender may be worn.

Handsome materials for the development of the skirt are



9000
Front View.



9000
Back View.

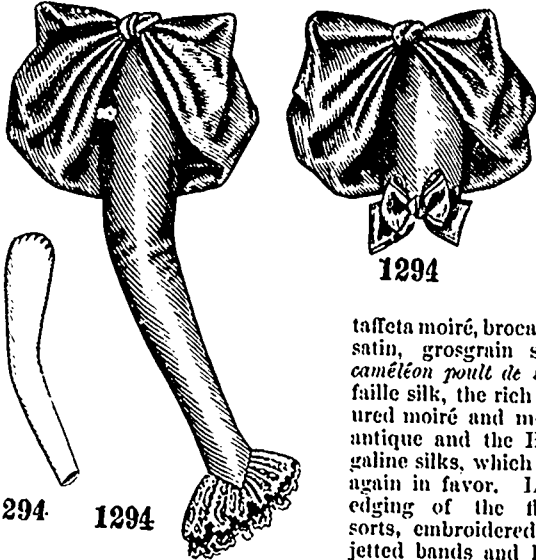
LADIES' DRESSING-SACK, WITH WATTEAU BACK.

(For Description see Page 417.)

inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH. (AS DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.)
(For Illustrations see Page 424.)

No. 9034.—This skirt is highly commended as a satisfactory



1294 1294
LADIES' DRESS SLEEVE, WITH BUTTERFLY PUFF. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN A VENETIAN POINT, OR IN ELBOW LENGTH.)
(For Description see Page 417.)

waist measure. For a lady of medium size, the skirt needs fourteen yards and a half of goods twenty-two inches wide, or eleven yards and a fourth thirty inches wide, or ten yards and an eighth thirty-six inches wide, or nine yards and three-fourths forty-four inches wide, or nine yards and a fourth fifty inches wide, and two yards and an eighth of material twenty-two inches wide to line the jabot drapery. Price of pattern, 1s. 8d. or 40 cents.

LADIES' CIRCULAR CYCLING SKIRT, WITH PLAITS AT THE BACK. (PERFORATED FOR SHORTER LENGTH.) DESIRABLE ALSO FOR SKATING AND OTHER ATHLETIC WEAR.

(For Illustrations see Page 426.)

No. 1287.—This is a most graceful skirt for wheeling, skating and other athletic pastimes and is pictured made of mixed chevot. The skirt is fitted smoothly over the hips by a dart at each side and ripples below the hips, and the fulness at the back is collected in two backward-turning, closely lapped plaits at each side of the seam, the plaits spreading toward the lower edge. It may be in either length illustrated, the lower edge of the longer skirt measuring three yards and a fourth in the medium sizes. Openings for plackets are made at each side of the front, the openings being finished with underlaps and pointed overlaps and closed invisibly. The top of the skirt is completed with belt sections that close above the plackets.

Circular skirts are always comfortable and graceful whether the wearer be walking, mounted upon her wheel or engaging in tennis or any of the various sports popular among women. Chevot, serge, the regular bicycle cloths and, for Summer wear, linen and duck are suitable materials for skirts of this style. Stitching is the approved completion.

We have pattern No. 1287 in nine sizes for ladies from twenty to thirty-six inches waist measure. For a lady of medium size, the skirt requires four yards and five-eighths of material twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

1294
taffeta moiré, brocaded satin, grosgrain silk, caméleon poull de soie, faille silk, the rich figured moiré and moiré antique and the Bengaline silks, which are again in favor. Lace edging of the finer sorts, embroidered or jetted bands and lace appliqué will provide very effective decoration.

We have pattern No. 9011 in six sizes for ladies from twenty-two to thirty-two inches, and to a little below the knee, as preferred.



1299
LADIES' CLOSE-FITTING TWO-SEAM DRESS SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)
(For Description see Page 417.)



1299

or half a yard fifty-four inches wide, with a piece of leather three inches and a half by six inches and a half for the straps. A pair of over-gaiters calls for five-eighths of a yard twenty-seven inches wide, or three-eighths four inches wide, with measuring two inches five inches and a half

LADIES' KNICKER-BOCKER DRAWERS, BUTTONED AT THE SIDES.

(For Illustrations see Page 427.)

No. 1288.—These comfortable drawers are illustrated made of Canton flannel and trimmed with embroidered edging and insertion. They are especially adapted for stout figures, being made with a deep, round yoke. The drawers are

LADIES' LEGGING AND OVER-GAITER.

(For Illustrations see Page 426.)

No. 1286.—Cloth was selected for both the legging and over-gaiter here illustrated, machine-stitching giving the finish. The legging is made smooth-fitting by a seam at the center of the front and back, and is held down over the instep by a strap that is stitched underneath to the lower edge at the inside of the foot and buckled on the outside.

The legging is closed at the outside of the leg by buttons and button-holes and a snug fit, at the top is insured by a pointed strap, one end of which is stitched on the overlapping edge and the other end fastened with a buckle. The legging may extend to the knee or to a little below the knee, as preferred.

The over-gaiter is shaped in exactly the same way as the legging and reaches to the top of ordinary shoes.

Leggings or over-gaiters are frequently made to match special suits of tailor cloth or faced cloth in fashionable shades, but for general wear black cloth is preferred. They are always finished with machine-stitching.

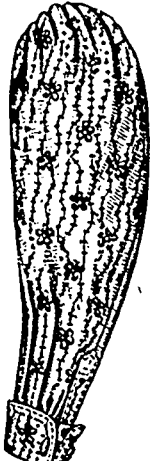
We have pattern No. 1286 in five sizes for ladies wearing Nos. two to six shoes or whose calves measure thirteen to seventeen inches. For a lady whose calf measures fifteen inches or who wears a No. 4 shoe, a pair of leggings extending to the knee requires a yard and an eighth of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide, with a piece of leather three inches and a half by six inches and a half for the straps. A pair of leggings extending to the calf calls for seven-eighths of a yard twenty-seven inches wide, or three-eighths four inches wide, with measuring two inches five inches and a half



1300



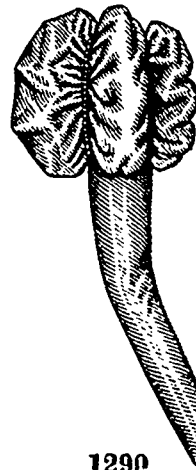
1300



1300

LADIES' TUCKED TWO-SEAM BISHOP SHIRT SLEEVE, WITH TURN-UP CUFF.

(For Description see Page 418.)



1290



1290

LADIES' PUFF DRESS SLEEVE (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF WITH A BAND.) KNOWN AS THE VERONESE SLEEVE.

(For Description see Page 418.)

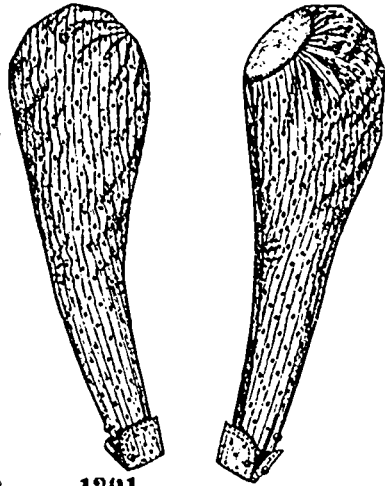
shaped by the usual inside leg seams and the top is gathered and sewed to the lower edge of the yoke, which closes at the sides with three buttons and button holes, the drawers being slashed at each side to a convenient depth below the closing of the yoke. The lower edges of the legs are gathered and finished with bands, which are closed at the outside of the leg with buttons and button-holes, the drawers being slashed above the closing of the bands. The bands are overlaid with a row of insertion and trimmed at their lower edges with a frill of embroidery.

Fine lawn, muslin, nainsook, linen and cambric are employed in making drawers of this kind and lace or embroidered insertion and edging and feather-stitched bands will be an appropriate garniture.

We have pattern No. 1288 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the drawers for a lady of medium size, needs two yards and seven-eighths of goods twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

effective decoration for a skirt of gray cheviot consisted of black Hercules and soutache braid. The Hercules braid was arranged in rows across the lower part of the side-front seams, each row being pointed at the ends and surrounded by the soutache coiled.

We have pattern No. 9030 in ten sizes for ladies from twenty to thirty-



1301

1301

LADIES' LEG-O'-MUTTON SHIRT SLEEVE, WITHOUT FULLNESS AT THE BOTTOM AND HAVING A TURN-UP CUFF.

(For Description see Page 419.)

drawers for a lady of medium size, needs two yards and seven-eighths of goods twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' FOUR-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH. (TO BE FITTED WITH OR WITHOUT DARTS.)

(For Illustrations see Page 427.)

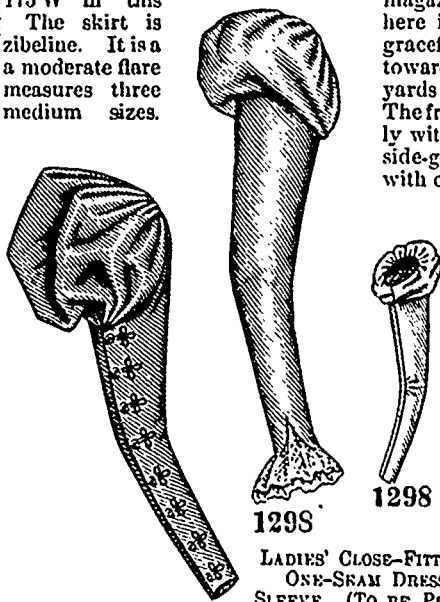
No. 9030.—Another view of this handsomely fashioned skirt may be obtained 175 W in this magazine.

The skirt is zibeline. It is a moderate flare measures three medium sizes.

here illustrated made of graceful shape and shows toward the foot, where it yards and a half in the The front-gore fits smoothly without darts, but the side-gores may be fitted with or without darts, as preferred.

Below the hips the skirt ripples slightly. The straight back breadth is gathered at the top and hangs in full, rounding folds that spread toward the foot. A small bustle or any style of skirt extender may be worn, if desired.

All kinds of dress goods, the standard cheviot and serge weaves as well as the novelties, will be made up by this mode. Trimming is now frequently added upon skirts. An



1299

1298

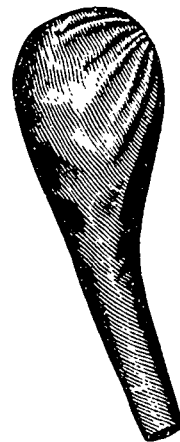
LADIES' CLOSE-FITTING ONE-SEAM DRESS SLEEVE. (TO BE PLAIN OR FANCY AT THE WRIST.)

(For Description see Page 419.)

1293

LADIES' DRESS SLEEVE.

(For Description see Page 419.)



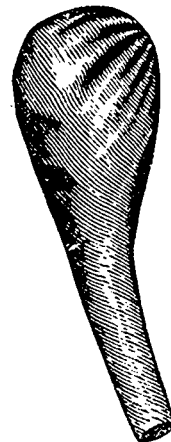
1292

LADIES' ONE-SEAM LEG-O'-MUTTON SLEEVE. (FOR JACKETS, COATS, ETC.)

(For Description see Page 420.)



1292



1303

LADIES' TWO-SEAM LEG-O'-MUTTON SLEEVE. (FOR JACKETS, COATS, ETC.)

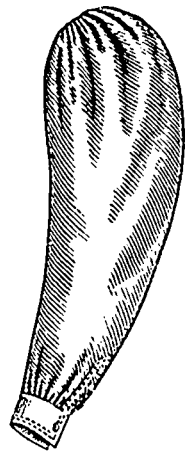
(For Description see Page 420.)



1303



1284



1284

LADIES' LEG-O'-MUTTON SHIRT SLEEVE. (TO BE MADE WITH PLAIN OR TURN-UP CUFF.)

(For Description see Page 420.)

eight inches, waist measure. For a lady of medium size, the skirt will require seven yards and an eighth of material twenty-two inches wide, or six yards thirty inches wide, or four yards and three-fourths thirty-six inches wide, or four yards and three-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BELL SKIRT, CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GORES AT THE BACK. (TO BE FITTED WITH OR WITHOUT DARTS.)

(For Illustrations see Page 423.)

No. 9031.—This graceful skirt is pictured made of brilliantine. It is known as the bell skirt and is circular at the front and sides and in four gores at the back. At the top across the front and sides it may be fitted with or without darts. The shaping causes the skirt to ripple below the hips, and the gores at the back are gathered at the top and fall in deep flutes. At the bottom the skirt measures about four yards and a half round in the medium sizes. If desired, a small bustle may be worn or any style of skirt extender may be used to hold out the folds at the back.

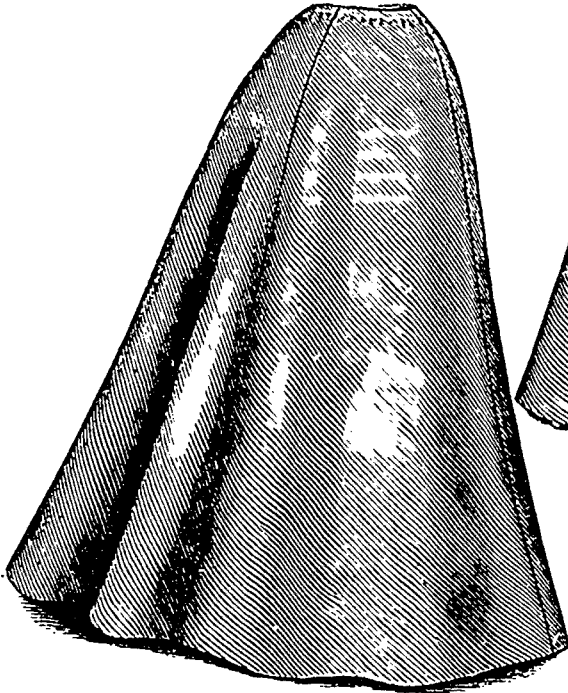
The skirt will be made of camel's-hair, zibeline, *drap d'été*, challis, the twilled fabrics and almost all seasonable dress goods, including the organdies and grass linens that are already for sale in new designs.

We have pattern No. 9031 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt calls for eight yards and three-eighths of goods twenty-two inches wide, or seven yards and seven-eighths thirty inches wide, or seven yards and an eighth thirty-six inches wide, or four yards and three-fourths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' NINE-GORED SKIRT. (TO BE MADE WITH A SLIGHT SWEEP AT THE BACK OR IN ROUND LENGTH.)

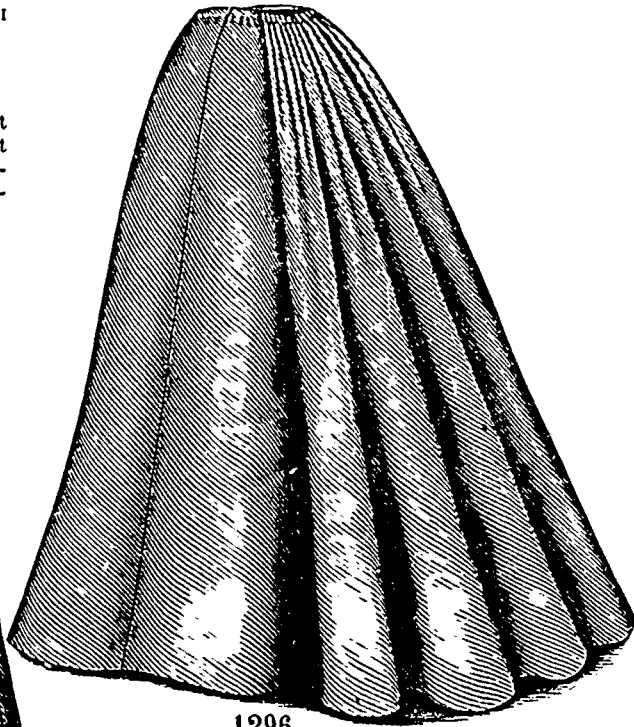
(For Illustrations see Page 420.)

No. 9085.—This skirt may be made with a slight sweep at the back for carriage or indoor wear, or it may be made in round length, as illustrated. Taffeta silk is represented in the skirt, which com-



1296

Side-Front View.

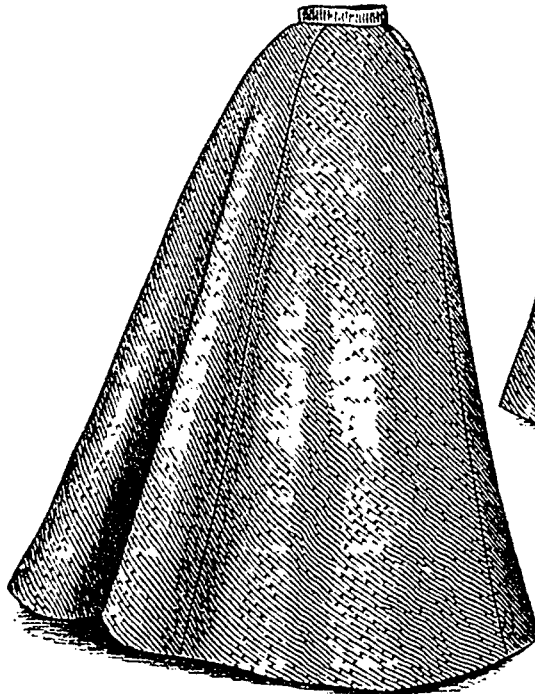


1296

Side-Back View.

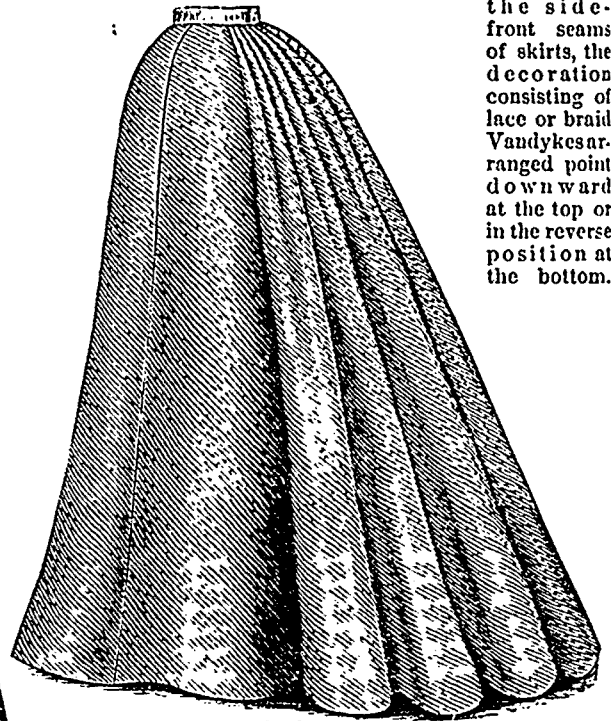
MATERNITY SKIRT.—(For Description see Page 421.)

prises nine gorges. The fulness at the back is closely gathered across the top and falls in stylish flute folds to the lower edge. The front-gore is dartless and smooth at the top, and the side-gores, which are also dartless, are smooth over the hips but fall in ripples below. The skirt when made with the sweep measures about five yards round in the medium sizes and in the round length about four yards and five-eighths. A bustle or any style of skirt extender may be worn with this skirt, if desired, the taste of the



9034

Side-Front View.



9034

Side-Back View.

LADIES' SIX-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH. (AS DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.)

(For Description see Page 421.)

We have pattern No. 9035 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs eleven yards of goods twenty-two inches wide, or ten yards and a fourth thirty inches wide, or eight yards and a half thirty-six inches wide, or five yards and five-eighths forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

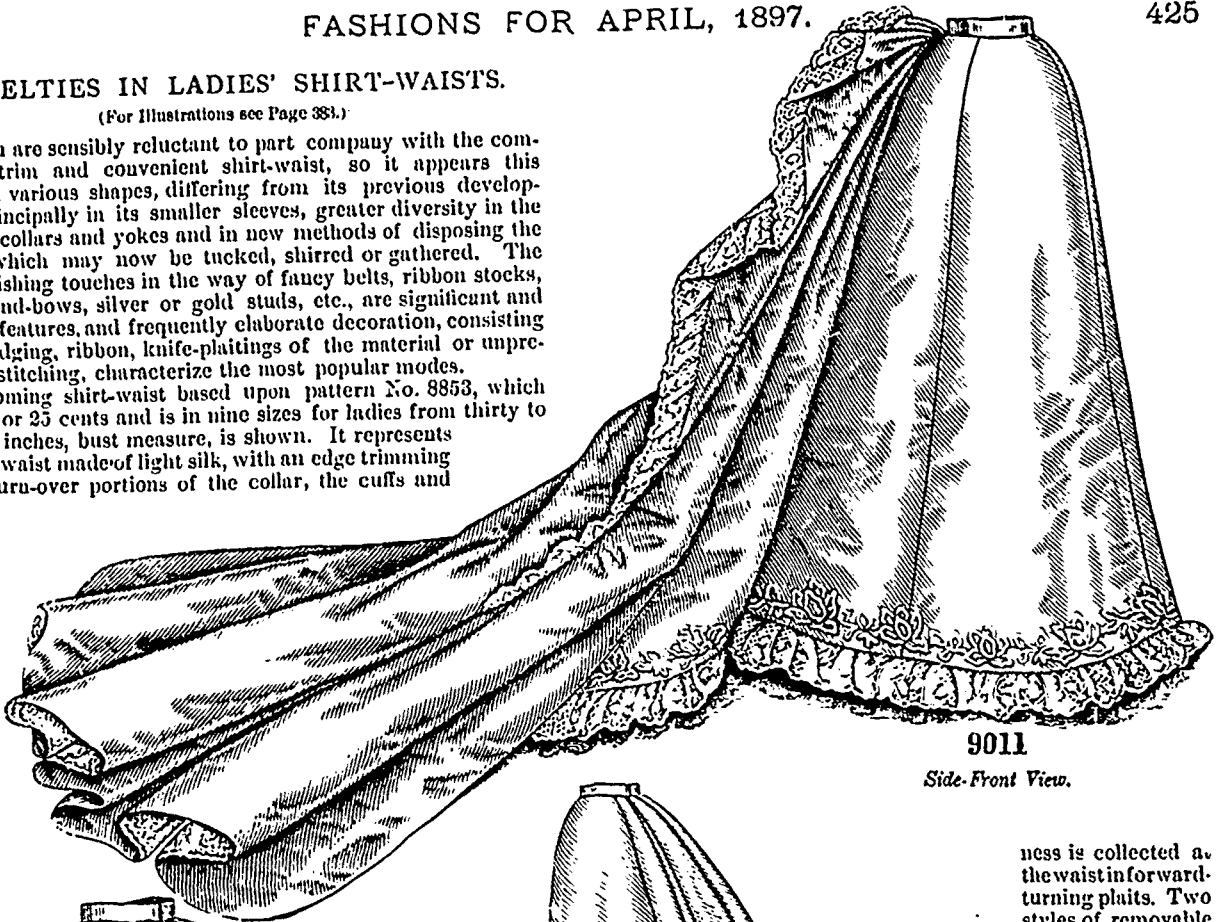
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NOVELTIES IN LADIES' SHIRT-WAISTS.

(For Illustrations see Page 383.)

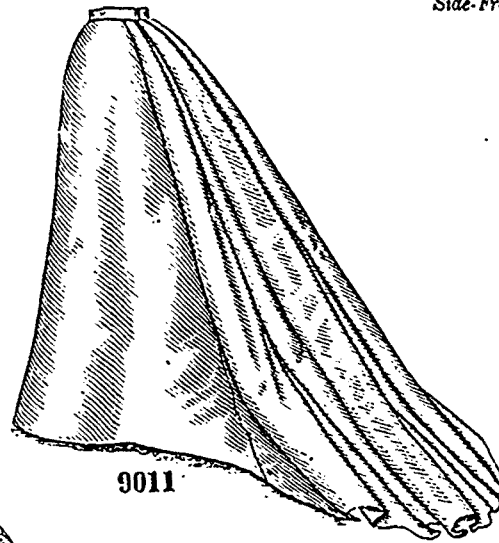
Women are sensibly reluctant to part company with the comfortable, trim and convenient shirt-waist, so it appears this season in various shapes, differing from its previous developments principally in its smaller sleeves, greater diversity in the styles of collars and yokes and in new methods of disposing the edgefulness, which may now be tucked, shirred or gathered. The usual finishing touches in the way of fancy belts, ribbon stocks, list, pretty band-bows, silver or gold studs, etc., are significant and essential features, and frequently elaborate decoration, consisting of lace edging, ribbon, knife-plaitings of the material or unpretentious stitching, characterize the most popular modes.

A becoming shirt-waist based upon pattern No. 8853, which costs 1s. or 25 cents and is in nine sizes for ladies from thirty to forty-six inches, bust measure, is shown. It represents the shirt-waist made of light silk, with an edge trimming on the turn-over portions of the collar, the cuffs and

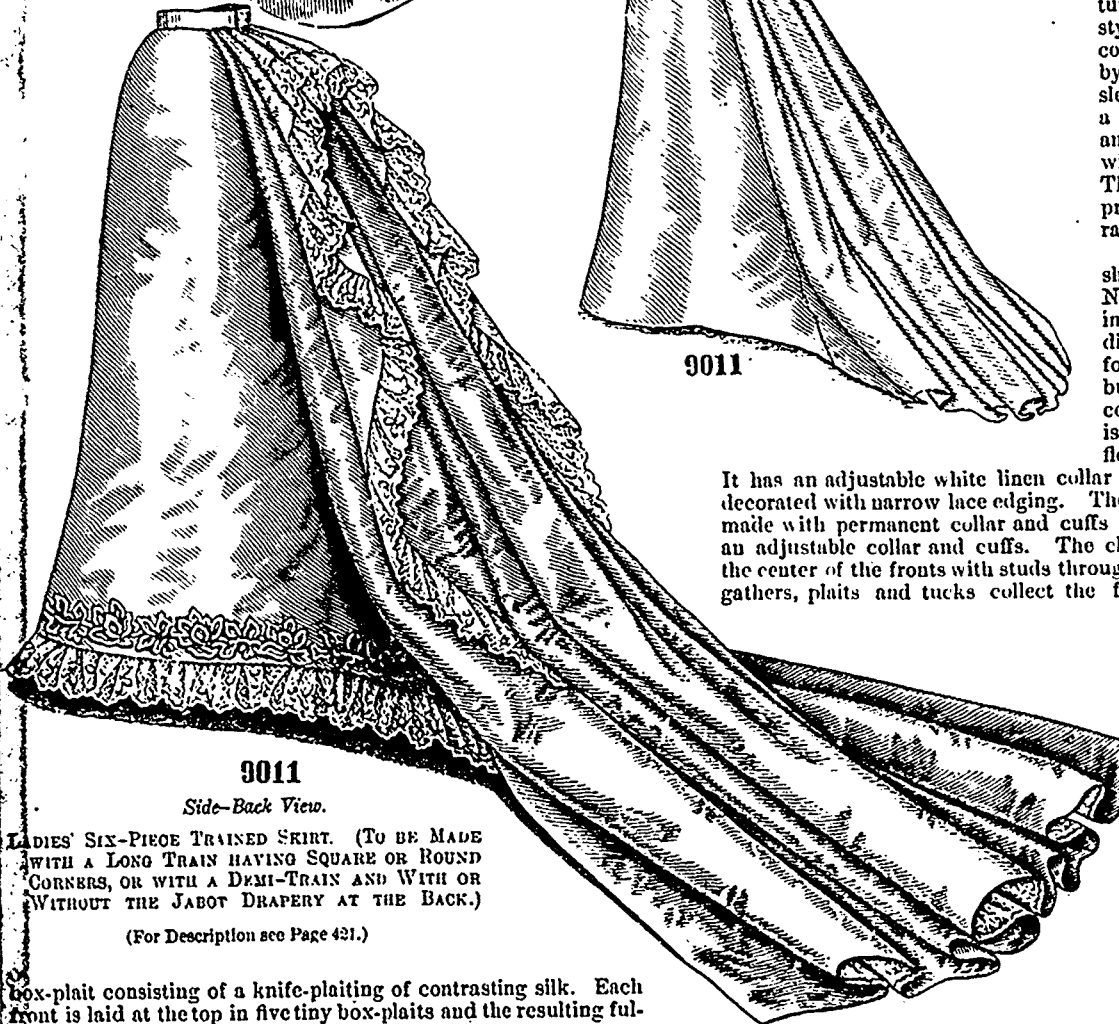


9011

Side-Front View.



9011



9011

Side-Back View.

LADIES' SIX-PIECE TRAINED SKIRT. (TO BE MADE WITH A LONG TRAIN HAVING SQUARE OR ROUND CORNERS, OR WITH A DEMI-TRAIN AND WITH OR WITHOUT THE JABOT DRAPERY AT THE BACK.)

(For Description see Page 421.)

Box-plait consisting of a knife-plaiting of contrasting silk. Each front is laid at the top in five tiny box-plaits and the resulting ful-

ness is collected at the waist in forward-turning plaits. Two styles of removable collars are provided by the pattern. The sleeves stand out in a stylish manner and are completed with pointed cuffs. The mode is appropriate for a wide range of fabrics.

The shirt-waist shaped by pattern No. 8004, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents, is pictured made of flowered organdy.

It has an adjustable white linen collar and the cuffs are decorated with narrow lace edging. The garment may be made with permanent collar and cuffs or with bands for an adjustable collar and cuffs. The closing is made at the center of the fronts with studs through a box-plait and gathers, plaits and tucks collect the fulness. A satin

band-bow and a belt with fancy buckle complete the mode stylishly. Fancy silk, cambric, lawn, dimity, batiste, washable silk and percale are favored materials for waists of this kind.

A very stylish shirt-

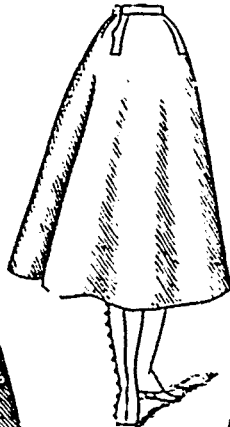
waist is shaped by pattern No. 8899, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. In the front view flowered organdy is pictured in the waist, with a removable white linen collar. White lawn is represented in the back view, which displays a yoke double-pointed at its lower edge and shaped with a seam at the center. The portion below the yoke is plaited at the center, with stylish effect. The full shirt sleeves may be completed with either straight or turn-back cuffs. A belt of the material surrounds the waist.

Figured lavender organdy is pictured in the front view of the blouse or shirt-waist shaped by pattern No. 8981, which is in nine sizes for ladies from thirty to forty-six inches, bust measure, and costs 1s. or 25 cents. The removable collar and cuffs are of white linen. Plaid gingham is pictured in the back view. The back is perfectly smooth at the top, but has fullness plaited in at the center at the waist. The fronts are closed with studs through a box-plait at the center and at each side of the plait two groups of fine tucks appear. Permanent or adjustable collars and cuffs are provided for. Silk, linen, batiste, lawn, dimity, organdy, etc., will be selected to make the shirt-waist and machine-stitching will be a popular finish.

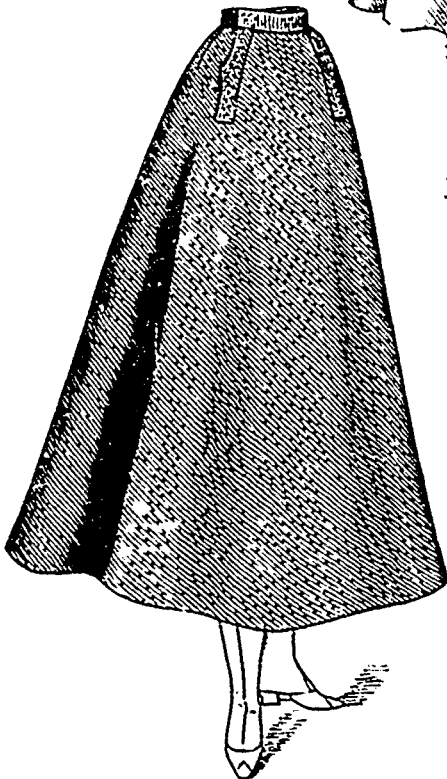
NECK AND WAIST DECORATIONS.

(For Illustrations see Page 385.)

Decorations for simple and fancy waists are offered in great variety to fill the constantly increasing demand for such lingerie. The befrilled and beribboned stock is as much in vogue for the trim shirt-waist as is the conventional stock-tie with bow. For elaborate waists there are deep collars of varied outline in addition to fancy stocks. Many new designs for linen shirt-waist collars and cuffs swell the list of accessories of this character.

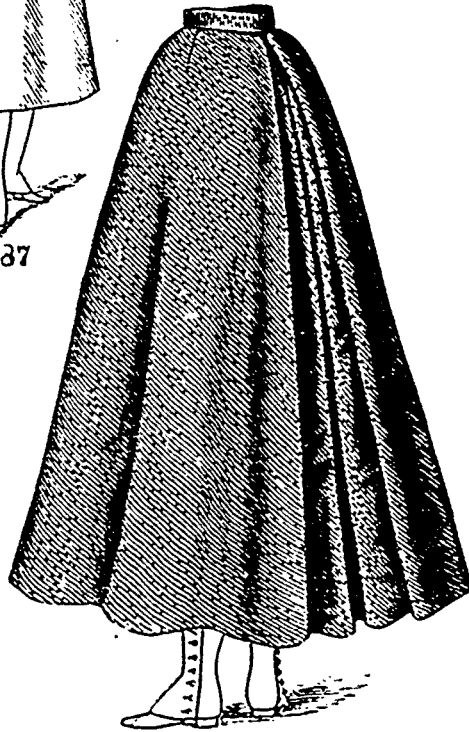


1287



1287

Side Front View.



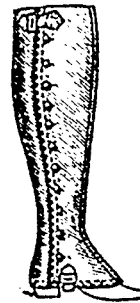
1287

Side-Back View.

LADIES' CIRCULAR CYCLING SKIRT, WITH PLAITS AT THE BACK. (PERFORATED FOR SHORTER LENGTH.) DESIRABLE ALSO FOR SKATING AND OTHER ATHLETIC WEAR.

(For Description see Page 422.)

teen inches, and in four cuff sizes, from eight to nine and a half inches, and costs 5d. or 10 cents. The collar is fastened at the back and shows two shallow turn-down sections, the link cuffs having a turn-up section to match. The black satin stock-tie fits around the collar and its wide ends are brought round to the front and tied in a large bow.



1286



1286



1286

LADIES' LEGGING AND OVER-GAITER.

(For Description see Page 422.)

Two varieties of stock ties that are attached directly to the neck-band of shirt-waists are represented in pattern No. 1090, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. These stocks are each neatly finished at the top with a cord square of white satin and fit the neck closely. The stock made of black turn-down satin has narrow ends which are brought round from the back where the stock closes, to the front, and there tied in a small, neat bow. The fancy silk stock is similarly arranged, but the ends are wider, the bow is of the large, spreading kind.

Pattern No. 907, which is in three sizes—small, medium and large—and costs 5d. or 10 cents, contains three styles of turn-down collars and link and lapped straight cuffs. All are made of striped linen but they may match the shirt-waist material if it be suitable, or may be of figured or spotted linen, etc. The collar at the left side of the group stands high and then rolls over, the one at the right side has a medium-width band over which it rolls, and the one in the center of the group stands down over a high band.

Two cool-looking stock collars were made of white pique fabric. Pattern No. 1093, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The ends of each stock stand up and are brought around to the front in the usual way and the wide ends are formed in an A-collared puff, while the narrower ends are tied in a four-in-hand knot. Plaid silk, Madras, plain silk, satin in any admired shade, also be used for these stocks. The two deep collars shown are simply made, the trim giving the air of elaboration. The pattern used in shaping them is No. 1289; it is in three sizes, small, medium and large, and costs 5d. or 10 cents. Each collar is in two sections that meet both back and front and a standing collar gives the neck in each instance. One collar is of white lawn, shaped in square tabs at the outer edge. Another the tabs the collar is decorated in rounding outline with the rows of Valenciennes inserted from beneath which the lawn is cut away, the effect being fancy, dainty. The collar is outlined by a frill of edging matching the insertion and similar edging over the black satin ribbon edge stock, formed in a spread collar at the back. White batiste or rose-pink taffeta was chosen for the other collar, which has rounding scollops at its outer edge. The edge trimming is

knife-plaiting of the silk, and straps of insertion starting from the neck are caught down between the scollops under bows of pink ribbon. The stock is tied in a fancy bow and a knife-plaiting droops over it.

Collars and cuffs available for shirt-waists or chemisettes are contained in pattern No. 1069. The pattern is in twelve collar sizes, from eleven and a half to seventeen inches, and five cuff sizes, from eight to ten inches, and costs 5d. or 10 cents. The collars are high and one has a deep turn-down portion with

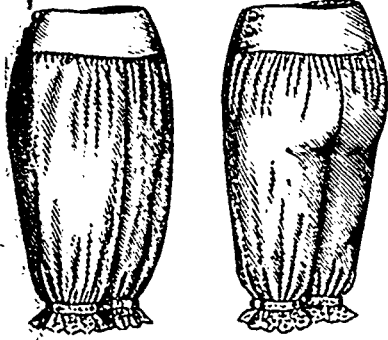
costs 5d. or 10 cents. The collars shaping a point at the lower edge in front are known as shield collars, and close respectively at the back and left side. The remaining collars are called military or saucer collars and they are closed one at the left side and one at the front.

STYLISH TOP-GARMENTS FOR SPRING WEAK.

(For Illustrations see Page 357.)

Both jackets and capes are short. Capes are more or less fluffy, but jackets are invariably trim and snug. The leg-of-mutton sleeve in the greatly diminished size now in vogue continues the favorite for fitted top-garments, and plaits and gathers at the shoulder edges are equally fashionable. Jackets of the blazer and Eton styles preferably accord with their accompanying skirts, unless the latter are cut from plaid or checked material, when jackets of plain goods matching the prevailing color in the skirt are usually worn.

Taffeta linings are liked for wraps of all kinds. A lined jacket retains its shape better than an unlined one and also presents a more stylish appearance. The taffeta is not of the plain glacé kind if the wrap is intended for dressy wear, lining silk when desired for this purpose being of a florid variety. Bright plaids



1288 Front View. 1288 Back View. LADIES' KNICKERBOCKER DRAWERS, BUTTONED AT THE SIDES.

(For Description see Page 422.)

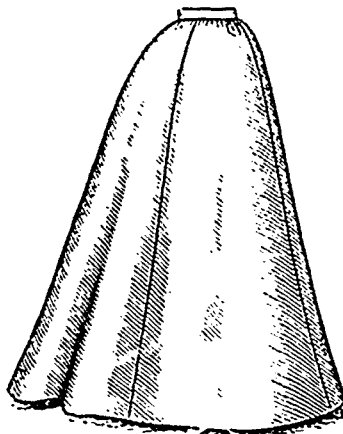
cordisquare ends, and the other a shallow of bl turn-down portion with rounding ends. The cuffs match the respective collars and are closed with link buttons. A charming fancy collar was made of green cord-edged satin ribbon in two widths, the design being furnished by pattern No. 1274, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. An effectively plaited frill of the wider ribbon that narrows toward its ends, which meet at the front, rises from a standing collar, which is covered by the narrower ribbon formed in outstanding loops at each side.

Pattern No. 1267 embodies a fancy stock collar composed of ribbon and lace edging. The edging rises in a frill from the top of a standing collar, over which a ribbon is drawn a ribbon stock showing bows at the sides. The pattern is in three sizes, small, medium and large, and costs 5d. or 10 cents.

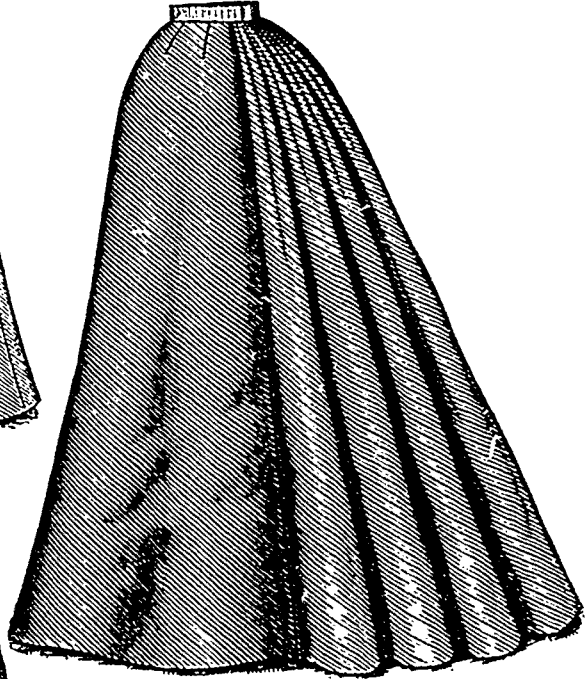
A flaring tab collar and a Marie Antoinette collar are included in pattern No. 1269, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The tab collar is formed of a

standing collar over which a stock is drawn a stock formed with four loops at the back, trimmed with a square tab flaring from the top at each side of the back. The tabs are made of lace, which requires a wire at the edges to give the correct effect, but they may be made of velvet and other materials with quite good result. The Marie Antoinette collar shows a flaring portion the seams of which may be left open to give a tab effect. The illustration with tabs illustrates white silk with pearl bead edging, and a fancy stock of fancy ribbon. The other shows represent dark silk, with fancy silk braid for edge trimming, and the stock is of plain ribbon.

Collars of a severe type were cut from velvet by pattern No. 1271, which is in three sizes, small, medium and large, and



9030

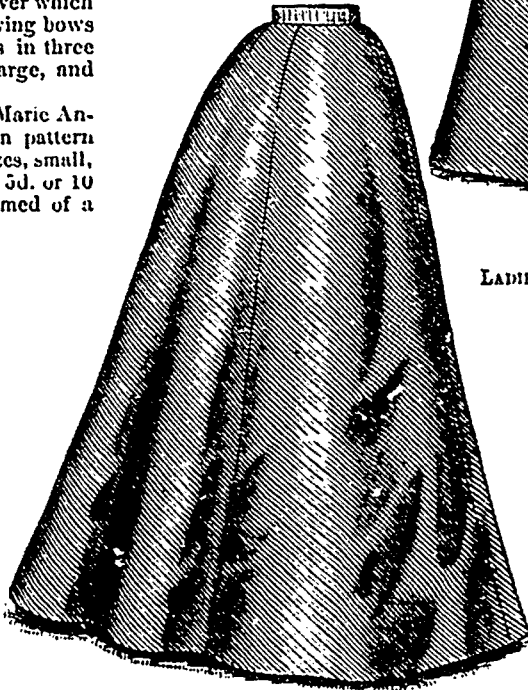


9030

Side-Back View.

LADIES' FOUR-PIECE SKIRT, HAVING A STRAIGHT BACK-BREADTH. (TO BE FITTED WITH OR WITHOUT DARTS.)

(For Description see Page 423.)



9030

Side-Front View.

in a rather light color scheme and rich brocades are considered none too extravagant for lining dressy jackets as well as capes.

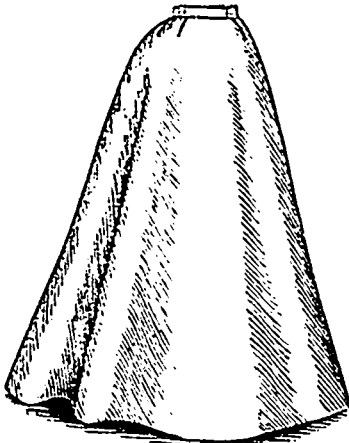
Faced and covert cloths, chevots and other coatings are adaptable to jackets, the finish being given by stitching, bands of the material or simple designs in braiding. Faille Princesse, brocaded silks, Bengaline and moiré antique and velours are modish wrap materials, lace, chiffon, passementerie, ribbon and braiding being desirable trimmings. Full trimmings are advised for wraps, especially at the neck, and also for the elaborate Empire jackets, which also show the richness of material that is demanded in wraps. Jet ornaments and lace points and appliques are much favored for dressy velvet wraps.

Mixed tan-and-brown chevot is pictured in the jacket designed by pattern No. 8936, price 1s. 3d. or 30 cents. The

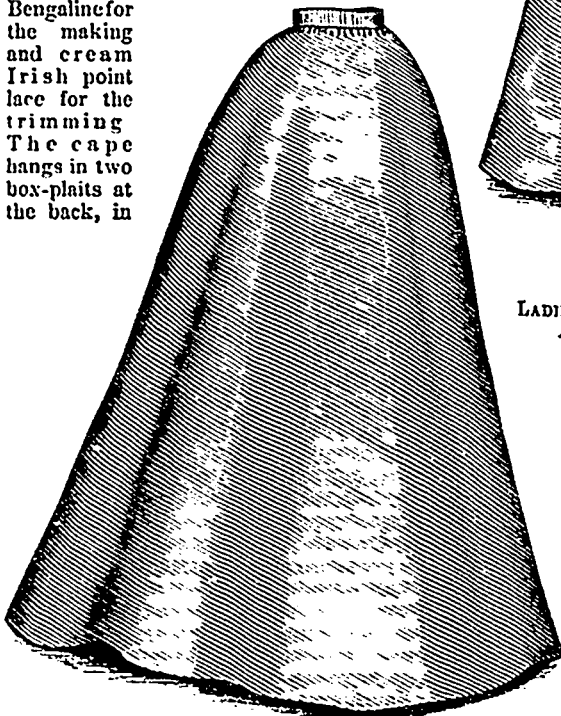
double-breasted, dart-fitted fronts are reversed in lapels by a rolling collar, and show round corners below the closing, for which horn buttons are used. Coat plaits and laps are made tailor fashion in the back of the skirt, which extends very little below the hips. The sleeves are full only at the shoulders and are finished like the rest of the garment with double rows of machine-stitching.

The French blazer represented by pattern No. 8935, price 1s. 3d. or 30 cents, is daintily developed in cream-white flannel. The back is close-fitting, coat laps and plaits being arranged below the line of the waist, and the fronts are dart-fitted and rolled back by a collar quite to the waist-line. Pocket-laps are adjusted on the hips. The mutton-leg sleeves are only a trifle distended at the top. Double rows of machine-stitching finish the entire garment.

The effect of a combination is achieved in the cape developed by pattern No. 8767, price 1s. or 25 cents, by the use of black Bengaline for the making and cream Irish point lace for the trimming. The cape hangs in two box-plaits at the back, in



9031



9031

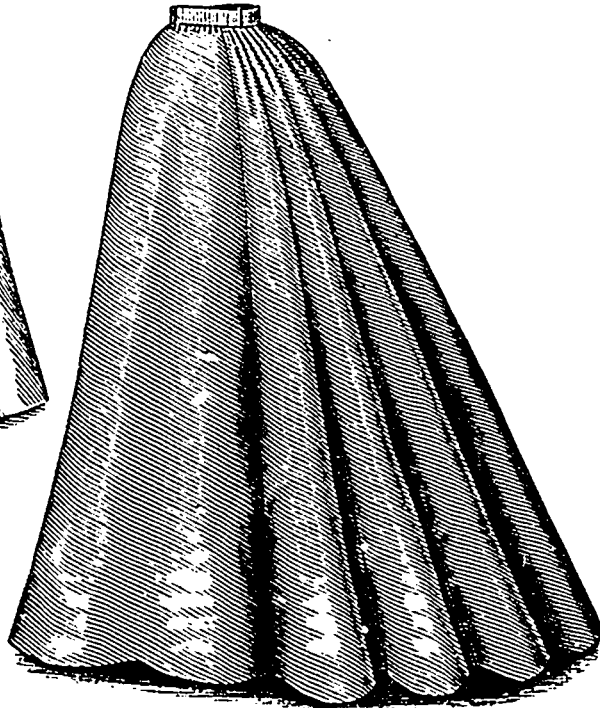
Side-Front View.

flutes at the sides and plain in front and over it is disposed a fancy sailor-collar covered with lace and outlined with edging to match. A frill collar of edging that is supported by a standing collar and supplemented by a ribbon bow in front provides a soft neck finish. A more severe completion could be given by a Marie Stuart collar that forms a series of points at its center edge, the pattern providing for this style also.

The bell sleeves, which are a distinctive feature of the jacket designed by pattern No. 8906, price 1s. 3d. or 30 cents, give it the appearance of a cape. The jacket is fashioned from black broché Bengaline. It is made close-fitting, plaits springing out

below the waist-line at the back. Over the closing is a double cascade of accordion-plaited black chiffon, which flows from under a bow fastened over the ends of the Medici collar, second bow being arranged at the back of the collar. The passementerie edges the collar and an ornament is applied on the top of each sleeve, the lower edge being trimmed with fluffy ruche of chiffon. The Medici collar may be varied by leaving the seams open part way to form the edge into four tabs.

A dressy mode for an elderly wearer is the circular cap-wrap, the pattern for which is No. 8919, and costs 1s. 3d. or 30 cents. It is shown made of dark-gray cloth. The back is adjusted to the figure, a box-plait being underfolded below the



9031

Side-Back View.

LADIES' BELL SKIRT, CIRCULAR AT THE FRONT AND SIDES AND IN FOUR GORES AT THE BACK. (TO BE FITTED WITH OR WITHOUT DARTS.)

(For Description see Page 421.)

of double sleeve frills of lace is enhanced by a black satin ribbon decoration. A frill of lace is set inside a fluted collar of satin and over the closing is a lace cascade.

A slashed Marie Stuart collar is the interesting point of a cape based upon pattern No. 8814, price 1s. or 25 cents. Each side of blue cloth was here used for the cape, which hangs from a round yoke in flutes by reason of its circular shaping. The seams in the collar are discontinued near the top to produce a slashed effect. A line of flat black silk braid outlines the collar, which is wrought in a fanciful design at the inside with black silk braid. This design is repeated on the yoke and at the lower part of the cape, in both instances above the graduated rows of braid.

Black velvet and ultra-marine blue canvas are combined in the Eton jacket for which was used pattern No. 8781, price 1s. or 25 cents. The back is smooth and seamless, and the fronts are dart-fitted and rolled their depth in revers by a velvet collar. The sleeves are in mutton-leg style and are finished like the revers with double rows of machine-stitching.

A jaunty effect is developed in the jacket shaped by pattern No. 8954, price 1s. 3d. or 30 cents, from mixed brown cloth. The back has applied box-plaits and the dart-fitted fronts are rolled back to the waist-line in revers by a collar. A lace slipped about the waist through openings left in the under-seams and clasped in front over the accompanying skirt. Double rows of machine-stitching follow all the free edges of the jacket and outline cuffs on the mutton-leg sleeves. Such a jacket is in order for cycling and other outdoor sports.

waist-line, and the fronts are flaring. Epaulettes adorn the collar, simply with black soutache braids to produce an ornamental effect on the shoulders. The fronts and bottom of the cape are elaborately braided. The Medici collar trimmed like the epaulettes is the ne plus ultra completion; satin ribbon braid it and is arranged in a bow at the back and in several small loops in the front. The wrap would be very effective made of black velvet or brocade with jet ornaments and pendant fringe on the fronts and passementerie as edge trimming.

The fluffy cap-wrap developed by pattern No. 8919, price 1s. 3d. or 30 cents, is here shown made of black cloth and French lace. The body of the wrap is cut from satin and trimmed with jet passementerie bands. The attractive

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DOMESTIC SCIENCE.

TO CLEAN WALL PAPER.—When wall paper is stained, spread over the spots pipe-clay mixed to a soft paste in cold water. After a few hours, when it is dry, it may be brushed off. Sometimes a second application is necessary.

TO PRESERVE THE SHAPE OF COATS.—No jacket, coat or cape will keep its perfect shape if hung up by a loop or even by two loops. It should be suspended by a hanger and given enough space to fall free. Hangers of wood or wire are inexpensive.

FOR TIRED FEET.—A foot bath of hot salted water, or, better still, of soda and water, relieves weary and aching feet in a short time. It promotes the circulation and rests the entire body. Twenty minutes should be given to this bath, the heat of which may be easily renewed

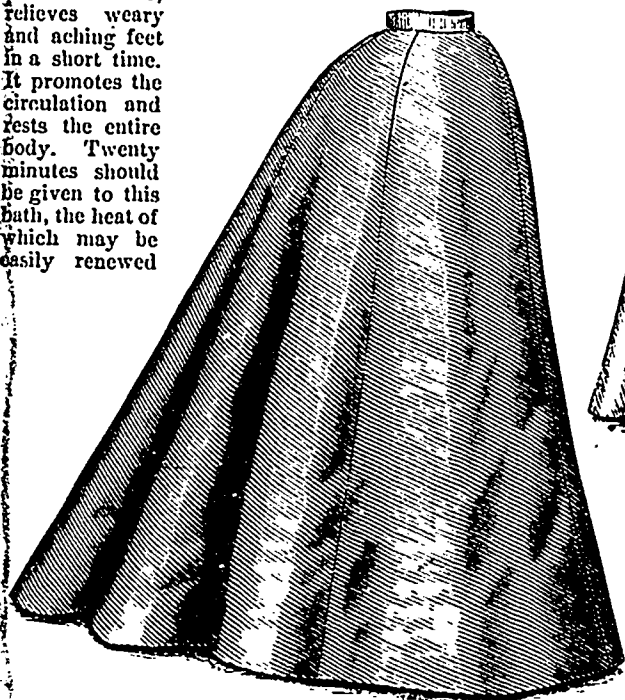
neatly trimmed, and bake them quickly upon a grating or wire rack set in a pan. The oven must be hot, but not too hot. When they are brown on two sides—which should be in about fifteen minutes—they are done and delicious to eat with peas, crisp fried potatoes or boiled potatoes chopped, seasoned and browned in the oven.

STORED SILVER.—It is said that a bit of camphor gum placed in boxes where silver seldom used is kept will prevent it from tarnishing.

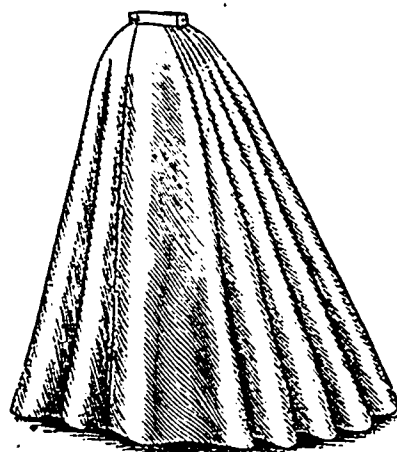
TO KEEP FLOUR.—Flour absorbs odors quickly and should be kept in a dry, cool place remote from fruits and vegetables. Henry James mentions "a right smell in a wrong place," which certainly applies to pleasing odors that are not in sympathy with flour. Flour barrels should never be placed upon boards that gather dampness.

TO REMOVE PAINT FROM GLASS.—Make a strong solution of soda water and apply it as hot as the window or mirror will safely endure without cracking, and the hardest paint will soon yield to rubbing with a flannel cloth.

TO BOIL SALTED MEATS.—If tongue, corned beef or ham is left to become cold in the water in which it was cooked, the meat will be tender, juicier and more palatable. Such meats should be placed in cold water, heated slowly and cooked for a long time, the size of the piece, of course, determining just how long, but the water never being allowed to more than simmer. Hard boiling toughens meat.



9035
Side-Front View.



9035



9035
Side-Back View.

LADIES' NINE-GORED SKIRT (TO BE MADE WITH A SLIGHT SWEEP AT THE BACK OR IN ROUND LENGTH.)

(For Description see Page 424.)

by small additions of boiling hot water. A book or a bit of needle-work makes the time pass quickly.

SEEDLESS RAISINS.—There is a new dried grape that has no troublesome seeds and is much finer in flavor than the Sultana, upon which housewives have depended when seeding machines were beyond reach or time was limited. The new raisin is a sun-dried, white grape grown in California and is in three sizes, with prices graded to correspond.

ALUM NOT WHOLESOME.—Many recently published recipes for cookies, preserves, canned fruits, etc., advise the use of alum. They allege that preserves will not become candied and cookies will be crispier if it is used. Don't try it! Alum is not a wholesome drug. Better eat candied marmalade and jelly and less brittle jumbles and snaps.

MARROWFAT FOR COOKING.—To make delicate cakes and for other dainty cooking the marrow from a beef leg-bone is far more agreeable than even the best butter. French physicians recommend it to invalids as an invigorating food. The bone is boiled or baked, then broken open and the marrow served upon toast.

A HIGH KITCHEN CHAIR.—One high chair or stool is a kitchen comfort. Upon it a woman may sit to work over a table. Her back and legs are spared much weariness by this convenience.

BAKED BREADED CHOPS.—For a delicious change from an undeviating course of broiled chops, make a paste of fine, dry bread-crumbs, salted and peppered, a little melted butter and a beaten egg. Spread this smoothly over the chops that have been

GREEN SOAP SHAMPOO.—For a perfect shampoo the highest authorities now advise the use of green soap—to be had of any druggist. Two table-spoonfuls of green soap in a pint of warm water makes the right mixture. Pour this slowly over the head while it is bent over a wash bowl or bath-tub. The hair, if long, should be parted at the back and brought forward. Rub the scalp and hair well with this mixture while it is pouring upon the head, rinse thoroughly and dry with a towel. This soap is a liquid made of a certain fish oil that is both healing and cleansing. It prevents and cures dandruff.

Styles for Misses and Girls.

FIGURE No. 182 W.—MISSES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 182 W.—This illustrates a Misses' costume. The pattern, which is No. 9005 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age and may be seen again on page 431 of this number of THE DELINEATOR.

This is one of the most stylish new costumes for misses; it is here pictured made of striped challis and figured taffeta silk, ribbon and lace quilting supplying the pretty decoration. The jaunty bolero fronts open over a full front of silk that is gathered at the bottom and arranged in upturned tucks above the bust, the tucks being shirred on the thread between the boleros. Under-arm gores separate the front from the back, which is smooth at the top but has fulness plaited at the bottom at each side of the closing. The boleros and shirred tucks are bordered with lace quilting and the flaring turn-over sections on the standing collar are also bordered with the quilting. A ribbon is drawn about the collar and tied in a bow at the back. The coat sleeves have puffs at the top, shirred vertically at regular distances apart to form upright puffs, and the wrists and puffs are decorated with lace quilting. A softly-wrinkled belt of silk is closed at the back.

The five-gored skirt is gathered at the back and presents the fashionable flare in front, shallow ripples below the hips and deep, rolling folds at the back.

The suggestions offered by the mode for Summer silks, Spring novelty goods, challis, mohair and the sheer fabrics demanded for the warm season are numerous and practical. Ribbon, lace edging and sometimes insertion will be needed to give the dressy touch essential to a visiting or street costume.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 431.)

No. 9033.—At figure No. 183 W in this number of THE DE-

LINEATOR this costume is shown differently made up and trimmed.

The graceful costume is here depicted made of spotted black cashmere combined with red silk, fancy black braid forming the decoration. The waist is made over a lining that is fitted by single button darts and under-arm at side-back gores, and the closing is made invisible at the back. The center-front is made of the silk and gathered at the top, the fulness being laid in forward-turning plaits at the waist; it is extended in round yoke style above side-fronts that are cut low in rounded outline at the top and included in the shoulder and under-arm seam. The side-fronts lap over the center-front and are smooth at the top, but have slight fulness at the bottom arranged in forward-turning plaits at the waist. Under-arm gores give a smooth effect to the sides. The back, which is smooth at the top and has fulness laid in closely-lapped, backward-turning plaits at the waist, are in low, rounded outline at the top and lap over the lower edge of a full back-yoke that is gathered at the top. A standing collar is at the neck. Mushroom puffs are arranged over the tops of the coat-shaped sleeves which may be finished plainly or in Venetian style at the wrist.

The four-gored skirt is gathered at the back and is smooth-fitting at the top across the front and sides; it flares moderately toward the bottom, where it measures about three yards round in the middle sizes. The skirt ripples slightly below the hip and is completed with a belt. A belt of the material trimmed with the fancy braid is worn around the waist.

Cashmere, lady's-cloth, mohair, serge and novelty goods combined with silk are appropriate for a costume of this style and pattern.

sementeric, fancy braid or narrow velvet ribbon will trim it. We have pattern No. 9033 in seven sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and five-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide. Of one fabric, it needs seven yards and a fourth, twenty-two inches wide, or five yards thirty inches wide, or



FIGURE No. 182 W.—This illustrates MISSES' COSTUME.—The pattern is No. 9005, price 1s. 6d. or 35 cents.
(For Description see this Page.)

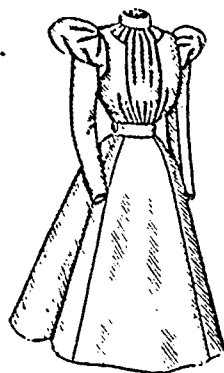
four yards and a half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT.

(For Illustrations see this Page.)

No. 9005.—By referring to figure No. 182 W in this number of *THE Delineator*, this costume may be seen differently developed.

A dressy costume for a young miss is here pictured made of gray mixed goods combined with silk. The waist is made over a lining that is fitted by single bust darts and the customary seams, and the closing is made with hooks and loops at the back. A full front of the silk is tucked at the top to square yoke depth, the tucks being shirred on the threads across the center, and the fulness at the bottom is properly adjusted by two short rows of shirring, the front puffing out in a stylish way. Under-arm gores separate the full front from the backs, which fit smoothly at the top but have slight fulness at the bottom arranged in closely-lapped plaits. Included in the



9033



9033
Front View.



9033
Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Description see Page 430.)

coat shape and on them at the top are arranged puffs of the silk that are gathered top and bottom and shirred vertically at intervals to produce pretty lengthwise puffs. Each row of shirring is covered with a row of the lace insertion and a row of similar trimming follows the lower edge of the puff.

An attractive Tudor collar finishes the neck: it consists of two sections which flare from the top of a standing collar that is encircled by a ribbon stock stylishly bowed at the back. The flaring sections of the collar are

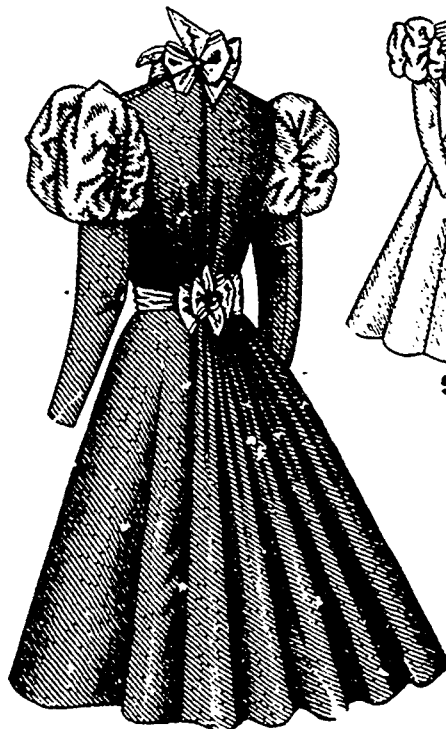
bordered with lace insertion. Joined to the lower edge of the waist is a five-gored skirt that is gathered at the back; it has a smooth front-gore and the side-gores are smooth at the top but break into ripples below the hips. The skirt flares toward the lower edge, where it measures nearly two yards and three fourths round in the middle sizes. A wrinkled ribbon is adjusted about the waist and closed under a bow at the back.

Drap d'été in any of the gray, tan or wood shades, poplin, mohair, camel's-hair, canvas and novelty goods

will develop this costume prettily and ribbon, gimp, lace, passementerie, etc., will furnish the garniture. In a costume of this



9005
Front View.



9005
Back View.

MISSES' COSTUME, HAVING A FIVE-GORED SKIRT.

(For Description see this Page.)



9005

shoulder and under-arm seams are pretty boleros that are bordered with narrow lace insertion. The sleeves are in close-fitting

kind fashioned from *reseda* canvas, the front and sleeve puffs may be cut from cream-white Liberty silk. Two rows of heavy cream-white lace insertion may be let in the skirt and a row may border the boleros.

We have pattern No. 9005 in five sizes for misses from twelve to sixteen years of age. To make the costume for a miss of twelve years, calls for two yards and five-eighths of dress goods forty inches wide, with three yards and a fourth of silk twenty inches wide. Of one material, it will require six yards and three-fourths twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and a half thirty-six inches wide, or four yards and an eighth forty-four inches wide, or



9049

Front View.



9049

Back View.

MISSSES' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.) AS DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.
(For Description see this Page.)

three yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSSES' DRESS, WITH FOUR-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR ELBOW SLEEVES.) AS DESIRABLE FOR WASHABLE AS FOR OTHER FABRICS.
(For Illustrations see this Page.)

No. 9049.—A very pretty and stylish dress, which is as desirable for washable as for other fabrics, is here pictured made of light-blue gingham and trimmed with Hamburg edging and insertion. The waist is made over a lining fitted by single bust darts and under-arm and side-back gores and is closed invisibly at the back. The full front is gathered at the neck and waist and is decorated with three evenly-spaced cross-rows of insertion. Under-arm gores cause the waist to fit smoothly at the sides. The fulness at the back is arranged at the center by gathers at the neck and waist. The neck is completed by a standing collar, to the upper edge of which, at the back and sides, are joined four pointed tabs that are decorated with insertion, and the standing collar is overlaid with similar insertion. The coat sleeves have puffs arranged over them at the top, and pretty epaulette frills of the material edged with embroidery droop over the puffs. The dress may be made with full-length or elbow sleeves. When the sleeve is made in full length, it is finished plainly at the wrist, but when in elbow length, a frill of the material bordered with edging finishes the lower edge.

The four-gored skirt has a smooth front-gore, and the side-gores, which are smooth at the top, ripple prettily below the hips, it is gathered at the back, where it hangs in deep flute-like folds. It expands stylishly toward the lower edge, where it measures two yards and seven-eighths round in the middle sizes, is finished with a belt that is overlaid with insertion and is adjusted over the waist.

Striped linen batiste, plain and figured lawn, dimity and other washable fabrics may be used for the dress and so may soft silks or light-weight woollens. Lace, embroidery and ribbon will be pretty for trimming.

We have pattern No. 9049 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the dress needs seven yards and seven-eighths of goods twenty-two inches wide, or five yards; and five-eighths thirty inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards and an

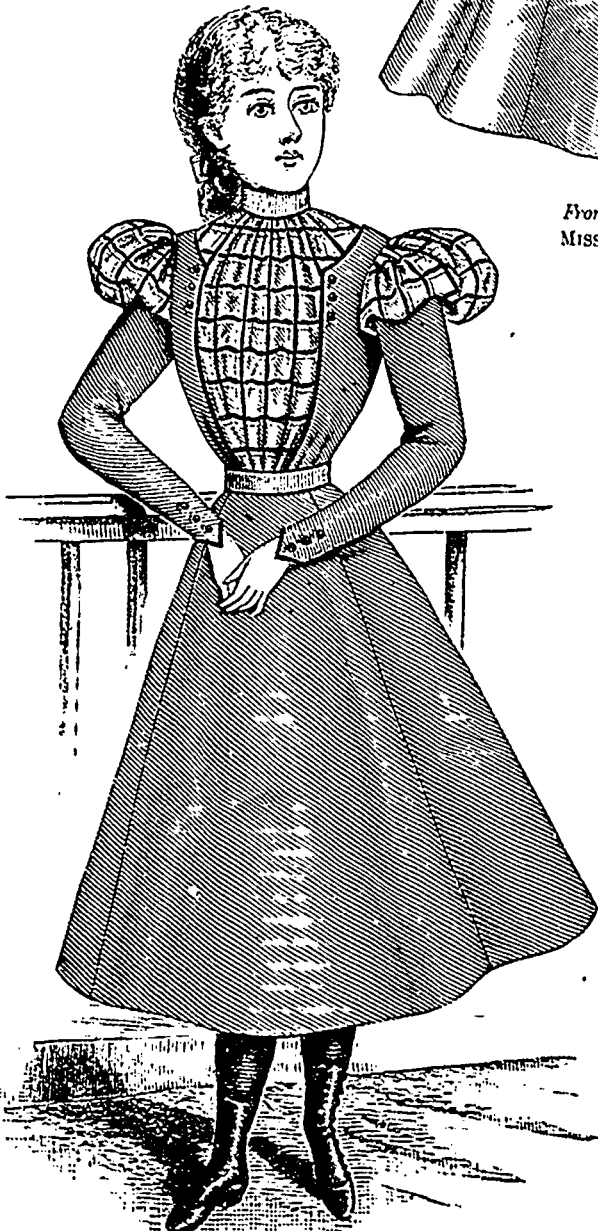


FIGURE No. 183 W.—This illustrates MISSSES' AFTERNOON COSTUME.—The pattern is No. 9033, price 1s. 6d. or 35 cents.
(For Description see Page 433.)



9047
Front View.



9047
Back View.

GIRLS' DRESS.

(For Description see this Page.)



9047

The front has pretty fullness at the center collected in gathers at the top and bottom and is separated from the backs by under-arm gores. The backs are smooth at the top and have slight gathered fullness at the bottom. The closing is made at the back with buttons and button-holes. Short bolero fronts reaching only to a little below the bust are a pretty feature of the dress; they have rounding lower front corners and enter the shoulder and under-arm seams, as do also similarly shaped pieces

on the back, the lower edges of these jaunty accessories being followed by a frill of white embroidered edging. A standing collar overlaid with a row of insertion and decorated at the top with a frill of embroidered edging completes the neck. Over the top of the coat sleeves are arranged puffs that are gathered at the top and bottom, and the wrists are finished with a frill of embroidered edging. An applied belt overlaid with a row of insertion finishes the bottom of the waist, and the straight, full skirt is gathered at the top and joined to the bottom of the waist.

Madras, challis, linen bearing polka-dots wrought in

eighth forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 30 cents.

FIGURE No. 183 W.—MISSES' AFTER-NOON COSTUME.

(For Illustration see Page 432.)

FIGURE No. 183 W.—This illustrates a Misses' costume. The pattern, which is No. 9033 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 431 of this publication.

Serge and plaid silk are tastefully united in this dress and velvet pipings and buttons provide the decoration. The lining is closely adjusted and the full center-front of plaid silk is extended at the top to meet a full back-yoke in the shoulder seams. The side-fronts are wide apart, the center-front showing prettily between them; and the backs and side-fronts are shaped in low, round outline at the top and piped with velvet. Three velvet buttons ornament each side-front near the top.

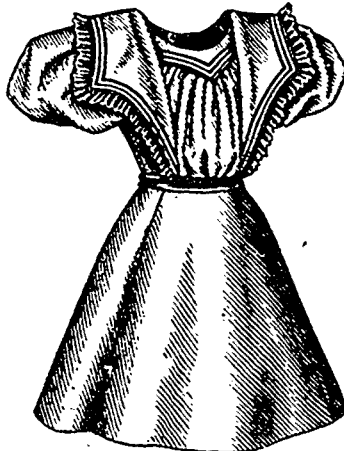
Under-arm gores produce a smooth effect at the sides and fullness is collected in closely-lapped plaits at the lower edge of the back at each side of the closing. The coat sleeves have mushroom puffs at the top and are shaped in a Venetian point at the wrists, which are piped with velvet and decorated in the point with buttons. The standing collar is finished with pipings of velvet.

The four-gored skirt flares gracefully in the front and is gathered at the back; it ripples moderately below the hips, hangs in deep, rolling folds at the back and is worn over the waist. A belt of the material piped with velvet at its upper and lower edges is worn.

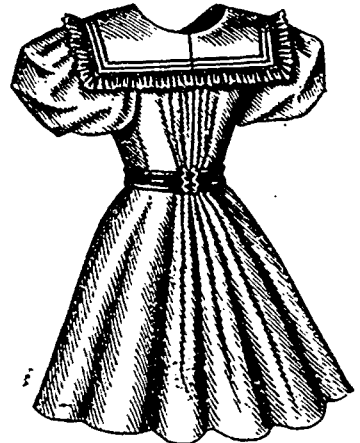
The good style and becomingness of this mode leave nothing to be desired. The costume is suitable for visiting, afternoon wear and ordinary occasions, the uses for which it is intended determining the materials and decorations used for it. Silk and serge, silk and challis or two kinds and colors of silk may be united, the mode will also be used for cotton goods, linen and batiste.



9024



9024
Front View.



9024
Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Description see Page 431.)



9016



9016
Front View.



9016
Back View.

GIRLS' DRESS, WITH REMOVABLE BOLERO JACKET.

(For Description see Page 431.)

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 9047.—Figured light-blue gingham was selected for this attractive little dress. The waist is arranged over a lining fitted by single bust darts and under-arm and side-back gores.

red, blue or pink silk, India or China silk, canvas, etc., will develop this dress satisfactorily and the trimming may be of

embroidered or lace edging and insertion, ribbon beading, narrow velvet or satin ribbon. A very dainty little dress made up in this way is of blue challis spotted with white and dark-blue velvet, the jacket portions and collar being of the velvet. Several rows of insertion or ribbon may be added to the skirt if a plain finish is not liked.

We have pattern No. 9047 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs five yards and a fourth of material twenty-two inches wide, or four yards thirty inches wide or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.

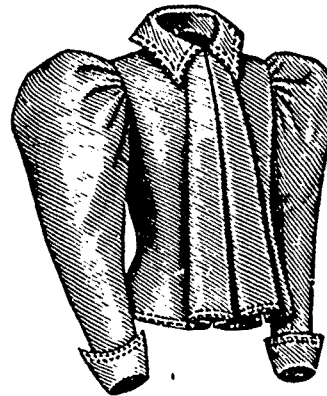
GIRLS' DRESS, WITH FOUR-GORED SKIRT. (TO BE WORN WITH OR WITHOUT A GUIMPE.)
(For Illustrations see Page 433.)

No. 9024.—By referring to figure No. 130 W in this number of THE DELINEATOR, this dress may be again seen.

The dress is here illustrated made of soft woollen dress goods, with a crush belt of silk, and is trimmed with narrow velvet ribbon and platings of silk. The waist is made over a lining fitted by single bust darts and the customary seams, and the closing is made at the back with hooks and eyes. Under-arm gores separate the full front and full backs, which are gathered at the top and bottom, the fulness being drawn well to the center at the back and drooping in blouse fashion in front. The neck is in low, round outline and a pointed yoke falls over the top of the full front. An effective feature of the dress is a fancy collar, which falls deep and square at the back and extends down the front at each side of the fulness with the effect of large, fancy revers. Joined to the bottom of the waist is a four-gored skirt that is gathered at the back and smooth-fitting across the top at the front and sides, but ripples slightly

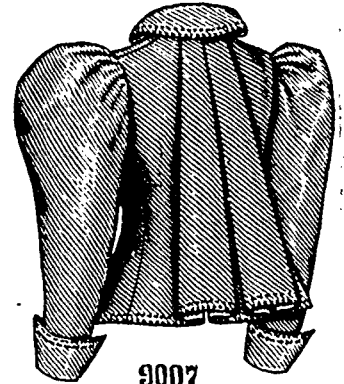
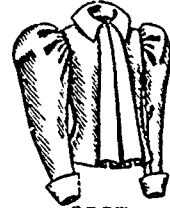
made of China silk, crêpon, cashmere, Henrietta, novelty goods, etc., with lace, velvet or satin ribbon, silk braid or gimp for a trimming.

We have pattern No. 9024 in eight sizes for girls from five to twelve years of age. For a girl of eight years,



9007
Front View.

MISSSES' EMPIRE JACKET OR COAT, WITH UNDER-ARM GORE.
(For Description see Page 436.)



9007
Back View.

the dress requires two yards and three-fourths of dress goods forty inches wide, with three-eighths of a yard of silk twenty inches wide. Of one material, it calls for five yards twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH REMOVABLE BOLERO JACKET.

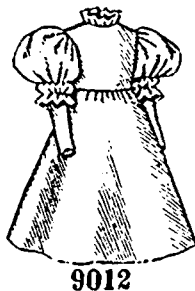
(For Illustrations see Page 433.)

No. 9016.—Another view of this dress is given at figure No. 187 W in this magazine.

The removable bolero jacket is a stylish feature of this dress, which is here pictured made of camel's-hair and silk. The pretty waist is arranged over a lining fitted by single bust darts and under-arm and side-back gores and is closed at the center of the back. The full front and backs of the waist are joined in shoulder and under-arm seams, and the fulness in the front is drawn to the center in gathers at the neck and in forward-turning plaits at the bottom. The back is smooth across the shoulders but has fulness at the bottom collected in plaits that flare prettily. The standing collar is covered with a softly-wrinkled stock of silk that has frill-finished ends closed at the back, and rising from the top of the collar is a frill of lace edging. The waist is surrounded by a wrinkled girdle of silk that has frilled-finished ends closed at the back; it may be plain at the top or shaped in two points at the center of the front,



9012

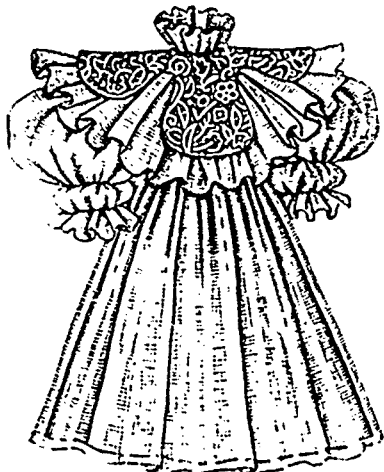


9012



9012
Back View.

GIRLS' DANCING OR PARTY DRESS, HAVING A FULL SKIRT OVER A CIRCULAR SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT THE FANCY COLLAR AND BERTHA RUFFLE.)
(For Description see Page 435.)



9012
Front View.

below the hips. A crush belt with frilled ends encircles the waist and closes at the back. The short puff sleeve is gathered at the top and

as illustrated. The close-fitting coat sleeves have short gathered puffs at the top; they are completed with roll-up cuffs that are decorated with lace insertion and flare stylishly. The cuffs may be round at the top or shaped to form two points at the back as shown in the illustrations.

The removable bolero jacket has a seam at the center of the back and seams on the shoulders and under the arms, and the fronts are gracefully rounded. The edges of the jacket are decorated with a row of lace insertion.

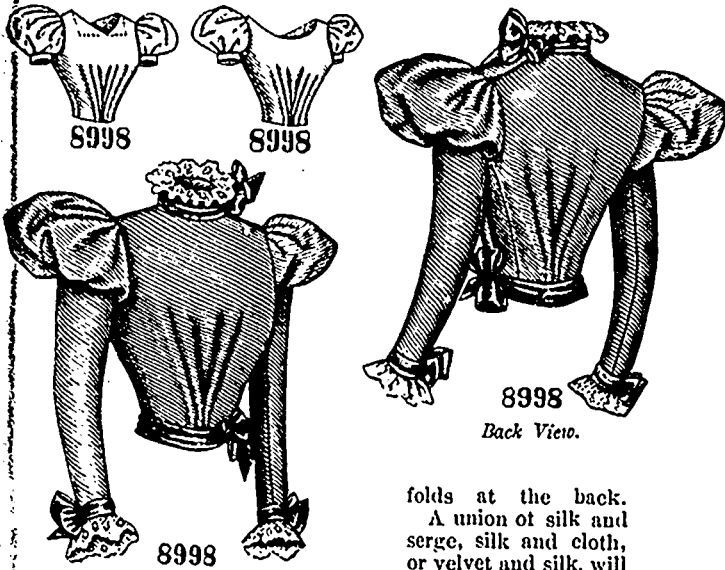
The four-gored skirt, which is joined to the waist, is gathered

bottom and arranged over a one-seam lining. The dress may be worn with or without a guimpe and may be

at the back but fits smoothly at the top in front and at the sides; it breaks into shallow ripples below the hips and into deeper

in plain or figured taffeta silk. For ordinary wear durable materials like cashmere will generally be selected. A dainty party dress is of canary silk muslin over silk of the same shade, with fine all-over embroidery for the fancy collar. Percale is often used for the under-skirt.

We have pattern No. 9012 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the dress with full skirt requires six yards and a half of organdy thirty-six inches wide, with half a yard of silk twenty inches wide. Of one fabric, it requires ten yards twenty-two inches wide, or seven yards and a fourth thirty inches wide, or six yards and a half thirty-six inches wide, or five yards and three-fourths forty-four inches wide, or four yards and a half fifty



8998
Front View.

8998
Back View.

folds at the back.

A union of silk and serge, silk and cloth, or velvet and silk, will be prettily arranged in this manner and there are many novelty goods and washable fabrics for which the mode is well adapted. Lace insertion, lace edging and, on some goods, embroidered

MISSSES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH, ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES OR SHORT PUFF SLEEVES WITH A BAND.)

(For Description see Page 436.)

bands or rows of ribbon or gimp will form suitable decoration. We have pattern No. 9016 in eight sizes for girls from five to twelve years of age. To make the dress in the combination shown for a girl of eight years, needs two yards and five-eighths of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide. Of one fabric, it calls for 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 seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DANCING OR PARTY DRESS, HAVING A FULL SKIRT OVER A CIRCULAR SKIRT. (TO BE MADE WITH EITHER OR BOTH SKIRTS, WITH FULL-LENGTH OR ELBOW SLEEVES AND WITH OR WITHOUT THE FANCY COLLAR AND BERTHA RUFFLE.)

(For Illustrations see Page 431.)

No. 9012.—This dress is shown differently developed at figure No. 186 W in this magazine.

For dancing or party wear this is a charming little dress. White organdy over pale-blue silk is here pictured in the dress and the silk collar is overlaid with appliqué lace. The simple plain waist, which is shaped by shoulder and under-arm seams and closed at the back, is quite concealed by the stylish Bertha ruffle of organdy which is made double, gathered compactly at its upper edge and sewed to the waist at shallow round yoke depth, falling with a charming, fluffy fulness. The fancy collar is shaped to form a rounding tab at the center of the front and back and over each shoulder; it lies smoothly over the Bertha and the neck is finished with the doubled upright frill of organdy which is set on with a cording. Over the coat sleeves are arranged stylish puffs that are gathered at the top and turned under and shirred some distance above the lower edge to form a frill at the elbow and a small puff above the frill. The sleeves may extend to the wrist or only to the elbow, and the collar and Bertha may be omitted, as shown in the illustrations. The straight, full skirt of organdy falls over a circular skirt of silk; it is deeply hemmed at the bottom and gathered at the top and both skirts are sewed to the bottom of the waist. Either skirt may be used alone, if desired.

The dress is appropriate for day or evening parties, for dancing school and for many festive occasions, and it will be made up in organdy over silk or in dotted Swiss over silk, as well as

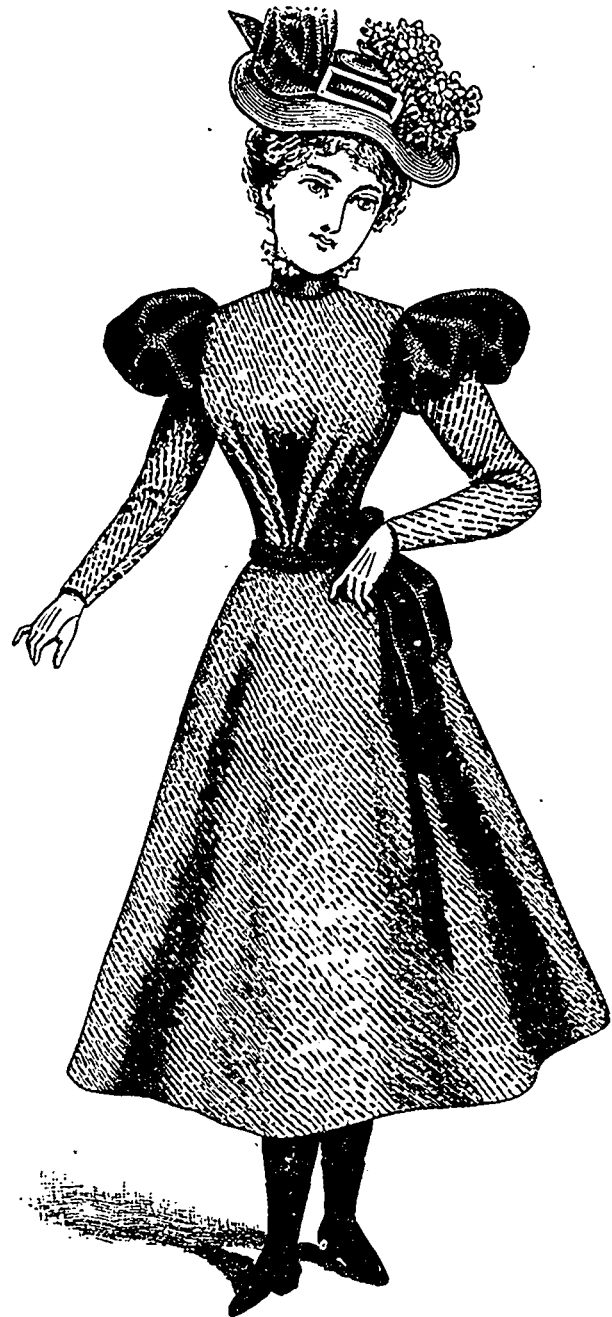


FIGURE NO 184 W.—This illustrates MISSSES' TOILETTE.—The patterns are Missses' Basque-Waist No. 8998, price 10d. or 20 cents; and Skirt No. 8888, price 1s. or 25 cents.

(For Description see Page 436.)

inches wide. The dress with circular skirt needs eight yards and a half twenty-two inches wide, or six yards and an eighth

thirty inches wide, or five yards thirty-six inches wide, or four yards and three-fourths forty-four inches wide, or three yards and three-fourths fifty inches wide.

Price of pattern, 1s. or 25 cents.



FIGURE No. 185 W.—This illustrates Misses' SAILOR BLOUSE AND CAP.—The patterns are Misses' Sailor Blouse No. 9002, price 10d. or 20 cents; and Cap No. 845, price 6d. or 10 cents.

(For Description see Page 437.)

MISSES' EMPIRE JACKET OR COAT, WITH UNDER-ARM GORE.

(For Illustrations see Page 434.)

No 9007 — Green broadcloth was used for the stylish Empire jacket or coat here represented, with machine-stitching for a finish. Under-arm gores adjust the jacket smoothly at the sides. Two box-plaits are arranged in the back—one at each side of the center

seam, and two similar box-plaits are made in the front—one at each side of the closing, which is made invisibly at the center. The box-plaits are tacked underneath a short distance from the top and fall free below, widening toward the lower edge of the jacket. The handsome turn-over collar may be plain at the edge or fancifully curved, as preferred; it stands high and then rolls over and its ends flare widely to fall in a point at each side of the box-plaits in the front. The one-seam leg-o'-mutton sleeves are gathered at the top and completed with roll-up cuffs that may be plain at the top or fancifully curved to match the collar.

Broadcloth, lady's-cloth, cheviot, tweed, serge or fancy wool suiting can be becomingly made up in this style. Braid may be used for trimming, although machine-stitching is likely to be the most favored finish. Velvet may be used for the collar and cuffs or they may be inlaid with this fabric, as preferred.

We have pattern No. 9007 in four sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket will require four yards and three-fourths of material twenty-two inches wide, or four yards thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BASQUE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH, ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH SLEEVES OR SHORT PUFF SLEEVES WITH A BAND.)

(For Illustrations see Page 435.)

No. 8998.—At figure No. 184 W in this magazine, this basque-waist is shown differently made up.

A simple yet becoming basque-waist is here represented made of light-brown camel's-hair and trimmed with lace and ribbon. The basque-waist closes at the left side and is made over a lining

that is closed at the center of the front and fitted by single bust darts, under-arm and side-back gores and a curving center seam. It is smooth at the top both front and back, but has fullness at the bottom arranged in closely-lapped plaits at the center. The neck may be made high and completed with a standing collar edged with an upright frill of lace and covered with a plaited ribbon that is decorated with a stylish bow of ribbon at the left side where the collar closes, or the basque-waist may be made with a round, V or square neck, as preferred. A ribbon arranged in soft folds is worn about the waist and a bow of ribbon is tacked to it at the left side. The coat sleeves have mushroom puffs arranged over them at the top; they are finished at the wrist with a frill of lace, and a wrinkled ribbon ending in a bow at the back of the wrist forms a heading for the frill. The sleeves may be cut off at the bottom of the puffs and finished with bands, if short sleeves be desired.

Silk, challis, cashmere, batiste, soft wool novelty goods, etc., will be pretty materials for a basque-waist of this style and ribbon and lace will trim it effectively.

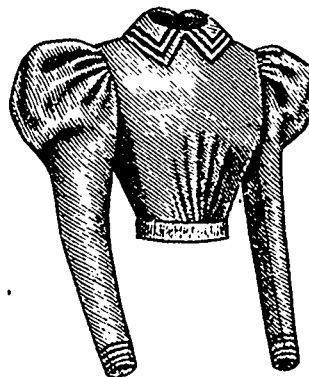
We have pattern No. 8998 in five sizes for misses from twelve to sixteen years of age. To make the waist with full-length sleeves for a miss of twelve years, calls for three yards and three-eighths of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty inches wide. The waist with short sleeves requires two yards and three-eighths twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 184 W.—MISSES' TOILETTE.

(For Illustration see Page 435.)

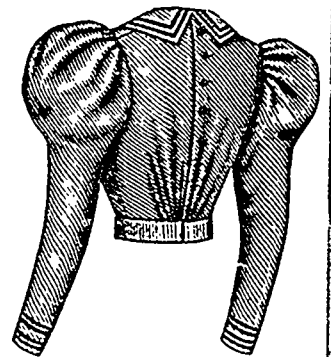
FIGURE No. 184 W.—This consists of a Misses' basque-waist and skirt. The basque pattern, which is No. 8998 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 435. The skirt pattern, which is No. 8888 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age.

Mixed suiting and plain velvet are tastefully united in the toilette and velvet ribbon is the only decoration. A well-adjusted lining insures a trim appearance and becoming fullness at the bottom of the whole front and whole back is drawn well to the center in overlapping plaits that spread prettily. The closing is made at the left side. Velvet puffs at the top of the coat sleeves spread and droop gracefully. The stand-



9001

Front View.



9001

Back View.

MISSES' AND GIRLS' SPENCER WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT A FITTED LINING.)

(For Description see Page 437.)

ing collar is banded with velvet ribbon and decorated at the top with a frill of lace, and a belt of velvet ribbon surrounds the waist and is bowed at the left side, the loops and ends falling

reilly over the skirt. The waist may be used for evening entertainments or party wear, as the pattern provides for a round, V or square neck and for short puff sleeves.

The circular bell skirt may be gathered or plaited at the back; it flares in front, ripples at the sides and falls in flute folds at the back.

The advance of the Spring months brings many ideas especially calculated to display the new dress goods, which come in bold colors or mixed hues and in such weaves as camel's-hair, serge, mohair, *drap d'été*, not to mention the long list of washable materials that are lovelier than ever. Satin and velvet ribbon, bands of passementerie, lace insertion and lace edging will provide seasonable garniture. The mode is particularly adapted to challis and India silk, and a lavish decoration of lace edging and insertion may be added. For evening wear the low neck and short sleeves may be finished with rills of lace.

The hat is trimmed with velvet, flowers and silver buckle

FIGURE No. 185 W.—MISSSES' SAILOR BLOUSE AND CAP.

(For Illustration see Page 436.)

FIGURE No. 185 W.—This illustrates a Misses' blouse and cap. The blouse pattern, which is No. 9002 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 438. The cap pattern which is No. 845 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, in eight sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measurements.

For yachting, wheeling, tennis, etc., this blouse and cap are stylish and jaunty. The blouse is made of navy-blue flannel, with red cloth for the large sailor-collar and for the deep cuff and cuffs completing the bishop sleeves. The blouse droops in the regular way and has its lower edge drawn closely about the waist by an elastic inserted in the hem. It is slipped on over the head. The front is shaped low to reveal a shield that is finished at the neck with a cording and decorated with an embroidered emblem. A sailor knot of ribbon is tacked where the pointed ends of the collar meet at the bottom

illustrated made of gingham and trimmed with washable braid. It may be made up with or without the lining, which is fitted smoothly by single bust darts and under-arm and side-back gores. The front is joined to the backs in shoulder and under-arm seams, and the closing is made with buttons and button-holes at the back. The waist is smooth at the top but has fullness at the bottom both back and front drawn to the center in shirrings under a belt that is stitched to position. The neck may be completed with a standing collar or with a turn-down collar in two sections that flare widely. The one-seam sleeves are made over coat-shaped linings; they are gathered at the top, where they stand out in a puff, and fit the arm closely below.

A waist of this style is serviceable, and, being easily laundered, is suitable for washable fabrics. Cashmere, Henrietta, challis and all soft woollen goods are well adapted to the mode, as well as chambray, fine gingham, dimity, etc. Braid, narrow velvet or satin ribbon, lace and embroidery may be used for garniture.

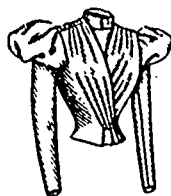
We have pattern No. 9001 in thirteen sizes, from four to sixteen years of age. For a miss of twelve years, the waist requires three yards and an eighth of material twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and an eighth thirty-six inches wide, or a yard and three-fourths forty-four inches wide. Price of pattern, 7d. or 15 cents.

Serge, flannel, duck, linen crash and piqué are used for blouses and the cap will usually be of cloth, though caps of linen are considered good style. Decoration can be arranged with braid and buttons.

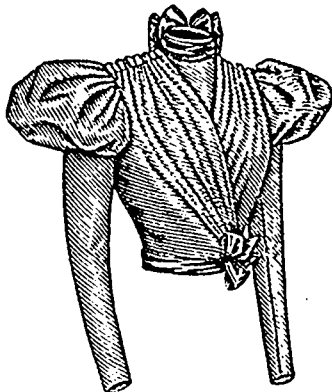
MISSSES' AND GIRLS' SPENCER WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT A FITTED LINING.)

(For Illustrations see Page 436.)

No. 9001.—This youthful waist is

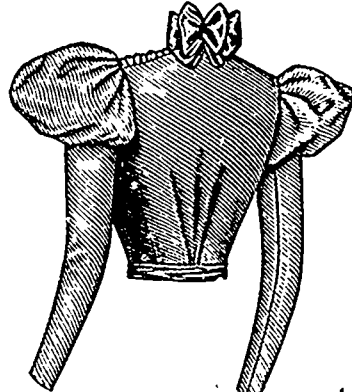


9029



9029

Front View.

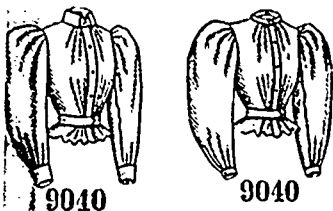


9029

Back View.

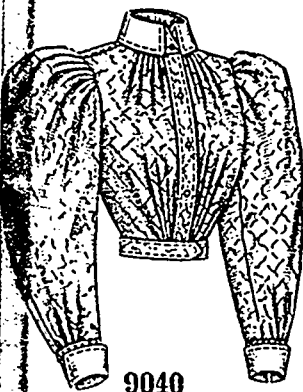
MISSSES' SURPLICE WAIST.

(For Description see Page 433.)



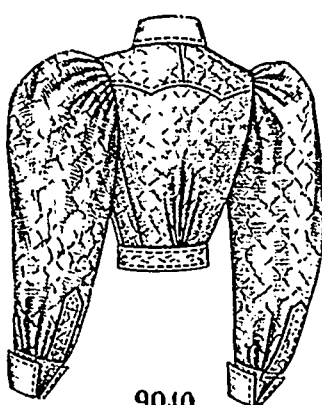
9040

9040



9040

Front View.



9040

Back View.

MISSSES' SHIRT-WAIST, WITH BACK-YOKE FACING, AND WITH TURN-DOWN COLLAR AND TURN-UP CUFFS THAT MAY BE MADE REMOVABLE.

(For Illustrations see this Page.)

No. 9040.—Figured dimity was used for the development of the stylish shirt-waist here represented. The fronts are closed at the center with button-holes and buttons or studs through a box-plait formed at the front edge of the right front, and their fulness is collected in gathers at the neck at each side of the box-plait and in closely-lapped, forward-turning plaits at the

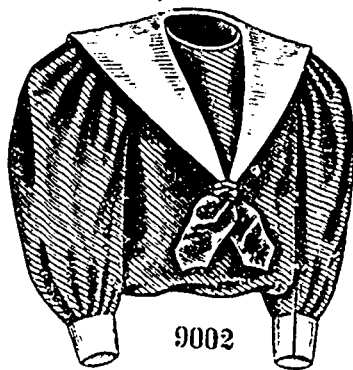
MISSSES' SHIRT-WAIST, WITH BACK-YOKE FACING, AND WITH TURN-DOWN COLLAR AND TURN-UP CUFFS THAT MAY BE MADE REMOVABLE.

(For Description see this Page.)

The shield, and braid decorates the collar and cuffs effectively. The Tam O'Shanter cap is of blue flannel trimmed with quills.

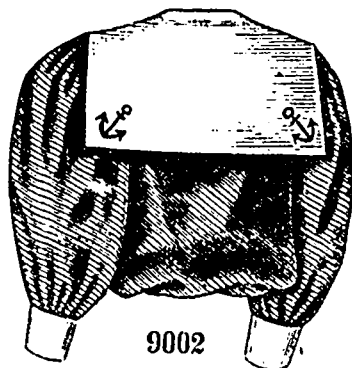
box-plait formed at the front edge of the right front, and their fulness is collected in gathers at the neck at each side of the box-plait and in closely-lapped, forward-turning plaits at the

waist-line. Under-arm gores adjust the shirt-waist smoothly at the sides. The back is smooth at the top but has fulness at or two yards and three-eighths thirty-six inches wide, or yards forty-four inches wide, or a yard and seven-eighths inches wide. Price of pattern, 10d. or cents.



9002

Front View.



9002

Back View.

MISSSES' SAILOR BLOUSE.

(For Description see this Page.)

the bottom regulated by tapes inserted in a casing at the waist-line and tied over the fronts. A bias double-pointed yoke-facing is stitched on the back. The one-seam shirt-sleeves are gathered at the top and bottom and finished with turn-up link cuffs that may be sewed on or made removable; they have openings finished in regular shirt-sleeve style with underlaps and pointed overlaps. When the cuffs are made removable, the sleeves are finished with wristbands. A belt of the material with pointed ends is closed in front. The turn-down collar is mounted on a high, shaped band and it may be sewed on or be made removable, as preferred, a fitted neck-band finishing the neck, when the collar is made removable.

Percalé, cheviot, gingham, dimity, organdy and wash silk will be used for shirt-waists of this style and machine-stitching will give a neat finish. The collars and cuffs may be of white linen or of the shirt-waist material.

We have pattern No. 9040 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist with white linen collar and cuffs requires two yards and three-eighths of lawn thirty-six inches wide, with half a yard of white linen thirty-six inches wide. The shirt-waist with the collar and cuffs of the shirt-waist goods calls for four yards twenty-two inches wide, or three yards and a half twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' SURPLICE WAIST.

(For Illustrations see Page 437.)

No. 9029.—The popular surplice waist appears this season with sleeves new in shape and effect. It is shown made of gingham and decorated with bon. The waist is provided with a lining fitted by single bust darts and the usual seams and closed at the center of the front. The surplice fronts are shirred at the shoulder edges and at the waist and are crossed below the bust in true surplice fashion. A V-shaped chemisette is revealed above the crossing of the fronts and is sewed permanently to the lining at the right side and fastened with hooks and loops at the left side. Under-arm gores separate the full fronts from the seamless back, which is smooth across the shoulders and has fulness below collected in short rows of shirring at the waist. A softly wrinkled ribbon surrounds the waist and is closed at the left side of the front under a bow. A wrinkled ribbon encircles the standing collar and is bowed stylishly at the back. The coat sleeves have short, flaring puffs at the top, gathered at their upper and lower edges.

The surplice waist is a style particularly appropriate to youth, and for the Summer season will be made of dimity, lawn, dotted Swiss, batiste and inexpensive fancy silk. Ribbon is a decoration suitable for any of the materials mentioned and is required only for the belt and stock collar.

We have pattern No. 9029 in five sizes for misses from twelve to sixteen years of age. To make the waist for a miss of twelve years, needs three yards and three-fourths of goods twenty-two inches wide, or two yards and three-fourths thirty inches wide,

large sailor-collars with square corners falls low over the bottom of the blouse and its tapering ends meet at the bottom of

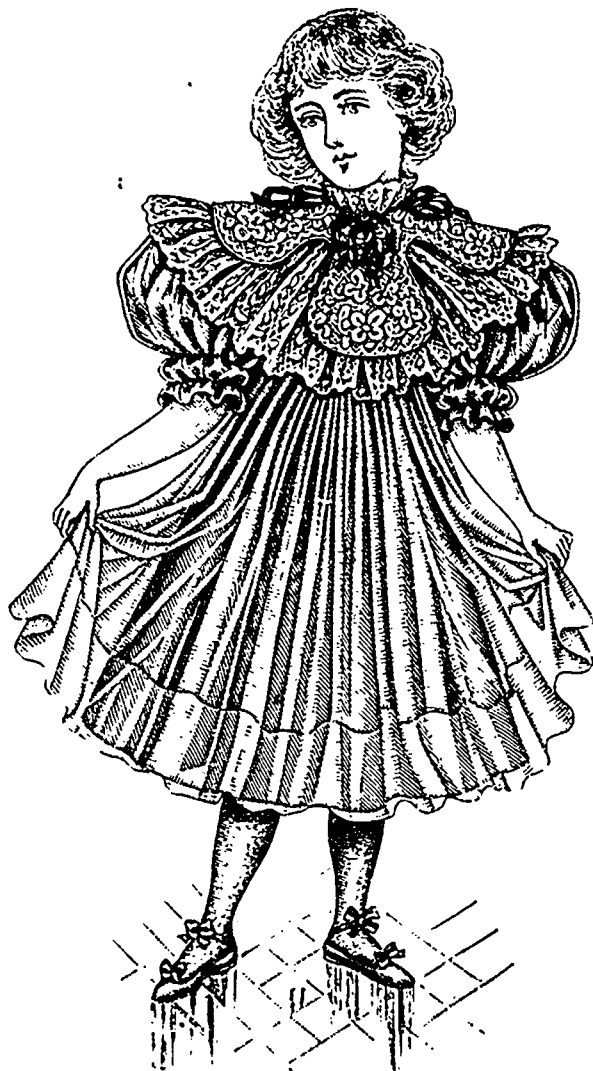


FIGURE No. 186 W.—This illustrates GIRLS' DANCING DRESS.—The pattern is No. 9012, price 1s. or 25 cents.

(For Description see Page 430.)

shield under a sailor knot of ribbon; an anchor is embroded in each corner. The full sleeves are gathered at the top

bottom and mounted on coat-shaped linings that are revealed in round cuff effect at the wrist and faced with white serge.

The blouse is appropriate to wear at all outdoor sports and exercises, such as boating, bicycling, mountain climbing, tennis, etc. Serge, flannel, mohair, duck, linen, etc., are favored materials for it. A combination of cream-white and red, blue and gray, or brown and red flannel will prove effective in developing the blouse and narrow braid will be pretty for trimming the collar and cuffs.

We have pattern No. 9002 in seven sizes for misses from ten to sixteen years of age. In the combination shown for a miss of twelve years, the blouse requires two yards and five-eighths of blue with five-eighths of a yard of white serge each forty inches wide. Of one fabric, it needs four yards and five-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a fourth thirty-six or forty-four inches wide, or three yards fifty inches wide. Price of pattern, 10¢. or 20 cents.

FIGURE No. 186 W.—GIRLS' DANCING DRESS.

(For Illustration see Page 433.)

FIGURE No. 186 W.—This illustrates a Girls' dress. The pattern, which is No. 9012 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age, and may be seen in four views on page 434 of this publication.

This is a most charming dress for dancing-school or party

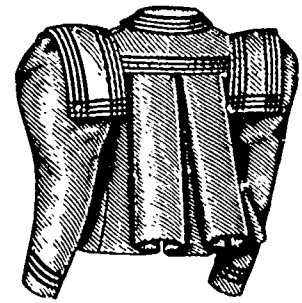


FIGURE No. 187 W.—This illustrates GIRLS' DRESS.—The pattern is No. 9016, price—1s. or 25 cents.

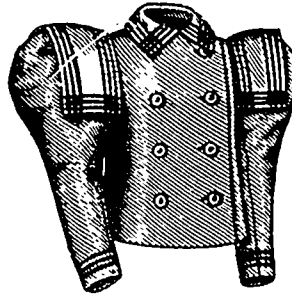
(For Description see this Page.)

and is here shown made of white chiffon over pale-blue with the Bertha ruffle of lace edging and the fancy collar

overlaid with lace net. The plain waist is shaped by shoulder and under-arm seams and closed at the back; it is almost entirely concealed by the deep Bertha ruffle and the fancy collar, the collar being shaped in rounding tabs and fall-



9022
Back View.



9022
Front View.

GIRLS' JACKET OR REEFER, WITH BOX-PLATED EMPIRE BACK EXTENDING FROM A YOKE.

(For Description see this Page.)

ing smoothly on the Bertha ruffle. The neck is trimmed with a standing ruffle of lace, and ribbon bows are tacked on the shoulders and at the throat. The elbow puff-sleeves are gathered at the top and shirred to form a frill and a short puff at the bottom. A full gathered skirt of chiffon falls over a circular skirt of silk and is joined to the lower edge of

the waist. The skirts may be used separately or together and the dress may be made with full-length or elbow sleeves and with or without the fancy collar and Bertha ruffle.

The dress may be made up in silk, or in chiffon, lace or mousseline de soie over silk and decorated with lace edging, ribbon, floral garniture or spangled trimming. A dainty gown is made of white silk mull over pale-green silk, with mechlin lace and green cord-edge satin ribbon for trimming.

FIGURE No. 187 W.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 187 W.—This represents a Girls' dress. The pattern, which is No. 9016 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 433 of this magazine.

A removable bolero jacket is an attractive feature of the dress, which is here pictured in a combination of novelty wool goods, plain silk and plain velvet. The four-gored skirt spreads stylishly toward the bottom and is gathered at the back. It is joined to the body, which has fulness in front collected in gathers at the top and plaits at the bottom. The closing is made at the back. The bolero jacket is outlined with guipure lace insertion and ends at the top of a crush girde that is shaped in two points at its upper edge in front and frill-finished at the ends, which are closed at the back. The wrinkled stock drawn about the standing collar also has frilled ends closed at the back. The sleeves have mushroom puffs at the top and are finished with fancy cuffs that are trimmed to match the bolero jacket.

All reasonable materials are suitable for this dress; for party wear it may be made up in light-tinted silk, with figured silk for the jacket.

GIRLS' JACKET OR REEFER, WITH BOX-PLATED EMPIRE BACK EXTENDING FROM A YOKE.

(For Illustrations see this Page.)

No. 9022.—An exceedingly stylish jacket or reefer is here illustrated made of fawn broadcloth and decorated with narrow braid. The jacket is nicely adjusted at the sides by under-arm gores and the loose fronts lap and close in double-breasted style with buttons and button-holes. The Empire back has its fulness arranged in a wide rolling box-plait at each side of the center and is joined to a square yoke. Moderate-sized, one-seam leg-o'-mutton sleeves gathered at the upper edge puff out stylishly at the top and fit smoothly below, and long epaulettes with square ends stand out over the tops of the sleeves and fall

below the yoke at the back and to the same depth at the front. At the neck is a rolling collar with widely flaring ends.

Attractive jackets may be fashioned in this style from broadcloth, cheviot, tweed and covert cloth and finished with machine-stitching or fancy braid.

We have pattern No. 9022 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the garment needs two yards and seven-eighths of goods twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 188 W.—GIRLS' BLOUSE.

(For Illustration see this Page.)

FIGURE No. 188 W.—This illustrates a Girls' blouse. The pattern, which is No. 8996 and costs 10d. or 20 cents, is in five sizes for girls from four to twelve years of age, and is shown again on this page.

This simple little blouse is here daintily made up in pink grass linen with fine white lawn for the collar and cuffs. The blouse droops in the regular way, the lower edge being drawn closely about the waist by an elastic in the hem. The closing is made at the center of the front with buttons and button-holes beneath two frills of lawn embroidery connected by a band of the lawn. A frill of similar edging borders the round, flat collar and trims the top of the round turn up, flaring cuffs completing the full sleeves. Nainsook, Swiss, organdy and fancy-striped piqué, which is offered in many varieties this season, will be chosen to make this blouse, and frills of the material or of embroidery will afford the most suitable trimming. Combinations of materials or colors are favored for the blouse, though one material will make up satisfactorily.

The straw hat is bent to suit the face and is adorned with ribbon and field flowers.

GIRLS' BLOUSE, WITH A ROUND COLLAR THAT MAY BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.

(For Illustrations see this Page.)

No. 8996.—At figure No. 188 W in this number of THE DELINEATOR this blouse is shown in a different development.

White lawn is here combined with all-over embroidery and embroidered edging and insertion form the trimming. The blouse has a seamless

back joined to the fronts in shoulder and under-arm seams and is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

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Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.

Blouse-waists are very popular for outing wear. Serge, or all-wool flannel and wool serge will be selected for wear in sports or for boating, etc., for more general use washable goods will be chosen for the blouse and they may be made as fancy as desired with trimming of lace or embroidered insertion and edging. A style of blouse for wear with a blue or red serge skirt may be made of white piqué and all-over Hamburg embroidery, with edging to match for trimming. We have pattern No. 8996 in five sizes for girls from four to twelve years of age. For a girl of eight years, the blouse will require two yards and a half of lawn thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven inches wide and for two yards and an eighth for edging two inches and an half wide for the collar and frill. Of one fabric, it needs three yards and three-eighths twenty-seven 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 six inches wide, or a yard and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents, and has been collected.

The back and the center of the blouse is closed with buttons and button-holes at the center of the front, a row of narrow insertion edged at each side with a frill of embroidered edging concealing the closing. The lower edge of the blouse is turned under for a hem, through which elastic is passed to draw the edge in closely about the waist. The blouse drooping in the regular blouse style. A deep, round collar, made of the all-over embroidery and bordered with a frill of edging, finishes the neck; its ends flare prettily and the lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of embroidered edging. The collar and cuffs are both made with bands.



FIGURE No. 188 W.—This illustrates Girls' BLOUSE.—The pattern is No. 8996, price 10d. or 20 cents.

(For Description see this Page.)

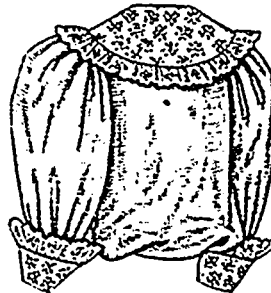


8996



8996

Front View.

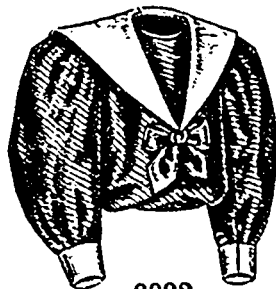


8996

Back View.

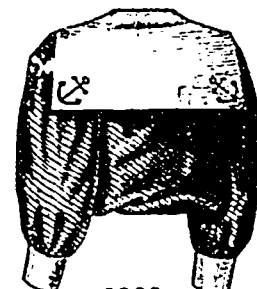
GIRLS' BLOUSE, WITH A ROUND COLLAR THAT MAY BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.

(For Description see this Page.)



9003

Front View.



9003

Back View.

GIRLS' SAILOR BLOUSE.

(For Description see this Page.)

GIRLS' SAILOR BLOUSE.

(For Illustrations see this Page.)

No. 9003.—Blue serge is combined with white in this natty little sailor blouse, which is made in two slip on over the head style. The blouse is shaped to fit only shoulder and under-arm seams and its lower edge is turned under to form a casing for an elastic or tape that adjusts it about the waist, the blouse drooping in the regular sailor-blouse fashion. The large sailor-collar is made of white lawn, with a frill of white lawn embroidery and bordered with a frill of white lawn edging. The lower corners may be either rounded or square, as preferred; both effects being illustrated. The full one-seam sleeves are gathered at the top and bottom; they are finished with most turn-up flaring cuffs made of the all-over embroidery and decorated at the top with a frill of white lawn edging. The collar and cuffs are both made with bands.

of the white serge and falls deep and square at the back and its tapering ends meet over a shield that is sewed underneath to the front at the right side and secured with buttons and button-holes at the left side. The shield is finished with ribbon bow is tacked over the ends of the collar. The corners of the collar are ornamented with embroidered anchors. The full sleeves are made over coat-shaped linings that are faced with white serge below the sleeves to have the effect of round cuffs; they are gathered at the top and bottom and are of fashionable outlines.

Flannel and serge are the most satisfactory materials for this blouse, but washable materials, like grass linen, piqué, nainsook, etc., may also be made up by the mode. Lace and embroidery will trim serge is used, braid or stitching will give the most appropriate finish. A light-blue or pink piqué blouse of this kind may be trimmed with cambric embroidered edging, which may be frilled about the collar and cuffs.

We have pattern No. 9003 in seven sizes for girls from three to nine years of age. For a girl of eight years, the blouse requires two yards and a fourth of blue, with half a yard of white serge forty inches wide. Of one material, it needs three yards and five-eighths twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' GUIMPE.

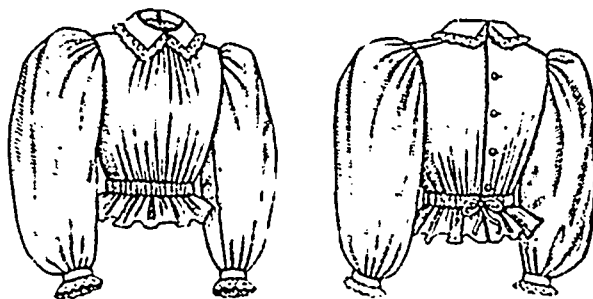
(For Illustrations see this Page.)

No. 9039.—This guimpe is shown again at figure No. 189 W in this magazine. White lawn was here used in making the simple little guimpe. The front joins the backs in shoulder and under-arm seams and has fulness at the center collected in gathers at the neck. The back is smooth at the top and the closing is made at the center with buttons and button-holes. The guimpe is drawn in about the waist by a tape inserted in a casing and the neck is completed by a turn-over collar in two sections, the ends of which flare at the front and back. The full sleeves are gathered at the top and bottom and completed with wristbands bordered with a frill of embroidery. A frill of embroidery also follows the edges of the collar.

Mull, lawn and nainsook are suitable for a guimpe of this type, and for wear with cloth dresses white China or India

silk will be pretty. Valenciennes or Mechlin lace, embroidery and narrow velvet or satin ribbon are favored trimmings.

We have pattern No. 9039 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the guimpe requires two yards and a fourth of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and an eighth forty-four inches wide. Price of pattern, 5d. or 10 cents.



9039

Front View.

9039

Back View.

GIRLS' GUIMPE.

(For Description see this Page.)

When made of washable fabrics, it prettily, but when flannel or

which is No. 9024 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years old, and is also shown on page 493. The guimpe pattern, which is No. 9039 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen again on this page.



FIGURE No. 189 W.—This illustrates GIRLS' AFTERNOON TOILETTE.—The patterns are Girls' Dress No. 9024, price 1s. or 25 cents; and Guimpe No. 9039, price 5d. or 10 cents.

(For Description see this Page.)

The girlish toilette for afternoon wear comprises a dress, in which silk and figured challis are here united, and a nainsook guimpe. The neck of the dress is in low, round outline and the front has drooping fulness at the center and is overlapped at the top by a pointed yoke. The fulness is framed by the fanciful front ends of a deep collar that falls broad and square at the back. The collar is outlined with a frill of lace edging headed by a row of insertion. Gathered fulness is arranged in the back at each side of the closing and the effect at the sides is smooth. The short puff sleeves are trimmed with lace frills. The four-gored skirt is joined to the waist and a wrinkled ribbon conceals the joining.

The guimpe is becomingly fashioned with slight fulness gathered in at the neck in front. A rolling collar in two sections that flare at the throat and over the closing, which is made at the back, is a stylish accessory. The full bishop sleeves are finished with wristbands. Frills of embroidered nainsook decorate the collar and wristbands.

The dress will be attractive made in organdy, lawn, dimity, silk mull, etc., and the guimpe may be of China or surah silk or, when the dress is of silk or wool goods, of any of the fabrics first mentioned as suitable for the dress. By omitting the guimpe the dress may be worn at parties or at dancing school. A charming gown for this purpose was made of flowered silk-warp barege and moiré taffeta matching the prevailing color in the design, the latter material being used for the deep collar. Mechlin lace edging contributed the decoration.

MISSSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE.
(FOR JACKETS, COATS, ETC.)

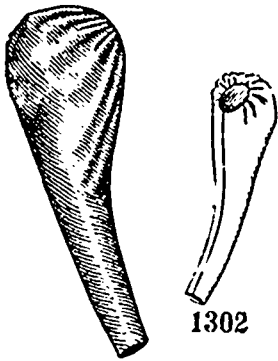
(For Illustrations see this Page.)

No. 1302.—The leg-o'-mutton sleeve here shown made of broadcloth is the newest style of sleeve for coats, jackets, etc. It has but one seam and is gathered at its upper edge and finished plainly at the wrist. The sleeve fits smoothly to far above the elbow and then stands out stylishly.

This sleeve will make up suitably in chevrot, broadcloth, lady's-cloth and fancy suiting and a finish of machine-stitching or braid may be added.

We have pattern No. 1302 in seven sizes from four to sixteen years old. For a miss of twelve years, a pair of sleeves calls for a yard and five-eighths of material twenty-two inches wide, or a yard and a half thirty inches wide, or seven-eighths of a yard thirty-six inches wide.

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



1302

MISSSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON SLEEVE. (FOR JACKETS, COATS, ETC.)

(For Description see this Page.)

MISSSES' AND GIRLS' RUFFLE-CAP DRESS SLEEVE. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN ELBOW LENGTH AND FINISHED WITH A RUFFLE.)

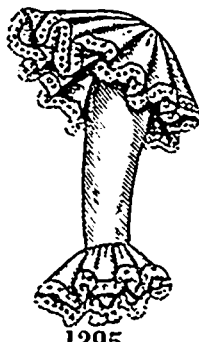
(For Illustrations see this Page.)

No. 1295.—This pretty and becoming sleeve for misses and girls is shown made of taffeta silk and decorated with lace edging. It is in close-fitting coat shape and may be made in full length and finished plain or in a Venetian point or in elbow length. Over the sleeve at the top a ruffle-cap that is gathered at its upper edge and trimmed with lace at its lower edge flares in pretty, rippling folds. A pretty finish for the bottom of the elbow sleeve is a frill of the material edged with lace. When the sleeve is finished in Venetian style at the wrist a full frill of medium width lace is a favored trimming.

This sleeve will be especially pretty made up in sheer fabrics such as organza, plain or dotted Swiss, mainsook, silk or cotton mull, lawn or soft silk and woolen materials. Mechlin, hierre and other kinds of lace and mainsook embroidery are used for trimming it. The ruffle may be trimmed with rows of insertion



1295



1295



1295

MISSSES' AND GIRLS' RUFFLE-CAP DRESS SLEEVE. (TO BE MADE IN FULL LENGTH AND FINISHED PLAIN OR IN VENETIAN STYLE, OR IN ELBOW LENGTH AND FINISHED WITH A RUFFLE.)

(For Description see this Page.)

applied in vertical rows and also with frills of lace edging. We have pattern No. 1295 in six sizes, from six to sixteen years of age. For a miss of twelve years, a pair of sleeves either length needs two yards and a half of goods twenty-two inches wide, or two yards thirty inches wide, or a yard and half thirty-six inches wide, or a yard and three-eighths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' PUFF DRESS SLEEVE.

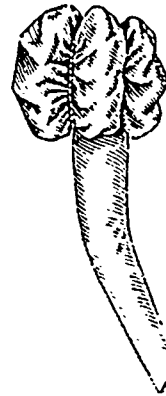
(TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF WITH A BAND.) KNOWN AS THE VERONESE SLEEVE.

(For Illustrations see this Page.)

No. 1291.—This sleeve is known as the Veronese sleeve and may be made in full length or in a short puff with a band, as illustrated. Silk was chosen for its development, with beading for decoration. The sleeve fits the arm closely and is shaped by an inside and outside seam. The puff is gathered at the top and bottom and shirred vertically at regular intervals to form upright puff beading, and similar beading covers the vertical rows of shirring. For party wear the short puff alone will frequently be used.

The sleeve may be appropriately made up in silk, grenadine and sheer materials and will be pretty in cashmere and goods of similar weave. Ribbon, lace insertion or spangled trimming will provide the decoration. Rows of embroidered beading may cover the shirrings and ribbon may be run through the beading and tied in bows at the shoulder and also at the bottom. The ribbon may match or contrast with the material in the sleeve. If made of a transparent fabric the ribbon may correspond with the lining. A frill of lace may finish the wrist.

We have pattern No. 1291 in six sizes, from six to sixteen years old. For a miss of twelve years, a pair of full-length sleeves calls for two yards and a fourth of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and three-eighths thirty-six, forty-four or fifty inches wide. A pair of short puff sleeves requires a yard and three-eighths twenty-two inches wide, or a yard and a fourth thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



1291



1291

MISSSES' AND GIRLS' PUFF DRESS SLEEVE. (TO BE MADE IN FULL LENGTH, OR A SHORT PUFF WITH A BAND KNOWN AS THE VERONESE SLEEVE.)

(For Description see this Page.)

"CHARACTER AND UNIQUE FASHIONS" is the Title of a Pamphlet just issued by us. It is Descriptive of Masquerade and Carnival Effects and Occasions, Tableaux Vivants, Mrs. Jarley's Waxwork Collection, Plastiques and Tableaux d'Art, Martha Washington Balls and Tea Parties, A Carnival Session, Japanese Parties, etc., and is Illustrated with styles that are unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It will, therefore, be in great demand for Theatrical and Masquerade Purposes, and will be a handy book of Reference when Patterns of the nature described are required. Sent postpaid on receipt of 3d. or 5 cents.

A NEW AND NOTABLE PUBLICATION.—THE GRAND ALBUM OF METROPOLITAN FASHIONS is the title of a new monthly issued by us beginning with the number for March, 1897. It consists of a series of ARTISTIC PLATES illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter. The publication is indispensable to Dressmakers and Milliners, and invaluable to ladies generally who are pleased to adopt the latest effects of la Mode. It is published in three separate editions—English, German and Spanish—at 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

Styles for Little Folks.



FIGURE No. 190 W.—CHILD'S LONG COAT.

(For Illustration see this Page.)

FIGURE No. 190 W.—This illustrates a Child's coat. The pattern, which is No. 9006 and costs 10d. or 20 cents, is in four sizes for children from two to eight years of age, and may be seen differently portrayed on page 144 of this issue.

This protective coat for street

the ribbon at the right side being fastened under a rosette bow with long ends that reach nearly to the bottom of the dress; the ties are crossed over the front, carried to the back and tied in a bow having short ends.

Very pretty little dresses may be made up by this mode from challis, China silk, linen, organdy, mull and plain or dotted Swiss, with ribbon of a pretty contrasting shade for garniture.

We have pattern No. 9044 in seven sizes for little girls from two to eight years of age. For a girl of four years, the dress requires four yards and an eighth of goods twenty-two inches wide, or three yards and a fourth thirty inches wide, or three yards 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, 10d. or 20 cents.

CHILD'S ROUND-YOKE DRESS.

(For Illustrations see this Page.)

No. 9038.—By referring to figure No. 191 W in this number of THE DELINEATOR, this dress may be again observed.

The dainty little dress is here illustrated made of white lawn and trimmed with feather-stitching, lace edging and insertion

FIGURE No. 190 W.—This illustrates CHILD'S LONG COAT.—The pattern is No. 9006, price 10d. or 20 cents.

(For Description see this Page.)



9044



9044

Front View.



9044

Back View.

LITTLE GIRLS' GREENAWAY DRESS. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Description see this Page.)

wear or travelling is here shown tastefully made of linen and decorated with lace edging, lace appliqué ornaments and large pearl buttons. The loose fronts are laid in a box-plait at each side of the closing and three buttons ornament each box-plait near the top. Under-arm gores produce a smooth effect at the sides and the back has a box-plait at each side of the center. The back and also each front are in sections so as to give the stylish Empire flare at the bottom. The fanciful collar is a pretty feature of the coat; it is shaped to form tabs that are bordered by lace edging and decorated with lace appliqué ornaments. The rolling collar also is decorated with edging and ornaments. The one-seam sleeves are gathered at the top and are completed by turn-up cuffs that are shaped in a point at the upper and under side and decorated to match the collars.

The coat will be made in cloth, chevot, serge, tweed andannel as well as in linen and piqué. It will prove stylish and serviceable at all seasons. Lace edging on linen goods is an appropriate decoration and braid will answer on cloth or wool.

The straw hat is trimmed with ribbon and flowers.

LITTLE GIRLS' GREENAWAY DRESS. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 9044.—A delicate shade of green silk was selected for the Greenaway dress here pictured, and ribbon forms the decoration. The dress is made with a body lining that is fitted by shoulder and under-arm seams. The dress has only short shoulder seams and its upper edge is turned under and double-stitched to form a frill heading; it is sewed along the shirrings to the body lining, which is faced to give the effect of a round yoke when the dress is made with a high neck, or cut away above the shirring when a round neck is preferred. The sleeves have mushroom puffs arranged over them at the top, and may be long or short, as preferred. When they are long, they fit the arm closely to the wrist. The dress is closed at the back, and the bottom of the dress is finished with a deep hem. A ribbon tie is tacked to each side of the front near the arm's-eye,



9038

Front View.



9038

Back View.

CHILD'S ROUND-YOKE DRESS.

(For Description see this Page.)

and ribbon bows. The upper part of the dress is a full, round yoke that is gathered at the top and bottom and arranged over

a plain yoke lining that is fitted by shoulder seams. The yoke lining may be cut away to give a dainty effect when the dress is made of sheer material. To the bottom of the yoke is joined the dress portion, which is fitted by very short shoulder seams and gathered at the upper edge across the back and front. The bottom of the dress has a deep hem that is held in position by a row of feather-stitching. Following the lower edge of the full round yoke is a Bertha frill in sections that flare on the shoulders and meet at the center of the back. A ribbon bow is jauntily placed on each shoulder and the neck is completed with a narrow feather-stitched band edged with a standing frill of lace. The moderately full bishop sleeves are gathered at the top and bottom and completed with narrow feather-stitched bands that are edged with lace.

Organdy, mull, India dimity, nainsook, Swiss and fine gingham when trimmed with ribbon and lace or embroidered edging and insertion will make very pretty little dresses of this style.

We have pattern No. 9038 in seven sizes for children from one-half to six years of age. For a child of four years, the dress requires four yards and a half of material twenty-two inches wide, or three yards and a half thirty or thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S SQUARE-YOKE DRESS. (TO BE MADE WITH A HIGH OR SLIGHTLY LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Illustrations see this Page.)

No. 9027.—At figure No. 192 W in this magazine this dainty



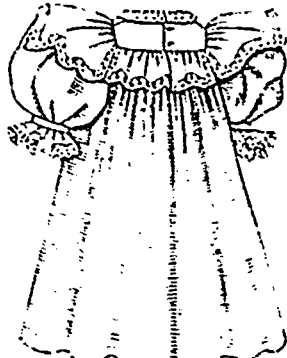
FIGURE NO. 191 W.—This illustrates CHILD'S ROUND-YOKE DRESS.—The pattern is No. 9038, price 10d. or 20 cents.

(For Description see Page 445.)



9027

Front View.



9027

Back View.



9027

CHILD'S SQUARE-YOKE DRESS. (TO BE MADE WITH A HIGH OR SLIGHTLY LOW NECK AND WITH FULL-LENGTH OR SHORT SLEEVES.)

(For Description see this Page.)



9006

Front View.



9006

Back View.

CHILD'S LONG COAT.

(For Description see this Page.)

CHILD'S LONG COAT.

(For Illustrations see this Page.)

No. 9006.—Another view of this coat is given at figure No. 190 W in this number of THE DELINEATOR.

An extremely pretty coat for a child is here pictured made of buff piqué and trimmed with white embroidery and machine stitching. The fronts and back of the coat are each formed of three sections shaped so as to give the stylish Empire flare to the coat. The back is arranged in a box-pleat at each side of the center and the front in a box-pleat at each side of the closing, which is made invisibly at the center, the box-pleats being tacked underneath above the waist and falling free below with a stylish flare toward the bottom. The tab collar is in two sections that extend only to the box-pleats and stand out over the tops of the full sleeves, which are gathered at the top and finished with pointed, upturned cuffs. The neck is completed with a turn-over collar, the ends of which flare widely.

Piqué in blue, pink and white will be much used for little coats of this kind for warm-weather wear, and chevrot, lady's cloth- serge, etc., if a little heavier material be desired. Lace, embroidery, braid and narrow ribbon will trim it effectively.

We have pattern No. 9006 in four sizes for children from

little dress is shown differently made up and trimmed. The pretty little dress is a style that will be found very becoming to most children. It is here pictured made of pink lawn and trimmed with lace. The upper part of the dress is a square yoke that is fitted by shoulder seams and closed with buttons and button-holes at the back. To the lower edge of the yoke is joined the full skirt, which is gathered at the top across the back and front and deeply hemmed at the bottom. The full sleeves are gathered at the top and bottom and may be made in full length and finished with a wristband, or in short puffs and finished with a band having a lace-edged frill of the material joined to its lower edge. The neck may be high or slightly low and trimmed with a frill of lace. Pointed ruffle capped with lace fall over the sleeves and assist in giving a dressy touch to the little frock. The lower edge of the yoke at the back is followed by a lace-edged frill of the material and at the front by two overlapping lace-edged frills, the under frill being wider than the upper.

Chambray, lawn, nainsook, dimity, gingham, challis and cashmere are pretty materials for making this dress and lace or embroidered insertion and edging, narrow silk braid, velvet or satin ribbon will trim it effectively.

We have pattern No. 9037 in seven sizes for children from one-half to six years of age. For a child of four years, the dress calls for four yards and five-eighths of material twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.



to eight years of age. For a child of four years, the coat calls for five yards of goods 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-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 191 W.—CHILD'S ROUND-YOKE DRESS. (For Illustration see Page 443.)

FIGURE No. 191 W.—This illustrates a

FIGURE No. 192 W.—This illustrates CHILD'S SQUARE-YOKE DRESS.—The pattern is No. 9027, price 10d. or 20 cents.

(For Description see this Page.)

Child's dress. The pattern, which is No. 9038 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and is differently depicted on page 443.

White China silk was here chosen for the dainty little dress and ribbon and lace edging provide the pretty decoration. The upper part of the dress is a full, round yoke that is gathered at the top and bottom and joined to the dress portion, which is gathered at the top across the front and back and falls free in soft folds. A ribbon-trimmed Bertha ruffle in three sections that are bordered with lace edging, is included in the joining of the yoke. The full sleeves are finished with wristbands that are decorated with a frill of lace edging, and a frill rises above the neck-band. Three rows of ribbon trim the dress above the hem at the lower edge.

FIGURE No. 192 W.—CHILD'S SQUARE-YOKE DRESS.

(For Illustration see this Page.)

FIGURE No. 192 W.—This illustrates a Child's dress. The pattern, which is No. 9027 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen in three views on page 444 of this magazine.

One of the prettiest little frocks for a child is here shown in a combination of plaid batiste and tucked white lawn. From a square yoke of the tucked lawn the dress portion hangs in soft, free folds due to gathers at the top, and the closing is made at the back. Two overlapping, lace-edged frills of the plain lawn cross the front at the bottom of the yoke, and a single frill is correspondingly arranged at the back. Epaulettes, forming points at the center, extend between the front and back frills over short puff sleeves that are finished with bands from which fall frills of the plain lawn edged with lace. A frill of lace turns down at the neck.

INFANTS' HOUSE-SACK.

(For Illustrations see this Page.)

No. 1285.—This pretty little sack is pictured made of white

cashmere and ornamented with fancy stitching in blue embroidery silk and crocheted scallops done with blue silk. The sack is shaped by center, shoulder and under-arm seams, the center and under-arm seams being terminated a short distance above the lower edge to form the back in two square tabs. A cluster of three tucks extending from the neck to yoke depth and falling in soft fulness below is made in the fronts at each side of the closing. A unique feature of the sack is the fancy collar in two sections that round away prettily at the front and back and extend over the sleeves in long, narrow tabs. A bow of narrow blue ribbon is tacked at the throat. The full sleeves are gathered at the top, and at the wrist they are laid in five tucks at the outside of the arm.

Dotted, striped or plain flannel, cashmere, Henrietta and crêpon may be used and silk braid or lace may provide decoration.

Pattern No. 1285 is in one size only, and, to make the sack, requires a yard and a fourth of goods twenty-two inches wide, or one yard twenty-seven inches wide, or five-eighths of a yard thirty-six, forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' CLOAK.

(For Illustrations see this Page.)

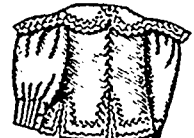
No. 9025.—A little cloak is here depicted made of white cloth and trimmed with silk marabou ruching. The cloak is long and protective and has a short body that is fitted by shoulder and under-arm seams. The skirt is gathered at the top and joined to the lower edge of the body at the sides while at the back and front it is extended to lap over the body to the neck and fall in pretty fulness between the front and back ends of a deep fancy collar that is in two sections. The fancy collar displays slight ripples and is curved at the lower edge to form points, and the ends of the sections are sewed to position. A turn-down collar, with rounding lower corners, completes the neck. The full sleeves are made over linings of nearly the same size and are gathered at the top and bottom and finished with wristbands.

Pattern No. 9025 is in one size only and to make a garment

like it calls for five yards and a half of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or



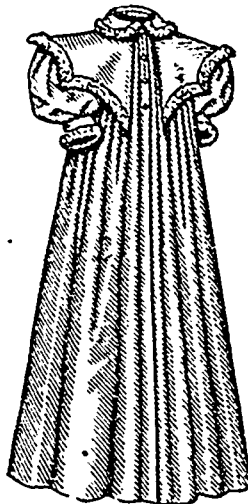
1285
Front View.



1285
Back View.

INFANTS' HOUSE-SACK.

(For Description see this Page.)



9025
Front View.



9025



9025
Back View.

INFANTS' CLOAK.

(For Description see this Page.)

two yards and three-fourths forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

Styles for Men and Boys.

FIGURES NOS. 193 W AND 194 W.—BOYS' SAILOR COSTUMES.

(For Illustrations see this Page.)

FIGURE No. 193 W.—This illustrates a Boys' sailor costume. The pattern, which is No. 8994 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years of age, and may be seen again on this page.

This jaunty costume of blue and white serge consists of short trousers without a fly and a sailor blouse having a removable sailor-collar. The blouse is drawn in on an elastic at the bottom and the fronts are cut low to accommodate the ends of a large sailor-collar over which is arranged a smaller

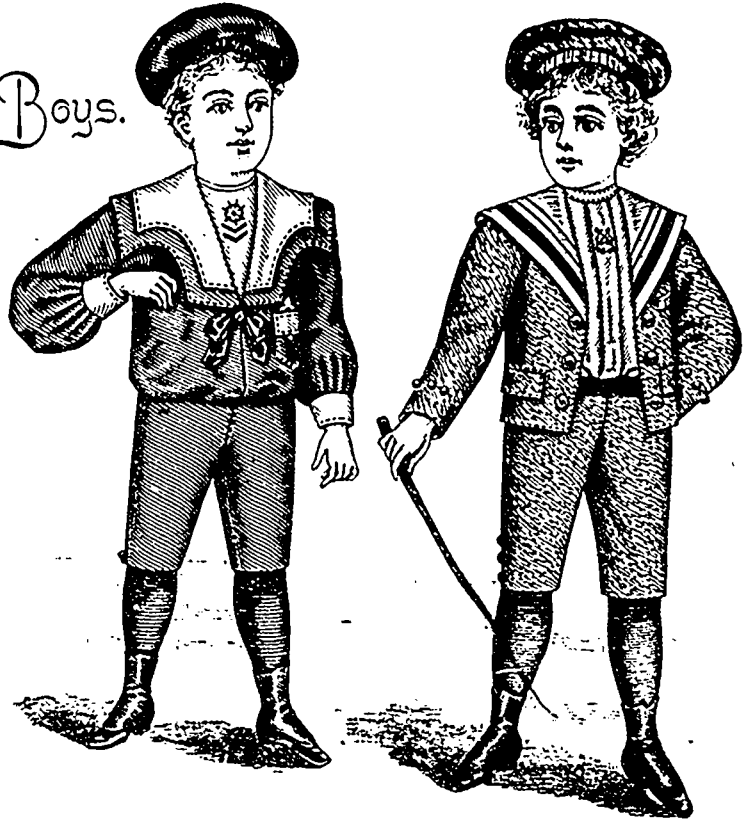
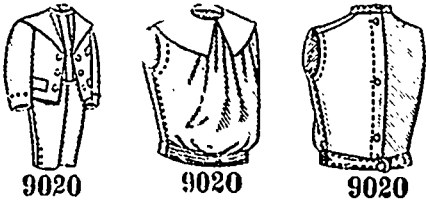


FIGURE No. 193 W.

FIGURE No. 194 W.

FIGURE No. 193 W.—This illustrates Boys' SAILOR COSTUME.—The pattern is No. 8994, price 1s. or 25 cents. FIGURE No. 194 W.—This illustrates Boys' SAILOR COSTUME.—The pattern is No. 9020, price 1s. or 25 cents.

(For Descriptions see this Page.)



9020

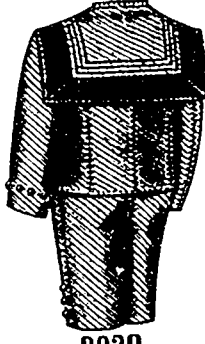
9020

9020



9020

Front View



9020

Back View

BOYS' SAILOR COSTUME, WITH NAVY OR RUBENS VEST, AND SHORT TROUSERS WITHOUT A FLY.

(For Description see this Page.)

one of similar outline. The collars fall square at the back, but are curved fancifully in front of the shoulders, and a ribbon bow is set over the clos-

FIGURE No. 194 W.—This represents a Boys' sailor costume. The pattern, which is No. 9020 and costs 1s. or 25 cents, is in eight sizes for boys from three to ten years old, and is shown again on this page.

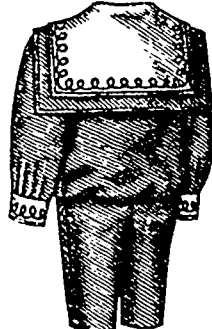
Mixed cheviot, blue and white cloth and white silk form the combination here selected for the costume, and braid, buttons and an embroidered emblem supply the decoration. The jaunty middy jacket has open fronts and a deep sailor-collar. The sleeves are of comfortable width and square-cornered laps cover the openings to side pockets in the fronts. The jacket opens over a navy vest of silk that has a full front showing a box-plait at the center and is closed at the back. A broad belt finishes the lower edge of the front of the vest and a narrow band completes the neck. The trousers reach to the knees and are closed at the sides, and buttons are set at the outside of the legs.

The caps match the respective suits and are both made by pattern No. 3033, which is in seven sizes from nineteen inches and a fourth to twenty-one inches and a half, head measures, and cost 5d. or 10 cents.



8994

Front View.



8994

Back View.

BOYS' SAILOR COSTUME, WITH SHORT TROUSERS WITHOUT A FLY. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS.)

(For Description see Page 447.)



8994

ing just below its ends. A shield disclosed in the open neck is decorated with an embroidered emblem, and a patch pocket finished with a lap is applied on

BOYS' SAILOR COSTUME, WITH NAVY OR RUBENS VEST AND SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

No. 9020.—This costume is shown again at figure No. 194 W in this number of THE DELINEATOR.

The costume is here pictured made of blue serge, with red serge for the vest, and braid, buttons and an embroidered emblem for decoration. It provides both a Rubens vest and a navy vest and the shaping of both vests is performed by shoulder and under-arm seams and the closing is made at the back. The navy vest has a box-plait at the center of the front and gathers collect the fulness at the bottom, while the Rubens vest is gathered at the neck and lower edges. Both vests droop blouse style and the lower edge of each vest is completed across the front with a braid-decorated belt. Straps cross the back regulating the width of the vest. The vest is completed with a narrow neck-band, and the Rubens vest is finished with a Rubens collar having wide ends that flare in front—the collar is mounted

the left front. The comfortable sleeves are made with only inside seams and are finished with cuffs.

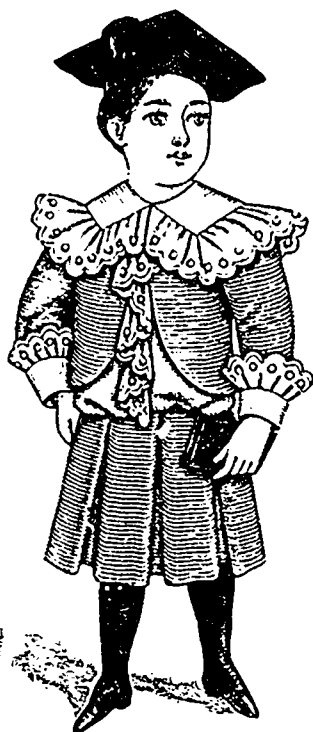


FIGURE No. 195 W.—This illustrates LITTLE BOYS' SUIT.—The patterns are Little Boys' Costume No. 8991, price 1s. or 25 cents; and Cap No. 4393, price 5d. or 10 cents.

(For Description see this Page.)

on a shaped band which is attached to the neck-band with studs.

The jacket is conformed to the figure by side seams and a center seam. The sailor collar is broad and square across the back and its ends taper to points; and the sleeves are of comfortable width. Pockets cover openings to inserted pockets in the lower part of the fronts and a welt completes a left breast-pocket. The fronts of the jacket may be connected by a cord passed over buttons sewed underneath.

The short trousers are snapped by the usual leg seams, center seam and hip darts. They are closed at the sides and the top is finished with under waistbands.

We have pattern No. 9020 in eight sizes for boys from three to ten years of age. For a boy of seven years, the vest requires a yard and an eighth of material twenty-seven inches wide, or seven-eighths of a yard thirty-six inches wide, or half a yard fifty-four inches wide; the jacket and trousers need two yards and seven-eighths twenty-seven inches

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

BOYS SAILOR COSTUME, WITH SHORT TROUSERS WITHOUT A FLY. (TO BE MADE WITH ONE OR TWO SAILOR COLLARS.)

(For Illustrations see Page 446.)

No. 8994.—By referring to figure No. 193 W in this magazine, this costume may be seen differently made up.

The suit is here pictured made of blue and red flannel and decorated with braid and fancy buckles. The blouse is shaped by the usual shoulder and under-arm seams and its lower edge is drawn closely about the waist by an elastic inserted in the hem, the blouse drooping in the customary style. One or two sailor collars, the smaller one being removable, may be worn; both collars are fancifully shaped in front, the ends meeting at the closing above a bowed tie. Between the collars is disclosed a buttoned-in shield that is completed with a narrow neck-band. Guffs finish the full sleeves, and a patch pocket completed with a narrow lap is applied on the left front.

The short trousers are shaped by the usual seams and hip darts they are closed at the sides and are finished with under-waistbands. A small strap is included in the lower part of each outside seam and the loose end is fastened to position under a fancy buckle.

We have pattern No. 8994 in eight sizes for boys from three to ten years of age. For a boy of seven years, the costume with both collars needs three yards and seven-eighths of blue with one yard of red flannel each twenty-seven inches wide. The costume without the upper collar calls for four yards and an eighth of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 195 W.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 195 W.—This illustrates a Little Boys' costume and cap. The costume pattern, which is No. 8991 and costs 1s. or 25 cents, is in four sizes for boys from two to five years of age, and is shown again on this page. The cap pattern, which is No. 4393 and costs 5d. or 10 cents, is in seven sizes

from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures.

Blue piqué is pictured in the skirt and jacket of this costume, and fine nainsook is used for the blouse, with frills of embroidered edging for decoration. The blouse, which is revealed below and between the rounded fronts of the jacket, is shaped by the usual seams and closed in front under a jabot of embroidered edging. The collar and cuffs of the blouse are attached to bands and are bordered with frills of edging.

The skirt is laid in box-plaits all round and sewed to a sleeveless under-waist which is closed at the center of the front.

The jacket has a seamless back and the fronts meet at the throat and separate prettily below. The sleeves are comfortably wide, and the collar and cuffs of the blouse are worn over the jacket.

The cap is of silk and has a square crown joined to a narrow band. A silk tassel decorates the cap stylishly.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

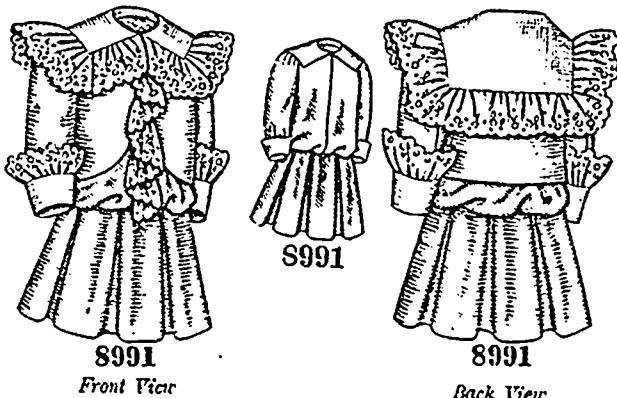
No. 8991.—Another view of this costume is given at figure No. 195 W in this number of THE DELINEATOR.

The skirt and jacket are made of piqué and the blouse of lawn, with frills of edging for trimming. The skirt is arranged in wide box-plaits all round and sewed to a sleeveless under-waist.

The blouse is shaped with shoulder and under-arm seams and closed at the front. The lower edge is turned under to form a hem through which a tape or elastic is run and the blouse droops in the regulation style. The shirt sleeves are finished with wristbands and round cuffs. The sailor collar, which is mounted on a neck-band, has widely flaring ends.

The jacket is shaped by shoulder and under-arm seams; its fronts meet at the throat, where they are closed invisibly. The coat sleeves are comfortably wide.

We have pattern No. 8991 in four sizes for little boys from two to five years of age. For a boy of four years, jacket



8991
Front View

8991

8991
Back View.

LITTLE BOYS' COSTUME.

(For Description see this Page.)



8995
Front View.

8995

8995

8995
Back View.

LITTLE BOYS' DRESS.

(For Description see Page 448.)

and skirt call for three yards and the blouse for two yards and an eighth of goods twenty-seven inches wide. Price, 1s. or 25 cents.

LITTLE BOYS' DRESS.
(For Illustrations see Page 447.)

No. 8995.—This dress is pictured made of gingham and trimmed with embroidery and buttons. The round body is fitted by shoulder and under arm seams and closed at the back. A tuck is taken up at each side of the center of the front and turned backward. Included in the shoulder and under-arm seams are long jacket fronts, and on each jacket front is a patch pocket. The sailor-collar has short, stole ends. The full sleeves are finished with wristbands. The full skirt has a double box-plait laid at the center of the front—it is gathered at the top back of the box plait and joined to the body. Pointed straps crossed at the back are included in the under-arm seams.

We have pattern No. 8995 in four sizes for little boys from one to four years of age. For a boy of four years, the dress calls for three yards and seven-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 8990.—This dress is pictured made of linen and trimmed with edging. The front and backs are joined in shoulder and short under-arm seams and reach only to the waist at the sides, where they are lengthened by skirt portions. In the front and back are arranged three box-plaits. The closing is made at the back with a fly. At the neck is a turn-down collar in two sections. The one-seam bishop sleeves are finished with wristbands. Straps of the material are tacked under the outer box-plaits in front and buttoned at the back.

We have pattern No. 8990 in four sizes for little boys from one to four years of age. To make the dress for a boy of four years, will require three yards and three-fourths of material twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and a fourth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' MIDDY JACKET AND VEST.

(For Illustrations see this Page.)

No. 8992.

Blue serge and white flannel are combined in this matty middy jacket, the white flannel being used for the vest and also for the removable collar on the jacket. The vest is simply shaped by under-arm and shoulder seams and closed at the back with button-holes and buttons. The neck is finished with

a band and an emblem is embroidered on the center of the front a little below the neck.

Under-arm and shoulder seams perform the shaping of the jacket. The fronts are wide apart all the way and to them are joined the tapering ends of a large sailor-collar that falls deep and square at the back and extends out upon the comfortable two seam coat sleeves. Over this collar is arranged a somewhat smaller removable collar that buttons to the inside of the jacket and extends beneath the fronts to the lower edge. A cord looped over buttons sewed underneath to the removable collar connects the fronts of the jacket. Machine-stitching finishes the edges of the jacket and emblems are embroidered on the sleeves.

Jackets of the matty order are very stylish for general wear and also for outing. Flannels, serge and smooth cloth are the best wools for them and duck and linen are used during the Summer.

We have pattern No. 8992 in eight sizes for boys from three to ten years of age. To make the vest and removable collar for a boy of seven years, will require one yard of goods twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. The jacket needs a yard and seven-eighths twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8990



8990

Front View.



8990

Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)



8992

Front View.



8992

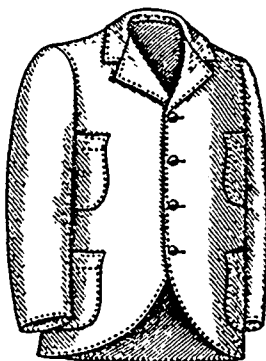


8992

Back View.

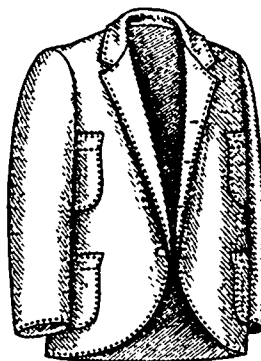
BOYS' MIDDY JACKET AND VEST.

(For Description see this Page.)



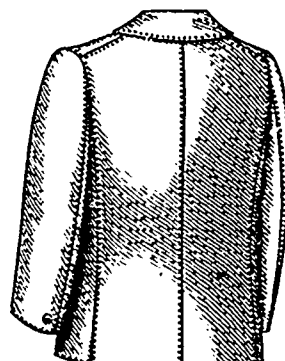
8993

Front View.



8993

Front View.



8993

Back View.

MEN'S SACK COAT. (SUITABLE FOR OFFICE AND OUTING WEAR.)

(For Description see this Page.)

MEN'S SACK COAT. (SUITABLE FOR OFFICE AND OUTING WEAR.)

(For Illustrations see this Page.)

No. 8993.—This sack coat, which is especially suitable for office and outing wear, is pictured made of linen and finished with machine-stitching. The back is nicely conformed to the figure by a center seam and is joined in side and shoulder seams to the fronts. The fronts may be worn open and reversed in long, tapering lapels or they may be closed with four button-holes and buttons and reversed in small lapels as illustrated; below the closing

they round gracefully. The coat collar forms notches with the ends of the lapels. The sleeves are of comfortable width, and two patch pockets are stitched on each front.

Alpaca, flannel, particularly outing flannel light-weight cheviot, duck, linen and various materials suited to the different seasons will be selected to make the coat.

We have pattern No. 8993 in nine sizes for men from thirty-four to fifty inches, breast measure. For a man of medium size, the coat needs three yards and three-fourths of material twenty-seven inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



ward the foot, and the dainty *balayouse* is now very generally used.

A few suggestions as to the making and finishing of skirts and other items that will be

DRESSMAKING AT HOME.

(For Illustrations see Pages 449 and 450.)

The Spring styles are lovely indeed, and both gay and severe effects are correct. The severe type is, of course, the tailor-made gown. It is cut from broadcloth in plum, heliotrope, gray, blue or brown shades or from mixed cloth of fine quality. Admirers of this style do not now accept the plain finish lately in vogue, preferring flat decorations of braid or silk-cord ornaments, generally military in effect.

In fanciful gowns the bolero is frequently seen, the liking for this jaunty little accessory still prevailing. The fancy for close-fitting sleeves is increasing, and in consequence puffs, ruffles and the other devices which make sleeves ornamental are shortened and drawn up on the shoulder, and, in a few cases, are omitted altogether.

Skirts are sometimes plaited, and again

acceptable to the home dressmaker are given.

Cord-edge and plain velveteen and mohair skirt bindings still obtain for skirts of woollen fabrics. Cotton and silk skirts may be finished with inch-wide plaitings



FIGURE NO. 54 X.—LADIES' SPRING COSTUME.—(Cut by Pattern No. 9032; 10 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 55 X.—LADIES' LAWN COSTUME.—(Cut by Pattern No. 9036; 11 sizes; 30 to 44 inches, bust measure; price 1s. 8d. or 40 cents.)

gathered at the back, while a dart-fitted effect over the hips is favored by many. It is imperative that they should spread to-

be sold for coats and capes, to silk fabrics.

Large buttons used either for closing or decorating coats or jackets should be stayed by small flat buttons sewed in with the buttons through the lining and cloth. In very heavy cloth button-holes are machine-made instead of being worked by hand. The button-holes that give the best service are those worked over a cord. The seams of unlined coats are pressed flat and bound with silk galloon.

FIGURE NO. 54 X.—LADIES' SPRING COSTUME.—Dark-blue foulard figured in white was chosen for this up-to-date costume,



FIGURE NO. 56 X.—LADIES' TAILOR-MADE COSTUME.—(Cut by Pattern No. 9004; 12 sizes; 30 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 54 X, 55 X and 56 X, see "Dressmaking at Home," on Pages 449 to 451.)

of the material. Cable cord is used for the rope shirrings made in the skirts of wash gowns. Skirts are held back by either silk or cotton elastic adjusted about twenty inches below the belt.

Tailors' canvas is still liked for interlining revers and standing collars. Alpaca is a favorite skirt facing. Plain and striped cotton-back serges and satins and also Farmer satin are

the design being furnished by pattern No. 9030, price 1s. 8d. or 40 cents. The bolero jacket is smooth at the back, where its lower edge is curved upward at the center, and its front edges are gathered up to form frills and closed over the bust. Lace

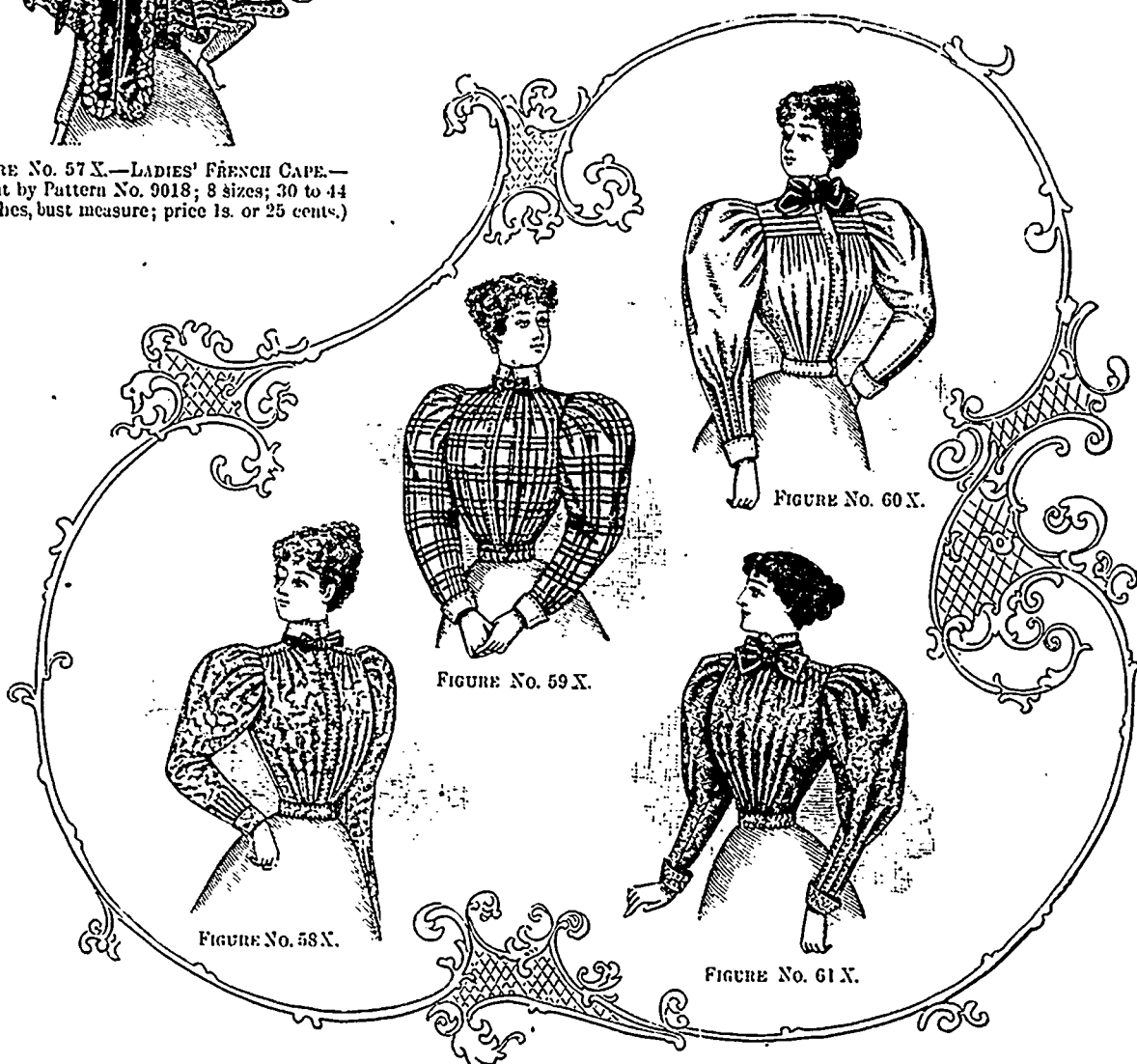
overlies the chemisette and also that portion of the well-fitted waist revealed by the bolero, a deep girdle effect being produced by the trimming. The standing collar is encircled by a ribbon stock bowed at the back, and the waist is closed at the left side.

plete the decoration of the waist. An ornamentation of ribbon is applied on the skirt. Eight gores are comprised in the skirt, which shows three distinct flutes at the back and the spreading effect now in vogue.

FIGURE No. 55 X.—LADIES' LAWN COSTUME.—This costume of white lawn is made up over glacé taffeta showing pink and yellow tints, and the profuse lace decoration is cream-tinted, while the ribbon is stem-green. The design is embraced in pattern No. 9030, price 1s. 8d. or 40 cents, and is suitable for all textiles. The waist has becoming fulness in the fronts at each side of the closing and there is also fulness in the lower part of the back, but the sides are smooth. At the neck rounding lace-trimmed tabs flare over a ribbon stock and a fancy collar falls upon the front and back in double-pointed tabs. The fancy collar, which is covered with lace and bordered with edging to match, spreads softly over puffs on the close sleeves, which show frills of lace at the wrists, ribbons being tied above the frills. The fronts are trimmed at the lower part with cross-rows of insertion, and in harmony with this decoration



FIGURE No. 57 X.—LADIES' FRENCH CAPE.—
(Cut by Pattern No. 9018; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.)



FIGURES Nos. 58 X, 59 X, 60 X AND 61 X—GROUP OF LADIES' SHIRT-WAISTS.

FIGURE No. 58 X.—(Cut by Pattern No. 9021; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 59 X.—(Cut by Pattern No. 9013; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 60 X.—(Cut by Pattern No. 9014; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 61 X.—(Cut by Pattern No. 9019; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 57 X, 58 X, 59 X, 60 X and 61 X, see "Dressmaking at Home," on Page 451.)

On the close sleeves short butterfly puffs are arranged, a lace ornamentation being placed below the puffs, and lace flows from beneath Venetian points at the wrists. Ribbon bows on the shoulders and spangled gimp at the edges of the bolero com-

the skirt is encircled just below the belt by two rows of insertion. The belt-ribbon is carelessly bowed at the left side. The admired spreading effect and flute folds at the back are presented in the skirt, which is composed of six gores.

FIGURE No. 56 X.—LADIES' TAILOR-MADE COSTUME.—Originality is shown in the braid decoration of this costume; the braid is dark-green and produces a striking effect on the fawn mixed goods used for the costume. The bodice is fitted with great exactness and is in a rounding outline. It is closed with button-holes and small bone buttons on the ends of lapels in which the fronts are reversed by a rolling collar.

The open neck is filled in with removable chemisette finished with a standing collar and closed at the left side. The sleeves form very short puffs at the shoulders and below them fit closely. The skirt is five-gored; it is dart-fitted over the hips and laid in closely-lapped plaits at the back. The gown is fashioned by pattern No. 9004, which costs 1s. 8d. or 40 cents.

FIGURE No. 57 X.—LADIES' FRENCH CAPE.— This cape was made of yellow and green glacé taffeta, black silk and lace net by pattern No. 9018, price 1s. or 25 cents. It is elaborately trimmed with lace, ribbon and knife-plaitings and is altogether a very elegant little wrap. The taffeta contributes a circular foundation cape and a shallow square yoke arranged on the foundation, the lower edge of the yoke being joined to the upper edge of a full ruffle of black lace net that is trimmed with three rows of ribbon. A fancy collar extended in long, pointed tabs at the front falls over the upper part of the cape; it is

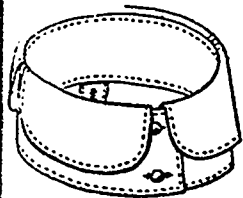
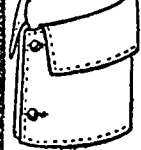


FIGURE No. 70 X.

outlined by a lace ruche and back of the tabs is further decorated with a knife-plaiting of the taffeta. The full trimming disposed on the standing collar consists of a fluffy ruche of black lace and two ribbon rosettes placed one at each side of the closing. Neck trimmings of this character are seen in every dressy wrap of the cape kind. They may be arranged with chiffon, mousseline de soie or fine laces, supplemented by ribbon.

FIGURES Nos. 58 X, 59 X, 60 X and 61 X.— GROUP OF LADIES' SHIRT-WAISTERS.—All of the shirt-waists comprised in this group have the trimness characterizing this comfortable garment, but each differs in design from the others. At figure No. 58 X is por-

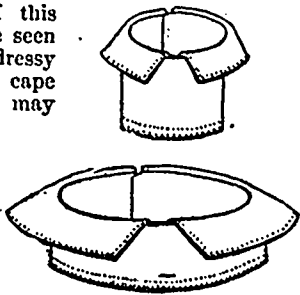


FIGURE No. 72 X.

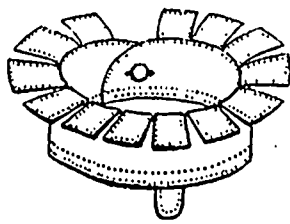


FIGURE No. 63 X.

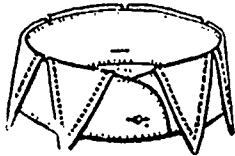


FIGURE No. 62 X.

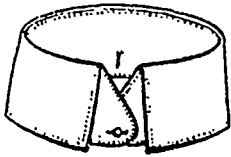


FIGURE No. 65 X.

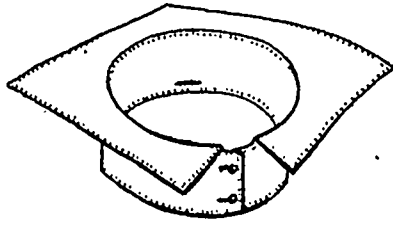


FIGURE No. 66 X.

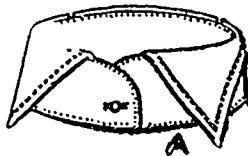


FIGURE No. 68 X.

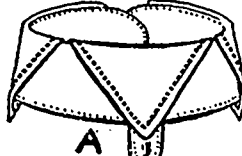


FIGURE No. 69 X.

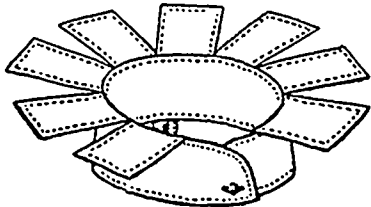


FIGURE No. 73 X.

trayed a waist of flowered organdy with straight link cuffs of self and a white linen standing collar. A distinctive feature is a round back-yoke extended over the shoulders to the front.

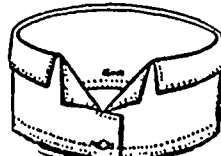


FIGURE No. 64 X.

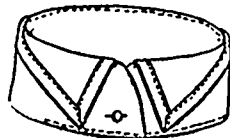


FIGURE No. 67 X.

The back is smooth at each side of three box-plaits laid at the center and the fronts have graceful fullness. The closing is made with studs through a box-plait at the center of the front, the belt of organdy being closed a little to the left of the plait. The shapely shirt-sleeves have very little fullness on the forearm. This style is embodied in pattern No. 9021, price 1s. or 25 cents.

Plaid batiste is used in the waist represented at figure No. 59 X, a rolling collar and turn-up cuffs of white linen giving a neat finish. The back of the waist is formed in a single box-plait at each side of a double box-plait and it is separated by under-arm gores from fronts that

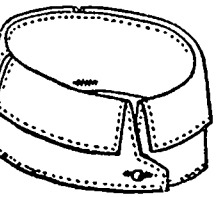
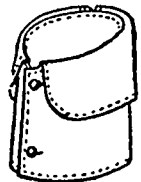


FIGURE No. 71 X.

have pleasing fullness at each side of the closing, which is made invisible. The sleeves are in bishop shirt style. The belt is cut from batiste. The pattern is No. 9013 and costs 1s. or 25 cents.

The shirt-waist shown at figure No. 60 X is made of plain heliotrope batiste and represents pattern No. 9014, which costs 1s. or 25 cents. The waist has a square yoke, the lower part of which is tucked, above a back laid in three box-plaits and fronts gathered at the top and plaited at the waist-line. Under-arm gores are a feature. The closing is made with pearl

studs through a box-plait all the way down the center of the front. White linen turn-up cuffs complete shirt-sleeves that are made fanciful by tucks at the upper side of the forearm. The turn-down collar is also of white linen and the belt is of the batiste.

Dimity was employed for the shirt-waist illustrated at figure No. 61 X.

This waist has a bias pointed back-yoke extending over the shoulders to meet full fronts that are closed invisibly at the center. Under-arm gores give smoothness

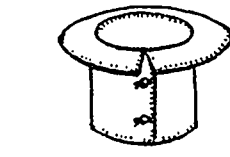


FIGURE No. 74 X.

NEW LINEN COLLARS AND CUFFS.

(For Descriptions see Page 452.)

at the sides and the back is laid at each side in two backward-turning plaits that flare toward the shoulders. The standing collar is of white linen. The sleeves have stylish fullness to

below the elbow but are made quite close on the forearm by tucks on the upper side. The cuffs turn up and flare broadly. The belt has pointed ends. Pattern No. 0019, costing 1s. or 25 cents, was used for this waist.

The finish of machine-stitching illustrated on each of these shirt-waists is the one generally approved. Tucked shirt-

The collar pictured at figure No. 64 X shows a narrow, turned-down portion at the top and has corners reversed in Piccadilly style. It closes in front with a fancy stud.

A favored style of collar is depicted at figure No. 65 X. To a high standing band is joined a straight, turn-down portion, the ends of which are wide apart.

Of quaint appearance is the collar shown at figure No. 66 X. It consists of a medium-high band closed with two studs and an outstanding section that shapes decided points and has widely-flaring ends.

The two pointed turn-down tabs that are joined to the top of the collar represented at figure No. 67 X have quite deep hems, a novel finish that is both neat and decorative.

A front and back view of a stylish collar are given at figures Nos. 38 X and 69 X. The collar has rounding ends and is closed in front. Three pointed tabs, daintily hemstitched, are novel features of the collar.

The collar shown at figure No. 70 X is distinguished by four turn-down sections having rounding outlines. The sections are joined to a band of medium width that closes with two studs. The accompanying cuff is also depicted.

At figure No. 71 X is shown yet another style of these dainty accessories. The collar is of comfortable height and four turn-down sections having square corners are joined to its upper edge. The cuff is of similar shaping with two turn-over sections.

A pretty collar and cuff

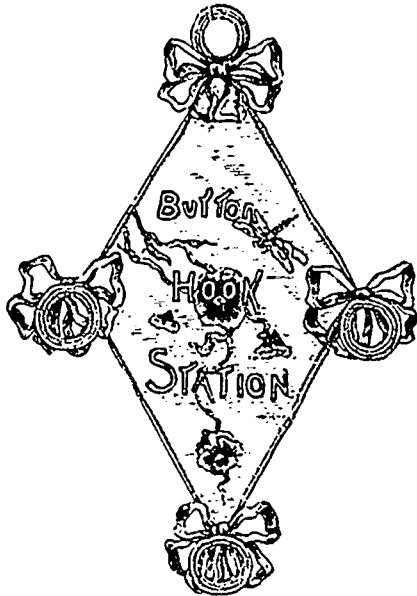


FIGURE NO. 1.—BUTTON-HOOK RACK.



FIGURE NO. 2.—PIS-CUSHION.

waists of linen batiste or dimity are frequently trimmed with narrow Valenciennes or Mechlin lace edging, which is applied to the tucks. Buttons and button-holes sometimes make the closing and gold studs or those of sterling silver come in sets which include also link cuff-buttons. White linen collars are universally favored and the belt may be of the material, though one of the fancy gilt belts or a belt of seal-leather or alligator-skin may be chosen. Full silk or satin girdles in wide or medium widths are also worn. A practical and at the same time a stylish belt, may be made of moiré taffeta or moiré antique ribbon, in any preferred color, disposed either in several outstanding loops or a bow at the back. The bow arrangement will conceal the division of skirt and waist.



FIGURE NO. 4.



FIGURE NO. 3.



FIGURE NO. 5.



FIGURE NO. 6.

FIGURES NOS. 3, 4, 5 AND 6.—NOVELTIES IN ORNAMENTED EGGS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6 see "The Work-Table," on Page 453.)

are represented at figure No. 72 X. The collar consists of a moderately high standing portion that closes at the back and two turn-over sections with square corners joined to its upper edge flare becomingly. The cuff matches the collar.

Very jaunty is the collar pictured at figure No. 73 X. Eight square tabs are joined to its upper edge and stand out in a picturesque way. The collar has rounding corners that close with a stud. The cuff has but four tabs, which flare like those in the collar, and its closing edges are square.

At figure No. 74 X is shown a collar and its accompanying cuff. The collar consists of a high, standing portion, closed at the front with a stud. To its upper edge is joined a turn-over section that stands out flatly all round. The cuff is like the collar and closes with two buttons and button-holes.

NEW LINEN COLLARS AND CUFFS.

(For Illustrations see Page 451.)

Some novel effects in white linen collar and cuffs, the approved completions for the jaunty shirt-waist, are here illustrated.

Six narrow, pointed tabs showing a hem-stitched finish, are joined to the upper edge of the collar displayed at figure No. 62 X. The collar has well-rounded ends and closes in front.

Numerous square tabs give a dressy finish to the collar shown at figure No. 63 X which has rounding ends and closes in the back.

THE WORK-TABLE.

(For Illustrations see Page 452.)

FIGURE NO. 1.—BUTTON-HOOK RACK.—A novel little contrivance for holding button-hooks is here pictured. Diamond-

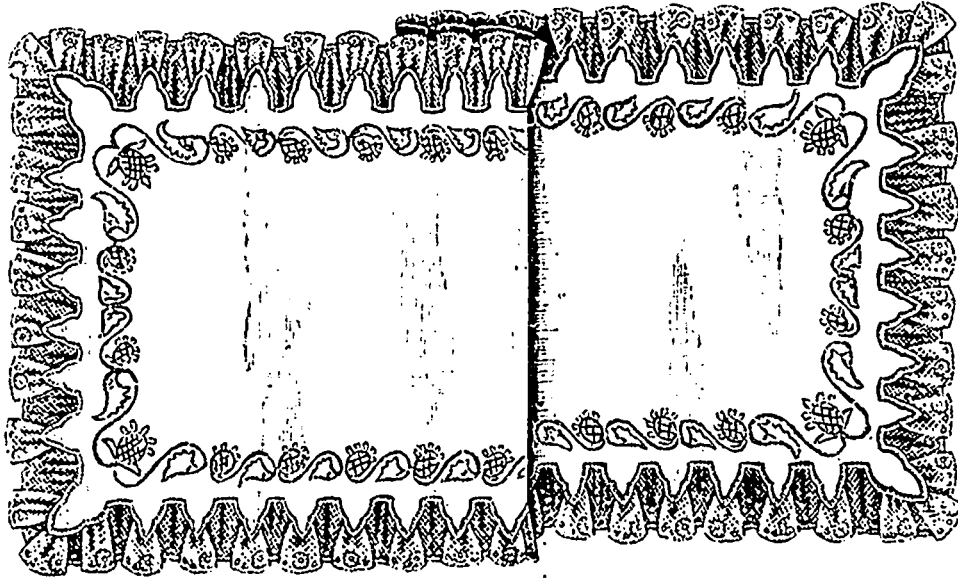


FIGURE NO. 1.

The sober face of a Japanese is depicted at figure No. 4. A circular piece of stiff paper made to fit the broad end of the egg is brought down far enough for this end to form the crown of his hat, and beneath the paper brim are to be seen the painted features.

Figure No. 5 shows "Mr. Frog," who would be very effective painted in his own mottled shades of green.

For the jester shown at figure No. 6, bright colors should be employed, a very white shell or one painted white proving best suited to this funny face. The features should be fantastically colored and the good effect is much heightened by the addition of pointed red silk, tassel-tipped bags held out by wires and placed one at each side and one at the top of the head. Any of these eggs may be placed on standards of stiff paper, fancifully decorated.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 453 and 454.)

FIGURES NOS. 1, 2, 3 AND 4.—BUREAU COVER, AND DETAILS OF DESIGN.—The cover

shaped sections of cardboard neatly and smoothly covered with white silk form the foundation, a painted floral design and descriptive wording supplying the decoration for the upper side. Pink ribbon binds the edges of the sections, bows of the ribbon holding crocheted rings in the corners for suspension and for the hooks.

FIGURE NO. 2.—PIN-CUSHION.—Convenient for the work-basket or dressing-table is this little cushion of fanciful outline. Two pieces of cardboard, each neatly covered with silk and the two separated by a thin layer of cotton wadding, are button-hole stitched together at the edges and on the upper side is painted a spray of forget-me-nots. Pins are thrust in at the edges and a bow of ribbon is tacked at the top.

FIGURES NOS. 3, 4, 5 AND 6.—NOVELTIES IN ORNAMENTED EGGS.—At figure No. 3 is portrayed a "Continental Boy." His cocked hat and standard are cut from stiff paper either painted with water colors or inked, and his head is formed from an empty egg shell. The features and hair may be done with water-color paints or with pen and ink, the artistic ability and resources of the maker being left to determine this point.

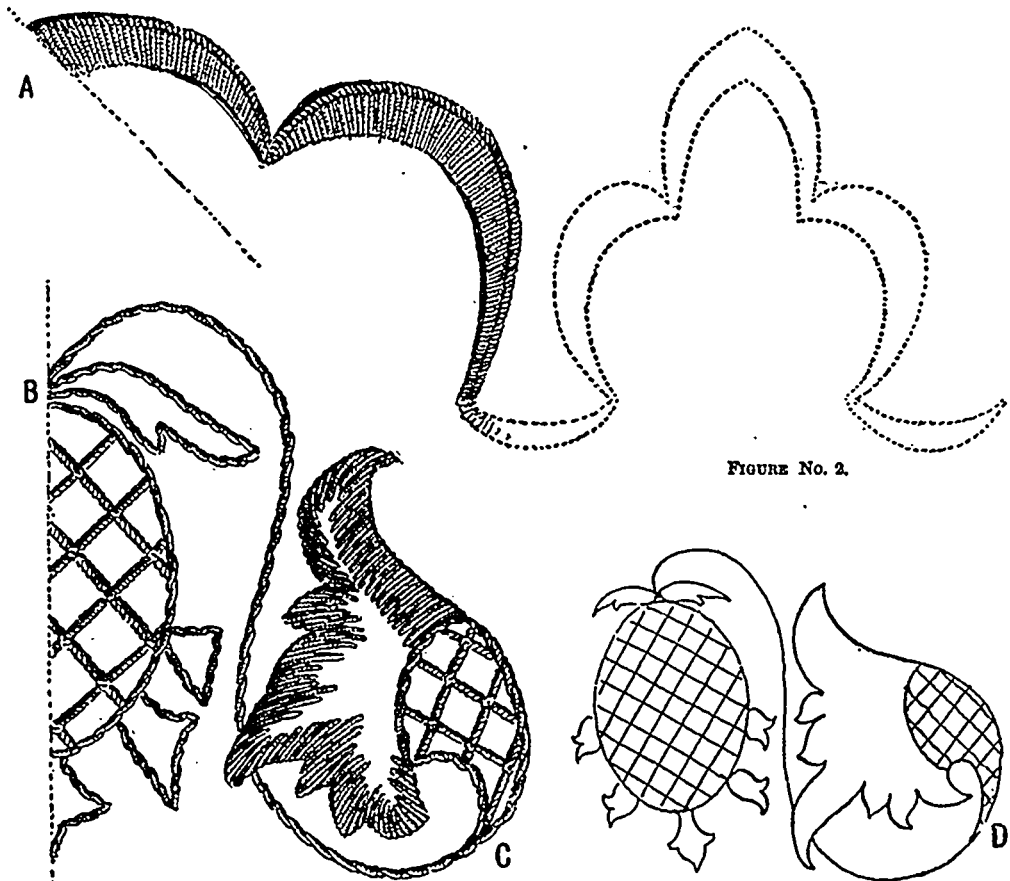


FIGURE NO. 3.

FIGURE NO. 4.

FIGURES NOS. 1, 2, 3 AND 4.—BUREAU COVER, AND DETAILS OF DESIGN.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Artistic Needlework," on Pages 453 and 454.)

is displayed in full at figure No. 1 made of white piqué; the edge is finished with fancifully shaped scollops from beneath

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 454 and 455.)

It has been deemed advisable to go out of the beaten track this month in the matter of men's furnishings and give our readers an idea as to what Fashion has approved for bicycling, golf and general outing wear. The garments illustrated may be made up in any material preferred and the finish may be varied to suit individual taste.

In the new neckwear, black and other dark and sombre backgrounds are not given as much attention this season as formerly, their places being occupied by such colors as navy, myrtle, cardinal, garnet, blue and white, relieved by bright and sometimes startling effects in contrasting hues. The variety of designs this season is practically limitless. They run the gamut from those of a most genteel character to the wildest creations of the designer's imagination. Polka dots and spots of varying sizes and spacings, checks, plaids, large squares and all-over figures containing from two to six colors, give one an idea of the range offered. Madras, Hindoo, Bengal, Colombo and Ceylon plaids are remarkable for their great brilliancy and varied combination of colors.

For several seasons cross stripes and plaids have not occupied a very prominent position in public estimation, but for this Spring and Summer they are shown in large assortment and magnificent colorings. Novelties in down-stripes, known as ombre down-stripes, are shown in schools of reds, browns, greens, blues, etc.

In no collection of patterns does the variety exceed that exhibited in the clan plaids, which have this season run far ahead of their former popularity. A few of the best known manufacturers have produced a line of these patterns which may be fitly termed individual with the houses themselves. In many cases the makers have not consistently lived up to the idea of a clan plaid, but have, in the opinion of acknowledged good judges, improved upon it, combining with the original plaid beautiful mixtures and combinations of their own. The plaids range in size from quarter inch to four inches

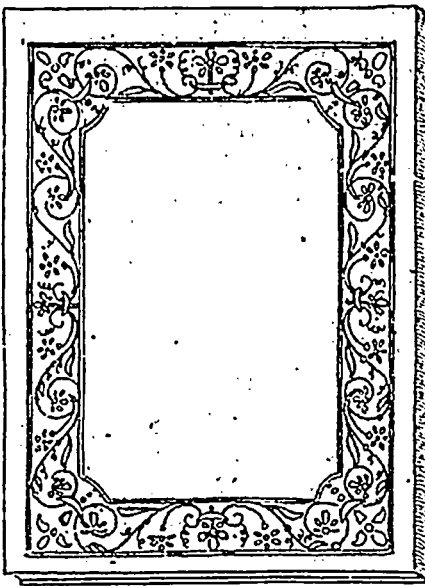


FIGURE No. 5.

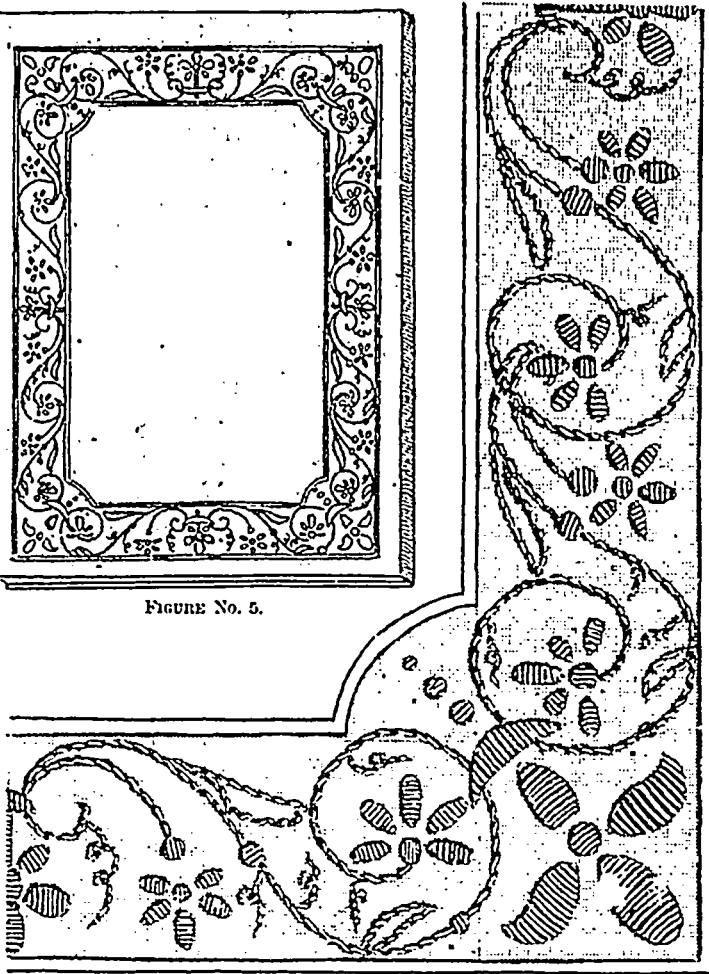


FIGURE No. 6.

FIGURES NOS. 5 AND 6.—BOOK AND MAGAZINE COVER AND DESIGN IN ACTUAL SIZE
(For Description see "Artistic Needlework," on this Page.)

which appears a frill of soft white lace edging. Inside the scallops a handsome border decoration is wrought in harmonizing shades of brown and yellow embroidery silk. Pink, blue and yellow silks could be effectively used in the embroidery. Valenciennes or *point de Paris* lace is usually preferred for the edging.

At figures Nos. 2, 3 and 4 are shown details of the design in actual working size. Figure No. 2 shows one-half the corner scallop wrought in button-hole stitch and one whole side scallop. Figure No. 3 shows one-half the corner of the border design, the dotted line at B being continuous with the line at A in the scallop. This portion of the border shows fully the method of embroidering the whole. At figure No. 4 is pictured the design for filling in the sides of the border, which should be repeated as many times as is necessary to fill in the length and width of the cover. By following the letters shown in the working designs and watching the design in full shown at figure No. 1 no difficulty will be experienced in copying this handsome cover.

FIGURES NOS. 5 AND 6.—BOOK AND MAGAZINE COVER AND DESIGN IN ACTUAL SIZE.—This design was prepared especially for a cover for THE DELINEATOR. Figure No. 6, portrays in actual size and in correct details for tracing the design for one corner or one-fourth of the whole. As shown at figure No. 5 it is made of linen in its natural color, the embroidery being done in silks of harmonizing tints. Denim in red, dark-blue or Delft-blue or sail-cloth is also suitable for this and the embroidery may be wrought in white, or any pale tint that harmonizes or contrasts prettily with the cover fabric. An artistic book-cover may be made of coarse white linen, with the conventional border wrought in shaded brown embroidery silks. If skillful with the brush, the name of the magazine for which the cover is designed, may be sketched across it in fancy or simple lettering.



1164

FIGURE No. 1—MEN'S NÉGLIGÉ SHIRT.—(Cut by Pattern No. 1164; 16 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)



3335

FIGURE No. 2—MEN'S SHIRT.—(Cut by Pattern No. 3335; 10 sizes; 32 to 50 inches, breast measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 1 and 2, see "Styles for Gentlemen," on Page 455.)

square, and the favored textures are nattés, armures and Louisines. One of the most conspicuous and, at the same time, attractive patterns is a satin natté with a frosted effect. Made

up in an Imperial knot scarf, this fabric cannot be excelled so far as beauty and artistic appearance are concerned.

For the better grades of goods rhadzimer and grenadine backgrounds are prominent. In many of the handsomer cloths frosted silk and armure patterns are associated. Floral broché designs, leaves, sprays, vines and extremely neat spot and dot designs are largely patronized by buyers of good taste.

The illustrations for the month include a bicycle jacket and a pair of knickerbockers, an outing cap and leggings, and two styles of shirts, together with a novel device for hanging up clothing.

FIGURE No. 1.—MEN'S NÉGLIGÉ SHIRT.—Fancy figured silk was used in the manufacture of this shirt, which is a favorite for warm-weather uses.

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. 2.—MEN'S SHIRT.—Broken-check cashmere was chosen for making this shirt, the finish being provided by stitching.

We have the pattern of this shirt in ten sizes for men from thirty-two to fifty inches, breast measure. It is No. 3335 and costs 1s. or 25 cents.

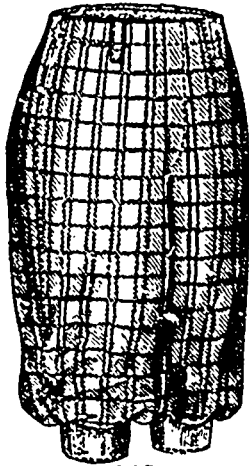
FIGURE No. 3.—MEN'S KNICKERBOCKERS.—These knickerbockers are shaped according to one of the latest designs and are suited to a variety of outdoor uses. They are made of checked bicycle cloth, the calf-bands being of chamois or plain cloth closed with bone buttons.

We have the pattern of these knickerbockers in ten sizes for men from twenty-eight to forty-six inches, waist measure. It is No. 942 and costs 1s. or 25 cents.



1167

FIGURE No. 4.—OUTING CAP.—(Cut by Pattern No. 1167; 7 sizes; 6 to 7½, cap sizes; or 19¼ to 23¼ inches, head measures; price 5d. or 10 cents.)



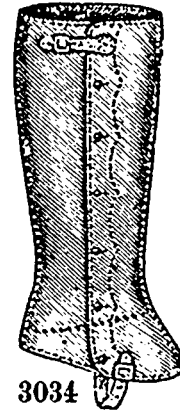
942

FIGURE No. 3.—MEN'S KNICKERBOCKERS.—(Cut by Pattern No. 942; 10 sizes; 28 to 46 inches, waist measure; price 1s. or 25 cents.)



8540

FIGURE No. 5.—MEN'S BICYCLE JACKET.—(Cut by Pattern No. 8540; 10 sizes; 32 to 50 inches, breast measure; price 1s. 3d. or 30 cents.)



3034

FIGURE No. 6.—MEN'S LEGGING.—(Cut by Pattern No. 3034; 3 sizes. Nos. 13, 15 and 17, inches, calf measure; or 5, 7, and 9, shoe numbers; price 7d. or 15 cents.)

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

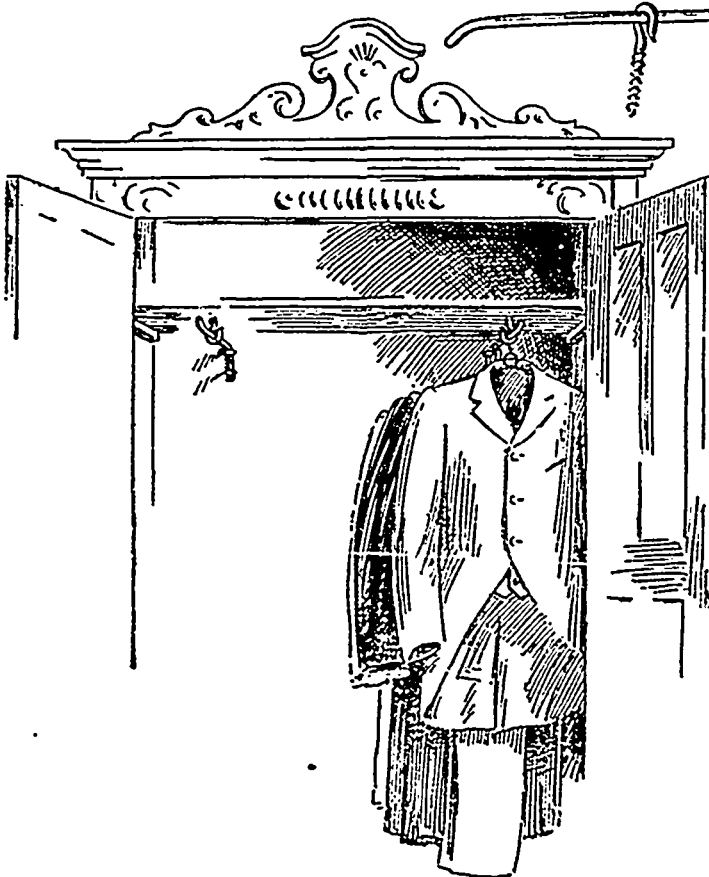


FIGURE No. 7.

inserted in the garment and, the suspending ring being opened, it is slipped over the rod. Any garment may be removed from the rod without disturbing the others. The rods may be purchased by the foot and are easily placed in position.

FIGURE No. 8.

FIGURES Nos. 7 AND 8.—NOVEL DEVICE FOR HANGING CLOTHING.

(For Descriptions of Figures Nos. 7 and 8, see "Styles for Gentlemen," on this Page.)

and costs 1s. 3d. or 30 cents.

FIGURE No. 6.—MEN'S LEGGING.—Cloth, leather, bicycle suiting or any preferred material may be selected for these leggings and the finish should accord with the suit with which they are worn.

We have the pattern of these leggings in three sizes, for thirteen, fifteen and seventeen inches, calf measures, or five, seven and nine, shoe numbers. It is No. 3034, price 7d. or 15 cents.

FIGURES Nos. 7 AND 8.—NOVEL DEVICE FOR HANGING CLOTHING.—This simple device may be fastened to the bottom of a wardrobe shelf, in a closet or in any other place where a secure position may be obtained. It takes up but very little space and several suits may be hung on one rod. The method is as follows:

The ordinary hangers are

FOR THE CHILDREN.

A GAME OF FISHING.

Neither flies nor worms are needed to catch these fish, and when caught they are easy to land, since they neither wriggle nor squirm. The game is a sort of dry land fishing, for numbered square blocks representing the fish are mixed and all placed face downward upon a table or on the floor, from which they are caught with a hook and line, just like real fish. On the back of each is a tiny staple into which the hook is caught. Before casting the line for a fish, the player names the number expected to be hooked, which, however, only by the merest chance turns up. If mama permits, you may cut out this page of numbers and paste it upon a piece of thin wood. Then cut along the dotted lines and fasten in the back of each square or "fish" a tiny staple, as shown in the small illustration. These staples may be two-pronged carpet tacks. The fishing hook may be made of a bent pin.

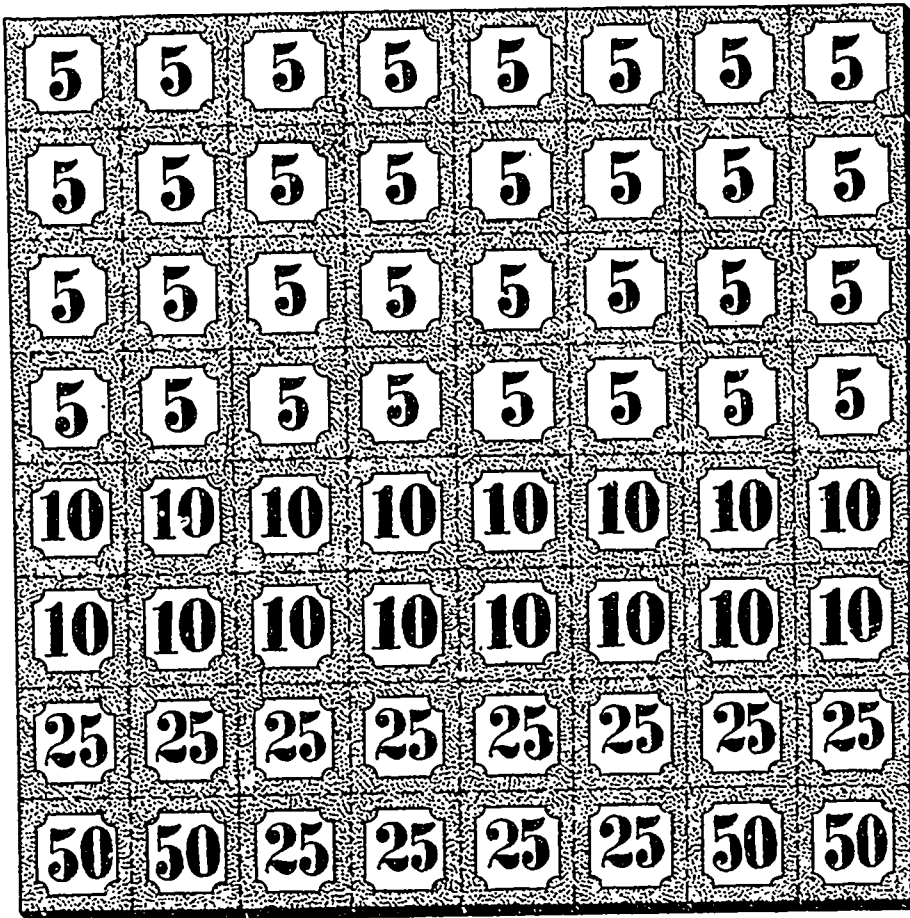


FIGURE No. 1.

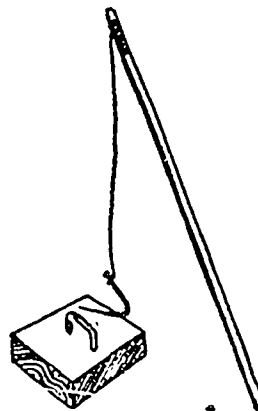


FIGURE No. 2.
FIGURES NOS. 1 AND 2.—A GAME OF FISHING.

A MISTAKEN ILLUMINATION.

Frank Scott came home from school and tossed his cap upon the table with rather a spiteful air.

"What's the matter?" asked Elsie.

"Oh, Frank Lewis and Clifford Badger both say they're going to have a grand illumination at their houses to-night; in fact, I believe everybody on our street is going to illuminate except us. I think it's a shame."

"Well," answered Elsie, "you know nearly all the neighbors are going to vote for Mr. Blank, and papa is going to vote for Mr. Space, so, of course, we can't illuminate at the same time."

"I don't care a bit who they're going to vote for," Frank answered. "This illumination is going to be a big affair, and it's a shame we ain't in it."

Elsie laughed, and six-year-old-Frank went off to seek consolation elsewhere.

He found it in four-year-old Bess, and they had their heads together over some mysterious matter the rest of the afternoon.

That evening mama, papa and Elsie went out to visit a neighbor, but not until Frank and Bess had been tucked away in bed.

Not long after they had gone, Frank stole softly to Bess' bed. "Oh, Bess," said he, "the illumination has begun. Come and look out of the window."

Bess was out of the bed in a twinkling, and both faces were pressed against the window pane. The street did look pretty, with house after house brightly lighted at every window, and no wonder Bess exclaimed, "Oh, oh!"

"I've heard papa talk about expenses being so heavy," said Frank, "and I know that gas comes awful high, but I've got a dollar in my bank, and I'll give it to papa when he comes home. Come on, Bess!"

About an hour later papa, mama and Elsie bade their neighbor "good night," and started home. They met a great many people on the way and it seemed to Papa Scott that they all were very jovial. The first one they met remarked, "Glad to see you're

with us!" which papa thought was very queer. The next gentleman stopped and shook Mr. Scott by the hand, adding abruptly, "I thought your good sense hadn't deserted you."

Then a third friend came along. "Good for you, Scott!" was his greeting, and at that papa turned to mama and exclaimed, "What under the sun is the matter with all these people?"

Mama couldn't in the least make out, but just then they turned the corner of the street and came in sight of their house. It was ablaze with light from top to bottom!

Papa didn't need any further explanation. He darted on ahead of mama and Elsie, and by the time they had reached the house the illumination was over—at least at the Scott home.

Frank and Bess were sound asleep, so it was decided to wait till morning for explanations.

When Frank came downstairs for breakfast he went straight to papa and laid down his dollar. "It's to pay for the gas," he explained. "I didn't want our house to be the only one on the street that wasn't pretty."

Then papa took Frank on his knee and tried to show him why he had not wanted the house illuminated on that particular night, and when Frank understood he promised never to illuminate again unless papa said that he might. But papa had a great deal of trouble that day explaining matters to his friends.

JULIA D. COWLES.

CROCHETING.—No. 69.

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. Puff. |
| 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, 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.

HANDKERCHIEFS, WITH CROCHETED BORDERS.

FIGURES NOS. 1 AND 2.—To insure satisfaction in the home making of fancy handkerchiefs with drawn-work as a part of their decoration, only the very best quality of pure linen should be used, as its threads only draw easily.

A particularly desirable drawn-work border is presented in the illustration. It is alike upon both sides, and is very serviceable, both wearing and laundering well.

To make this border requires but moderate skill and therefore but slight explanation.

After hemstitching a hem of any desired width very evenly with No. 100 thread, cut every sixth group of threads thus hemstitched close to the hem, as seen in the picture.

The first cluster of threads cut at each side of each corner should be drawn across the entire handkerchief, and afterwards the short threads running from the hems should be drawn as seen in the pictures. These short threads are carefully cut away, and each space enclosing a center hemstitched by arranging five groups of threads to each square to correspond with the opposite five of the hem. Insert a stick pin exactly in the middle of each square, and into the hole thus made pass the needle and the thread every time from the outside edge of the square, where, in turn, each cluster is taken up and fastened into place with the knot stitch so common to drawn-work.

This open-work border is also a neat finish for tea and tray cloths, doileys, etc., and may be enlarged upon by coarser hemstitching, or by increasing the distance between the threads cut in the hem.

To Make the Crocheted Daisy Wheel.—Ch. 6, join with sl. st. thus forming a ring. Ch. 3, then 1 tr. c. into the ring (thread over twice and into the ring, over, through two, over, through two, leaving two stitches on the needle) 2 more tr. c. into the circle as before, leaving the last stitch of each treble on the needle. There should be four stitches on the needle each time through which the thread should at last be very closely drawn. * Ch. 5, 3 tr. c. into the ring, * as before,

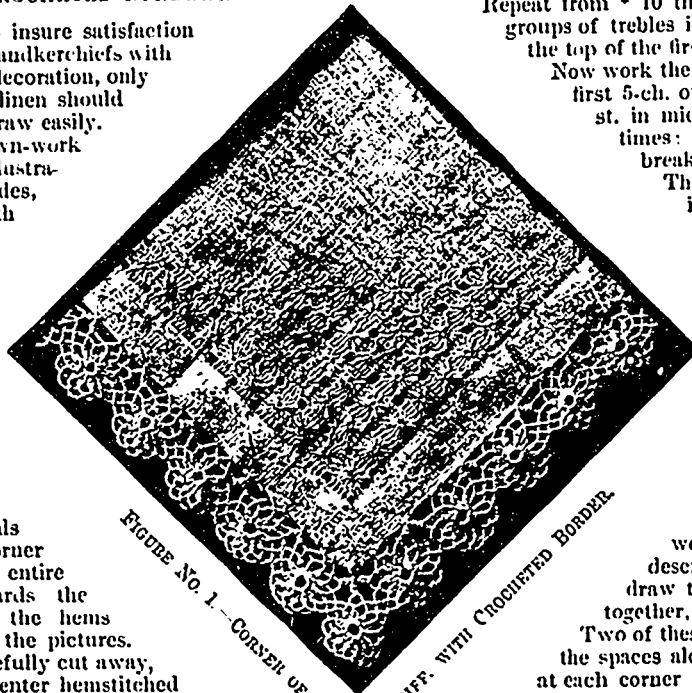


FIGURE NO. 1.—CORNER OF HANDKERCHIEF, WITH CROCHETED BORDER.

working off the 4 stitches on the needle as described. Repeat from * 10 times, or until there are twelve groups of trebles inside the ring. 5 ch., join to the top of the first group with sl. st.

Now work the thread up to the middle of the first 5-ch. of preceding row, then 6 ch., sl. st. in middle of next 5-ch. Repeat 11 times: 6 ch. join with sl. st. and break the thread.

These wheels are joined together in the making by crocheting the middle of two of the 6-chain spaces to two corresponding spaces of another wheel.

Where several wheels are blocked together, a tiny lace-like figure unites them and it may be made in the following simple manner:

With a single stitch on the hook make 3 tr. c. into each of the 4 spaces to be joined, working off the stitches as before described; then with a sewing needle draw the middle of the figure neatly together, fasten and break the thread. Two of these sections are required to fill in the spaces along the edge of the wheels, and at each corner three treble clusters are used.

MELON PUFF STITCH.

(No illustration.)

This is a very pretty stitch for capes, shawls, rugs, etc., using split zephyr, Saxony, Germantown wool or any suitable similar wool or yarn.

Make a foundation chain of the desired length. Throw the wool over the hook and pick up a loop through the fifth stitch from the hook; repeat twice more in the same stitch, then throw the yarn over the hook and draw through all the loops on the hook, except the last one; throw thread over and draw through the two loops left. Make one chain stitch, skip one stitch, and make another puff in the next stitch. Repeat across the row. Turn, make two chain and then a puff in every space with one chain between, making the last puff in the chain at the end of every row.

The puff may be made as full or round as desired by picking up as many loops through the space as seems necessary to the thickness required.

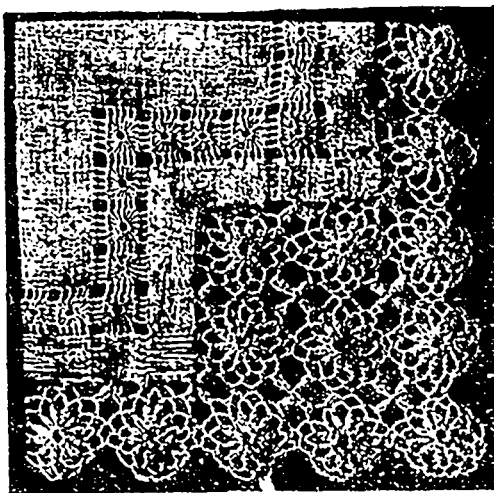


FIGURE NO. 2.—CORNER OF HANDKERCHIEF, WITH CROCHETED BORDER.

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD.

JEWEL WORK.

Designs for "jewel work" on linen doileys and a brush-tray mat for a bureau set have already been given. [See THE DELINEATOR for June, 1896.] This style of embroidery was then the latest novelty and very little known; it has since become deservedly popular, being much esteemed for table draperies.

The designs for the work here illustrated or similar ones are easily obtainable ready stamped for working on good linen in at least four sizes, running from nine inches to about twenty-two inches square. They are intended for center-pieces.

The nine-inch size would serve for plate doileys. Designs to accord in style for dessert and other doileys in various sizes are also easily obtainable.

The best kind of linen for this particular style of embroidery is of medium weight and without dressing, so that it is both soft and firm enough to carry the weight of the raised jewels. All these center-pieces are button-holed at the edges so that when finished they can be

cut out. In all the bordering is very ornamental. For the larger sizes a heavy silk, such as Roman floss, would not be too thick for the scollops. This silk has the advantage of preserving as bright a gloss in working as silo floss, if properly handled. For the smaller sizes, twisted embroidery silk, Honiton lace silk or Caspian floss is more suitable for the button-hole work.

A detailed scheme of color for each design, with instructions bearing on the method of carrying it out, will best give an idea of the beauty of the finished work, albeit no one scheme of color is arbitrary, since many color themes may give equally pleasing results if harmonious and properly balanced. The drawings give an excellent idea of the manner of working.

Illustration No. 1 shows a center-piece with a very graceful outline when cut out. The scroll-like scollops may be worked in a cool shade of pale-green. The conventional forms between the scrolls are button-holed at both edges with long and short stitch so that another row of long and short stitch may be worked into them with a lighter shade on the same tone. For this take two shades of very light yellow. For the outlines on either side use yellow one shade deeper. The jewels show most attractively if raised by means of padding, but they are sometimes worked flat, in which case the stitches are taken very close together. Great neatness and care is required to preserve their exact shape. The stitch employed is the satin stitch. There are two or three different ways of padding but, perhaps, the simplest is

to work first one way and then over in the opposite direction. Some think a more perfect shape is secured by running closely around the outline, then filling within the outline with a star crossed and recrossed until high enough. This gives a gradual rise towards the center. The long jewels can be padded lengthwise and worked over in a slanting direction.

This part of the work is best executed in a frame. The

double hoop frame that can be shifted will answer perfectly; it is very convenient to hold in the hand, or it can be affixed to a stand made to fasten to the edge of a table by means of a wooden screw. For such

light fancy work it is not worth while to stretch the fabric in the square frame, as is necessary for more serious work. The primitive wooden hoops have been much improved upon. Some now have a wire spring in place of the outside hoop that clips the work very firmly. Perhaps the best are those of celluloid; they are both smooth and firm and cost only a trifle more than the wooden ones. The great objection to wooden hoops is that they are lumpy at the joints, whereas the celluloid hoops form an even circle.

The three large dots within the scroll forms might be made to represent respectively a ruby, emerald and topaz, placing the topaz in the center. Make the topaz of pale brownish-yellow, its natural color. The jewels forming the center string may simulate turquoises, with the cord put in with gold-colored etching silk. There now remain only the four clusters that branch from the center. These may be altered,

making two clusters the shade of an amethyst, the remaining two of emerald hue. The four oblong jewels would look well as opals, but to represent these requires some skill in blending tints to secure the mother-of-pearl effect characteristic of this gem. One shade is sufficient for each self-colored jewel, because when raised the silk will shade itself so long as it is handled carefully and kept smooth and bright.

Illustration No. 2 shows a design which has rather less work in it but is almost equally effective. The bordering is particularly attractive. The wide scollops may be worked in cream-white; the loops and inner line are put in with rope stitch. If Roman floss is taken for the border on a large center-piece, it will be found too clumsy for the outline work; either no or etching silk will better serve the purpose. The filling between the line and the scollops is composed of seed stitches. For this work take pale-yellow or green silo floss. The seed stitches are formed by placing two tiny stitches close together, then slipping to the next spot. The method of filling is largely a matter of choice, so that other styles may be substituted. Small French knots look well but take longer to make than seed stitches. The scollops enclosing the groups of jewels are worked with the color employed for the filling. Let the stars simulate amethysts, using a warm but not too dark tone of violet. Place a cream-colored pearl in the center. Make the groups enclosed in the scollops of yellow topaz, with an emerald in the centre. The four single

stones may represent rubies. This design gives happy results in the nine-inch size. Each one of a set of plate doileys may be carried out in a different scheme of color, giving ample variety.

Illustration No. 3 shows a design unique in character but one that will work out charmingly. It may be effectively treated in two ways, viz: with either decidedly strong coloring throughout or with very delicate shading. For strong coloring, work the

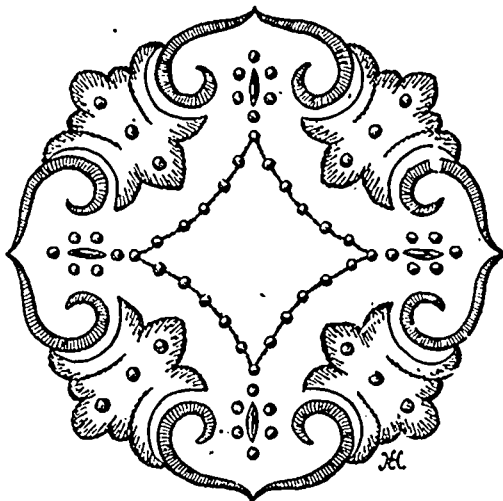


ILLUSTRATION No. 1.

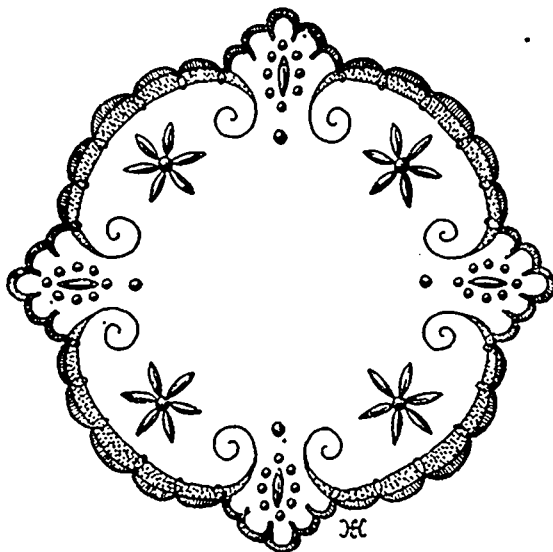


ILLUSTRATION No. 2.

scollops and the line above them in deep yellow, take a shade paler for the cross-stitch filling, or any other preferred. For the radiations of the stars take two or three shades of the same tone of yellow as the border. By varying the shades for the radiations one gets a flickering effect much to be desired. The darkest shade for this may be even darker than the scollops. Make the jewels in the outer circle of stars to represent emeralds with a strong shade of emerald-green. Put a ruby in the center of each group. Let the inner circle be of rubies, with an emerald in the center of each group. For the rubies, take a bright, rich red. The jewels and rays as well as the cross stitch filling should be in filo floss. The design looks best in the larger sizes.

For the same design in a delicate scheme of color, work the scollops in the palest green with very pale yellow fillings. Work the rays in shades of pure gold-colored silks. Alternate the jewels in the outer circle, making one star of pale mauve topaz with a pale golden-yellow center, the next with pale-pink topaz with a light yellow-green center. This might pass for chryso-prase. For the inner circle put all in turquoise, with cream pearl centers.

When the work is finished and before cutting out it should be pressed. It is, of course, presumed that the embroidery and linen have been kept immaculately clean. If not, it must be laundered before pressing, but such a necessity is to be avoided if possible. To press the work properly without flattening the jewels, several thicknesses of felt

or ironing blanket must be placed beneath it. On top of this spread a clean smooth cloth—old linen is best. On this cloth lay the work, so downwards. Then take another clean, thin cloth, and wet thoroughly; wring it out so that it does

not drip, and spread it out all over the back of the embroidered piece. Now iron it with a very hot and somewhat heavy iron until perfectly dry. If the work has been laundered, have everything ready, including hot irons, so that the piece can be ironed directly it is rinsed out. The iron may be applied in this case directly to the back of the embroidery, but care must be taken to avoid scorching.

Of course, only fast dyes will stand washing. I know of none better than the Asiatic fast dyes. They come out of the wash tub without the slightest change, and may be laundered again and again without risk. One thing must be noted, however; only white soap, such as ivory or castile, are fit for the purpose. A good lather should be made in warm water and too much rubbing must be avoided. The soap should be quickly and thoroughly rinsed before ironing. On no account must the pieces be laid in a heap or rolled in a cloth. Each piece should be done singly out of hand. If

there are many pieces to wash, it saves much time and trouble for one person to wash while another does the ironing. When the colors run through culpable negligence or ignorance of these simple precautions, it is an injustice to blame the maker of the silks.

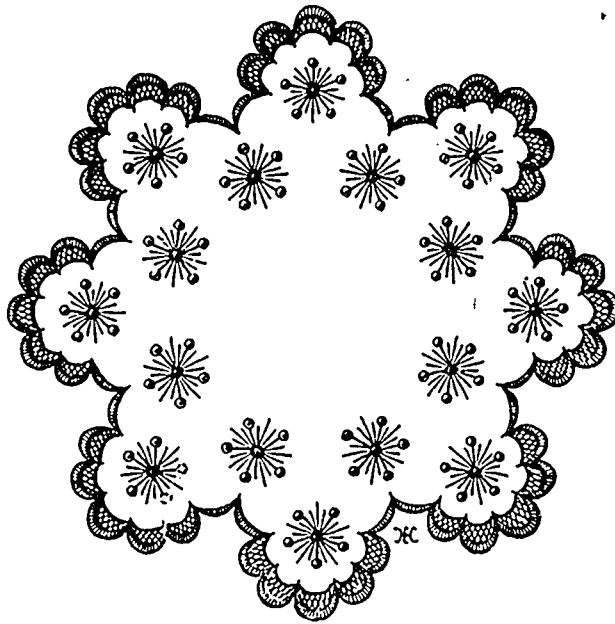


ILLUSTRATION No. 3.

FASHIONABLE DRESS GOODS.

Simplicity's reign has begun. Fashions in fabrics attained the limit of extravagance in last year's wealth of blossoms and gorgeous colorings in silks and fantastic designs and novel color assemblages in woollens. The relapse into comparative plainness is a welcome change. In silks, stripes, checks and plaids of inconspicuous size have replaced the floral designs which enjoyed such prolonged popularity. There are odd devices suggesting submarine vegetation and broad wave-marks. The scroll is the basis of many patterns showing very artistic effects.

Softness characterizes all the new silks. Even moiré antiqués, heretofore able to "stand alone," are now flexible and soft. The wool filling of moiré velours, poplin and Bengaline, all very fashionable, renders these fabrics unusually pliant. The new taffetas lack the crispness which distinguished them for so long. Oil-boiled taffeta retains some springiness, but taffeta *à la mode* is as soft as surah and as lustrous as satin. Both kinds are shown in medium tones and will be much worn on the promenade.

Fine hair-line checks and small checks, plaids and stripes in Scotch clan colors are shown in poplins, which are further enhanced in beauty by water-markings. These poplins are of very light weight and pleasing in every respect. Printed designs are shown on a seeded poplin, two colors being usually associated. Bengalines are both plain and brocaded. In one sample a watered effect is woven upon a Bengaline surface.

Moiré *à jour*, a changeable watered silk bearing invisible stripes, is one of the most effective of novelties. Both broché and printed surahs are fashionable. In the former, shown in medium shades for street wear, geometrical designs are thrown up in white upon colored surfaces. Floral and other designs in white are displayed in printed Surahs, the color being extracted

to produce the patterns in this class of silks. Louisine suggests armure silk in weave and is offered in brocades of various irregular designs—arabesques, cloud patterns, zigzag lines and wave-marks.

Resembling Liberty satin is *satin mousseline*, a light silk patterned very like foulard, with branching, fantastic figures, usually in white. These silks will rival foulards and China silks.

Crope de Chine, plain and embossed with small self-colored flowers, is being restored to favor for Summer evening service. The new grenadines are very fine and the variety is large. Brocaded or moiré stripes are woven alternately with grenadine stripes of the armure or sewing silk kind. One sample shows large meshes like checks in navy-blue with printed white floral sprays.

In a striking novelty a plaid silk furnishes the foundation for black grenadine. The same idea is expressed in a violet satin with scrolls in a lighter tone and a covering of black net-like grenadine, which in every instance is woven to lie close and smooth upon its vari-colored support.

Vegetable silk is the name bestowed upon a light-colored grenadine-like textile of silk-and-linen of high lustre. Plain *gaze de Chambray* is a mixture of silk and goat's-hair, a barege-like material, also displayed in pale tints for evening wear.

Grenadine canvas figures prominently among the woollen novelties. A large check effect is produced in one class with two tones of green, tan, heliotrope, brown, cadet or red. Warm color though it be, red will be largely worn during the Spring and Summer. In another type black grenadine stripes alternate with canvas stripes in the colors mentioned. A third class, also in black, is varied with red, blue or other colored threads twisted and knotted in and out of the canvas meshes. This style is

particularly attractive. A two-toned étamine is also stylish, and so is a loose weave of canvas in mixed colors strongly suggesting homespun.

Two colors are united in *sangler* cloth, an open weave of canvas with a rather fluffy surface and an under-surface of contrasting color. Violet breaks through the black surface of a *sangler* cloth used in conjunction with white silk mull and black satin in a calling toilette. The gored skirt is full only at the back and is finished plainly. It is associated with a bolero jacket having a scrolled outline and oblong lapels, a narrow jet trimming in a graceful vine pattern tracing the outline of the jacket and trimming the lapels and a Medici collar ending at the lapels. The sleeves are puffed only at the top and are very close below and a row of trimming is applied at each wrist. A vest of silk mull is worn with the jacket, the material lending itself perfectly to the two groups of tuck shirrings, one of which crosses the bust, the other being made some distance above. At the neck the fulness is confined by a crush collar of mull made with an overhanging frill and at the bottom by a crush girdle of satin. A narrow-back sailor-hat of dark-purple Cuban straw trimmed with white tulle and violets and black Suède gloves supplement the toilette.

A closely-woven canvas in navy-blue is traversed horizontally and vertically by white silk lines, double in one instance and single, though broad, in another. Large shepherd's checks in navy, black, green or brown with white are shown in a canvas having its threads tightly twisted as in worsteds. This weave is popular also in solid colors, among which ultramarine-blue is greatly admired.

Bag-net canvas is a loose weave having large printed leaf outlines in white upon colored grounds, or with knots in bright hues introduced here and there among the meshes. Some of the striped canvas fabrics resemble cheviots. In many instances the stripes are white, the grounds being colored. A white plaided border distinguishes still another style of canvas. Very fine poplins and other corded fabrics are diversified by checks and stripes. *Drap de Lyon*, which has a finely twilled surface and a diagonal back, and *drap d'été* belong to the family of plain materials.

Even cheviots are free from the exaggeration that has at times characterized these standard fabrics. The colors are mixed, but the combinations are quiet and unobtrusive. Knots and bouclés appear on the surface of some, but they are woven flat. Checks, stripes and plaids, as well as mixtures, obtain in cheviots. In one plaid in which the blocks are small, black, white and réséda-green are commingled, while in another coral-pink is the illuminating color. Cheviots are chosen for morning service and also for travelling and business suits. A checked novelty of rare daintiness combines white linen checks with woollen ones woven very like hopsacking, the wool checks being réséda in one specimen, violet in another, brown in a third, navy-blue in a fourth and ultramarine in yet another. This material will frequently be singled out from among the multitude of checked goods for "best" wear, a distinction which it merits.

Though gay color schemes and floral devices have disappeared from silks and woollens, they dominate challies and cotton textiles, and almost every creation in the floral world is imitated in

both form and color. An artistic effect is produced upon a white challis by large, detached pansy blossoms in various shades of purple giving blurred, shadowy impressions of the flower. Another white challis bears half-blown pink roses with their stems and foliage. Bunches of purple and yellow violets, figure both black and navy-blue satin-striped challis grounds. Foulard patterns in white are also seen upon navy-blue grounds.

A floral material adaptable only for evening wear is silk-and-wool barege, a gauzy texture having black, white and tinted grounds luxuriantly decorated with flowers—roses, lilacs, ragged sailors—bunched with their stems pointing upward, and garlands of small blossoms. This fabric will invariably be mounted upon a shimmering silk lining.

Printed and embroidered garlands and bouquets of flowers are seen upon the tissue-like *linons* which rank among the finest of Summer weaves. A large and odd device in réséda suggesting sea weed is printed upon a *linon* ground in the natural linen color, the effect being strikingly original. Another has a similar design in silver-gray, which may be made up over a green, old-rose or blue Princess cloth lining.

Linen gingham with gold tinsel threads wrought in stripes plaids and checks are novel and dressy. Silk stripes are also woven in linens. Gazines are always fashionable. They are shown plain and with stripes of various widths and colors. A white satin-striped gazine will develop a charming gown. Plain gray gazine may be made over a silk lining to match for an elderly wearer or over a colored lining for a youthful woman.

In organdies there are geometrical and fanciful as well as floral designs. Among the new patterns printed in colors on white organdies are those showing interlinked oval rings, crescents, zigzags and a device like Chinese characters. Then there are ombre-striped organdies in blues, greens, purples and other colors, also on white grounds.

A material which promises to become as popular for outing suits as Russian crash was last Summer, is a mixed cotton-and-linen canvas fabric very like cheviot in appearance. Plain colors, plaids, checks and mixtures are shown in this fabric. One mixed sample associates green, red, black, blue and tan threads and blue, black and green knots are thrown up on the surface, as in cheviots.

A navy-blue canvas plaided with white was used with a light-blue dimity marked with white wave-lines for making an outing toilette. The skirt is gored and the side-front seams are stitched, as in tailor-made garments. The jacket is in Eton style, with tapering lapels that join a rolling collar in notches. The sleeves are in leg-o'-mutton style and the wrist edges and also the jacket edges are double machine-stitched. The shirt-waist is cut from dimity. It is made with a square yoke tucked across and full lower portions. The sleeves are in bishop shirt-sleeve style and are tucked vertically above the wristband. A rolling collar and cuffs of white linen, which are removable, are worn with the shirt-waist. A white silk four-in-hand scarf is also worn. The sailor hat, the invariable accompaniment of such a toilette, is of rough blue straw banded with a white ribbon arranged in a bow at the left side, two white quills being thrust through the bow. The canvas material when developed in such a suit looks very like a wool fabric and will give as satisfactory service.

STYLISH GARNITURES.

Lake Jewels, though much lighter, are the concave spangles which have taken the place of the flat, scale-like *paillettes* so long in fashion. Some of these cup-shaped spangles are round, others are scooped, a third variety shows elongated ovals and all are cut, hence the jewel-like flash and sparkle which they emit. In addition to spangles, tiny beads, great jet stones in various shapes, small, round facets and colored metal cords and threads are used in the artistic embroideries wrought upon bands of net, grenadine and *mousseline de soie*. Colored and jet trimmings share like favor and are adaptable to both silk and wool fabrics.

A stylish trimming for a foulard or a *moiré* velours gown is a band of black net elaborated with a narrow white gimp applied in suggestion of the water-marks in *moiré* silk and outlined with gold cord, jet beads and stones being scattered over the

band to promote the brilliant effect. Very like this trimming is another net band with irregular edges and a scroll design carried out, as in the former instance, in white gimp, gold cord and jet beads.

A tasteful effect is secured by using steel-cord embroidery in black net, jet beads, sparkling facets and opalescent stones being scattered over the band. Odd-shaped medallions of steel gauze are applied at intervals in another net band, the embroidery is done in an intricate pattern with steel and jet beads and gray pearls which greatly enhance its beauty. Gold, silver and two-hued metal gauzes are similarly used on net bands encrusted with jet stones and beads matching the gauze. The effect of Rhinestones is produced on a black *mousseline* band by oval silver spangles set at each side of a tracery of silver-lined beads. In this instance the edges of the band are cut in

scroll outline, irregularity being a feature of many band trimmings. Straight bands are, however, obtainable. In one sided trimmings double scollops of gold-and-green cord are shown in one instance and acute points in another, jet beads being introduced in both. Such trimmings may be successfully applied either in horizontal or vertical rows upon skirts. Effective narrow metal gimps for outlining or other purposes are offered in gold with green and red or with heliotrope and green concave spangles; in silver with green and silver spangles, and in steel with blue and gold spangles, the spangles in every instance being as minute as brilliants and as sparkling.

Appropriate for canvas and other open-meshed wool materials is a band trimming of black fish-net set with stamped green-and-blue spangles in one instance, with heliotrope-and-green in another and with jet-and-blue in a third, the spangles being fixed with minute gold beads on the intersecting lines of the net. This trimming is obtainable in several widths and is of an unusually attractive character.

Both black and white gauze ribbon in a very narrow width is employed for rosettes, fluted ruchings and frills set on bands and enlivened with jet or gold beads. A tendency toward stiffness is apparent even in net trimmings, which are enriched with beads and spangles, tiny frills of beaded net being set at the edges or along the center of the bands. In every instance the effect is novel and interesting.

Leaf, flower, palm and scroll patterns are perfected in jet passementerie and also in jet upon *mousseline*, a background upon which every detail of the design is brought out strongly and effectively. In one sample of jet passementerie a palm device is formed entirely of seed-like facets; in a scroll design both pear-shaped and round stones as well as beads are assembled. Each blade-like leaf in one exquisite conceit is formed of a single large jet stone, which grows from a serpentine stem composed of very small facets. Half-circles, stars, wheels, etc., introduce large stones. These are all right-and-left trimmings and are the more interesting because of their irregular forms.

Wild roses are outlined with tiny jet facets on black *mousseline* stippled with jet beads and pear-shaped stones, the trimming being applied on an Easter toilette of black grenadine with a fancy red silk back, cream-white Mechlin lace being also decoratively employed. The skirt is gored and fluted at the back and circular at the front and sides. The waist has a V let in at the back between side-plaits. The fronts are full and over each is adjusted a fancifully outlined jacket-front, trimming being disposed upon the V and also upon the jacket fronts. The trimming is also arranged bodice fashion about the waist in lieu of a crush girdle. Puffs are arranged at the top of the sleeves and caught up at the center and the wrists are lengthened in Venetian points and edged with lace, which falls full over the hands. Lace falls in a double frill over the collar, extending to within a short distance of the front. Most of the large designs in both passementeries and *mousseline* trimmings are separable.

Fringe ornaments are again coming into vogue; the large fancy beads which compose the fringes are hollow and, therefore, very light. Applications of cream lace in floral designs with raised leaves appear on a band of *mousseline* embroidered with jet stones, very small green metal beads contributing a charming line of color. Loop effects in jet, both in passementerie and upon *mousseline* supports, are dainty upon cloth or plain canvas textiles.

Black silk braids, flat like *soutache*, are twisted and woven into various designs for skirt and bodice trimmings. One of the former presents alternating long and short points, which may surround a skirt or be applied panel fashion. Appropriate for either skirt or waist is a double-pointed trimming very little heavier than lace. The lace-like quality of these braids is a strong point in their favor for Spring and early Summer costumes. Boleros and Russian peasant bodices are constructed from braids in very open devices. In a novelty trimming white Honiton braid is effectively united with gray silk appliqué embroidery, the two tones resulting in a pleasing harmony.

The embroidery in colored appliqué trimmings is frequently done with cotton, giving a very effective result. A specimen of narrow appliqué trimming embodies small leaf forms cut from linen batiste and outlined with pale-blue silk and small blossoms embroidered in pink and yellow cotton, the melange of colors being most tasteful. Gold gauze forms the basis of another trimming embroidered with green and heliotrope cotton. White cotton and black silk appliqué embroideries provide acceptable trimmings for the loosely woven stuffs in vogue.

Among the popular ribbons for adorning gowns are gauze with fancy edges, satin-back moiré and moiré taffeta. The gauze ribbons will be plentifully employed in narrow widths for plaited frillings to be used in every conceivable way upon bodices and skirts. Moiré taffeta ribbon five inches wide will be chosen for the bows and sashes always seen upon airy Summer gowns.

Boleros, bodices and other accessories will be fashioned from Renaissance lace for dressy gowns. A novelty in Renaissance lace is threaded with gold and introduces medallions of chiffon which render the lace doubly effective. Net-top, *point gaze*, *point Venise*, point appliqué, in both real and woven laces, linen batiste novelty laces, Valenciennes and Mechlin (both linen run) are among the popular kinds.

The narrow insertions and edgings in Valenciennes, English thread and Mechlin laces will be employed prodigally upon Summer textiles. Mechlin insertion and edging were decoratively used together with white moiré taffeta ribbon and plaited chiffon upon a gown of navy-blue foulard marked with large white printed figures. A bias plaid effect is produced with insertion at the lower part of the front-gore of the seven-gored skirt, the several ends of lace being finished in points. In the full bodice the arrangement is duplicated at the back and front. Frills of the silk trimmed with two rows of insertion and one of edging cross the shoulders broadly and taper to points both front and back at the waist-line. The fluffy effect is increased by a second frill which falls over the sleeve, the latter being close-fitting. The second frill is trimmed with edging and the wrist corresponds with the waist trimming. Five-inch ribbon is folded about the waist and tied in a bow with long sash ends at the back. Ribbon is carried twice about the collar, stock fashion, and adjusted in a band-bow in front. Standing above this collar arrangement at the sides and back is a frill of white chiffon edged with Mechlin lace, giving a soft and delicate effect. The hat worn with this charming gown is a white fancy straw braid trimmed with white Malines and bluets with foliage. The gloves are of white glacé kid.

The silk-and-linen batiste embroideries are exquisite creations. Some are wrought in self in open floral patterns and some in very close vine designs, and all are edged with fine Valenciennes lace slightly fulled on. Matching the bands are all-over embroideries which consist of alternating strips of embroidery and lace insertion, the white and linen-color combination being tasteful. These are used either for bodices or accessories only.

Very fine mull embroideries are also shown in open and close patterns, a Marguerite design being charming in the latter class. The open devices are floral and are suggestive of lace medallions. An oak-leaf design is seen in a Swiss band trimming; in another a bow-knot pattern is wrought. Edgings matching these bands have Valenciennes lace frilled on at one side. Several widths are shown in both band and edge trimmings, which will be used upon foulards and other Summer silks, as well as upon the gauzy bareges. Even light woollens may be adorned with these lace-like embroideries. Thus, a mazarine-blue open-meshed canvas may be lightened by a fine mull embroidery in an Irish point pattern, the trimming being confined to the waist.

Shirt-waists will be developed in the finest and costliest of linen and cotton fabrics, and embroidery will be lavished upon them to increase their elegance. When insertions are used, whether of lace or embroidery, the material is invariably cut away from beneath, and the edges thus left are neatly overcast to prevent fraying.

BICYCLE FASHIONS.—We have just issued a handsome and lavishly illustrated pamphlet of vivid and varied interest to all cyclists. It illustrates attire to be worn a wheel, and while largely devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well pictures of the '97 models of bicycle saddles, handle-bars, grips, etc., a detailed explanation of the various parts of a bicycle by an expert machinist, who adds valuable advice on the care, repair

and choice of a wheel, a specially prepared paper on learning to ride, a discussion by a high medical authority of the question as to whether bicycling is injurious to women; an account of a bicycle entertainment, and a great variety of other matter especially interesting to the devotees of this exhilarating and health giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be mailed to any address on receipt of 3d. or 5 cents.

MILLINERY.

DESCRIPTION OF

MILLINERY PLATE.

FIGURE No. 1.—LADIES' FANCY BRAID HAT.—Two shades of green are interwoven in this fancy braid and the low crown is covered with changeable silk in which golden tints are most prominent. The silk is daintily caught at the



center with a lovely jewelled pin. Lace is softly plaited at the back and ostrich plumes and bird of Paradise feathers rise high at the left side.

FIGURE No. 2.—LADIES' BLUE STRAW HAT.—This shape should be popular with young ladies whose faces will be becomingly framed by the convoluted brim. Pale-blue tulle surrounds the high crown in fan-like plaitings that spread toward the back, and a black aigrette tones down an effect which might otherwise be rather pronounced.

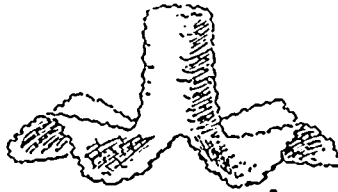


FIGURE No. 3.—LADIES' BONNET.—This bonnet, a black satin braid of fine quality, illustrates some notable new ideas in the arrangement of trimming. Coral-pink ribbon is disposed in one of the new style bows in front and at the back; lace is arranged to give height. Flowers matching the ribbon in color are placed below the lace drooping on the hair; velvet ribbon tie strings complete the bonnet.



FIGURE No. 4.—YOUNG LADIES' HAT.—Two shades of the new red are seen in this hat, a red straw braid of fine finish. Tulle surrounds the crown and a new style of bow secured by a fancy buckle gives height and a coquettish effect.



FIGURE No. 5.—LADIES' CAPOTE.—Seasonable and beautiful is this capote of fine chip decorated with green silk, iridescent ornaments and a spray of fuchsia.



FIGURE No. 6.—LADIES' JET BONNET.—An elaborate bonnet of jet, with jet strands looped effectively for decoration, is here illustrated. A full black aigrette and moiré ribbon strings complete it.

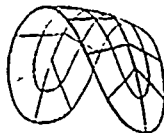


FIGURE No. 7.—LADIES' TURBAN.—Three tall loops, each composed of ribbon of prettily contrasting hues, stand erect in front of the turban, and holly berries and leaves almost cover the crown, falling over the rolled brim at the left side.

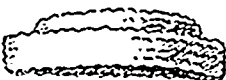
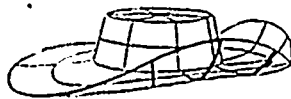


FIGURE No. 8.—YOUNG LADIES' HAT.—Blue is the dominant hue in this hat, chiffon forming soft puffs over the crown and lace and flowers being disposed becomingly at the sides and back.



LATE STYLES IN HATS AND BONNETS.

(For illustrations see Page 467.)

FIGURE A.—LADIES' SOFT-CROWN TURBAN.—

Figured silk forms the soft crown of this turban, which is very effective with its straw brim. The silk is arranged



in a tall point at the left side of the front and is wired to position; against it rest ostrich tips and an aigrette.

FIGURE B.—LADIES' BONNET.—

This tasteful bonnet has a soft crown of velvet and supports jet Mercury wings forward of softly-puffed cream-white chiffon, ostrich tips and an aigrette giving it a dressy finishing touch. Tie-strings may supplement it, if liked.



FIGURE C.—LADIES' BONNET.—

Two shades of green are combined in this fancy straw braid, which is daintily and becomingly shaped and simply trimmed with velvet ribbon, flowers and an aigrette at the back.

FIGURE D.—LADIES' FANCY BRAID HAT.—This is a charming shape for young ladies and the becoming coloring is suggestive of Spring. The convoluted brim droops prettily over the face and pansies and foliage with an aigrette contribute the artistic decoration.

FIGURE E.—LADIES' STIFF-BRIMMED HAT.—The brim of this hat is bound with silk and ribbon surrounds the crown. Leaves and fine flowers gracefully arranged render it attractive.

FIGURE F.—LADIES' TURBAN.—Violets, lace and velvet adorn this turban. Delicate pansies, field flowers and daisies may be substituted for the violets, although the latter are extremely popular.

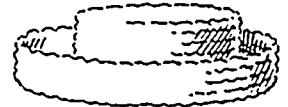
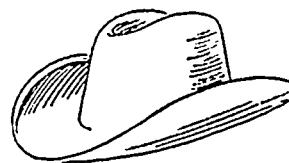


FIGURE G.—LADIES' LARGE HAT.—Emerald-green is the color of the fancy braid used in this hat. The brim is rolled all round but more deeply at the left side than elsewhere, and cream-tinted lace, flowers and coq feathers arranged in novel style almost conceal the moderately high crown. A cluster of leaves is placed at the side where the brim is tacked against the crown.

FIGURE H.—LADIES' WALKING HAT.—Feathers spread in fan shape, together with ribbon tastefully disposed combine to becomingly decorate this hat. The shape may be procured in various colors and the ornamentation will be less dressy when the hat is to be worn in travelling or shopping.

FIGURE I.—YOUNG LADIES' HAT.—Three shades of violet are plaited in this fancy braid; the convoluted brim is edged with a narrow puffing of velvet and stiff wings rise high in front. Flowers may be used instead of wings and a trifling amount of tulle or ribbon will unite with them tastefully.



MILLINERY DECORATIONS.—Novel color combinations are formed in the season's millinery by the union of flowers, feathers and ribbon on one hat or two kinds of ribbon or flowers. The fancy straw braids show mingled bright colors and are flower laden or trimmed with the new styles of ribbon bows here illustrated.

Ribbon loops and bows are oddly arranged with stiff wings and flowers. For the narrow-back sailor hat or for a straight-brim hat a novel method of disposing ribbon is to place it in a soft twist across the front of the hat and in a large loop bow at each side.

The flower toque in the center of the page has a bow at one side that adds height and clearly illustrates a favorite method of arranging ribbon. Other practical and helpful disposals of ribbon with feathers are shown. Tall sprays of flowers are in demand, as are also roses surrounded by their foliage, Mercury wings of horsehair spangled or jetted, and birds and wings of beautiful coloring.



SPRING MILLINERY.

Lovers of high color will be gratified by the Spring millinery. The straws are bright-hued and very fancy, the ribbons are gayly tinted and the flowers seem of Nature's own painting. Both in composition and color scheme the Spring *chapeau* is an artistic creation. Lace, tulle and other airy, diaphanous textiles are embraced in the collection of decorative accessories and fancy devises uncounted effective arrangements. Contrasts between crowns and brims are frequently seen, the latter being usually broad and the former high.

Very like a lattice of tender green stems is the bell crown of a French hat having here and there a bunch of heliotrope. The brim is of shirred black tulle finished at the edge with a narrow quilting. Soft silk poppies in several shades of purple with white rims flower upon the front of the brim. At the left side height is secured by a tall bow of white and black tulle. Toward the back is a bow of taffeta moiré ribbon matching the deepest tone in the flowers, and at the back are massed flowers and foliage, the brim being turned up broadly to accommodate this decoration. Most hats are still profusely trimmed at the back; the fashion has persisted because it has proved becoming.

A charming mode for a matron is seen in a black-and-white bonnet. A double ruche of spangled black hair-net supplies the brim, which in front supports a rosette of black velvet ribbon and a fluffy white aigrette. In lieu of a crown there is a tuft of large white silk-and-velvet roses, set rather far back. On each end of the brim is fastened a rosette of white tulle holding in its center a small Rhinestone pin. A scarf of white tulle falls from each rosette. These airy strings may be replaced by velvet ones, if preferred.

In a rather large, dressy hat a unique but becoming effect is produced. The brim is of fancy white straw braid, cut square in front and rolled as in the Amazon shape at the sides. Shaded pink crush roses fill in the crown, which is banded with black velvet. Black tulle is draped rather full over the brim and at the left side a *chou* of tulle sustains a black Paradise aigrette. Roses and leaves are disposed against the brim, which is upturned at the back; a single rose rests on the hair at the left side toward the front, where the roll of the brim discloses it.

Charming for wear with a heliotrope gown is a toque formed of dark and light heliotrope satin and chenille braid. Three loops of the braid rise at the left side, a Rhinestone pin glistening at the base of the decoration. In front and at the sides are bunches of violets with leaves. Heliotrope, though fashionable, is trying to all save a pink-and-white complexion.

Pink and violet are happily combined in a toque of fancy pink straw braid. At the left side is arranged a frill of white tulle edged with pink braid and at the right are violets and leaves. A most artistic bow of violet taffeta ribbon fits in a recess made at the back. The bow consists of several small, crushed loops, one upright and one falling loop, two or three small Rhinestone pins being fastened among the loops.

Uncommonly smart is a broad-brimmed sailor of Panama straw. Geranium-and-gold glacé taffeta ribbon is folded about the crown and arranged in a bow at the back. Grass cloth the color of the straw is draped over the crown and built up fanwise at the left side, the fan forming a support for a tall bunch of purple and green berries and leaves. Under the crown at the left side is a ribbon bow. The color combination is exceedingly fine, the neutral tone of the straw furnishing an admirable background for the hues displayed against it.

White tulle is artistically draped over the open crown of a large hat, made with a brim of fancy cardinal straw. Violets with leaves are wreathed about the brim and a *monture* of the flowers is disposed at the left side. Erect loops of cardinal taffeta ribbon, caught with a serpent of riveted steel, are set at the back, the brim being turned up and trimmed with loops of ribbon and tulle. In front the brim is slightly bent. A crown of spangled hair-lace is associated with a brim of black tulle wired and cut in scollops and rolled along the left side. Two full black-and-white aigrettes rise at the left side and under the brim at the same side is a tuft of pink roses. Against the crown at the right side are massed pink roses.

Red velvet geraniums that look most natural, blossom on a stylish hat of black spangled hair-net. The brim is made of doubled net and slightly fluted all round, a layer of pale-green

chiffon being placed between the two net layers. Chiffon is also twisted tightly around the top of the crown and arranged in several loops at the left side, providing a background for a profusion of geraniums. At the right side rises a bunch of flowers.

Simplicity dominates a bonnet suited to matrons' wear. It is of shirred heliotrope tulle decorated with numerous rows of fancy heliotrope braid set edgewise. The brim suggests a poke, and within it, a little to one side, is fixed a gold butterfly with its outstretched wings set with brilliants. On top of the brim, toward the left side of the front, are purple and yellow pansies that simulate the dewy freshness of garden flowers. From the midst of the bunch rises a fluffy pale-heliotrope aigrette, a long Paradise aigrette of darker hue curling artistically over the front of the brim. The bridle is of heliotrope double-faced satin ribbon caught to the bonnet with a pin matching the one in front.

A large Leghorn picture hat, suitable for wear with one of the gauzy *baréges*, is bent up fantastically and trimmed in front with a bow of very wide light-green moiré taffeta ribbon veiled with cream point appliqué lace, the bow consisting of one erect and two flat loops. Green and black silk roses are bunched at the left side, and at the back, where the brim is bent up, a long trailing branch of the roses is adjusted to fall rather low on the hair when the hat is worn forward, as it should be. This style of hat is more appropriate for the drive than for the promenade.

A touch of geranium-red in a velvet *chou* gives character to a hat of heliotrope fancy straw. The brim supports violets and leaves at the front and sides and is cut off square at the back. Violets with stiff stems stand about the crown, and at the left side, among the blossoms, is thrust the bright velvet ornament, which renders the hat possible even to a complexion that does not wear a blush.

Large white double carnations and American beauty buds bloom in harmony on a fancy mixed-green straw braid hat—to which foundation color all other hues lend themselves with equally fine effect. The crown is high and the brim is drooping in front and rolled up at the back. Black velvet is laid loosely about the crown and the lovely white flowers with their foliage are strewn across the front. At the back are roses and carnations and a broad black velvet bow. Tulle could be used in place of the velvet. With tulle even the amateur milliner can produce charming effects.

Glowing red silk poppies rest on the brim of a fancy black straw hat. At the left side loops of the straw are mingled with poppies, green buds and foliage and under the brim at the back a bandeau supports more flowers and a matching moiré taffeta bow caught with a Rhinestone pin. The poppies have black centers.

Green and violet are mingled on a Panama hat which strongly brings out the effect of this color union. The crown is banded twice with strings of violets and a third band is applied along the upturned edge of the broad brim. Cream lace is filled in the brim and green moiré taffeta ribbon is twisted about the crown, violets being bunched at the right side. At the left are loops of ribbon and three shaded violet tips. A bow is fixed under the brim at the back.

Feathers are employed on a stylish hat shaped in black fancy straw. Pink tulle is twisted about the crown and looped at the left side, black chenille-dotted tulle veiling the rose-colored tissue. Three black tips wave at the left side and pink roses are bunched at the right and also under the brim at the back.

A fine play of colors is displayed in a hat of fancy green straw, which will prove a suitable companion for an Easter gown of green-and-black novelty canvas. Cream lace is filled on the brim and about the crown are mingled purple lilacs and roses shading from cream to a deep yellow at one side and to green at the opposite side, leaves being scattered among the roses. The brim is rolled up at the back and discloses green roses and foliage.

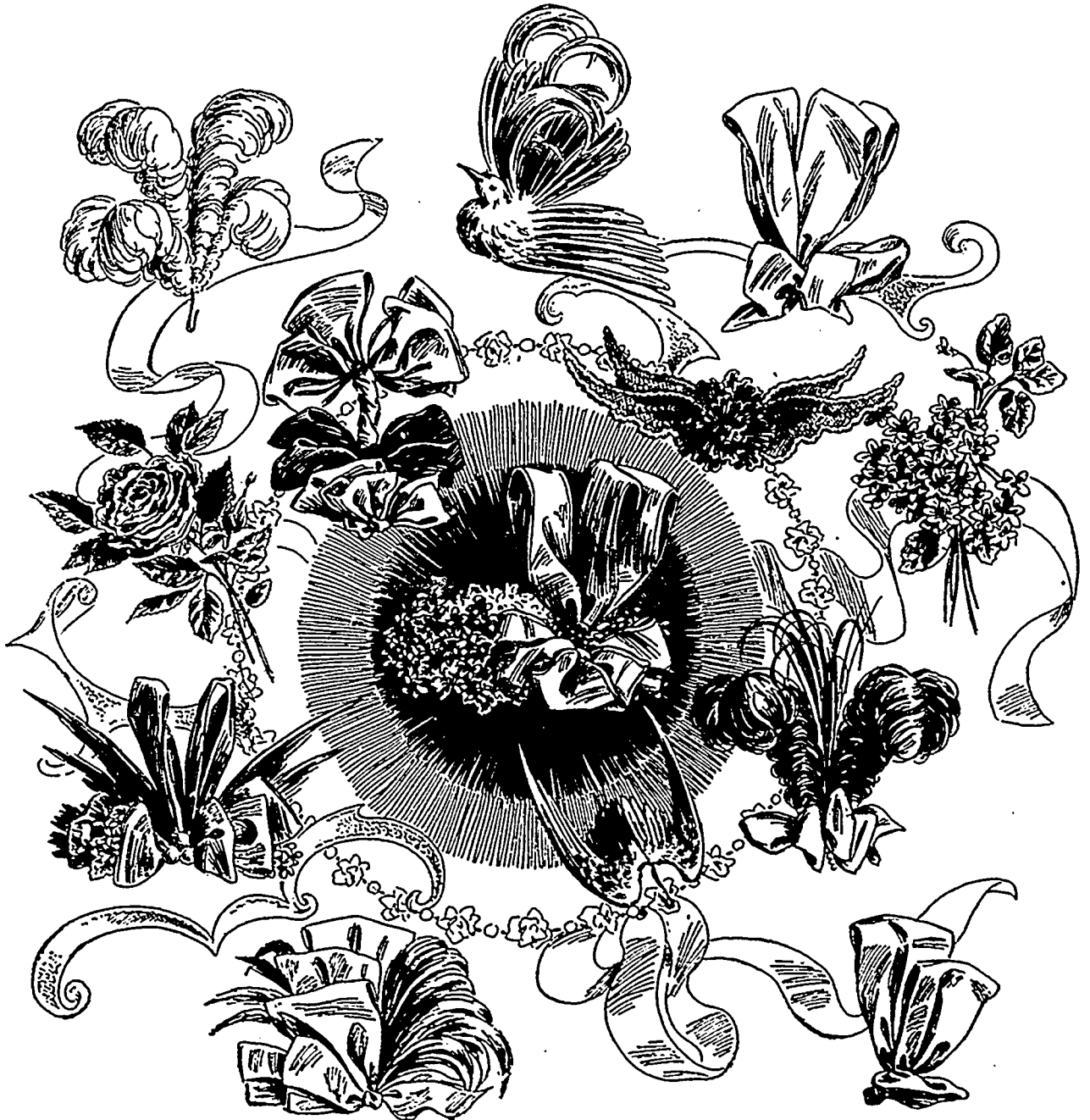
Nile-green tulle is shirred over a wire bonnet-shape in which the fashionable color union is effected by means of violet trimmings. In front is a wreath of violets and at the left side a bunch of the flowers is perched above a bow of moiré taffeta

ribbon a shade lighter. The same ribbon is used for the bridle, which completes a very dainty confection.

Scarlet poppies and white daisies mingle harmoniously upon a large hat of *écru* fancy straw braid in sailor shape. Three milliner's folds of geranium-red velvet applied under the brim give color to the face. On the brim are placed tangled poppies and daisies with foliage, the flowers being arranged to stand rather high at the left side. More flowers are disposed at the back of the upturned brim and tied with a red velvet ribbon bow.

the crown and against it at the left side is a bunch of pink and Jacqueminot roses. The floral garniture is repeated at the back, with the addition of a bow of black gauze ribbon in which is fixed a Rhinestone pin, the brim being, of course, upturned to receive the trimming.

White roses and shaded purple pansies are used in combination on a broad-brimmed, bell-crowned hat of heliotrope straw braid. A frill of heliotrope velvet stands about the crown and against it rests a ruffle of cream-white lace. A bunch of roses



STYLISH MILLINERY DECORATIONS.

The soft crown of a turban is of black *mousseline de soie* embroidered with white and green silk flowers. The brim is of fancy green straw braid. A *monture* of yellow-centered black silk daisies and leaves is placed at the left side and at the back is tied a bow of black velvet ribbon caught with two steel buckles. Two black velvet pipings are adjusted inside the brim, to which they give a neat finish.

Into the brim of a shirred black *mousseline* hat are let insertions of fancy black straw braid. Green velvet leaves wreath

and pansies is disposed at the left side and more flowers are massed against the upturned brim at the back. These velvet pipings are adjusted inside the brim.

In producing combinations with brilliant colors it should be borne in mind that certain shades of a color will mingle harmonious with other hues, while certain other shades will not. Thus, while green and purple are fashionably allied, it requires a practised eye to select the correct tones to form a pleasing combination of these hues.



LATE STYLES IN
HATS AND BONNETS.
 (For Descriptions see Page 462.)



SOCIAL LIFE IN AMERICAN CITIES.—No. 2.

WASHINGTON.—By CHARLOTTE EVERETT HOPKINS.

THE most distinctive feature of social life in Washington, that which makes it stand largely by itself, is its official side and the extent to which "receiving," so called, is done for official reasons and with recognition of the distinctions that grow out of official rank and position. Never having been regarded as a proper subject for legislation, and there being no permanent

Courts of the District, the Houses of Congress, the officers of the Army and Navy in uniform, followed by other Government Officers and voluntary associations, and the general public. With the full Marine Band playing in the corridor, this is doubtless the most spectacular and interesting social event which takes place at the White House. There are, besides, evening receptions to meet the Diplomatic Corps, the officers of the Army and Navy, the Congress and the Judiciary, each separately, and a final one when the doors are thrown open to the public.

Up to Mrs. Hayes' time there were only public receptions. She inaugurated the card receptions, and her first one was the most successful and agreeable party that has been given at the White House since the war. The invitations were limited to five hundred, all men entitled to uniforms wore them, and ladies, knowing there would be no crowd, appeared in their best gowns and all their jewels. Mrs. Hayes' own charm and tact contributed largely to the occasion and there was a generous supper provided. The fact that the number present was so limited and the party so great a success, led next year to a tremendous pressure for invitations, and soon pretty much all barriers were broken down, till now these gatherings have become intolerable crushes in which it takes sometimes hours of pushing and crowding to reach the receiving party, and not even a glass of water can be had for fainting women, of whom there are always some. Add to this the confusion and scrambling for wraps, and no lady is likely to go twice unless driven by a sense of duty. In Mrs. John Quincy Adams' time *levées* were given at the White House every two weeks while Congress was in session, and servants in livery constantly passed refreshments, including wine, among the guests. Liveries in the White House to-day would give Democracy spasms.

center of authority to determine such matters, while certain usages and rules have come to be regarded as fixed and are universally recognized, there are other questions which remain unsettled and cause embarrassment. Whatever is to be done is more smoothly and easily done if there be a prescribed order, and though it seem, and is in itself considered, a matter of trivial importance who shall first walk out of or into a room, or which of two people shall first call upon the other, it saves time, trouble and awkwardness to have it all arranged and understood, especially where foreigners holding rank, which they expect to have recognized, enter very considerably into the life. Shakspeare says:

To observe themselves, the planets and this center,
Observe degrees, priority and place.

Official social life began in Washington with John and Abigail Adams, who continued the stately ways and formal etiquette which Washington had inaugurated. Jefferson swept all this away and attempted a system of what was called *pêle-mêle*, leaving all questions of who was to go first to chance, happy or otherwise, on each occasion. The foreigners complained, no one was pleased, and as society grew larger this plan became impracticable. Under the sway of Dolly Madison the social customs of Colonial Virginia, genial and hearty but with fixed ideas of order, came back and held sway till Andrew Jackson's time, when social Democracy again prevailed and it was common to see a hackman tie his horses to the fence and follow his "fare" into a White House reception, whip in hand.

Improvement came slowly after Jackson's day. From Dolly Madison till Harriet Lane in Buchanan's time, no lady of the White House made any marked impression. Harriet Lane both ruled and reigned there by her beauty, tact, dignity and unsurpassed charm, and she is still the cynosure of all eyes and the center of every circle she enters—in beauty, in bearing and in character an ideal duchess. No such notable figure has been known to modern Washington society, save alone Mrs. Hamilton Fish. During the eight years when Mr. Fish was Secretary of State, when society was smaller and more homogeneous, with less display and much pleasanter than now, she was to a degree hardly known before and certainly never since, recognized as its head and leader, and the answer to the question frequently asked, "What does Mrs. Fish say?" always determined any doubtful point. Loved, revered and looked up to as mother, friend and woman, with high-bred refinement and unflinching tact and courtesy for all, she was a *grande dame* who would have adorned the most stately and exacting period. While she was in Washington, official social life came to be very much what it is now, and I will try to give, as far as I can, its leading aspects.

The President and his wife are not supposed to make any visits or to go to private houses, although their practice in this respect has varied a great deal. Gen. Grant was often seen late in the evening at parties where his daughter was a guest, and it was his habit to walk about the streets of Washington freely, something Mr. Harrison did very seldom and Mr. Cleveland never. The President is expected to give a fixed number of dinners which include the Cabinet, the Supreme Court, the Diplomatic Corps, with a few Senators and Members of the House interspersed, and a public reception on New Year's Day, when the Diplomatic Body is received first, in full uniform, then the Supreme Court, the Court of Claims, and the United States

It is easy to suggest changes which would make it a compliment to be asked to these parties, and give the guests an evening of enjoyment instead of discomfort. Everybody need not be asked to all of them, as is now done. Ask part of official society to each, and, above all, require cards at the door as is done at weddings. Now, any one who chooses to do so is permitted to walk in, because it is said it would appear undemocratic to require cards; but the veriest socialist when he opens his house to his friends will try at least to make them comfortable, and a party that pretends to be on a basis of invitations ought to be kept so. Then there might at least be cold water for the thirsty. The foreigners, in whose honor the diplomatic reception is supposed to be given, while they have made no official complaint, have been outspoken to friends in saying how gladly they would if possible escape such an infliction.

Besides these parties, the "Lady of the White House" has been accustomed once a week during the season to be "at home" to any one wishing to visit her, occasions which, especially while Mrs. Cleveland has been there, have drawn great crowds whom her native charm and kindly greeting have always captivated. The President, too, once a week comes down for half an hour to shake hands with any callers. The only other social occasions in which the President and his wife take part are the Cabinet dinners, given by each member of that body in succession, according to rank. Of course, nothing is known of them to the outside world, but they are not reported to be of a hilarious character. Gen. Grant and Mr. Arthur dined sometimes with Senators, but Mr. Harrison and Mr. Cleveland went back to the old Cabinet rule. Since Ambassadors have been accredited to this Government, the question has been raised whether the President ought not to dine with them, and whether his wife ought not to return the visits of the Ambassadorial ladies. This is, of course, on the ground that an Ambassador represents the person of his Sovereign in his official visits and invitations, and the general opinion is that a change of usage should take place. All European Sovereigns return the visits of Ambassadors. Why should not the American Sovereign, for the time being, be equally polite?

There has grown up among Government officials a custom which has come to be regarded as obligatory of being "at home" on certain days to any one who chooses to call. The Supreme Court ladies receive on Mondays; families of members of the House of Representatives on Tuesdays; of the Cabinet

on Wednesdays; and of Senators on Thursdays. On these days during the season large parties, chiefly women, go from house to house, introducing themselves in turn to each hostess, partaking of any refreshment they may find, often frankly expressing disappointment when there is none, and getting great pleasure from "going into society." All sorts of people and every variety of dress may be seen and many amusing incidents occur. Mrs. Fish, who could recall the name on the succeeding Wednesday of any one of the two thousand visitors she had greeted the week before, who came again, said that one woman as she passed out held out a quarter of a dollar to her, and on being asked what it was for, said, "Why, for my share of the refreshments, I don't see why you should feel all of us for nothing," a very just and sensible reflection, and no doubt the offer was genuine and kindly meant.

The unsettled questions as to official rank and precedence have already been mentioned. Who is to call first, the Cabinet on the Supreme Court, or the Supreme Court on the Cabinet? Senators wives on Judges wives, or the reverse? The position of Cabinet members is supposed to have been changed since they were put in the line of succession to the Presidency. What is the exact position of the Chief Justice and the Speaker of the House on State occasions, and ought not all these dignitaries to call first on Ambassadors? Where do Army and Navy officers of high rank come in? All these matters should be arranged definitely by competent authority to save awkwardness and embarrassing uncertainty, and to prevent the jealousies which will arise and the sometimes unseemly assertion of supposed precedence which must occur where so little is fixed and understood. There seems to be no satisfactory way but for Congress to take the subject up and settle it, giving the order to be followed on State occasions, as that would determine precedence on all others.

It must be confessed that most official functions now are badly managed. There is no permanent master of ceremonies who understands the few rules that are established and is charged with their enforcement on formal occasions, which, if they are to occur at all, should be orderly and impressive. As it is, they are usually haphazard and incomplete affairs, without proper arrangement.

Outside of official society, but at the same time touching it and touched by it at some points, distinct yet sometimes commingled with it, is what is regarded, by itself at least, as "Washington society." While reasonably homogeneous in standards, ideas and usages, it is singularly heterogeneous in its component elements. There is a permanent basis in the old resident families of Washington. Then there are constantly coming here to live, drawn by the beauty of the city, its genial climate and many attractions, people of wealth and culture from all parts of the country, who build fine houses and gradually make their way into the circle and become part of the resident society, bringing together the best results of Southern, Western and Northern life, training and social habits. There are also the foreigners, to whom society is almost an occupation and who give the charm of variety and often the charm of the best in every way which the countries they represent can give. Their number is considerable. At Mrs. Olney's breakfast on New Year's day, 1897, to the Diplomatic Corps, one hundred and sixty sat down. Into this circle come also a certain number of the official life who would be in the best society anywhere—for political position does not command the *entrée* into Washington society and comparatively few of the members of the House of Congress are ever seen there. This is due, of course, in many cases to the fact that they do not care about it and are content during their short stay with the circle of acquaintances they form in their hotels and boarding-houses.

Another distinctive portion of the whole is made up of families of Army and Navy officers on duty and retired, who, taken together, would be a great addition to any circle, and still another of the many men of high repute in the different scientific bureaus of the Government. Add to these a sprinkling of literary men, artists and leading educators connected with the universities. During the season, too, there are always visiting here from time to time society people from all parts of the country. All these divergent parts go to form a most agreeable and attractive whole. Social life in Washington is not given up, as in most cities, almost exclusively to dancing parties and to the young people. Indeed, there is a serious lack of young men, as there is very little in the way of business or professional careers to draw them from the outside or to hold those who grow up here. Washington is in no sense a business or manufacturing centre, and available young men for society purposes

come chiefly from the Diplomatic Corps and the Army and Navy.

At a dinner—and they are constantly given—one is likely to find the youngest *débutante* or the last newly married pair, with, perhaps, a Senator, a Foreign Minister and a judicious mingling of ages and conditions which lends piquancy and variety. This holds good of most of the parties and receptions, with the result that there exists real society in which the men and women worth talking to can be met.

As this society is more recent in growth and has fewer permanent elements than that of some cities, it has a certain lack of background, and as a whole an absence of the quiet elegance of repose that time may bring. Twenty years ago people who had houses in Washington never were away more than two months in the Summer, now they go for five or six, and the going and coming and constant change lend to the city something of the air and tone of a Winter watering place. Changes of administration and the vicissitudes of political life have for this circle both advantages and drawbacks, they hardly ever fail to bring people who are real accessions to its worth and charm but who have hardly become part of it with the fresh interests they bring before they are gone. This sort of kaleidoscopic change goes on continually, tempering the keenness of regret for those who go with the attraction of new comers—sometimes a loss, sometimes a gain.

An interesting phase of Washington society sometimes seen probably exists nowhere else. It may be called the social training of a statesman. The Hon. Mr. Blank comes from some provincial town, clever, with natural social gifts, forceful and ambitious. At home he has known but little of women, save the one whom he married very young who hasn't kept up with his growth and is rather dowdy and uninteresting. At some official party he is presented to a brilliant, beautiful, young married woman and she takes him in hand to form him socially. Little by little he is drawn into the inner circle, quite a new world to him, where he is constantly seen with his guide and instructress, whose beauty and charm fascinate him, while she is proud of the marked attention of so prominent and rising a man.

There are, of course, in Washington as elsewhere, the minor divisions based on similarity of tastes—circles almost wholly scientific, literary, musical, artistic, athletic, frivolous and fashionable—each with its own particularly active spirits and leaders and each lending its best to the whole. It ought to be added that a very generous and kindly charity, manifested in numerous associations and means of expression, runs through all.

Those who have known Washington society for thirty years agree that its period of greatest charm has past, and this is not entirely because they are "*laudatores temporis acti*." There was twenty years ago more of simplicity and friendliness, a readier acceptance of people for what they are, more informal and cordial intercourse and vastly less of the distinctions and influence of money. Some of the best known and most popular homes then belonged to people of small means, but the great establishments and lavish scale of entertaining which have grown up in the last fifteen years have caused them to almost disappear. The difference was, of course, partly due to the fact that the circle was smaller and large fortunes were almost unknown. Even as late as Gen. Grant's second term, there were not in all Washington a dozen private carriages and each of them when it appeared was instantly recognized by every one. Now of an afternoon in the season whole streets are almost blocked with elegant equipages filled with visitors hastening to complete their rounds.

It is supposed by many people that women here, as at other political capitals, have salons which are the centers of political influence and intrigue and the meeting places of party adherents, but such is not the case. The influence of woman in Washington has always been, with very few exceptions, confined to the social side of life. It may be truly said that considering how important and absorbing an element politics is here, one nowhere hears less of it than in society, though public events are generally and intelligently discussed.

By long tradition and by a remarkable and unbroken uniformity of fitness, the families of the different Secretaries of State, in a way the Premiers of the Administrations, have been recognized as the leaders of that larger society in which all elements commingle. Beginning with the justly popular Marceys under Buchanan, coming down through the Swards, whose home during all the turmoil of war was a conspicuous center; the eight brilliant years of the Fishs; the genial, clever, hospitable sway of the Evarts; the perfect finish and good style of the

Frelinghuysens, so universally liked; the four years of the Bayards, whose social powers have won marked success in other lands as well; the marked preëminence of the Blaines; and now the Olneys, who are closing their career with a splendid record of diplomatic success and the universal esteem and admiration of society, which would unanimously vote to keep them here—through all these years and with all these changes, the homes

and families of the Secretaries of State have been not only charming and influential social centers, but of such a character that Americans could be proud to have foreigners brought in contact with them as representative of what is best and most attractive among us. Let us hope that the traditions of the State Department may remain unbroken in all the years to come!



FOR THE AFTERNOON TEA.

pretentious apartment, but it is always her best room and always in perfect order to receive her callers. It may be but meagrely furnished; the bric-à-brac may be scanty and the pictures and hangings manifestly inexpensive, but one article will surely be there which mutely attests the refinement of the mistress. That bit of furnishing is the afternoon tea-table. What a potent charm lies in the cup of tea made in one's presence and graciously bestowed upon a caller! It will break up formality and often save a call from positive discomfort. How tongues do fly and how much nearer women seem to be drawn to each other by this subtle bond—a cup of tea!

THE RECEPTION ROOM.

The furnishing of an afternoon tea-table may at first seem a costly undertaking, but in even the simple, unpretentious home much of its paraphernalia is already at hand. First of all is, obviously, the table itself. *La Mode* has at present set her approval upon the round table rather than the square one. Whether it shall be of light or dark wood the coloring of the room and the other furnishings should decide. The table of wicker work or rattan, while elegant and pretty when quite new, soon loses its freshness and becomes a disappointment. More durable tables at half the cost are to be found in the furniture shops. The table should not be too high, for the fair tea maker in her low chair will wish to be quite comfortable while performing her dainty work. An under-shelf is a necessity if there is to be sufficient room for the many articles needed.

Whether the covering for the table shall hang down on all sides or merely reach to the edge, is a matter of taste. If the table is round, a piece of embroidered linen similar in shape and size and having its edge fringed—in reality a good-sized center-piece—is pleasing in effect. If the cover is to fall over the edge, a square not too generous in size is chosen. The effect of a table cloth is wisely avoided. The corners of these square covers are usually embroidered and the edges are finished with a deep hemstitched hem. A graceful design shows sprays of wild roses in some dainty color, loose petals falling even on the hem. The under-shelf, which, curiously enough, is often square when the top is round, has also its embroidered linen cover.

THE CLOTH.

The kettle is the next consideration. Brass kettles are inexpensive, having been much reduced in cost within the past two years. Heaviness of design should be avoided. There are wrought-iron standards made to rest on the floor or to stand on the table upon which the kettle is swung as upon the old-time crane, but these standards can hardly be called attractive. Besides, such a standard if resting on the table takes up too much room and the floor standard is objectionable for the same reason. The prettiest kettle rests on its own small supporting stand and does not swing. This stand is usually a ring of brass supported by three gracefully-shaped legs ending in claws or balls, and is but three inches high. On this the kettle is set over the alcohol lamp which forms part of the stand. The kettle should not be too large. A gracefully-

THE KETTLE.

proportioned kettle recently seen measured but seven inches in height from its bottom to the center of the raised handle, thus making the entire height of kettle and stand but ten inches. As the kettle is the principal feature of the tea-table service, it cannot be chosen too carefully.

MY lady's reception room and parlor may be one and the same room and not necessarily a

Whether a tea ball is needed is for each fair hostess to decide for herself. Much may be said in favor of making tea with the tea ball. It is conducive to graceful manipulation and would almost seem to be the ideal method of making tea on a table, but if there are many guests, or even but three, the tea ball is a failure. The tea grows partly cold while waiting to "draw" and as the quantity of tea it is possible to put into a tea ball makes but two or three cupfuls, it has to be replenished, an awkward performance, often costing a burned finger and always necessitating more or less uncomfortable waiting on the part of those not served. The wise woman will put the price of her tea ball into a pretty tea-pot. If she can afford to have her tea-pot of silver, she should by all means do so. Metal holds the heat much longer than china or porcelain.

THE TEA BALL.

A tea ball with very fine perforations or with fine open tracery and not too small is the most practical, two inches in diameter being none too large. A tea ball with large perforations will permit the escape of much of the broken tea leaves never absent from even the best tea.

The cups needed are of the small tea size, that between a table tea-cup and an after-dinner coffee-cup. Eight cups are enough, two or three of them being set on the under shelf as a reserve supply. The hostess who cares for the comfort of her guests will not hand them cups that rest insecurely on tiny legs or that from other causes slide about on their saucers at the risk of deluging with their contents the front of a pretty frock. Such cups, although pretty and often highly prized, are not used on the well equipped tea-table.

TEA-CUPS.

In arranging the cups on the table, a small spoon is placed in each saucer. This is more artistic than to lay the spoons in a row upon the table or in a flat holder. A slop bowl is needed, as is a tea-caddy and, if not using a tea ball, a tea strainer will be a necessity.

Then there is the square tile upon which to set the tea-pot, a small sugar-bowl with silver tongs, a milk pitcher, a match-holder and a fancy plate for the cake. It is an open secret that my lady has found the prettiest of tea caddies in the so-called rose jar—sold for potpourri. It is a short and dumpy affair about four inches high. The decoration should be delicate and light in tone to be satisfactory, the Dresden designs always being refined.

ACCESSORIES.

This is the needed equipment for the tea table, but many pretty articles may be added. There is the dainty odd dish for sliced lemon when serving tea à la Russe. A silver or china rest for the tea ball or strainer is simply a half ball on a standard. Then there is the cut glass bottle for the alcohol. A late novelty is a pair of scissors with which the large squares of sugar may be divided, one piece being quite enough for the small cup of tea.

The tea paraphernalia being now complete, just how does my lady use it? In the first place, she is not like the foolish virgins of old who had no oil in their lamps—for the lamp under her kettle is always well filled—not with oil, however, but with alcohol. Wood alcohol is quite as good for this purpose as the more expensive article, if its odor is not found objectionable. To facilitate operations the little kettle is usually filled from the one boiling in Bridget's domain. Then, when the

MAKING TEA.

flame is lighted, it is but a minute or two before the steam is pouring forth. Two tea-spoonfuls of tea will make a pint of the amber liquid. The tea-pot is first heated by a dash of boiling water, the water so used being then turned into the slop bowl. The tea is now placed in the pot, the boiling water poured on, and the pot closely covered with its own cover. Just what kind of tea to serve is a matter of taste, but a good English breakfast, or a mixture of English breakfast and Formosa, is usually offered. If there is a cosey, cover the tea-pot with it and let the tea draw for three or four minutes. With a metal pot the cosey is not needed. A tea cosey is an ugly affair as usually made, but it need not be as large and clumsy as is often seen to do its work properly. It should be lined or padded with wool wadding, which best retains the heat.

Adjusting the tea strainer, the cups are now filled three-fourths full, a square of sugar is placed in the saucer, milk is offered, and the cakes, if there are any served, are handed to the caller. In serving several callers the

SERVING TEA.

full portion of the tea needed is placed in the small tea-pot, the hot water added and the first cupfuls are poured almost immediately. Then more hot water is added and the tea is allowed to draw the usual length of time. In this way two quarts of tea may

be made in a tea-pot that holds less than half that quantity. If a tea ball is used, it is filled but half full of the dry tea, as space must be left for the swelling of the leaves. Place the ball in the cup and pour over it the boiling water, dipping the ball up and down to aid the drawing of the tea.

A thin slice of lemon is added to each cup if it is liked, in which case, obviously, no milk will be used. A cup brimming full is never handed to a caller by a careful hostess. If by accident tea is spilled into the saucer, another is substituted. A dripping cup is a discomfort.

A second cup? To be sure, if one wishes it! It can scarcely be bad form to pay so graceful a compliment to the hostess as the desire for a second cup implies. While sweet cakes may be offered with the tea, they are not essential. Mrs. Dives often gives her callers the simple cup of tea with no cake. Simplicity may often be learned by observing what is considered good enough for the rich. If, however, cakes are to be offered, they must be carefully chosen. Any sweet cracker or cookie that is not oily will suffice. When gloves are not removed—and this is never done by the afternoon caller—the possibility of soiling them is always considered by the thoughtful hostess.

Surely, we have no more happy custom than giving to our callers the cup of afternoon tea!

BLAIR.

COLLEGE SCHOLARSHIPS FOR WOMEN.

By CAROLYN HALSTED.

To the girl possessing brains and ambition but limited means, the question of how to obtain an education is one of the weightiest problems of her young life. The importance of helping young women to attain the higher education has long been realized by a class of people interested in such matters, and large sums of money are annually expended for this purpose. Nearly all the co-educational and women's colleges offer a goodly number of scholarships and fellowships, and college-bred women have formed organizations of which the main object is to lend or give financial assistance to college students of their own sex.

Vassar College awards each year twelve scholarships of \$300 each, the full expense of board and tuition being \$400. There are also two full scholarships and six smaller ones. There is, besides, a loan fund from which different amounts are lent without interest to deserving applicants. An "auxiliary fund" of \$50,000 was left by the founder of the College, Matthew Vassar, and a similar fund was established by his nephew, Matthew Vassar, Jr., the interest of which sums is used to educate the recipients. In addition to these permanent funds and scholarships there is a college-aid fund derived from the annual gifts of friends of the College and of the higher education of women generally. This fund is usually without restrictions and from it appropriations may be made by the faculty to students of any grade. Candidates for any of the scholarships or for loans must become members of the regular classes, must furnish evidence of ability and need and must maintain a creditable rank as students. Most of these scholarships are established in memory of some one interested in the College, by a near relative or friend. Two have been founded by the alumnae as monuments respectively to the first President, John H. Raymond, and the first lady principal, Miss Hannah W. Lyman. Several are due to the generosity of gentlemen who retain for themselves the privilege of naming the holder. In addition to these various loans and scholarships for the benefit of the undergraduates, a number of graduate scholarships are offered each year to members of the senior class who are desirous of continuing their studies for one year at Vassar, thus obtaining the degree of Master of Arts (A. M.). The full amount of board and tuition is allowed and the holder of a graduate scholarship pursues some one particular line of study.

Wellesley College, too, is rich in good gifts to poor girls seeking knowledge. It has some forty scholarships, ranging from small amounts to the full sum needed for board and tuition. These are distributed under the supervision of the Students' Aid Society of Wellesley College, whose object is to assist scholars who would otherwise be unable to obtain an education. In many cases money is loaned without interest; some-

times it is given outright. Of the money lent during the past twelve years about one-third has already been returned. Over \$8,000 is thus expended annually, and this, the faculty claims, is all too small a sum to meet the legitimate demand. The graduate student is not forgotten at Wellesley, there being provision that any such approved by the powers that be may take a course leading to a second degree free of tuition, which means a gift of \$150.

Smith College is the only prominent institution for women founded by a woman, though Mary Lyon was the instigator of Mt. Holyoke College. Miss Sophia Smith, of Hatfield, Mass., bequeathed funds to establish Smith College and made provision for a number of annual scholarships of \$100 and \$50 each. Others have been endowed by friends of the institution.

Bryn Mawr College, in the suburbs of Philadelphia, bestows a large number of post-graduate fellowships upon students taking high rank in their work. The Mary E. Garrett European Fellowship of \$500, given each year, opens a delightful field of foreign study to the ambitious girl. She may choose Oxford, Cambridge or one of the Continental universities to which women are now allowed access. The Bryn Mawr European Fellowship of \$500 is awarded to a member of the graduating class, and must be used for the purpose of foreign study. Then there are five other fellowships of \$200 each. Eight scholarships for undergraduate students are available only by girls from Philadelphia and vicinity. Two partial and three full scholarships are open to Quaker maidens only, because the founder of Bryn Mawr, Dr. Joseph W. Taylor, was a Friend, and wished to specially encourage the young women of his own faith. Two new scholarships of \$100 each have this season been established for the girl graduates of the Philadelphia High School. There exists a students' loan fund, inaugurated by the class of '90 for the purpose of receiving contributions, no matter how small. These funds are distributed as loans by a committee consisting of the College President and representatives of the Alumnae Association. Bryn Mawr's two most desirable scholarships, of \$400 each for four consecutive years, are open only to pupils of the Bryn Mawr School at Baltimore.

No graduate scholarships or fellowships are as yet in existence at Radcliffe College, the old Harvard Annex, but a number of undergraduate scholarships are annually distributed to gifted girls of small means. These cover the tuition fees only, \$200. The Elizabeth C. Agassiz scholarship is a gift from the friends of Mrs. Agassiz, President of Radcliffe. The Agnes Irwin scholarship is a gift from the former pupils of Miss Irwin, now Dean of the College. Two scholarships are provided by the Alumnae Association of the College, and a fund of \$5,000 has been raised by that body to form a permanent alumnae scholar-

ship. The George B. Sohler prize of \$250 in modern English is open for competition to the students of Radcliffe as well as of Harvard.

At Barnard College, Columbia University's affiliated institution for women, twenty scholarships are offered, all of \$150 each, except that for \$50 in botany. Four of these are for graduate students, of whom Barnard possesses a goodly number. The mathematical prize of \$50 is awarded every year to the foremost scholar in that branch in the senior class, while one of \$25 is offered the sophomore who ranks first in chemistry.

The Teachers' College, affiliated with both Columbia and Barnard, also offers pecuniary aid in the form of gifts or loans of large or small sums, according to the needs of the applicant.

Comparatively little is known in the East of the wealth of opportunity open to girl students at the University of Chicago. They stand on equal footing with their masculine fellow students in every respect, not excepting finances. Scholarships may almost be had for the asking—whole scholarships, partial scholarships, graduate and undergraduate scholarships, to say nothing of the immense number of university fellowships ranging in amount from \$520 down to the tuition fees. Four scholarships are assigned to the feminine candidates admitted to the so-called academic colleges each year, six to those who have completed the work of an academic college and have stood highest in the various departments. For example, one goes to the best scholar in Latin, another to the best in mathematics, and so on. Ten scholarships are assigned to students who have completed with honor the work of a university college. It may be explained that at the University of Chicago the term "academic college" is applied to the first half of the curriculum, ordinarily known as the work of the freshman and sophomore classes, that of "university college" is applied to the second half, usually known as the work of the junior and senior classes.

A scholarship has been established in each of the Chicago high schools and in those of many neighboring cities for the graduate taking highest honors who intends to enter the University of Chicago. Thirty regular fellowships are offered for graduate students and a number of special ones are given by individuals. These vary from year to year in number and amount, from \$300 to \$500. Each student holding a fellowship is expected to render assistance of some kind in connection with the work of the University. This assistance consists, for the most part, in service as an instructor, in reading examination papers, as a worker on one of the University journals or in one of the departmental libraries, laboratories or museums.

At the Woman's College, of Baltimore, various scholarships have been founded, a number of them with special conditions attached. Eight are provided by Baltimore churches and are only available by members of their respective congregations. Two are for students from Iowa only, one is for students from Pennsylvania; several can be had only by graduates from some of the Baltimore schools which prepare pupils for the Woman's College. There are a number of general scholarships, as well, and these are awarded for good work combined with good character and actual need of pecuniary aid.

The girls at Cornell University, and, indeed, at most other co-educational institutions, are furnished with help on the same conditions as their masculine colleagues.

In addition to the great sums of money thus expended at individual colleges, several general organizations of college-bred women give or loan funds for the same purpose. The Association of Collegiate Alumnae, made up of all the alumnae associations, maintains two foreign and one American fellowship. The aim of the Association is to stimulate scholarly women to work in the field of scientific research. Already the results have been most encouraging, and reports are coming to hand of achievements by the holders of these fellowships as original thinkers and investigators. These scholarships are gained through competitive examinations.

The Vassar Students' Aid Society's philanthropy is confined to students of Vassar, but it finds its resources taxed to meet the demands of girls eager to avail themselves of the educational advantages of the pioneer women's college. It was organized some seven years ago and now enrolls a thousand regular members and the same number of associate members. It has done much in the way of promoting the higher education of women and might well be copied by the graduates and former students of all women's colleges. So far, Wellesley is the only other one having any such association. In one year the

Vassar Aid Society expended some \$5,000 in scholarships to twenty-six beneficiaries. The parent association is known as the General Society, with branches in many of the leading cities of the Union, its membership extending even to Mexico, India, Germany, England and South America. It is one of the few bodies of college women to which non-graduates are admitted. This is in one way an advantage, as many good students have been forced to leave college before graduation because of ill-health, pecuniary losses or other causes. Others possess wealth or high social standing and are thus effective in reaching an influential class of outsiders. While the chief object of the Society is to furnish pecuniary assistance, it has a delightful social side as well, and accomplishes pleasant and lasting results in renewing old friendships and cementing new ones. The Society does not give but loans money to its beneficiaries, who promise to return, when convenient after graduation, whatever sum they may have borrowed. No interest is charged. It was deemed wisest to place the funds on this basis, as it not only elevates the position of the beneficiary but also replenishes the Society's treasury, the result being that the work may be continually enlarged and extended.

Each November the General Society holds an annual reunion, either at a center where a branch exists or at the College itself. All the branches send representatives, if possible, the business of the year is transacted and officers are elected. These weighty matters once settled, the social tide sets in and for an hour or two the members indulge in pleasant chat while refreshments are served and a fine literary and musical programme is carried out. The General Society offers one or two new scholarships every year, open to residents of any part of the country. The sums contributed by the branch societies vary; some seasons their entertainments and subscriptions fill their treasuries, when they can be generous, at other times they are obliged to offer less. To hold a Vassar Students' Aid Society scholarship gives the holder a certain standing in college at the outset, for it shows she has proved herself a capable scholar, a person of earnest and upright character and the possessor of abundant courage to have assumed the responsibility of the position. The beneficiaries have invariably proved themselves young women of talent and high attainments. Another enterprise undertaken by this Society is the Fellowship Fund to provide for graduates' study abroad. Each branch has its own board of officers and manages its own affairs, awarding the scholarships to applicants living in its vicinity. The New York City Branch is, by its environment, naturally the most prominent of all, having a long roll of members and associate members. These last need not be college-bred, nor are they all women, any man or woman of refinement and intelligence being eligible. Associate members must be proposed by one member and endorsed by another to the committee on nominations. They are not permitted to take part in the work of the Society, but may enjoy the social gatherings and other advantages offered. The General Society has its own associate members. The Boston Branch ranks next in importance. In it is concentrated a good share of the feminine brains of the "Hub." Its expenditures are second only to those of the New York Branch. The Illinois Branch leads in the West. There are branches in Brooklyn, Poughkeepsie, Orange, N. J., Rochester, Washington, Minnesota, Tennessee, Kentucky, Cleveland, Pittsburgh and on the Pacific Coast.

The College Women's Club is a new organization the main object of which is to loan money to girls seeking a collegiate education. Its home is New York City, but its membership is not confined to that city, residents of any part of the world being eligible. Nor does it limit itself to graduates, its doors being open to undergraduates, non-graduates and former or present teachers at the leading colleges. It also receives associate members, but these have no voice in the management, though allowed to contribute to its funds. It has no branches, being an independent body. It is proposed to secure a building for use as the Club's headquarters and to make it an objective point for college women from all localities. The first floor will be devoted to assembly and dining rooms and the other floors to bedrooms. Thus, a Chicago member taking a trip to New York could go directly to the Club and remain there during her stay in the metropolis, finding herself at once among friends and pleasant associations. The girl borrowing money from the Club for a college education is not restricted in her choice of the institution she shall attend.

With all these opportunities opening before her, the poor but ambitious girl who longs for a collegiate education need not nowadays be driven to taking up an employment for which she has no liking for lack of a helping hand.

THE ART OF NETTING.—No. 62.

NETTED HANDKERCHIEF.

FIGURES Nos 1 to 6 —The value of this pattern is in the way the netting is commenced. The method is useful in making square borders, as it shows no joining and requires no fulness. No 50 cotton and meshes of three sizes were used in making this design, the largest mesh being $\frac{1}{4}$ inch and the other sizes very large; very small steel knitting needles were employed.

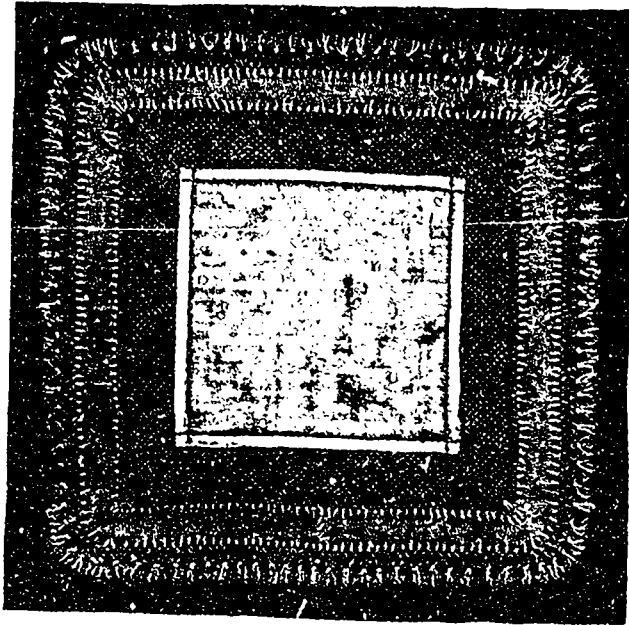


FIGURE No. 1.—NETTED HANDKERCHIEF.

Begin with the middle-sized mesh. With the working thread tie over the foundation cord a loop the size of the mesh and into that net one stitch; remove mesh-stick and net one stitch into the

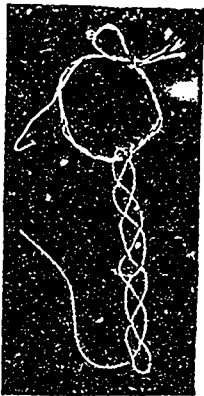


FIGURE No. 2.

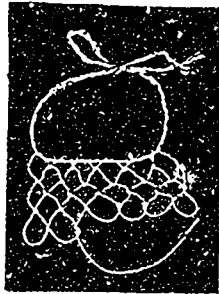


FIGURE No. 3.

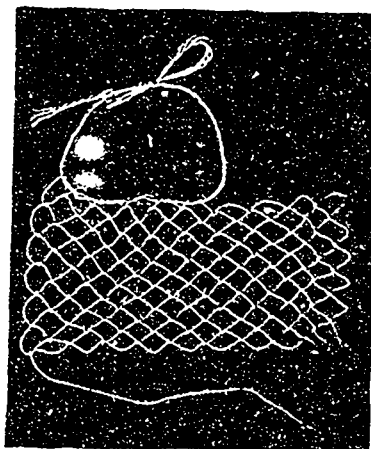


FIGURE No. 4.

last one made. Repeat until there is a chain of six loops, two loops in width. (See figure No. 2.)

Draw the foundation through the six loops (see figure No. 3), bringing the working thread on the lower line, and net into the corresponding six loops until the strip is fifty loops in length; remove the foundation cord and draw it through the last six of the side loops opposite the working thread (see figure No. 4), and net into the six loops to the right of the working thread, to make the corner. (See figure No. 6.) Repeat for each corner.

When the four sides are completed, there should be 49 stitches on each outer edge. Join the work together by net-

ting back and forth between the corresponding loops, bringing the working thread on the outside. (See figure No. 5.)

For the Outside Border: First round.—Use the largest mesh, making 4 stitches in each corner loop.

Second round.—Use next to the smallest mesh, net plain.

Third round.—Use largest mesh, netting 3 stitches into each loop, with three extra stitches in each corner.

Next five rounds.—Use smallest mesh and net plain.

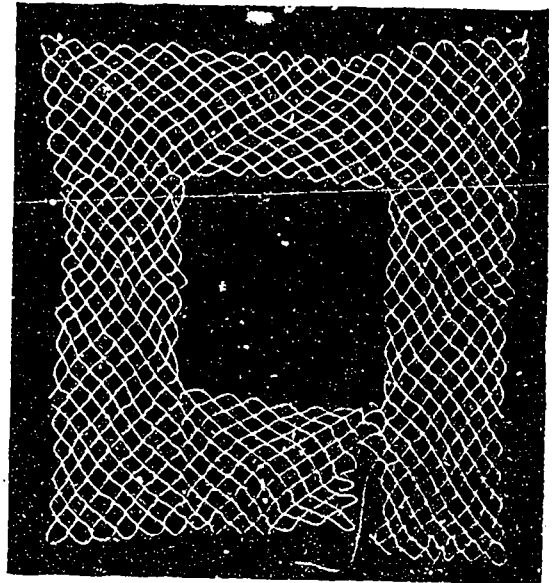


FIGURE No. 5.

FIGURES NOS. 2 TO 6.—METHOD (IN MINIATURE) OF NETTING INSIDE BORDER OF HANDKERCHIEF.

Ninth round.—Largest mesh, with 3 extra stitches in each corner.

Tenth round.—Next to smallest mesh; one stitch into 3 loops, except twice in each corner, where 2 loops are netted together.

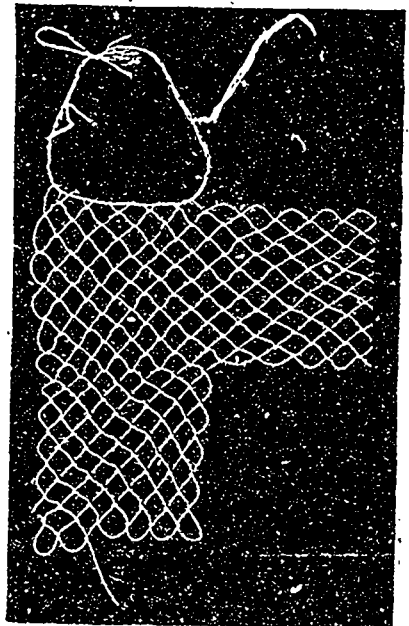


FIGURE No. 6.

Eleventh round.—Largest mesh, and 4 extra stitches in each corner.

Twelfth round.—Use next to the smallest mesh and net plain as before.

Thirteenth round.—Largest mesh; 5 into every other loop.

Fourteenth round.—Use next to the smallest mesh.

Fifteenth round.—With same mesh and into every other loop.

THE ART OF KNITTING.—No. 69

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam
pl.—Plain knitting.
n.—Narrow.

k 2 to.—Knit 2 together. Same as n
th o or o.—Throw the thread over the needle.

Make one.—Make a stitch thus. Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round the thread is thrown over, or put over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *, means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

GOLF STOCKING.

The stockings illustrated on these two pages, though designed for golf and cycling,



FIGURE NO. 1.—GOLF STOCKING.

may be used for other or ordinary purposes. They are represented in white in order to better show the designs, but are to be knitted of colored or mixed silk or woollen yarn, according to the taste of the maker. Black and brown are popular for solid-color stockings. Figure No. 4 represents a new combination of colors. In another issue of THE DELINEATOR we shall give several fancy hose with extra designs for turn-over tops, etc.

FIGURE NO. 1.—Cast 110 stitches on three medium-sized needles, with yarn as heavy as single zephyr, and knit one round plain. Then knit 5, purl 5 for 5 rounds. Repeat, and purl 5, knit 5 for 5 rounds. This forms the "plaid" or "checker-board" design. Continue to knit the squares for 9 inches, and then narrow one stitch on each side of the middle stitch of one of the needles, purling this stitch for the seam. Continue to knit in squares as before described, then narrow again one stitch on each side of the purled seam-stitch every sixth round, and so on till 80 stitches have been narrowed off. This will leave 80 stitches. Continue to knit in squares until the hose measures 22 inches in length, and then divide the stitches so that one half in even number will be on one needle, with the seam stitch in the middle. Knit plain across and purl back on this needle for 2½ inches. This makes the heel, which is closed as follows: Purl across to the seam stitch; then fold the right sides of the heel flatly together; now k 1; then k 2 stitches (one from each needle) together and bind the stitch previously knit over them. Continue to do this until but one stitch is left. Pick up the selvage stitches down one side of the heel. Knit across the instep and pick up the selvage stitches along the other side of the heel. Knit plain, and narrow one stitch in every other round, just where the heel begins on each side, until you have again 80 stitches on the three needles. Knit plain till the foot measures 6 inches, and then begin the narrows for the toe by narrowing one stitch at the beginning and end of each needle in every other round, as follows: K 1, n, knit across the needle, except last 3 stitches, then n, k 1. Knit the alternate rounds plain and work in this way

until you have 6 stitches left; knit them together and bind off, securing the end of the thread on the wrong side.

BICYCLE HOSE WITH SIMULATED LACING.

FIGURE NO. 2.—Cast 110 stitches on three medium-sized knitting needles with knitting silk or woollen yarn, and knit one round plain.

K 3, p 3 for 8 rounds; o, n, the next round. Then knit plain 1 round. O, n, another round, and knit another round plain, which will finish the edge.

Knit plain, but purl the middle stitch on one needle for the seam. When one inch is knitted, throw the thread over, to widen one stitch on each side of the seam. Knit the th o stitches plain the next round. Continue thus to widen until 8 stitches have been added.

Knit plain, except the seam stitch, which must be purled

the full length of the hose. When 5 inches have been knit, begin to narrow one stitch on each side of the seam stitch every 6th round until 28 stitches have been narrowed off.

This will shape the hose to fit the ankle. Knit plain, and when directly opposite the seam stitch, by exact measure, throw the thread over, narrow, and in the next round knit these stitches plain. This will form the first eyelet in the diamonds down the front.

Knit plain until the eyelet is reached; then, th o, and knit stitch preceding the put-over in last row and the put-over together, to narrow. O and knit the next two stitches together to form second eyelet in this round. Knit the next row plain.

Be careful to narrow so that the eyelets at the left-hand side of the work will correspond with and be exactly opposite those of the right side. After you have five eyelets on each side knit plain, including first put-over from last row; then, th o, n, k plain, th o and knit stitch preceding the last put-over and the put-over together.

This completes the first diamond. Proceed with the remaining three as with the first. In the meantime the narrows on each side of the seam stitch must be continued till,



FIGURE NO. 2.—BICYCLE HOSE WITH SIMULATED LACING.

in all, 28 stitches have been narrowed off, to shape the hose to the ankle. When four diamonds are knit, finish the last one with a single eyelet at the end like the first one made. Knit plain till the hose measures 15 inches. Divide the stitches so that one half, with the seam stitch in the middle, will be all on one needle, to form the heel. Knit across plain. Purl back across, and so continue till the heel measures 2½ inches. Then purl to center of needle. Fold the right sides of the heel flatly together so that the stitches on two needles lie even. Knit 1;



FIGURE No. 3.—RIBBED BICYCLE STOCKING.

k 2 stitches (one from each needle) together, and bind the stitch previously knitted over them; continue till but 1 stitch is left.

Turn the heel and pick up the selvedge stitches down the side. Knit across plain and pick up the selvedge stitches on the opposite side of the heel. Knit plain, and narrow one stitch on each side every other round, just where the heel begins, until you have as many stitches as there were just before beginning the heel. Knit plain till the foot measures 6 inches from the inside of the heel. Then narrow at the beginning and end of each needle as follows: K 1, n, k plain across the needle except three stitches; then n, k 1. Repeat every other round, knitting the alternate rounds plain until there are six stitches left. Bind off these stitches and secure the end of thread on the wrong side.

RIBBED BICYCLE STOCKING.

FIGURE No. 3.—Cast 40 stitches of silk, woollen or cotton on each of three medium-sized knitting needles.

Knit once around plain. K 3, p 1, for 10 rounds. * Then th o, k 2 to., all around; next round plain; repeat from * 3 times. Then k 3, p 1 for 7 inches. Knit 3, p 1 all around to the middle of one needle, when narrow 1 stitch on each side of a purl (center) stitch in the middle of the needle. Continue to k 3, p 1, and narrow one stitch each side of the seam stitch every 5 rounds for 7 inches. (The uneven numbers in the ribbed stitches will come straight when the narrowing has been finished.) Knit 3, p 1 for 6 inches, and then divide the stitches so that one half will be on one needle, for the heel. Keep the center stitch in the middle of that needle and knit plain on the right side and purl on the wrong, back and forth, until 2½ inches have been knitted. Then purl to center of needle. Fold the right sides of the heel flat so that the stitches on the two needles lie evenly together. Knit 1; k 2 stitches (one from each needle) together, and bind the stitch previously knitted over them; continue until but one stitch is left. Pick up the selvedge stitches of the heel, knit across plain and pick up the opposite selvedge stitches. Knit plain, narrowing one stitch on each side just where the heel begins every other round until there are as many stitches as there were just before beginning the heel. Knit plain 6 inches and begin the toe by narrowing at the beginning and end of each needle, as follows: K 1, n, k plain across the needle except 3 stitches; then n, k 1. Repeat every other round, knitting the alternate rounds plain and working until six stitches are left. Bind these off and secure the end of thread on the wrong side.

FOOTLESS GOLF OR BICYCLE STOCKING.

FIGURE No. 4.—Footless stockings may be worn over a thin



FIGURE No. 4.—FOOTLESS GOLF OR BICYCLE STOCKING.

pair of cotton hose by those who find wool stockings uncomfortable. The one illustrated is made of black, old-rose and mixed gray wool. For the old-rose any other color preferred may be used, green being a popular color.

To Make the Top.—Cast 128 stitches on three needles, using black yarn. P1 and k 1 for 6 rounds; then alternate 2 rounds of old-rose (or any preferred color) and 2 rounds of black, 3 times. (See picture.) Next, * p 1 and k 1 for 31 stitches with the black; then 1 st. of old-rose, which must be a plain stitch, and repeat from * all around. Next round, * p 1 and k 1 for 27 stitches with black; then 5 stitches of old rose and repeat from * all around. P1 and k 1 in the same way in every round, being careful to add 2 stitches of the old-

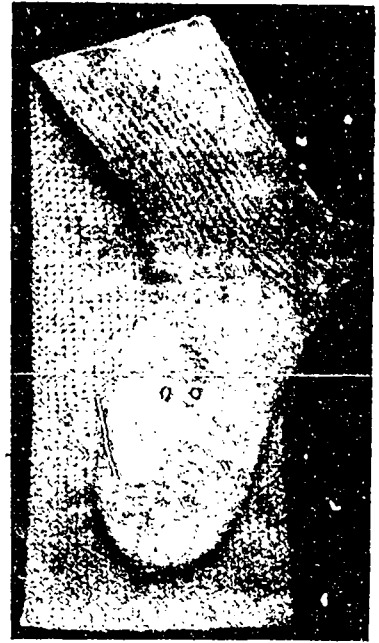


FIGURE No. 5.—BICYCLE STOCKING IN DOUBLE STITCH.

rose in every round at each side of the old-rose square until you have 29 stitches old-rose with 3 stitches black between each old-rose square. Now decrease the colored stitches and increase the black ones by knitting in every round 2 stitches less of old-rose at each side of the square, until there is only 1 old-rose stitch left. Then alternate again two rounds of old-rose and two of black 3 times as at beginning. Break off the old-rose thread and knit rest of the top of black, thus: K 1, p 1 for 12 rounds; then narrow every 5th stitch until there are just 100 stitches on the three needles. Now turn the work inside out and proceed to knit the leg-portion in the manner described below. The part just knitted forms the turn-over shown at the top of the stocking. It will be wrong side out while the leg proper is being knitted, but turns over right side out when the work is completed, as may be seen in the picture.

To Make the Leg.—With the black yarn now k 4, p 1 for 6 rounds, and then break off the black and knit the rest of the stocking in mixed gray, thus: K 4, p 1 for 8 inches. Ascertain the center of the stocking and narrow every 6 rounds at each side of this center for 9 times. Knit for 5 inches and then narrow once at the center of the front and back of the stocking. Now divide the stitches on two needles so that the stitches from the center of the back on each side to the center of the front

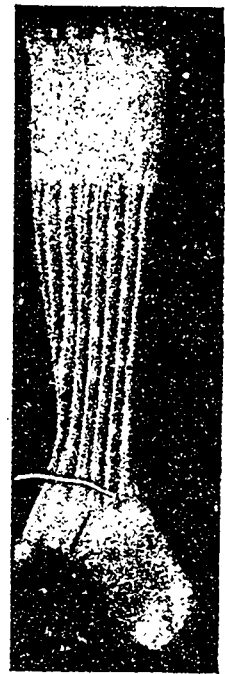


FIGURE No. 6.—BICYCLE HOSE WITH DOUBLE KNEE.

will be on one needle. Knit across on one of the two needles and then *p back and k across, p back and k across, p back; now k 1, k 3 to., knit across to within 4 stitches, then k 3 to. k 1; repeat from * 4 times more. Then knit across and p. back for 12 rows and bind off. Knit the other side to correspond, and join the ends by sewing over-and-over. If preferred, the two ends may be joined by "binding off," as in a heel. If the opening is desired larger, a few more rows may be added at the ends.

BICYCLE STOCKING IN DOUBLE STITCH.

FIGURE No. 5.—Cast 116 stitches of knitting silk on three knitting needles of suitable size, and knit one round plain. If woollen yarn is used, cast on fewer stitches according to the size desired, keeping the number even. K 1, p 1 for 10 rounds to form the ribbed edge. Then *sl 1, k 1, pass the left-hand needle through the slipped stitch from left to right and knit it*. Repeat between stars for the round. This is the "double" stitch. Knit the next round plain. Alternate the rounds in this way for 7 inches. Then begin to shape the hose by narrowing one stitch on each side of the middle stitch of one of the needles. Knit 6 rounds, double and plain alternately, and narrow again. Continue to narrow one stitch on each side of the middle stitch until 20 stitches have been narrowed off. The middle stitch is the seam. Continue to knit in alternate double and plain rounds until the leg measures 17 inches long. Divide the stitches so that one half will be all on the needle, with the seam stitch in the middle, and knit the heel on this needle in double stitch across, and purl stitch back on the wrong side thus alternately for 2 inches. Knit the second third of the stitches in the center of the needle plain, and knit the last stitch together, with the first one on the needle holding the last third of the stitches. Turn and purl back, knitting the end stitch of the second third together, with the first of the one-third stitches on the other needle. Knit across and narrow the same way. Purl back and narrow, and so on until every stitch is knit and the cap of the heel turned. Then pick up the selvedge stitches down the side of the heel, knit across plain and pick up the selvedge stitches on the opposite side. Knit plain and narrow one stitch on each side just where the heel begins every other round, until there are as many stitches as there were just before beginning the heel.

When the foot measures (inside the heel) 6 inches, narrow at the beginning at end of each needle as follows: K 1, n, k plain across the needle, except three stitches, then n, k 1. Repeat every other round, knitting the alternate rounds plain. Work in this way till six stitches are left. Bind off last six stitches and secure the end of thread on the wrong side.

Twice the time is required to knit a stocking in this double stitch as in plain style, but "double stitch" will wear twice as long as the plain.

BICYCLE HOSE, WITH DOUBLE KNEE.

FIGURE No. 6.—Cast 130 stitches on three medium-sized steel knitting needles and knit around plain. Knit 3, purl 3 for 6 rounds, and then begin to knit double for the knee as follows: knit 1, slip 1, for 1 round; in the next round the stitches are reversed thus: slip the knitted stitch and knit the slipped stitch. Continue thus to alternate for 1½ inch, when 1 stitch on each side of the middle stitch on one needle must be narrowed every 4 rounds till 10 stitches have been narrowed off.

Continue to knit 1, slip 1, and reverse as before for 5½ inches, when begin to purl 4, knit 4 and thus work for 5 inches. Then narrow one on each side of the center stitch (which must now be purled for the seam) every 5 rounds for 5 inches, or until 32 stitches have been narrowed off.

This brings the leg to the size for the ankle, 88 stitches. Continue to purl 4, knit 4, for 6 inches, and then divide the stitches so that one-half will be on one needle for the heel. Knit plain across on this needle and purl back on the wrong side for 2½ inches and purl to center of needle. Fold the right side of the heel flatly together so that the stitches on the two needles lie even; then k 1; k 2 stitches (1 from each needle) together and bind the stitch previously knitted over them; continue till but one stitch is left. Pick up the selvedge stitches and knit across plain, then pick up the other selvedge stitches. Then knit plain, narrowing 1 stitch, every other round on each side just where the heel begins, till there are as many stitches as just before beginning the heel. Knit plain till the foot measures 6 inches from the inside of the heel; then narrow at the beginning and end of each needle as follows: k 1, n, k plain across the needle, except 3 stitches; then n, k 1. Repeat every other round, knitting the alternate rounds plain, until there are 6 stitches left; bind off these, securing the thread on the wrong side.

SIX IMPORTANT DAYS IN A WOMAN'S LIFE.

VI.—WHEN SHE IS A MOTHER.—CONCLUSION.

It is to be hoped that the new woman will not include the privileges of motherhood among the many other prerogatives of femininity which she is resigning. It is deplorable that a woman can think anything is more her duty than making a happy home for her husband and children, but, unfortunately, clubs and societies often absorb so much of her time that she has no leisure to instruct her children in the virtues of honest living, and then when they are men and women she wonders why they wander from the path of rectitude. She complains of incompetent servants and of her inability to find those willing to stay day and night with the children and be patient with them, yet she will not do it herself. Oh, yes, of course, she pays the servant for doing so, but paid labor will never equal the labor of love. Motherhood in its highest sense is the embodiment of love. There is so much required of it, such a vast amount of patience and forgiveness, that only love can compass the task.

When Marjorie became a mother she wondered how she was ever to meet the responsibility. She had the remembrance of her mother's example and she felt an earnest desire to emulate it. Believing that surroundings have much to do with a child's good health and happiness, she made a nursery of the sunniest room in the house. This room deserves description. She had the walls plastered in a hard, glossy finish that could be easily wiped off when they became soiled by baby's fingers. At the windows were duplex shades, green on the outside and white within. This gave the necessary white to the windows without the glare which comes from an ordinary white shade. Over these she hung white dotted Swiss curtains. The floor was

of oak boards not more than three inches wide, tongued and grooved to make it smooth. Over this and nearly covering the room was a large rug, which could be taken out of doors to be cleaned. In laying a nursery floor, oak, or some equally hard lumber, should be used, because no matter how often it is scrubbed it will not make splinters, which is not the case with a floor of soft pine. Every mother knows how easily children run splinters into their hands and feet if there are any in the floor. It is well to remember that if a splinter is run into the child's tender flesh nothing will so quickly take out the soreness as a little turpentine, nor does it burn, unless bound up too closely.

There was no cradle in this nursery, for Marjorie believed rocking to be hurtful to a child—a fact demonstrated in cases where absolute quiet is necessary to save a child's life. The custom is a bad one, from any point of view. If a child has been accustomed to being rocked from its birth, it is never satisfied when not in motion, and the mother does all of her sewing with one foot on the cradle. We knew one mother who slept with a piece of cord tied from her hand to the cradle, and even in her sleep she kept up the rocking; if she stopped a moment, the child awakened. No one can doubt the martyrdom of such a life, yet she had only herself to blame. If a child is never rocked in either arms or cradle, it does not know the sensation and so does not miss it. It is just as easy to lay a child down, when it does not require food or other attention, as it is to rock it to sleep, and if left alone it will soon form the habit of going to sleep in that way. Some mother who reads this may say: "Oh, you could not treat my baby that way; he would simply

cry himself to death!" Probably it would be a difficult task after she had spent months walking with it and rocking it, but even then patience and perseverance would enable her to break the habit. But, if the mother is determined to rock her baby, let it be in a small hammock swung in the nursery, as there is no jar to that motion.

Marjorie's baby had a small brass bed. Instead of slats there was a set of springs of finely woven wire, and on this was a hair mattress—an ideal bed for a baby. She made several pads of cotton batting to protect the mattress; they were quilted in three-inch squares and so could be frequently washed.

In the warm corner near the open fire-place was a nursery washstand containing all necessary articles for the child's bath, and yet when closed it looked like an ordinary table. Near it was a small screen, which served the double purpose of protecting baby from draughts and too strong light when sleeping and of holding its clothes before the fire while it was being bathed.

This nursery contained some other conveniences of which mothers may like to know. Many a mother has wondered why the fire always needs replenishing while baby is asleep, when the rattling of the coal is sure to awaken him. Invention and ingenuity have overcome this difficulty. There is a coal-box which can be left closed, the coal being taken out from a small door at the bottom without noise or dust. Marjorie did not possess one of these boxes, but she invented a substitute. She saved all the paper bags which came into the house, had them filled with coal and laid neatly in the corner. When the fire needed replenishing one of these bags of coal was laid on. Children are so liable to fall against stoves or have their clothing catch fire from the grate that precautions must be used. This nursery had a stout wire screen over the open fire.

Marjorie had resolved on having her child sleep in a dark room at night and go without food until morning, but she had some useful conveniences for what she called "emergency cases." One of these was a box of German tapers to be used when necessary, in preference to a night lamp or gas. They give only a faint light and emit no odor. Another was an invention for heating water or warming the child's milk quickly. It could be adjusted over a lamp chimney or gas burner, was inexpensive and ready at a moment's notice. There was a deep seat around one of the windows and Marjorie had an opening cut under it and fitted with two doors. A shelf was fitted the entire length of it within about a foot of the top. Into this receptacle the child was required to put its toys when not playing with them. The larger and heavier ones were stored on the floor beneath the shelf. This practice teaches a child orderliness, neatness and economy as to its belongings.

There should be a medicine chest in every nursery, but it should be placed high out of reach of the children. As one old colored mammy used to say: "Whut is de reason dat chillen allus wants ter proffic wid things you put out er der reach?" But they do, so the medicine chest must be higher than they can reach when standing on a chair. It need not contain a lengthy list of drugs, but there are some things necessary for slight ailments. Especially should there be something for bruises, burns, sprains and cuts. Old linen thoroughly washed, dried in an oven and immediately sealed up in a glass preserving jar is perfectly disinfected when wanted to dress a wound.

There was a rug in this nursery which was the delight of every child who saw it. Marjorie took a stout piece of cloth about two yards long and a yard wide and on this she sewed animals and flowers cut from bright-colored cretonne. These were first basted on, then fastened securely with a briar-stitch of colored silks. It was a gorgeous affair.

There was also a wonderful dado. All sorts of bright and attractive pictures were pasted on a long strip of cloth about six inches wide, and this was then tacked to the wall about three feet from the base, so the child could look at it without straining its eyes or neck. There were pictures of Bible scenes, illustrations of fairy tales, fables and the ever-enchanting Uncle Remus stories, so this vainscoting was an object lesson in many things. The dado may be made very artistic by using Easter cards, or those sent out by advertisers, many of which are very beautiful. A child naturally forms artistic tastes and learns to discriminate in art if copies of good pictures are constantly placed before it. The artistic sense of the Greeks has been

accounted for in this way. They certainly did have every opportunity of studying the best pictures and statuary. Greek matrons kept in their rooms copies of beautiful statues and pictures, so that by constant association this beauty might be impressed upon the sensibilities of their children.

Marjorie made a delightful scrap-book for her child. She took one of her old school books, cut out a few pages in groups here and there, so the book would close easily, and over the remaining ones she pasted muslin. When this was dry she pasted in pictures cut from children's papers and magazines. This made a stout book which would bear much rough handling, a test of all practicable toys.

There was a box in this child's collection which contained utensils for never-ending happiness, and yet they were few and simple, viz.: a pair of round-pointed scissors and sheets of paper of many bright colors. Out of this was cut figures of animals or, indeed, of anything which took the fancy of the child. There was also a box of colored pencils which the child could use in decorating the wonderful figures cut from the paper.

Around Marjorie's home were some fine old trees and in Summer she had a load of clean sand hauled and put under one of them. Small shovels and old tin buckets were added, and the place became a rendezvous for every child in the neighborhood. They laid out cities with parks and driveways along which they stuck branches to represent trees one day, and the next this was leveled down and a desert was made in which there was an oasis with trees and a well of water made by sinking a bucket of water in the sand. Across the desert came a caravan of camels and men (from the collection of toys) and on special occasions they threw showers of fine sand to represent a sand-storm. Even though these children live to reach the century mark, they will never forget the joys of that sand pile. And yet it did not cost a dollar! Was not that better than buying them expensive toys?

Marjorie was a lover of flowers and she wished to instill the same feeling in her child, so, after teaching her the simple rudiments of botany from the flowers around her, she wove little stories about them, so as to more firmly impress upon the young mind the character of the plant she was studying. And in these little stories there was always a moral. For example, this was one she told to describe the beautiful little sensitive plant which grows everywhere in the South:

"Did you ever hear anybody call a little girl a 'sensitive plant' and did you know what it meant? Well, I have; but then you have never been long at a time in the South where the little plant grows and where its peculiarities are known. I knew a little girl there whose real name was Mary, but she was always called 'The Sensitive Plant' in her family because she was so easily irritated and was always expecting some one to say something about her. Whether they did or not Mary thought so and would sit in the corner and pout, with her mouth closed so tightly that it seemed a smile could never again break through it. If her sister crossed her in the slightest way in their play, Mary immediately closed up every kind look and word. If she saw two members of the family conversing in a low tone, she imagined they were talking about her and went to her room to cry. But I must tell you something of the plant, so you can see the resemblance. In the tropical and semi-tropical regions where the plant is found it is usually called the sensitive plant, but botanists call it *mimosa*, because it imitates the movements of animals. There are four species of the plant known under the general or family name of *leguminosa*, but the one of which we speak, the *mimosa sensitiva*, is found growing wild in the Southern states of America. The foliage is bipinnate—that is, having leaves on each side of the common petiole, and has very delicate blue flowers, almost perfectly round like a ball. These plants have what botanists call 'sleep movements'; they are influenced by light and darkness; if the leaves are shaken in any way, even lightly touched with the finger, they will immediately close and droop as if asleep. What is more singular, if the agitation is continued, they re-open, as if they had become accustomed to the disturbance. This forms one other point of resemblance between the plant and the child, who, too often scolded, grows indifferent and finally callous."

MAUD C. MURRAY-MILLER.

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WHY DID HE COME?

By JOHN J. A'BECKET.

Annoying as it was, a calculation based on the departure of trains, their connections and the hour in which she could arrive at the small Kentucky town where her father was lying ill, convinced Emily Boughton that the only thing to be done was to stay the night in Cincinnati. She had left New York as soon as possible after receiving the wire, which, with the exciting brevity of telegraphic messages, merely said:

"Come home at once. Father ill."

Of course, after the fashion of a warm-hearted, imaginative girl, she had interpreted this as a panting summons to her father's death-bed. She could not get there quickly enough. She had come as far as Cincinnati without any notable pause in her journey. What with the torment of foreboding, the goading dread that she would arrive too late and the sheer physical weariness of travel, she was pretty well fagged out. Could she have gone on without delay, nothing would have prevented her from doing so, as long as the power of moving was left her.

But she learned that it was impossible to take any train that would carry her to the small out-of-the-way town where her family lived a moment sooner than she could by passing the night in Cincinnati.

Accordingly, she went to the hotel where her father stayed when he came to that city and asked for a room. The clerk informed her with regret that there was none vacant.

"Then," exclaimed Miss Boughton with the telling force of a lone and cornered woman traveller, "you will have to let me sleep in a chair or on the sofa, in the parlor or some sitting-room. It is past twelve and I can't go wandering round to different hotels at this time of night."

With some reluctance the clerk acceded to her request and she was shown to a small parlor. She had only been there a few moments when the clerk reappeared and said he had found that there was a room. The occupant had left suddenly. It had slipped his mind for the moment.

He then showed Miss Boughton to a large room on the first floor, at the corner of the hotel farthest removed from the street. She could hardly refrain from a murmur of delight. It did not seem at all like a hotel room. Its rich appointments and luxuriously comfortable air were far more those of a sitting-room in a magnificent private residence. An open grate shed a gentle glow on the Dutch tiles and Mexican onyx of the fireplace from its big lumps of cannon coal. Choice oil paintings, water-colors and *remarque* etchings hung on the wall; a large, inviting bed stood at the middle of the wall across from the fireplace and at its head was a triple folding Japanese screen of silk, richly embroidered. On a black-oak buffet, elaborately carved, stood a large silver punch-bowl filled with bride roses. The polished marquetry floor was covered with sombrely brilliant Persian rugs, while a large tiger-skin lay in front of the fire.

"Well!" sighed Miss Boughton, as she viewed the harmoniously blended features of this scheme of luxury, "I didn't expect anything like this in a hotel. That clerk must have an excellent memory when this room slipped it! But probably he doubted if I would care to pay the price for so fine a nest. Which you certainly would not, my dear child, if you had any choice in the matter."

She locked the door, let down her hair and hurriedly brushed it out, got into her night-gown and sat for a moment in a big arm-chair, upholstered in stamped leather, toasting her small, white feet at the friendly grate. Then, seeing that the fire needed no attention, she went to bed. For fear that the cheerful glow of the softly burning coals might be a slight hindrance to sleep, she spread out the screen so as to obscure it. The warm, comforting touch of the first repose she had taken since she got the telegram was like a wholesome narcotic and she soon sank into a dreamless, refreshing slumber.

How long she slept she did not know. But she awoke and for a moment failed to realize her surroundings. Then she grasped one feature of them that gave her a vivid shock.

Sented in the big arm-chair where she had warmed her feet before retiring was a spare, well-preserved man of sixty-two or

three. His face was smooth-shaven, his hair was a brownish red, toned with gray, and his clean-cut features showed a dogged force. He was leaning back comfortably in the huge chair, his head lightly resting on his right hand, while the left, which was the nearer one to Miss Boughton, hung with a touch of aristocratic indolence over the end of the chair arm. He was stily dressed in the black frock-coat, pearl-gray trousers and black neck-cloth which seem to be the natural evolution of raiment for conservative, middle-aged men who are well-to-do and refined.

He was motionless and as softly still as a snow-flake. Although fully visible, even to his patent-leather low-quarter shoes and black silk hose, he was near enough to the fire to have its genial glow reflected on his severe features. As a matter of fact, there was no such reflected glow! The set face had no color in it whatever, from within or without. It had the neutral, cold suggestion of a mist rising at night from a broad river.

Miss Boughton compromised with her natural desire to scream by giving a stifled gasp, sat up in bed and rubbed her heavy eyes. As her sight cleared the object faded away. There was nothing there but the empty arm-chair. The Figure had not risen or moved. It had simply disappeared.

The girl was more vexed than alarmed, after the first wild jump of her nerves. Perhaps she had thrown her clothes on the arm-chair. She was not going to get up and look and get herself any more roused from sleep. She would have to pay a handsome price for this deliciously comfortable bed and she meant to get the worth of her money in sleep. It was this brisk resolution which prevented her from reflecting that a bright, ruffled, cardinal silk under-skirt and a fawn-colored suit were hardly likely to present the black-and-white effect of the Figure in the chair.

She folded the screen, to make more obvious the fact that the room was occupied and turned her back to the open fire-place, which shed its lambent, golden light on the hearth. In agreeable contrast was the soft moonlight which filtered through the window-shades and lent a subdued illumination to the room.

But what was destined to dislodge sleep from the girl's eyelids more than anything else was the sense that she had seen that face before! She knew she had never met any elderly man like that, yet the aquiline nose, rather long upper lip and the firm way in which the lower one met it, almost as if slightly pushed forward, the suave strength of the well-modelled chin—all these made an *ensemble* strangely familiar yet absolutely elusive. With a half-muttered ejaculation of impatience, she pulled the other cool pillow over in place of the one on which she had been resting her head and by resolutely dulling all inclination to think succeeded in falling asleep again.

After a time she awoke once more, this time abruptly and with a vivid sense of some one in the room. She turned her face instantly toward the fire and her heart leaped to her throat. There it was again, in the same pensive attitude, basking meditatively in the cosy fire-light which still refused to tinge its features with a ruddy glow.

The endeavor she made to once more exorcise this spectral intruder by concentrating the focus of her vision on it seemed to have a constraining influence on the sitting Figure. It slowly turned its head until the clear gray eyes, cold and unwinking, were fixed upon her own!

Instead of lapsing from vision, it had passed to the plane of mechanics. With a sharp, choking cry, Miss Boughton bounded from the bed, and without stopping to determine the nice point as to whether a ghost were as good reason as a fire for a lady appearing in public in her night-attire, rushed into the corridor, closed the door behind her and called for help. A watchman soon appeared. She sharply bade him get her a maid. When one was found, Miss Boughton said to her, "I want you to come into my room with me until I can dress myself. I am going down to the parlor to stay the rest of the night. I can't get to sleep in that bed. What time is it?"

"Quarter past four, Miss," replied the maid. "Did anything disturb you?" she asked curiously.

"Yes. Not being able to sleep disturbed me," retorted Miss Boughton tersely. She did not propose to discuss gentlemen

spooks with an inquisitive chambermaid at four in the morning. She dressed, dismissed the girl, threw a shawl over her shoulders and sat wide-awake in the parlor until such time as she could get breakfast. After that meal she sent for the night-clerk.

"Who used to have the room you gave me last night?" she inquired with asperity.

"An old patron of the house, who had lived in the hotel off and on for twenty-three years," he replied, with a suggestion of assuming the defensive.

"Where is the gentleman now?" Then, quickly. "Is he dead?"

"Yes," answered the clerk with a dry slowness, "the gentleman is dead. Have you a reason for asking that, Miss Boughton?"

"Will you describe him to me?" she returned, ignoring the question. "Or, rather," she said, hastily catching herself up, "will you tell me if you know anyone who answers to this description?" Whereupon with graphic but succinct minuteness she gave the salient features of her fire-side guest of the past night. "Do you know anyone who looks like that?" she concluded.

"I should say so," replied the night-clerk regarding her with undisguised surprise. "It is an exact description of Colonel Amasa Woodbury."

"And Colonel Amasa Woodbury?" she interrogated.

"Is the gentleman whose room you had last night."

"When did he die?" (Aggressively.)

"Two days ago."

"When was he buried?" (With a start.)

"Yesterday afternoon."

"And from that room?" (With swift indignation.)

"Miss Boughton," said the night-clerk, feeling he was in for it now, "you have evidently had some unpleasant experience in the Colonel's room, which you must admit is a very elegantly furnished and comfortable one. I don't suppose you ever saw Colonel Woodbury"—here he let his voice fall—"while he was alive. There was no other room in the house last night. The funeral took place at three o'clock yesterday afternoon. But the room had been thoroughly aired. Even the curtains were taken down and fresh ones substituted, and a good fire had been kept burning for eight hours before you went into it. It was in as good condition as it will be in three months from now. In fact, better, I fancy, for it will not be as well furnished then. You will remember that, at first, I said we had no room. Then it seemed a pity that you shouldn't enjoy a nice refreshing night after your long journey, instead of a very inconvenient one in the parlor. I thought you surely would, since you knew nothing about the—about Colonel Woodbury's having left this room so recently, and you were to go on so early in the morning. I simply wanted to provide for your comfort. How could I imagine that anything like this would happen? Although it is just like the old man," he muttered, as if to himself. "I am awfully sorry if you have experienced any unpleasantness. I hope that you will not think I acted badly."

"No-o," replied Miss Boughton, not a little doubtfully, "I don't suppose you did. It was Colonel Amasa Woodbury who acted badly. I don't see why a gentleman shouldn't have some regard for the decencies of life, even when he is dead. If he will come around among the living, he ought to set aside any newly acquired bias toward unconventional conduct and have proper consideration for their feelings, especially when they are ladies and perfect strangers. But, perhaps, he wasn't a gentleman. He certainly stared at me last night very rudely. And he called twice without any encouragement. But that's over."

"I described him to you before you said a word about him, that you might know it was no delusion of mine. I suppose you were warranted in acting as you did. But I think after this you ought to warn people before you turn them in there. And rent the room at a reduced rate," she added with a faint smile.

"Miss Boughton, I shall charge you nothing for it," the clerk returned quickly.

"Thanks—I have already paid more than I could have expected," she said saucily. "But there are two things that worry me now. The first is that since I, who don't take any stock in this sort of thing, have been favored with such an experience, I am more than ever worried until I get home and see how my father is. The other strange thing is that, although I know I could never have met this man in my life, there is something strangely familiar about his features."

"You are sure you saw them distinctly?" asked the clerk.

"I could pick them out of a thousand," replied Miss Boughton with decision.

"Well, wait a minute! I have a number of photographs. I will bring them to you, and as Colonel Woodbury's is among them, you can see if you will be able to pick it out. I would really like to have the matter settled beyond a doubt, and so, probably, would you."

He went away and in a few moments returned with a package of some forty photographs. The girl went through them rapidly. After she had looked at them all, she said with conviction. "The man I saw is not among these."

"Not among those!" echoed the clerk, as if astonished.

"Certainly not," replied the girl promptly.

"Well, see if he is here."

He drew another package from his pocket and gave them to her. In the same rapid way she passed one after the other before her eyes, and suddenly stopped.

"Although that doesn't look quite the same as the man I saw last night, I am certain that it is he," she said.

"You are right," said the clerk. "It was taken twelve years ago. That settles it."

"But the strange thing is," she resumed, taking the photograph and scanning it more closely, although this doesn't look so much like the man of last night, I feel the likeness to some one I cannot place, even more in the photograph than in my caller. Who was he? What did he do?"

"He was a man of means, who owned a good deal of real estate in Cincinnati. He was very fond of travelling, but spent more than half the year in this hotel. He furnished and fitted up that room himself. He was a cold, unsympathetic man, with but few associates, except in a business way. He never spoke of any relatives, and I don't know whether he had any or not. To-day we will have to examine his papers, which were sealed up and given to his lawyer when he died, to see if he left a will. He died very suddenly of heart failure."

Miss Boughton had time for no further inquiries, and nothing in all this helped her to locate the likeness which Colonel Woodbury so aggravatingly suggested. She had to leave to catch her train. Arrived at her journey's end in due time, she found her father much better. The telegram had been needlessly alarming. Within a few days Mr. Boughton was able to move around and seemed restored to a normal degree of irritability. Then Miss Boughton for the first time sat down to the pleasant task of writing to Owen Brenton, Esq., of New York.

He was a young lawyer, possessing one charm which made him superior to any other male thing on the footstool in Miss Boughton's eyes, to wit, that she had promised to be his wife some day. He was a serious-minded, high-strung young fellow, who had been admitted to the bar only three years. Brenton was the sole child of a widowed mother, who, at the cost of deprivations almost heroic, had managed to let her son secure an excellent education. Miss Boughton's father was a well-to-do farmer, and that product which is so apt to show the earmarks of its creator, a self-made man. He was more than averse to her marrying a penniless husband. She did not propose to do this, but was content to wait until such time as Brenton had established himself in his profession, which he gave every promise of doing as soon as could be expected.

Miss Boughton told him of the improvement in her father's condition, as far as that worthy's health was concerned. She said she hoped to return to New York very soon and resume her musical studies. Then she started to tell of the wonderful, if somewhat disagreeable, episode which had befallen her in Cincinnati. She had no sooner begun to do this than it all flashed on her.

The face which this nocturnal visitant's had so teasingly recalled was no other than Owen Brenton's!

Owen's hair was very black, and he had a heavy mustache of the same color, which somewhat overshadowed his mouth. But Colonel Amasa Woodbury's nose, the profile of the clean-cut, shapely features, and the gray eyes were exactly like those of her lover, though, thank Heaven, he had never looked at her with that expression in them! It was the important differences in hair and mustache which had prevented her recognizing the likeness at once.

Now that it was as clear as day she stopped short in her letter, saying she had been called away but would write again soon. Then she added a postscript which embodied, what that after-thought in a woman's letter is alleged invariably to do, the most important item in it.

"P. S. By-the-way, Owen, I met a gentleman in Cincinnati who bears so strong a likeness to you that I have been wonder-

ing ever since if he is a blood relation of yours. My interview with him was rather brief and I did not have time to ask him anything about it. His name is Colonel Amasa Woodbury, and he has lived in Cincinnati for the last twenty-three years. Be sure and tell me about this when you write."

Brenton answered the letter with exemplary promptness and came at once to the subject of Colonel Amasa Woodbury in this wise: "You do not know how strange it seems that you should have met this man and that in this way I should learn, for the first time, a curious bit of family history. He is my mother's only brother! I had supposed all my mother's relatives were dead. When I asked her about this Colonel Woodbury and told how you had met him in Cincinnati, she said that my grandfather was bitterly opposed to her marriage with my father. She married him just the same, ran away with him, in fact, and this so incensed her father that he left all his money to his only other child, my mother's brother, this noble Colonel.

"He seems to have been a chip of the old block. On the one occasion when my mother applied to him for any assistance he agreed to come to her relief if she would promise not to bestow a penny of what he should give her on her husband. As it was solely to help her husband that my mother had pocketed her pride enough to appeal to this inhuman old beast, she indignantly rejected, once and for all, any help whatever from him. I was an infant at the time, and you may draw a pleasing augury of the tenacity of purpose in a Brenton, or, at least, in the Woodburys, when I tell you that from that time to this not a word has passed between my mother and my uncle, and she never even mentioned his name to me until I spoke to her on the subject yesterday. She did not know he was living in Cincinnati, or living at all, for that matter. So it is just as well you didn't mention me to him. Not that it would have been embarrassing, but he might have made some unpleasant remarks about your future husband, my dear, which you would have felt called upon to resent. I confess the discovery of this uncle has not flooded me with a wild burst of nephew-like affection for the old skinflint. I hope you didn't take to him, did you, my dear Emily? We have got along without him so far and I think we can do so to the end of the chapter. But I am really glad to learn that the little, quiet mother was such a dead game woman where her husband was concerned. I hope the other women who marry into the family will have the same stalwart spirit, but, dear me, *the girls of to-day are not like our mothers!* I am glad you will be back soon, as it is pretty lonesome without you."

When Emily Boughton was returning to New York she stopped in Cincinnati, and insisted on having the Colonel's old room. If he should have the nerve to come again, she meant to give him a piece of her mind. Miserable, selfish, old creature! But he didn't appear. So the next morning she went to the lawyer who had looked after his affairs and asked if Colonel Woodbury had left a will.

"No, we have been unable to discover any will whatever. I hardly expected to, his death was so sudden, and it was only a week or so before it that I once more suggested to him the

advisability of making some testamentary disposition of his property. But for such a hard-headed business man he had a singular aversion to doing so. I have been his lawyer for fifteen years and I have never heard him speak of any relatives, so I don't know whether any will turn up or not. I have inserted an advertisement in the papers."

"How much is the estate valued at?" asked Miss Boughton sweetly.

"I think Colonel Woodbury must have left something like three hundred and fifty thousand dollars," replied the lawyer sententiously. "But I have not been through all his papers yet, and it may be more."

"Well, I wish you would ascertain this as accurately as possible and communicate at once with his only heirs-at-law whose addresses I will give you. It will not take long to establish their identity, I fancy. I have a passage in a letter from Colonel Woodbury's nephew, the only child of his only other surviving relative, which you may like to see."

Thereupon the young woman, having folded the letter so as to conceal the unimportant (?) parts, passed him Owen Brenton's letter about his uncle.

"Hum!" remarked the lawyer. "Very interesting and certainly has a bearing on the situation. Thanks! Are you related to Colonel Woodbury in any way?" he asked, with a keen glance at the girl.

"Oh, no!" she replied carelessly. "Our acquaintance was of the most casual kind. In fact, it was hardly a speaking one. I met him only once here in Cincinnati. He made quite an impression on me!" she added with significant force.

"Yes, he was studiously agreeable to young girls," replied the lawyer, with a faint smile.

"Then he was evidently mistaken as to my age," retorted Miss Boughton, rising.

Instead of waiting a year or two, Miss Boughton had difficulty in staying her marriage with Owen Brenton even a month after her return. But she declared it would be indecent to marry any earlier than that when they were all in mourning for Colonel Amasa Woodbury! Mrs. Brenton was very loath to live with the young people, but Emily herself insisted on that and found her mother-in-law so superlatively considerate that her caller in Cincinnati sank still lower in her esteem.

Nevertheless, one day overcome with grateful delight for the luxury and happiness which, despite himself, they owed to him, she said, pensively: "Do you know, Owen, I half believe when he got away from his money he felt some remorse for his hard-heartedness and came to see me so that you might get it as soon as possible. He knew I would tell you at once."

"That is a pretty thought, Emily," replied Owen (who, of course, was a Woodbury on his mother's side), "but it is far more likely he came back through irritation at seeing somebody enter into possession of his quarters the moment he was out of them. As a matter of fact, you know, he drove you out."

"Yes," retorted Mrs. Brenton quickly, "but he was 'a strange gentleman' that time. Oh, if he had only shown up the second time! I would have driven him away, then."

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D 28.—AN AFTERNOON TOILETTE.

FIGURE D 28.—This consists of a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9033 and costs 1s. or 25 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 418 of this number of THE DELINEATOR. The skirt pattern, which is No. 9035 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 429.

In this instance green taffeta silk is represented in the shirt-waist and green figured wool canvas in the skirt of this *à la* toilette and velvet ribbon and frills of the silk add unpretentious decoration. The blouse-waist or shirt-waist has a lining that may be omitted when not required for staying purposes. Becoming fulness in the fronts is drawn well to the center at each side of the closing and the fronts are joined to a pointed yoke laid in downward-turning tucks at the bottom. The fullness in the one-seam sleeves is prettily disposed to stand out in a puff at the top and between plaits formed at the wrist and elbow.

A frill of silk and a frill of velvet ribbon rise above the velvet stock collar, and similar frills finish the wrists. Velvet ribbon encircles the waist and is bowed a little to the left of the center of the front. A linen collar may be worn instead of the stock collar.

The nine-gored skirt may be made with a slight sweep at the back or in round length, and is an excellent mode for most of the dress goods in vogue.

The advance of the Spring months brings many new ideas in shirt-waists and in skirts, but no exaggerations in shape or effect are noticeable. The diversity of materials and the various styles of shirt-waists for this season make it easily possible to select a becoming mode. Silk, canvas, fish net, batiste, Oxford and Madras are some of the materials for the shirt-waist, and silk, wool or cotton goods may be used for the skirt. Tucks are a feature of the newest shirt-waists, and a white linen collar and cuffs add a distinctly stylish touch, while pretty studs and sleeve buttons are an indispensable requisite to an up-to-date completion.

The pretty toque is adorned with velvet ribbon, chiffon and an aigrette.



D 28



THE APRIL TEA-TABLE.

ANCESTORS AND HERALDRY.

Mrs. Grundy forgives much if the aspirants for her favor are able to trace their descent from a long line of ancestors. These are days when the defunct members of one's family have taken on a degree of importance little dreamed of a few years ago. Old daguerreotypes are brought to light from among grandmother's possessions, and these prim little pictures are given places of honor on the walls. To make a collection of family pictures, either miniatures or daguerreotypes, is quite the thing nowadays, and when secured they occupy a cabinet especially prepared for them. A cabinet recently seen contained more than a hundred of these prim likenesses, each mutely testifying that the original was indeed "having a picture taken." There was a picture of the mother in her wedding-gown, a garment wonderfully made, with bishop sleeves, low-cut bodice and the neck defined by handsome lace. A bride of half a century ago sat stiffly in a velvet chair colored a most gorgeous blue—the chair, not the bride. The gentlemen of the collection wore high stocks, figured waistcoats and ruffled shirts.

With this sudden appreciation of ancestors it is small wonder that heraldry also receives an amount of attention heretofore unknown. Family history is looked into, genealogical charts are made out, and if a coat-of-arms is unearthed in the searching, so much the better. It is a costly proceeding for my lady to have a search made for the possible armorial insignia of her family, but there are heraldic bureaux in some of the large jewelry shops for the use of their patrons at less cost. Then there are professional genealogists who make a business of hunting up arms. Cynics shake their heads and declare that Americans are republicans in name only, and that the love of royalty or anything akin to it is still in their hearts. The craze for heraldry would seem to give color to this reproach, but such abstract considerations are not likely to abate the pride of one who can lay just claim to a coat of arms. When she has discovered her armorial bearings, a seal engraver will make for her from it an artistic crest to be embossed on her stationery, silver, etc. The rules governing the use of crests are most rigid. An unmarried woman must use the crest of her father's house, but when she becomes Mrs. Smith she renounces her father's crest, whether Mr. Smith has one or not. The coat-of-arms follows the male line, and may thus be used by a son's wife when his sister is forced to give it up as a result of her marriage. To the lover of pretty belongings the family crest is a source of much satisfaction, combining as it does the romance of the past with the enrichment of the present.

MANNERS VS. MANNER.

One of the most charming possessions of the well-bred woman is her elegant manner. She who has acquired the letter of refined social intercourse but has not yet caught its spirit, fails lamentably. She may long since have learned to take her soup from the side of the spoon, but she is still lacking in the *savoir faire* that makes really well bred people delightful. Mrs. Nouveau Riche may have manners in plenty, but may also be without "manner" in the elegant acceptance of the word. She may be beautifully and artistically clad, but if she fusses with her ribbons or gloves and repeatedly adjusts portions of her attire, she shows that she is not at home in her fine raiment. The elegant woman has mental as well as physical poise and is equal to emergencies. She is mistress of any situation, keeping her temper though the heavens seem about to fall in kitchen or clubroom. She has also learned the power of speech. Nature may have been sparing in external favors, but if she has a cultivated voice and talks well, her attractiveness passes beyond mere looks.

The woman who desires to be attractive knows that a voice loud and shrill spoils the most beautiful of her sex. And not alone her voice, but also her manner of speech, has weight in determining her dainty elegance. The nervous woman who rattles on, regardless of what she says or how she says it, has not learned how much her manner of speech condemns her. Not all women have the low, sweet voice about which the poets sing, but a voice however harsh may be improved. A masculine, heavy voice from the pretty lips of a woman shocks

the ears of her listeners. To be graciously polite, to be polished and to have ease of manner in speech and action is to be the well-bred, elegant woman of to-day. To acquire this is not easy, but to forget one's-self and to observe wherein lies the charm of Mrs. Savoir Faire is going far toward learning the secret.

GOOD FORM IN LETTER WRITING.

A letter is a small matter, but nothing can more distinctly testify that the writer is a woman who knows what is good form in both social and business relations. The technique of a woman's letters either commends or condemns her. To sign a letter "Mrs. Sam. Brown," is to admit in black and white that the writer does not know that to all the world in her letters she is always "Ellen Brown." When necessary, she may afterwards add that her address is "Mrs. Samuel Brown." In writing a letter to any but an intimate friend, she who knows social usage addresses a stranger as

*Mr. Samuel Brown,
Dear Sir:*

If she is at all acquainted with Mr. Brown, she addresses him as

My dear Mr. Brown:

this form of endearment being but a conventional politeness. A letter that is commenced with the name alone is brusque and inelegant. She who seems to know what is epistolary good form in social life often fails sadly when inditing a business letter. If writing to an editor, she very likely addresses him as "Dear Editor" when she should say:

*The Editor of _____,
Dear Sir:*

A clergyman is to be addressed thus:

*The Rev. John Brewster,
Dear Sir:*

while a business form is,

*Messrs. Brown Brothers,
Gentlemen:*

In addressing tradespeople the third person should invariably be used, as:

Mrs. Brown, of 800 Fifth Avenue, complains that goods bought on Friday are not yet delivered, etc.

To end a letter gracefully shows a happy faculty. Writing to a friend of her own sex a lady will sign herself "Sincerely and affectionately yours," "Devotedly yours," "Yours lovingly" or, with a less degree of intimacy, "Cordially yours." In a note of thanks for some favor or kindness on the part of a formal acquaintance a graceful subscription is, "With best wishes for you, believe me cordially yours." The elegant letter is never crowded. These are days when paper is cheap and a two-cent stamp carries much of it. Large writing is the fashion and the up-to-date letter writer will not continue her missive to the last possible inch of space before she signs her name. The date and address are properly placed last and the numerals are not expressed in figures but written out in full. As it is a mark of courtesy to take time, if obliged to write hurriedly, the writer should not make a bad matter worse by any apology for its defects. To cross the writing in a letter is to invite the suspicion that sufficient paper is not at hand. It is most inelegant to adopt this device to economize space. Of all mistakes, do not make the especially offensive one of sending perfumed paper, though the number of cultured women who do thus sin against good taste is surprisingly large.

A NEW USE FOR THE LOVING CUP.

One of the latest flower holders for the center of the table is the loving cup, with its regulation three handles. It is a low, dumpy affair and can be had in clear white glass, cut glass and in green and gold. Still another novel addition to the china closet is a set of the new chocolate cups. These are higher than those formerly in use and are seen in green and gold, delicately

decorated with Watteau figures. The favor in which green is held is remarkable, for from clothing and jewelry to furniture, curtains and china this color easily leads in popularity.

THE KEEPSAKE BOOK.

A curious and novel fancy is the keepsake book, in which its possessor notes down any interesting facts about her belongings, whether books, jewelry or costly laces, that are likely to last beyond her use of them. After the date of purchase or bestowal, if a gift, she adds any brief and pertinent information

about her treasure that she may think worth while, together with the declaration that it is ultimately to be given to Mary or her friend Jane. In this way a keepsake book may develop a charitable nature. When buying or receiving a pretty article, the thought of its re-bestowal may thus be made part of the pleasure it gives. To the morbid mind this book may have the gruesome significance of perpetual will-making, but the cheerful possessor can find in it a source of mental ease, knowing that her most prized belongings are to be given to whom she would. It's all according to the point of view.

EDNA S. WITHEPSPOON.

THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

THE TUBEROSE.

The tuberose—whitest, sweetest, loveliest and most loved of flowers—is a native of the East Indies, whence it was taken to England more than two hundred years ago. The first double-flowering tuberose was obtained from seed by a Dutch gardener who, many years, would not under any circumstances allow a root to pass from his possession; after growing more than he could use the surplus of tubers were destroyed in order that he might enjoy a monopoly of the flower. The tuberose flourishes in a light, rich soil with plenty of heat and moisture. When these conditions are applied, success is sure. The bulbs should be planted about the first of June, covering them with about one inch of light, fine soil. Select tubers that are sufficiently green at the top to show signs of life. The bulbs during the Winter require a warm, dry atmosphere; if kept in a damp, cool place, they rot away in the center, becoming worthless. The temperature in the room where the bulbs are kept should never fall below fifty degrees.

In sections of the country where the season is short the tuberose is often forwarded so as to flower early in the Fall. This is done by placing dry bulbs in pots, several tubers in a pot, of damp moss about the middle of May, covering just enough with moss to keep them in an upright position. The pots are placed where the temperature will average seventy-five or even as high as eighty degrees. As soon as the weather has become warm, they may be set out and will start to grow at once, flowering nearly a month earlier than if planted in the open ground.

The tuberose flowers but once and new ones are formed each season that in turn flower after a year's growth. There is a tendency in all hybrids to return to their original type, and it is for this reason that the flowers sometimes come single.

WORK OF THE MONTH

The gardener's activity this month almost regulates the whole season. Cut down the weeds as fast as they appear. A well-kept garden is easily kept. Finish every operation before another is taken in hand.

Annuals sown under frames during March will need transplanting into another glass frame, or to another part of the frame in which they were planted, where they can be placed a few inches apart. Sprinkle frequently with water and shade them for a few days until the plants have taken a fresh start; then give plenty of air and by the first of next month harden the plants for the open ground by exposing them both night and day. Annual seeds of all kinds may be sown any time after the middle of the month.

As the season advances and the growth of plants in the house or greenhouse increases, the waterings will need to be both more frequent and copious, but avoid over-watering. Syringing the foliage occasionally will add to its beauty. If mildew appears, dust the affected part with flower of sulphur after spraying. Plants in the living room suffer most during this season for want of air. Keep a window near the plants open a little. Plants taken from a greenhouse to a living room during the Spring ought not to be exposed to the direct rays of the sun. If after coming from the damp and mild atmosphere of the greenhouse, they are placed in a southern window with the

hot sun blazing upon them the result will doubtless be disastrous. Bring out the plants that have been stored in the cellar, and if the weather is still too cold to put them out of doors, keep them in a light place, water freely and they will commence growing and will make quite a start by the time they are to be set out. Most plants stored in a cellar may be put out of doors by the middle of the month. If any are in need of larger pots, take them out of the old pot, reduce the balls of earth and put them in larger pots, using fresh soil, or plant them in the ground. Be sure to keep hydrangeas in a shady place. Where there are scale insects on the plants, have them removed and the plants thoroughly cleaned.

Hyacinths, tulips and other Holland bulbs may be taken out of the ground in a few weeks after they have finished flowering and when the foliage begins to dry. Dig up the bulbs and spread them out in a dry place for a few days and then, after the leaves have been removed, put them away in a cool, dry place, until wanted for planting again in the Fall. The small offsets may be either kept in the same way or planted immediately. Do not allow the bulbs to seed, unless seeds are desired for planting, as it retards their ripening and weakens the roots.

THE PANSY.

The pansy is a good illustration of what culture will do for a flower. This magnificent flower would not be recognized as a very close relative of the little heartsease, or three-colored violet, by any one but a botanist, but the difference in appearance is simply the result of culture. It gives an abundance of bloom until after severe frost, endures the Winter well and at the first opportunity given it by Spring throws out its beautiful blossom. If planted where it will be shaded from the sun, it will flower better in the middle of Summer. At this season it will need a good supply of water, but in almost any location will give a generous supply of flowers in Spring and Autumn. If the plant should come into bloom in the middle of Summer, the flowers will be small at first but will increase in size and beauty as the weather becomes cooler. Giant pansies frequently measure three inches or more in diameter. Butterfly pansies are beautifully marked. The Trimardeau, with immense flowers and robust growth, is one the best for bedding. The pansy's different strains, shading from pure white to a dense black with all kinds of queer markings, the profusion with which it blooms, the beauty of the flowers, their value for bouquets or designs, the delicacy and exquisiteness of its odor and the splendid keeping qualities of the flower, make it one of the most satisfactory plants for either amateur or professional.

All treatment and adverse circumstances are fatal. Plant the seed as early as possible. Seed sown in a cool, shady place and well watered until up will make fine plants for Autumn flowers. If young plants are grown in the Autumn and kept in a frame during Winter, they will be ready to set out early in the Spring. The pansy is peculiarly adapted for flowering in the South during the cool, moist Winter weather. It is an imperfect perennial and will live for several years, but does not give large, fine blossoms after the plants have become old. Growers should purchase seed from a reliable seedsman and a planting should be made at least every two years. My plants have flowered most and best the second season.

The Germans call the pansy "stepmother." Turn the flower over and you will see that there are five flags, the petals, and five seats or chairs, the sepals. The biggest flag, the mother, occupies two seats, the next two, her own daughters, each one seat, and the last two, her stepdaughters, nearly always clad in dark mourning, have to sit both together on one chair.

THE CYCLAMEN.

Numerous readers have asked about growing cyclamen from seed. The seed of cyclamen should be sown thinly in shallow pots or pans, covered with a piece of glass and placed on a shelf near the window in a moderately warm place. The glass should be removed as soon as the young plants appear. When they are large enough to handle, say when a third leaf appears, transplant into boxes, setting the plants an inch and a half apart. When well rooted, pot off into pots three inches in diameter. The proper soil is rich loam with an abundance of leaf mould and sharp sand. In potting, fully two-thirds of the bulb should remain above the soil so the leaves may start free and clear above the dirt. "Plunge" the plants in the Summer in a shady place where they may have two or three hours of sun a day and give an occasional syringing. This should be done every other day to head off the red spider. Repot and bring into the house from the middle to the last of September and keep in a cool, airy place. Now, in place of syringing, dip the top of the plants in water every other day. The principal point in the culture of the cyclamen seems to be to keep it constantly growing.

NOVELTIES.

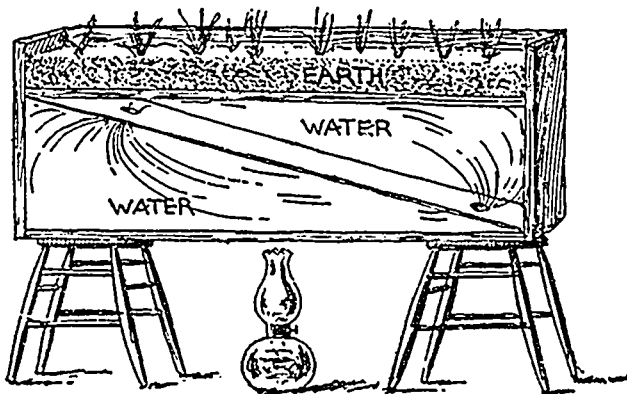
The dwarf Japanese maple is exciting much interest just now. It is an attractive little foliage plant for indoor or out. The foliage is beautiful, of various colors and differently formed leaves. The plants are strong and vigorous.

Another Japanese novelty, though not so thoroughly tested as the maple, is the Japanese dwarf flowering cherry. It is artificially dwarfed and grown in small pots, flowering in the house or conservatory. The flowers are very fragrant and last about two weeks after opening.

A valuable and comparatively new plant in this country is the *gynera aurantica*, in Europe called the velvet plant, its leaves having an artificial and velvety appearance. The leaves and stems are covered with shining purple hairs, which reflect many colors, a change of position seeming to alter the color of the foliage. It may be bedded out after the weather has become warm and settled.

A PROPAGATING APPARATUS.

To root cuttings successfully in quantities, it is necessary to



supply bottom heat, and this can only be done with a proper appliance. People who possess conservatories or greenhouses have no trouble in securing this condition, but thousands without them are perplexed. Any one can raise a few plants from cuttings in ordinary flower pots without difficulty. For larger quantities the system described in THE DELINEATOR for December will answer. Those who desire something on a little larger scale than that afforded by pots should have made a zinc box thirty inches long, fifteen inches high and eight inches deep. A false bottom is placed in the tank, slanting from the lower corner of

one end to the other end four inches from the top and soldered in around all four sides. At each end of this false bottom a hole an inch or two in diameter is made and tongues are fastened to the sides on which to rest boards about two inches from the top. The tank is then filled with water up to the tongues on which the boards rest, the boards are placed in position and covered with sand, a hole being left so that the tank can be supplied with water as needed. The tank is then placed on two chairs and a kerosene oil lamp is set beneath it. The heat from the lamp keeps up a continual circulation of water through the box, warming it evenly at all points. The best temperature in which to root the majority of greenhouse and bedding plants is sixty-five degrees, indicated by plunging a thermometer in the sand. The temperature of the atmosphere may be fifteen degree less with plenty of air, though many florists deem it necessary to keep their propagating houses close.

ANSWERS TO CORRESPONDENTS.

Mrs. R. L.—The century plant, *agave Americana*, requires considerable water, that is, if you wish to encourage growth, though it will live with only an occasional watering. It may be kept growing in the house during Winter or stored almost anywhere safe from frost. It is not a cactus but an *amaryllis*.

Mrs. R. P. B.—See answer to W. F. H. If possible, make cuttings in pots as suggested in the December number, or in the propagating case described on this page.

Mrs. S. E. M.—Ferns require good drainage, plenty of water, frequent spraying and a cool, damp atmosphere. Usually ferns in house culture are kept too warm and dry. See answer to S. B. and also W. J. M. in February number. Repotting once a year in the Spring is sufficient for palms. *Pandanus* requires a warm temperature; it will not do well unless a temperature of seventy degrees or over is maintained, though it may be kept in a temperature as low as sixty degrees. Palms succeed best in sandy loam mixed with sharp sand. In Summer they require plenty of water, but in Winter they should be kept moderately dry with no water in the axils of the leaves. They are propagated by offsets, which should be carefully removed from the plant with a sharp knife. Keep the crown of each cutting well up when potting and cover with a bell-glass, giving little water until the roots are formed.

DELLE.—*Fleur-de-lis* is the iris, a native of northern temperate regions. There are about one hundred species.

C. R.—To destroy little white worms in the soil of pots, stick common brimstone matches into the soil, with their heads down. Do not use acid on your plants, as it will be most certain to destroy them. Floral fertilizers sold by seedsmen and florists are more convenient to use than liquid manure and give about the same result. Do not allow water to stand in the *jardinière* which holds the pot in which your palm is growing. Although not necessary, a little direct sunlight during the day will not injure your palm.

ELIZABETH.—Try the remedy on one plant and report the results.

I. B.—The leaves sent plainly indicate the work of aphids. For the remedy see the November number of this magazine. If your plants are growing "straggly," it is because they have not sufficient sunlight and, perhaps, too small pots or poor soil. If the plants were not repotted last Fall, repot now, cut back into proper shape and give plenty of light, air and water. If your plants grew vigorously last Summer, you cannot force them to continue growing, as they require a season of rest. Plants which you wish to thrive in the house next Winter should be kept in a shady position in the garden this Summer and watered as required.

Mrs. J. S.—After blooming and when the weather will permit, plant your Bermuda lily in the garden and allow it to remain there and secure a fresh strong bulb every Fall for pot culture. The black leaves on your *heliotrope* are caused by a fungus. Sprinkle dry flowers-of-sulphur over the leaves. This fungus is frequently caused by sudden or extreme variations of temperature or by drafts of cold air. An affected plant is almost worthless. Destroy the plant and start again with a young and healthy one. The white scale or slug on your roses can be destroyed by washing or thoroughly syringing the plants with kerosene oil emulsion as directed in the November number of THE DELINEATOR.

Mrs. F. F. F.—Christmas cactus requires the temperature of an ordinary living room, plenty of light and but little water until just at the time the buds begin to form, when it should have a liberal supply until through flowering. The reason your day lily does not bloom is because the soil around it is too poor. Dig in well-rotted cow manure around it and it will flower freely.

L. L. B.—Plant the Chinese lily in the open ground after it has flowered in water. Protect it with a covering of manure in Winter.

W. F. H.—The rubber plant is propagated by cuttings of the green shoots. The suckers may also be used but make inferior plants.

Mrs. L.—Syringing your plants with water will keep down the red spider. *Hydrangea paniculata* requires no especial treatment and does not need pruning, except to keep it in good shape. *Hydrangea hortensis* in Canada may be kept in the cellar over Winter, occasionally

giving water to prevent the soil from becoming too dry. In the Spring repot, using a little larger pot, or if grown in a good-sized pot, use the same sized pot as before cutting the plant back slightly.

Mrs. T. H. W.—The *Maréchal* Nois rose is of delicate constitution, requires careful treatment and should be pruned but very little. I would advise using softwater in its place, or, for a non-climber, *perle des jardins*. Cold drafts cause the leaf to curl up and must be guarded against. Dust with flowers-of-sulphur occasionally. Only a

moderate temperature is required. Use liquid manure freely and after flowering give the plant a season of rest.

L. L.—Begonias like a light, rich soil, good, rich garden soil having a little sand mixed with it will answer. Put half a teaspoonful of ammonia in the water when you water your calla. For hibiscus use the soil recommended for begonia. A little charcoal added to potting soil is beneficial. A strong, moist heat and sunlight are required to bring them into flower.

TALKS ON HEALTH AND BEAUTY.—No. 4.

BY GRACE PECKHAM MURRAY, M. D.

CARE OF THE HANDS AND FEET.

His upright position, speech and the use of the hands for other purposes than those of locomotion, are the crowning characteristics of man as distinguished from the lower animals. The hand is the most useful and expressive member of the body. How much of character and feeling, mental and physical, it expresses, few realize. French savants, observing that certain muscles were called into play to express certain emotions, found the same emotions could be evoked by the contraction of these muscles irrespective of the will. The hands by their motions and attitudes display more frequently the condition of the mind than the face or even the voice. It is Maudsley, I believe, who speaks of the conditions of the hands as determining the possibilities of mental action. If the hands are hard and horny, their possessor is incapable of the delicacy of perception characterizing the individual whose hands are soft and well cared for. It is, therefore, not alone a proof of regard for appearance to keep the hands white and in good condition, but an evidence of mental and moral elevation. The most beautiful hands in the world are the most useful. The hand takes on the expression of its owner's power and capability.

ROUGH AND CHAPPED HANDS.

Either through the delicacy of the skin or the work to which the hands are put, they become red and rough if not properly cared for. If the sleeves or gloves are too tight, the circulation is impeded the hands grow red and their veins swell. This tendency of the veins to swell may be obviated not only by keeping the hands and the arms free from constriction, but by holding them up so that the blood will be returned to the body. The utility of this is easily demonstrated. Owing to the construction of the veins, the blood less readily flows through them than through the arteries. Hence the swollen and enlarged veins seen in so many people's hands. The trouble is far greater, however, in the lower extremities than in the upper. It can easily be obviated by bearing in mind the mechanics of the situation.

The hands become red, rough and chapped by exposure to cold, the use of hard soap and by carelessness in drying them after washing. Tight gloves, or those not thick enough to protect the hands in Winter, will cause redness and roughness. Some think that the unequal temperature occasioned by the use of a muff instead of keeping the hands from roughening causes them to chap. The selection of the soap used upon the hands is of the utmost importance. It will not do to recommend one soap to everybody. A proper selection must be a matter of experiment. The soap that will agree with one skin will not agree with another. Soaps which have no excess of alkali and are not perfumed are best, those made of pure olive oil being good examples of what is meant.

Frequently hands become rough and chapped because of carelessness in drying them. In the hurry to accomplish this task the hasty wipe with a harsh, unabsorbent towel is considered enough. Exposure to the air and frequent washing make the skin of the hands more liable to roughness and dryness than that of any other part of the body. For this reason oily preparations to soften the skin and replace the oil that has been lost should frequently be used. Various kinds of grease can be freely applied to the hands in a manner that would not do for the face for fear of starting a growth of hair. A wide-mouthed jar of vaseline or some other oily preparation should be on the

toilet stand for frequent use, and the hands, no matter how much employed or how often washed, will remain white and soft if this simple precaution is taken. White vaseline is as good an unguent as any. It should be applied while the hands are still wet, rubbed into the skin as one would soap and then wiped off as the hands are dried. Glycerine used in the same way agrees with some skins better than vaseline. The old-fashioned cold cream is also useful. It should be home-made from mutton tallow and camphor, melted together in the proportion of half an ounce of camphor gum to three ounces of tallow. If the hands have become rough and cracked almost to bleeding, cover them with this preparation and wear a pair of loose-fitting gloves at night, or as long as is convenient. They will be softened, whitened and healed in a manner truly pleasing. This is the way our grandmothers cared for their hands before the days of all the wonderful ointments made from petroleum. Almond oil preparations are also good for the hands, but it is not easy to procure them pure. The secret of white, soft hands is not, therefore, idleness, but the choice of a good soap, frequent oily inunctions and careful drying.

NAILS AND HANGNAILS.

If the hands are themselves an index to the condition of the person's health, the nails give an even more exact reading. If they are cracked, dry, broken and lacking the roseate tint, if they are filled with seams and ridges, the health is not as it should be, and the person is not eating the proper foods. Certain occupations will injure the nails. Improper manicuring will have the same effect. It is a question whether the manicure has not injured more nails than she has beautified. She has taught her clients something about trimming the nails, the use of the scissors and the file, and the pushing away from around the nail of the cuticle, the adherence of which is the cause of hangnails. The scissors should never be employed to trim away this rim of flesh, as that will cause hangnails and tend to make the flesh grow with greater rapidity, and to thicken more than if it is simply kept freed from the nail by raising it with the blunt point of scissors, nail file or orange stick. The use of polishing powder is a serious mistake of the manicure. It dries up the nail, causing it to become brittle and crack easily. The high polish and pointed nails beloved of the manicure are ostentatious and unrefined. The white spots which come on nails—spots to which the children have attached prophetic significance, "friends, foes, journeys, beaux and presents"—results from bruises which render the external layers of cells opaque instead of transparent. The careless use of the nail polisher will often produce this result. Some say that the nails should never be cut, but I do not agree with them. They may be easily trimmed with the small, sharp, curved nail scissors, and the edge made smooth with the file and emery paper. Grease is even more necessary for the nails than for the hands and should be rubbed into them daily.

CARE OF THE FEET.

As man is a peripatetic animal, the comfortable use of his feet is very essential to his well-being. This has not been considered of much importance to women, the greatest pedol deformities having been produced in the name of Fashion. Fortunately, deformities, either of waist or feet, are not now

so much in vogue as in the past, less stress being placed on the beauty of small feet—except in China.

Most of the troubles that afflict the feet are due to ill-fitting coverings. It is not alone the boots and shoes that maim and deform the feet. The stockings come in for their share of blame. If these are tight or badly shaped, turning in and cramping the toes, the joints are thrown out of place, the action of the foot is impeded, the muscles do not have proper play and the result is deformity. In the army are used stockings with a special compartment for the big toe, suggesting the thumb of a mitten. Such stockings are highly recommended. The principal defects of stockings are in being too short and having the toes narrow too much, especially on the inside of the foot. One who has not looked into the subject would never think, judging from the ordinary shape of boots, that the line from the heel to the tip of the big toe on the inside of the foot should be nearly straight, or should slant out from the foot rather than in a contrary direction. It is the losing sight of the anatomical contour of the foot that gives rise to more trouble than even tight shoes. Even when the shoe fits well, if the stocking is narrowed into a point, the large toe will be deflected from its rightful position and deformity will result.

PEDAL DEFORMITIES.

The natural and artificial deformities of the feet give rise to serious discomfort. The joints become misshapen from gout and rheumatism, ailments increased by wearing ill-fitting boots and shoes. As much mischief may be done by wearing shoes that are too large as those that are too small. Many people think that the more ugly a shoe, the more hygienic. The large, wide-toed boots in which the feet look so unsightly have been worn by many with the idea that they were performing a meritorious act. But a shoe may have a graceful form and at the same time fit the wearer. It should be long enough to leave the toes uncramped and wide enough not to exert pressure upon the joints. The toes must not be curled under or held rigidly in place, but there must be space enough so that they can be readily moved. If the shoe is too large, it plays up and down on the foot in walking, giving rise to corns and callous places.

One would suppose that to have shoes fit perfectly it would only be necessary to have them made to order. It is difficult to see why, but a fair trial of the best and most expensive boot-makers of Gotham resulted in the most dismal failure to secure a fit. In some instances the boots had to be cast aside entirely, in others they were worn to the detriment of the wearer's feet. Unless the feet are very unusual in shape, they can be fitted by the ready-made shoes which come now in such variety of length and width as to suit almost every one. The shoe dealer is a great imposer of deformities upon the walking public and he will have much to answer for in the final accounting for miseries inflicted upon fellow men.

BUNIONS, CORNS AND CALLOSITIES.

But to return to the troubles of those who have had the misfortune to wear boots the inside line of which was not straight but slanted towards the big toe, giving it too little space. This thrusting of the big toe out of position results in deforming the joint, giving rise to a bunion of greater or less size. The pain and trouble which arise from these enlarged joints make walking a positive penance. The foot, too, is deformed and unsightly. Another result of ill-shaped shoes is the in-growing toe-nail. The shoe holds the toe close and presses the nail into the flesh until it makes a new bed for itself, causing great pain. If the trouble has not advanced far, it can be obviated by lifting the nail and introducing beneath it a bit of cotton to keep it away from the flesh. If the condition is of long standing, a surgical operation will be necessary. The relief from such an operation is so great that no one should hesitate to have the offending portion of the nail removed—or even the whole nail, as is sometimes necessary.

When the boot rubs or presses upon the toes or sides of the foot, it causes the epidermis to harden and, after a while, corns to form. They differ from the callous places which come on the soles and sides of the feet in having a hardened center. If allowed to grow and harden, they cause great inconvenience and partially cripple the foot. It is extremely difficult to cure a corn after it has once appeared, but if after soaking the feet the layers of thickened skin are peeled (not cut) off, they can be kept under control and give little inconvenience. Protectors of plaster or chamois take off the pressure and give the skin a chance

to become soft and normal. Corns should never be cut, as it makes them grow more rapidly. Aside from thus promoting the thickening of the skin, one is liable to cut into the underlying tissues, causing bleeding and a very sore spot. There are many remedies for corns. The most successful is *cannabis indica*, ten drops to an ounce of collodion—this preparation to be applied daily to the corn with a brush or bit of cotton until it disappears.

FOOTGEAR.

To recapitulate in regard to footgear, the stockings should fit the feet as perfectly as do the shoes and be neither too long, nor, above all, too short. They should be gartered from the waist; the constricting garter about the calf or above the knee is an abomination. They may be of silk, if expense is not an object; it is the ideal stocking, but unfortunately its wearer must have a long purse or an ever-ready darning needle. Woolen stockings are advisable if one walks much or suffers from cold feet; cotton ones will do if the wearer is economical and engaged in the ordinary affairs of life. Lisle thread stockings, though much worn, are not as comfortable for walking or as warm in Winter as are cotton stockings, but they are admirable for Summer wear. The boot or shoe should not be too heavy, should be accurately fitted so as to allow the play of the toes and the foot without being so large and so loose as to rub up and down on the foot. Be very careful that the big toe is not crowded against the other toes. Of shoe heels a whole chapter might be written. It is not the height of the heel that makes trouble, it is its lack of proper proportion to the sole, or rather that part of it which supports the ball of the foot. The relation between the heel and the tap effects the arch of the foot. If both are too high, the curve will be too great and will force the arch of the foot upward. If the heel is too high, the foot is crowded down into the toe of the boot, and even if the shoe is large and long, the result to the foot is deforming and crippling. All that is said of the ill effects of high heels upon the various organs of the body is true. It throws them out of position, and the eyes and head suffer from the false poise thus given to the body and the constant strain of trying to readjust the equilibrium.

THE PROPER GAIT.

One seldom considers that gait is a matter of fashion, but it is. In the time of large hoops and farthingales a short, waddling step was the mode, and the affectation known as the "Grecian bend" will be remembered by most adults. Fashion and hygiene have never been so little at variance as at present, when an upright, straightforward gait is in vogue. An erect posture of the body according to the directions given military cadets, "chin in, chest out and stomach in," should be observed. The lower extremities should be swung forward from the hip joint freely and easily, the foot coming down on the toes first, then the rest of the foot, the heel reaching the ground last. There has been much discussion in regard to which portion of the foot should first be placed upon the ground in walking, but writers now generally agree that the toes should come down first; they are organs of feeling and give a sense of support to the body. The natural way of walking has been studied by observing Indians and Arabs and it has been found that those who walk best and most gracefully point the toes downward, stepping on them first.

Max O'Rell declares that an English lady walks with her arms hanging down, supporting herself on her heels, the French lady walks with her arms bent, supporting herself on her toes. It is said that French ladies actually practice walking on the toes with a slipper having an India-rubber ball beneath the heel. The ball squeaks when subjected to pressure, and the object is to move freely without eliciting this squeak.

The turning of the toes out in walking is not so much dwelt upon as formerly. The ungraceful toeing-in should, of course, be avoided, but the angle made by bringing the heels together and turning the toes out, military fashion, need not be practised so industriously as old-time precepts dictate. The study of the gait and of the best methods of walking is now prosecuted by means of prints of the soles of the feet made either by walking in soft clay or by chalking or blackening the soles. In this way many of the irregularities of gait, indicative either of nervous disease or impending deformities, have been discovered. The process has been equally useful in analysing the best methods of walking, the results favoring the straightforward swing from the hip and the frank placing down of the foot, beginning at the toes, not turning it at an angle, but letting it fall naturally.

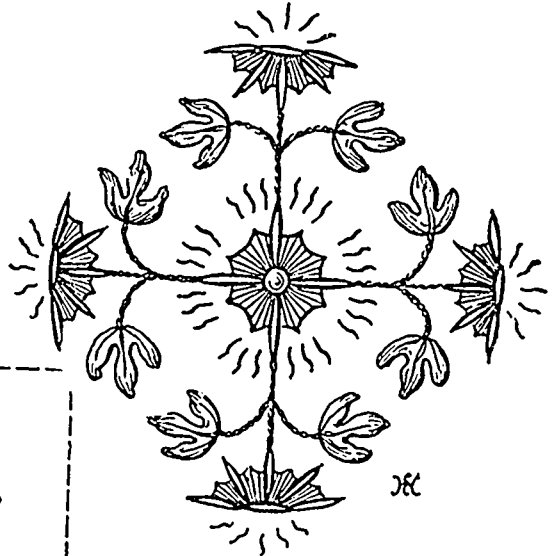
ECCLESIASTICAL EMBROIDERY.—No. 8.

By EMMA HAYWOOD.

(Mrs. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

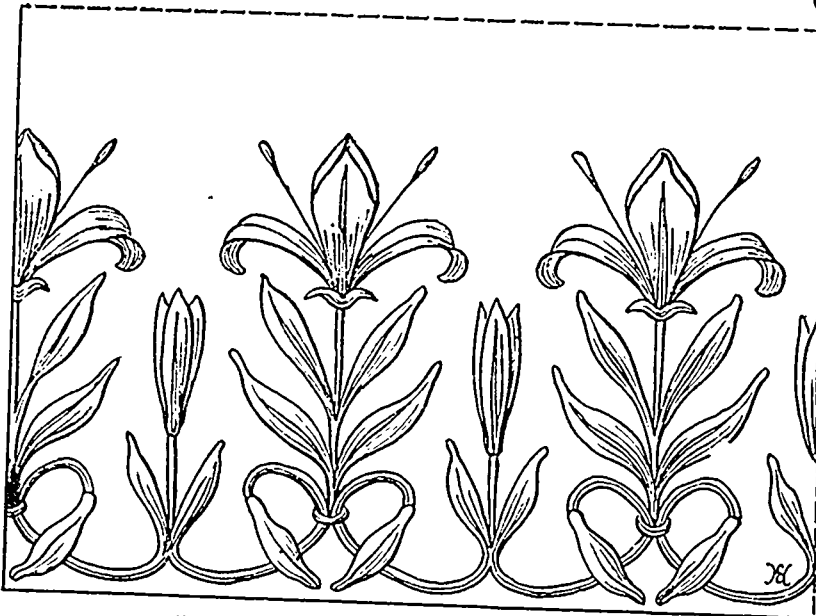
Having been frequently written to on the subject of designs for pulpit and lectern hangings, I feel sure that suggestions thereof will be acceptable. There is, necessarily, a wide margin for choice in this matter, partly owing to the difference of size, the dimensions of these hangings being governed by the particular furnishings of each church. Again, the embroidery cannot be too elaborate, nor the material upon which it is executed too sumptuous, while at the same time a simple floriated cross is considered sufficient decoration.

The color depends upon the Church seasons. It is, therefore, necessary to have the set of four—or rather five, since black is needed for funerals and is also proper for Good Friday. If the set of red, white, green and violet is out of the question, then for all the year round either a red or gold ground is used, but to ignore the rule of the Church in the succession of colors is



FOR ADVENT OR LENT.

can be given as to exact dimensions. No matter how simple the design, it is far better to work it on linen stretched in a frame, and, when completed and stiffened with starch paste, to transfer it to the cloth or silk. There are many reasons why even expert workers should follow this plan. It is very difficult to transfer the pattern neatly and clearly to a colored fabric, especially when soft and thick like broadcloth. Again, however closely the stitches are placed, the color of the foundation affects the color of the working silks sufficiently to mar their purity. The process of transferring gives a raised, rich

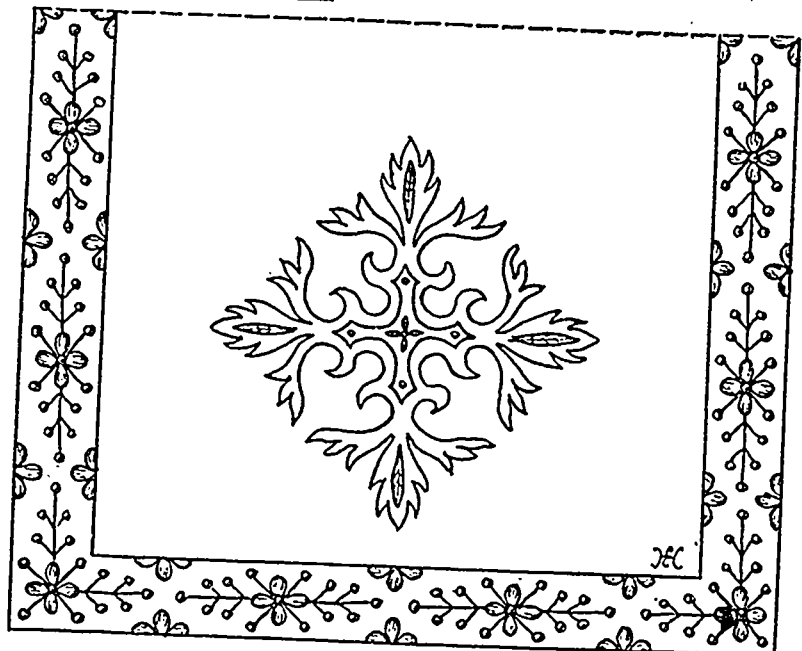


FOR EASTER PULPIT HANGING.

greatly to be deprecated, for surely there is no parish too poor to afford inexpensive but suitable materials. I am aware that except at the stores for ecclesiastical furnishings it is difficult to obtain the proper liturgical colors in silk, satin or brocade, but in broadcloth or felt they are not by any means so hard to find. A nice broadcloth with its satin-smooth surface is not at all a bad substitute for richer materials where economy is strictly necessary.

Both pulpit and lectern hangings should in some measure correspond with the altar frontal or superfrontal, as the case may be. The materials of which they are made should be the same if possible, while the coloring of the needlework should likewise be in keeping, although the actual designs need not be exactly similar, so long as they are after the same style. These hangings should be finished with a fringe from two to three inches deep. They must be lined with silk or linen and are usually made just double the length of the part that is visible in front of the desk, so that they hang double over the rod.

The lectern hanging is generally much deeper than the pulpit hanging, but no arbitrary rule



FOR A LECTERN.

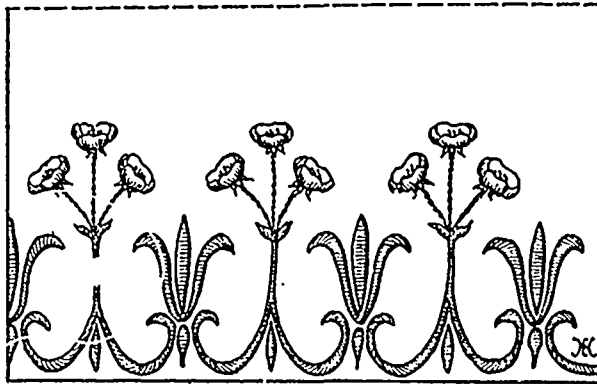
look to the embroidery not otherwise obtainable. Last, but not least, all risk of puckering the work is avoided, and every experienced worker knows how difficult it is to do this, especially if the design be at all elaborate.

The illustrations give types of designs for the various Church seasons in styles more or less elaborate. The lily border is especially suitable for Easter, or, indeed, for any festival season calling for white vestments. It is very chaste in character. The depth of this border can be varied at pleasure. It may reach two-thirds of the way up the front of the hanging, thus forming a bold yet rich decoration, or it may be about four inches deep, with the addition of a monogram or floriated cross above it in the center. The coloring requires careful study with, as before suggested, due regard to the altar frontal. Very beautiful results may be gained by working the lily in three shades of pure gold, the buds in delicate shades of salmon-pink, the lower stems and leaves from which spring the up-standing, opening buds in pale olive-green and the four lily leaves in a soft blue-green that partakes of the nature of a modified peacock-blue. When finished, outline the whole with outline or twisted embroidery silk of a bright burnt sienna shade. Cut the work out when carefully stiffened, leaving a narrow margin of the linen beyond the outline. When fixed by needles in position on the silk or cloth, which must first be stretched on linen in a frame, baste the edges down with silk and then outline every part with Japanese gold thread, couched down with fine silk to exactly match the thread. This scheme will give charming results. Of course, the gold thread can be dispensed with, in which case English filosele of gold color, couched down to hide the raw edges, will serve. The secret of laying gold thread well is to keep it tightly twisted and to pass the needle up close to the outline, then over the gold, instead of drawing the gold towards the outline from outside, as one is naturally inclined to do.

The other border of conventionally forms and half-opened roses is suitable either for ferial or festival seasons. Like the lily border, it may be enlarged at pleasure and be surmounted by a suitable center-piece if desired, but such an addition is by no means necessary. A good scheme for a green ground is to use apricot shades for the roses, gold shades for the stems and lower scrolls, with old, soft blue for the lily forms. With regard to the shade of green now in use for the ferial color, the old-fashioned shade of rather deep, pronounced green has given place to a beautiful tone of olive-green, much more artistic and harmonizing better with the art shades now in vogue for the embroideries. Of course, the matter is one of taste merely and there are still many who cling to the old traditions and insist upon sticking to strong colorings both for the ground and needlework, in

spite of the improved taste in such matters, forgetting that that which is accepted as most beautiful is surely most fitting for the worship of God.

The proportions of the design with a narrow border around it are best suited for a lectern and its general character is such that it may be utilized for any season, except the penitential ones. The floriated cross is highly effective when worked in solid embroidery, but it also lends itself unusually well to outline work only. The best method for this is first to follow the outlines in cable stitch with rope silk in a rich shade of burnt-sienna-brown. This shade looks well on green or cream-white, but on red a deep-gold would be better. Outside of this outline lay down a rather coarse Japanese gold thread. Put in the dots with the kind of knot known as a pearl. This is made over a foundation formed by a heavy French knot in filling silk, this being covered smoothly with several strands of floss. The central flower of four leaves is in raised satin



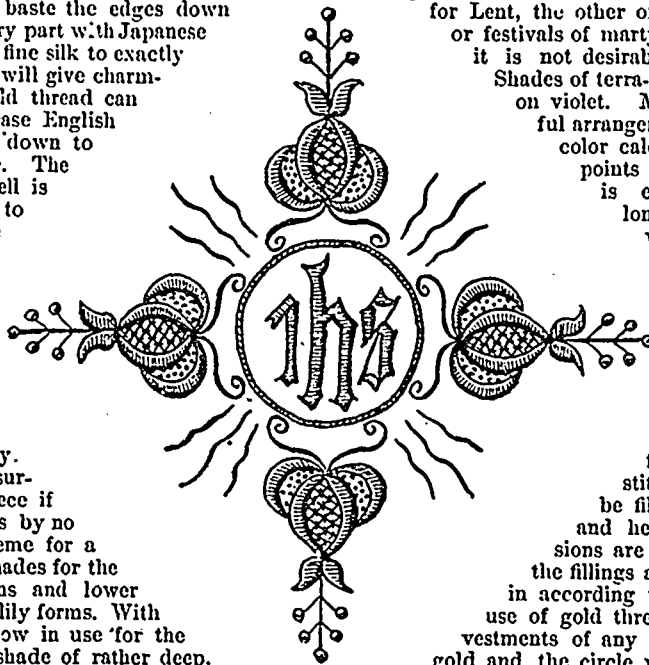
FOR TRINITY SEASON.

stitch, with a pearl in the center. The border should be in solid embroidery. The dots when enlarged to the proper size are large enough to work in satin stitch. They should be raised by working them one way and then going over them in the opposite direction.

The remaining designs consist of two crosses, one composed of conventionalized passion flowers and foliage for Lent, the other of pomegranates for Whitsuntide or festivals of martyrs. For the penitential seasons it is not desirable to give variety of coloring.

Shades of terra-cotta-red or gold work out well on violet. Monotony is avoided by the skillful arrangement of many shades of the same color calculated to bring out the salient points of the design. The embroidery is entirely solid, being executed in long and short stitch. Outlining with gold thread is a matter of choice, but it greatly adds to the finished effect.

The pomegranate cross, like the Lenten one, is rather uncommon in its construction, but in this instance the needlework is not entirely solid, the divisions in the pomegranate form being filled in with open stitches. The central divisions may be filled with fine gold thread crossed and held down by silk. The side divisions are filled with French knots, but the fillings are optional. They may be put in according to individual taste. A lavish use of gold thread is almost imperative on red vestments of any kind. The rays should be in gold and the circle would look best made of several rows of gold thread laid close together. Soft-blue, apricot shades, olive-green and tints of gold all blend well together on a red ground, especially if it be a yellowish tone of red. This hue has now almost supplanted the old-fashioned crimson, and with good reason, since it is a great improvement.



FOR WHITSUNTIDE.

FOR EVERY CYCLIST.—We have just issued an attractive and valuable pamphlet, **BICYCLE FASHIONS**, which contains a generously illustrated résumé of the freshest facts of interest relating to this fascinating sport. Its depiction of current and coming styles of bicycling attire for ladies, misses, men and boys is supplemented by a variety of interesting general infor-

mation about the wheel—pictures of the new saddles, handlebars, grips, tires, etc., an expert's advice on how to select and care for the wheel, a doctor's answer to the question "Is Bicycling Injurious to Women?" "A Bicycle Entertainment," hints on Learning to Ride, How to Dress, etc., etc. Sent postpaid for 3d. or 5 cents. **THE BUTTERICK PUBLISHING CO. [LIMITED].**

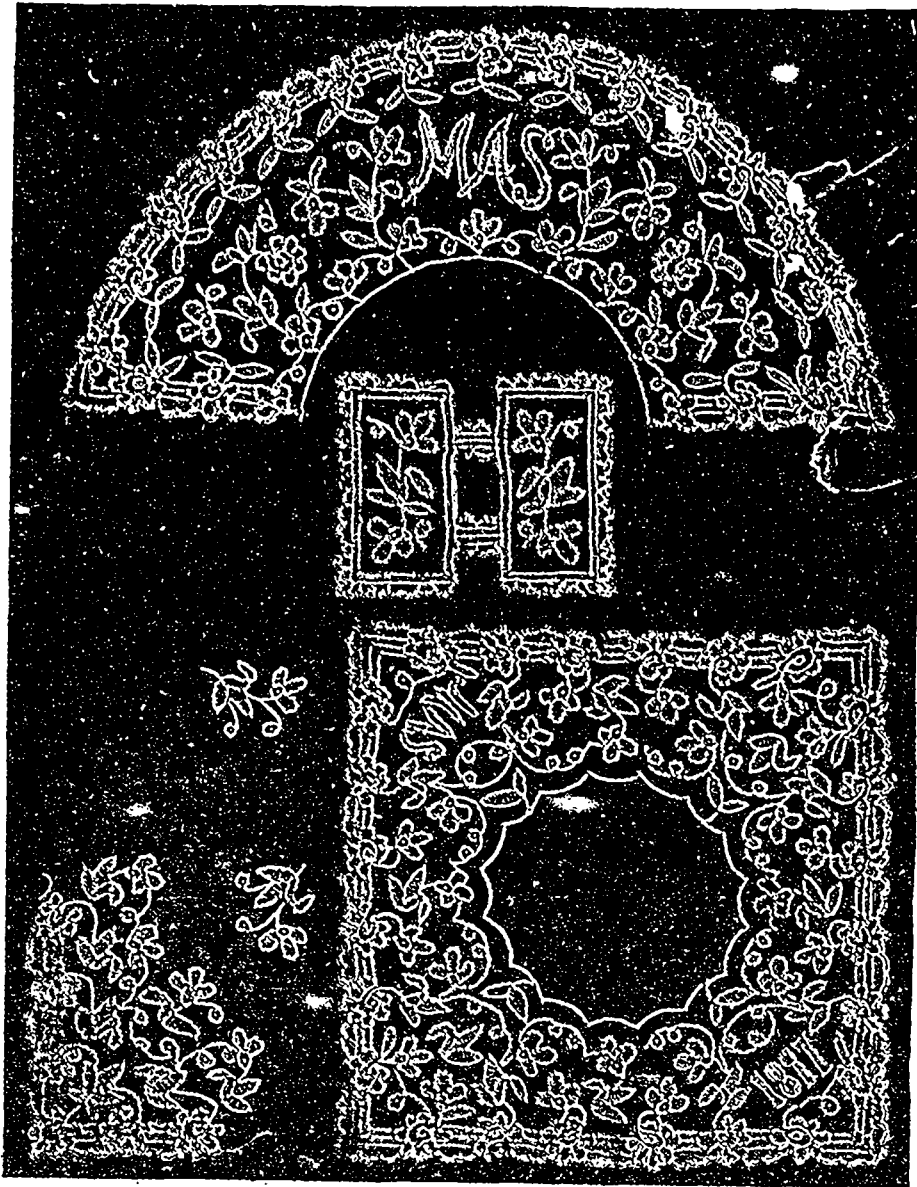
MODERN LACE-MAKING.

BRIDAL SET IN MODERN APPLIQUÉ LACE.

FIGURES NOS. 1, 2 AND 4. Of interest to all future brides, or those wishing to present gifts to them will be the Bridal Set illustrated on this and the following page.

The lace is modern appliqué, being made with fine Honiton or point lace braids appliquéd upon Brussels' net of a close mesh.

The handkerchief as here shown is wholly mounted on the net, but if desired the center may be made of the sheerest silk muslin obtainable, and some of it is as delicate as the web of a spider. It will be observed that the initials of the recipient are traced in braid in one corner of the handkerchief, also at the center of the fan, and that the year date is in the other corner. The latter is a happy inspiration, since gifts of this kind are



FIGURES NOS. 1, 2 AND 4.—BRIDAL SET IN MODERN APPLIQUÉ LACE, CONSISTING OF FAN AND PRAYER-BOOK COVERS, VEIL, HANDKERCHIEF AND TRIMMING LACE IN TWO WIDTHS.

The fan cover may be mounted on ivory or mother-of-pearl sticks and either with or without a satin foundation.

The prayer-book covers may be made to fit the size or shape of any book selected and add greatly to the effectiveness of this usual accompaniment of a bride's toilette.

The veil may be of the orthodox size, three or three and a-half yards square, and is to be bordered all round with the pattern disclosed at the corner shown. Tiny sprays of blossoms are also appliquéd over its entire surface, or may be along the border only. This will be a matter of taste and expense.

usually made heirlooms and as time rolls on each happy bride may know how valuable the years have made her gift; for old lace is often priceless, its value ever increasing with every transfer from one generation to the next.

At figure No. 2 may be seen the lace for trimming the waist of the bridal gown. As illustrated it is only half as wide as the original, and the same is true of the skirt lace shown at figure No. 4. Of course in making it of the proper width—something not permitted here for lack of space—the design will also be doubled in size.

Seen in its entirety the set is beautiful. Any young lady who is clever with her needle in the making of lace could, with moderate expense make the set for herself as the pattern of the lace is not difficult and there is little filling-in work.

MEDALLION FOR MARKING NAPKINS.

FIGURE No. 5.—To relieve the plainness of napkins used upon tables with lace-bordered cloths, lace medallions are being let

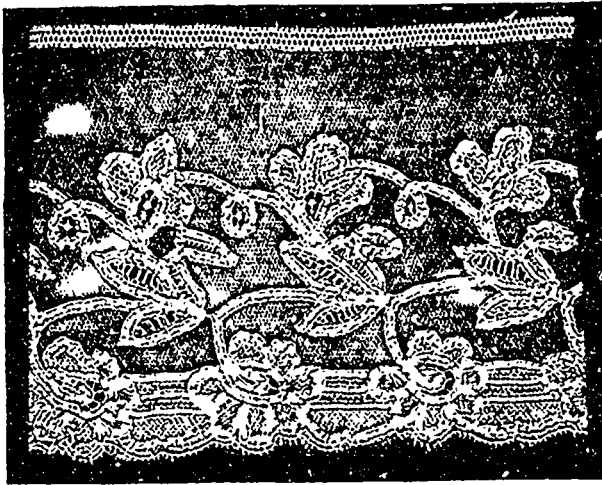


FIGURE No 2.—TRIMMING LACE FOR WAIST OF BRIDAL DRESS. (HALF SIZE.)

If the amateur lace-maker cannot enlarge the designs for herself, she can easily have it done and a small portion of the work begun to show her the method by a professional lace-maker, who will also furnish an estimate of expense and provide proper materials, if so desired.

DOILY IN MODERN FLEMISH LACE.

FIGURE No 3.—A new style in lace doileys is here illustrated, and is exquisitely pretty. The design is formed in fine braid

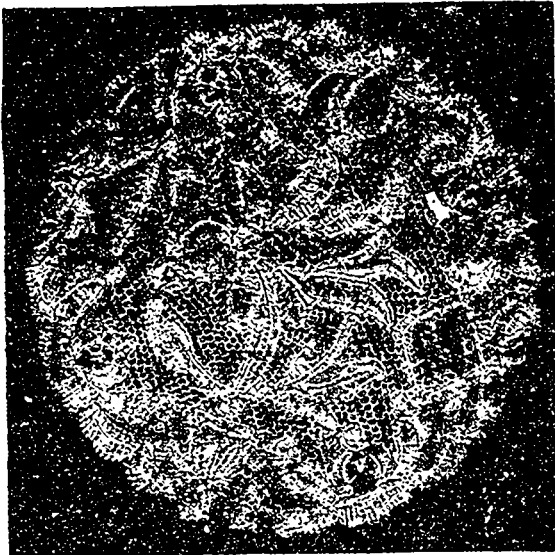


FIGURE No. 3.—DOILY IN MODERN FLEMISH LACE.

upon a traced design, and then the various portions of it are connected by fine filling-in stitches in various combinations, the Flemish stitch providing the general foundation. In our book on Modern Lace Making which costs 2s. or 50 cents, are many designs for filling-in stitches, the Flemish stitch being among them. This doily, when finished is about six inches in diameter. Hand some table-cloths with Flemish lace borders are very popular among those by whom expense is not considered, and very elegant ones to use upon carved mahogany tables are being made to order. The handsomest of these will be used upon a table with griffins, dragons, reptiles, etc., carved along its border, and the lace border will duplicate the carving in its design.



FIGURE No. 4.—TRIMMING LACE FOR SKIRT OF BRIDAL DRESS. (HALF SIZE.)

into one corner of each. The medallion encircles a piece of the napkin linen on which initials or a monogram are embroidered, and the outer edge is appliquéd to the napkin. The linen under the medallion is cut away thus showing the beauty of the lace perfectly. Battenburg braids are selected for these medallions and with various bar and other filling-in stitches form the

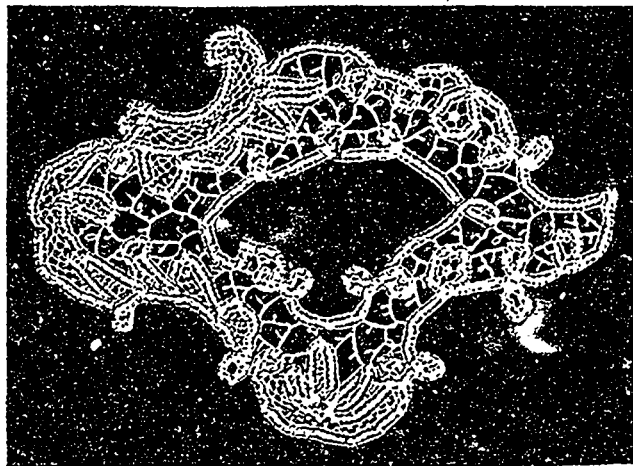


FIGURE No. 5.—MEDALLION FOR MARKING NAPKIN.

design. The medallion seen at figure No. 5 is one of the most elaborate designs. A simpler one will be given in another issue. For the information contained in this article, thanks are due Miss Sara Hadley, professional lace-maker, 928 Broadway, New York.

AN ACCIDENTAL COURTSHIP.

BY MARY SINTON LEWIS.

LETTER I.

MISS MARIO HOPE TO MISS MARGARET DURAND.

DEAR MARGARET:—As usual when I am in trouble, I apply to you to help me out. This time it is not so serious as it is annoying. You remember that awfully nice Hartford man who was at the same hotel with us in Bermuda? Well, I promised him seriously that when I got back here I would let him know, and behold me at home after my year of wanderings without a jot or a tittle of an idea what his name is. I have totally forgotten. Please, I entreat you, scrape, rack and cudgel your brains till you remember that man's name, for I am pining to write and ask him to call—purely, of course, because I should have a guilty conscience if I broke my promise(?).

As ever and always, your devoted,

MARION L. HOPE.

LETTER II.

MISS MARGARET DURAND TO MISS MARION HOPE.

DEAR MARION.—Ever since I got your letter I have been racking, scraping and cudgeling my brains as Your Majesty commanded, but all to no avail. However, I have not failed you altogether, my dear, for I enclose a printed list of the passengers who went down to Bermuda with us on the "Trinidad," and surely you ought to recognize the youthful charmer's name among them. I wouldn't tell him, though, that you had to hunt him up in that way; it might distress him, though it has quite the contrary effect on me. It makes me feel that you are safe, yet awhile. A man whose name you can forget in one short year can't be very dangerous!

Write and tell me what success you have with the passenger-list—and with the passenger, too, if you will.

Toute à vous,

MARGARET.

LETTER III.

MR. JOHN EASTON TO MR. ARCHIBALD MARTIN.

DEAR ARCH:—Here's the deucedest fix a fellow ever got into! Forgive me if I omit preliminaries and plunge you right into my tale of woe. Yesterday morning I received as dainty a little note as a man could wish for, all pretty and pink and suggestive of embroidered sachets, etc. It proved to be a charming billet-doux from a lady, inviting me to call on her to "reminisce about those delightful days spent in beautiful Bermuda."

"So far, so good," you will say. Good? I should think so. It is perfectly enchanting, except (and this is the only drawback) that I do not know the lady! At first I did not believe the note was for me, but there was the address,

Mr. John Easton,
No. — Farmington Ave.,
Hartford.

Nothing could be clearer. Of course, I can't go, but I tell you it is pretty hard on a fellow to have to let such a chance slip, for I'm sure she is pretty and awfully nice. I always was superstitious in the matter of chirography, you know. However, it's just my luck. But do send a drop of comfort to your old chum.

JACK.

P. S.—By Jove, what a fool I am! Of course, I'll go. If she knows me, that is enough for two, and I'll bet it won't take me long to get acquainted.

LETTER IV.

MISS MARION HOPE TO MISS MARGARET DURAND.

MARGIE DEAR:—What do you think? When your letter came I was delighted with your brilliant scheme, and fell to on the passenger-list post haste. I soon hit upon the name "John Easton," and though it sounded familiar, I was in a wee bit of doubt as to whether it was the right one until I saw Hartford after it. That decided me, and I wrote as pretty a note as I knew how, asking the said Mr. J. E. to call Wednesday even-

ing. With the eventful day arrived Mr. Easton's card, which was brought to me just as I was putting the one-hundredth finishing touch to my toilette. Well, I was a little flustered before I went into the reception-room, but after—! Words can not express what my feelings were when I saw my caller. He was tall, dark and handsome—everything, indeed, that a caller should be, but he was an utter stranger to me. What could I do? I was just revolving in my mind the question whether I ought to say that I had made some mistake, when the young man came forward, shook hands ever so cordially, and said it was so good of me to remember him and to give him a chance to do some of that reminiscing.

I decided in a flash that he must be one of the numerous men that were at the hotel with us last Winter. That would account for my acquaintance with his name and for his acquaintance with me, though how on earth I can have forgotten so charming a man I really cannot see, for he is charming, certainly. Thank the Fates, he didn't reminisce after all, for if he had I might have got into trouble and found my part hard to play! As it was, he talked delightfully about this, that and everything, except Bermuda. One might have thought him as anxious to avoid the subject as I, though, of course, he could have no reason to. Altogether, I was pretty glad he didn't find me out.

If you could only recall him through my description and fortify me before he comes again! He must have gone with us on some of those excursions, and, if so, it would seem stiff and formal of me to talk of Bermuda in the abstract. But I can hardly avoid it again without its seeming pointed, *voilà pas?* Now, old girl, I suppose such a prim and proper puss (unintentional alliteration, I assure you) as you are, thinks that the minute I saw I had made a mistake I should have apologized and packed Mr. Easton off, bag and baggage. But you see, he didn't seem in the least surprised to see me, so I couldn't resist the temptation to pass myself off as less of a goose (please appreciate) than I was. I've talked so long about the mysterious "him" that I have no time for other things, so good-bye, dear, and write soon to your own

M. L. H.

LETTER V.

MR. JOHN EASTON TO MR. ARCHIBALD MARTIN.

DEAR ARCH:—I can quite sympathize with the worthy Mr. Hobbs, for I am jiggered, I confess. When I wrote that rash "P. S." in my last letter I thought that if I went to call on the girl I'd know her at least when I saw her and get my bearings at once, but behold, who should march into the drawing-room but a young woman that I could have sworn I had never seen before! That, to say nothing of other and more interesting things, quite took away my breath, but there was no help for it; I had to take the plunge, so I managed to hustle out a string of "delighted to see you's" etc., impromptu. I was afraid at first that I had betrayed myself, but she apparently did not notice anything wrong. And—a thing I shall bless her for all my days—she did not talk about Bermuda at all. If she had, she could have floored me easily, for I cannot for the life of me remember when, where or how I met her. You see, I go down there well nigh every Winter and meet so many girls. Nevertheless, it is a mystery to me how I can have forgotten this one. I know one thing, I shan't forget her again in a hurry.

The whole thing is a pretty good joke on a fellow, I suppose, though, like Ian Maclaren's Scotchman, it did not occur to me to smile till a couple of days after the whole performance. However, you may laugh at me all you like. I may as well give you permission, you know; then you can't do it without, which might be annoying. Yours ever,

JACK.

LETTER VI.

MR. ARCHIBALD MARTIN TO MR. JOHN EASTON.

DEAR JACK:—Is the Bermuda damsel a siren that you must be tied to a chair with wax in your ears and made to write to me? Not a line have I had since that suggestive letter of March

first. But I hope you will be able to rake up a bit of interest in the prodigal's return for, sure enough, I expect to be back in Hartford in a few days. And you need not think, young man, that just because you are having such a high old time resuscitating Bermuda sport, I'm not going to have a finger in the pie. One of the things that I look forward to with most pleasure on my home coming is the receipt of a little billet-doux, also "scented," and also from a "Be.muda lady." She is a Miss Marion Hope, by the way, and she is just as pretty as her name. She was to be away from Hartford a year or so (though she must be back by this time) and she promised that as soon as she returned she'd let me know. I was just going to ask you if you met her, but I remember now that you did not. You went down on the same steamer, but she was sea-sick all the way, and when you arrived you went to different hotels. I tell

you, old fellow, that is the time you missed it. I bet you this girl who has monopolized your last few letters can't hold a candle to Miss Hope. But enough of this nonsense and to bed. Yours,

A. M.

LETTER VII.

MR. JOHN EASTON TO MR. ARCHIBALD MARTIN.

DEAR ARCH:—I take you up on that last bet and win it, too, though to be sure you did hit upon the one and only mortal that can hold a candle to Marion—namely, herself!

Inferences?—!!!

Yours,

JACK.

P. S.—Don't tell anybody, but we are going to Bermuda on our wedding trip.

A YANKEE MUSICALE.



THE meetings of the Magazine Club had been of a purely literary character all the Winter and delightful indeed, but it was getting late in the season and our hostess for the April meeting decided to entertain us with something in lighter vein. Accordingly came the summons to a "Yankee Musicale," with the request appended that "we represent the title of some well-known song." She well knew what she could count upon when planning her evening, for the

Club was at once all curiosity and enthusiasm, just as she expected.

When we arrived at her pretty home on the evening of the twelfth each one was the wearer or the bearer of some mysterious article or articles which created not a little merriment as they appeared in view. We entered the parlor under the opening bars of "Yankee Doodle" strung across the portieres, the lines of the staff being formed of tightly drawn white cord and the notes of stiff white paper. Like decorations spanned the window hangings, with artistic effect. The library curtains were hung with a queer assortment of articles, ranging from bank-notes to flat-irons, each bearing a number (cut from an old calendar, by-the-way). Banjos, guitars, horns, drums and tambourines added to the unique decorations, while the beautiful harp standing by the piano filled us with delightful memories and keen anticipation of pleasures to come, our hostess being famous for her performance on this instrument.

Greetings over, our host explained that the evening's entertainment was to be a guessing contest on subjects musical, the object of each participant being to prove the truest "Yankee" by making the greatest number of correct guesses. Then Mrs. D. appeared smiling above a pile of tissue paper caps of dainty shades and hues, simply fashioned after the manner of the soldier cap of nursery days, each bearing a number. "Guessing caps," she explained, distributing the even numbers to the ladies, the odd to the gentlemen. "The 'Yankee Doodle' of the evening wins the feather in his cap," she cried, waving a long, red duster feather high above her head. The caps proved becoming and the effect throughout the room was fantastic.

Tallies were next given out—simple booklets of a single sheet of note paper with an artistic cover made of music-manuscript paper, bearing on the lines and spaces, in letters closely resembling notes and rests, the name of the club and the date of the meeting. Inside, the sheets were found to be of two colors, blue for the ladies, pink for the gentlemen. Pencils and ribbons corresponding in color were attached. The first page was headed "Song Representations," and bore the odd numbers, 1 to 29, or the even numbers, 2 to 30, accordingly as the sheets were blue or pink. The ladies were only required to guess the gentlemen's songs, and vice versa. The second page was headed "Song Snatches" and bore numbers from 1 to 25, while the third page bore the caption "Musical Quiz" and was numbered, also, from 1 to 25.

While we were still puzzling over the situation, there came a big horn blast which called us to order—or disorder, I might say, for the effect was rather demoralizing than otherwise.

"The ladies will please settle themselves, one in each *tête-à-tête*," called Mr. D. (The chairs were arranged in this order all through the parlor and library.) This was quickly done and we were all attention for the next command.

"The gentlemen will fill the vacant chairs in the *tête-à-têtes*. Now, then, three minutes will be allowed for each partner to guess the other's song, which must be written in the tally after the proper number indicated by the cap. At the horn blast the gentlemen will "progress" to the next *tête-à-tête*, and so on."

In a moment the room was in a merry hubbub. There was our good Rector, with a Confederate hundred dollar bill pinned on his clerical vest, in puzzled contemplation of the long-legged spider crawling over Mrs. D.'s laces. She guessed the "Old Hundred" very quickly, but he was not so familiar with "Daddy."

The Judge, with a frivolous-looking French doll suspended down his back, was bringing his judicial brain to bear upon Mrs. F.'s bow of green ribbon. Again the woman's wit was the quicker. "Your daughter chose that song for you, I'll warrant," cried she, as she wrote in her tally, "The Girl I Left Behind Me," while he only realized just at the horn blast that she was "Wearing of the Green."

Mr. C. wore a tiny silk flag through his button-hole, the unmistakable "Star-Spangled Banner," and Mr. B. had two candy "Sweethearts" dangling from his coat button. Our funny man carried under his arm a big sugar bowl in which the supply was "Sweet and Low." The Judge's wife won everyone's admiration. Her choice was as dainty as her own sweet little self—graceful sprays of delicate asparagus fern trailed all over the pale green of her gown. "In Verdure Clad," was she indeed! But, perhaps, the greatest perplexity of the evening was caused by our President's wife who, with her usual quality, wore simply a piece of paper bearing these words:

Vacation,
Hookey,
Trip to Europe,
Jail.

Only two out of the entire company were brilliant enough to divine that these alluded to "Days of Absence."

So it went right merrily till the last horn blast proclaimed this contest ended, and we turned our attention to the next, "Song Snatches." Mrs. D. played the "snatches" for us, from simple well-known songs—perhaps the opening or closing bars, or a strain snatched from the middle. It was very ludicrous to find that often one could not name a perfectly familiar tune. There we sat with ears strained and pencils poised, interest intense on every face.

"Now, I never heard *that* tune in my life!" cried the Rector, with a troubled expression of countenance, as the last notes of "Old Hundred" died away, and he was quite astonished at the shouts of laughter which greeted his remark.

The "snatch" was only played once and then we were given but one minute in which to write. It kept us every instant alert, and there was little doubt as to the success of this part of the evening's programme.

Another big horn blast, and our attention was directed to the library portières whereon hung the heterogeneous conglomeration of articles. Each one represented some musical expression, we were told, which we were to discover and write in our tallies in proper order. In a pair of scissors and a paper of needles, we recognized the "sharps," and in two flat-irons, the "flats." In a sweet-smelling rose we found the "natural," while a huge ink-blot on a prettily bound book bespoke the "accidental." A cane for the "staff," fish "lines," bank "notes," head "rests," the door "key," quart and tape "measures," our president's "signature," "ledger-lines" (a sheet of ledger-ruled paper), spectacles with which to "C-sharp," the picture of a cow peacefully reclining in a meadow, in which might be recognized with vivid imagining the "Beef flat"—these and many more clever "quizzes" kept our wits on the brisk trot for the next half hour.

At the next horn blast the contest was declared over and we had to stop. Just too late I recognized in the diagrams of the Big and Little Dipper the "major" and "minor" terms. There was a great hubbub of voices as we began to compare notes on our guesses, but still another horn blast called us back to order. Mr. D. explained that we were to pass our tallies to our right-hand neighbor, he would then read the correct list of answers in the three contests, by which we were to mark the tallies in hand, drawing a line through incorrect answers and marking at the bottom of each page the sum total of correct guesses thereon. Shouts of laughter arose in different quarters of the room as mistakes became evident.

The two winners in each contest (lady and gentleman) were easily ascertained in this way, and simple prizes were distributed, each representing a song. A bunch of English violets was awarded to Mrs. C. as the old familiar strains of "Sweet Violets" floated dreamily from the piano, modulating into the "Last Cigar" as a pretty ash-receiver was presented to our President. The "Rainy Day" brought a silver umbrella-tag to Mr. S. while "Auld Lang Syne" escorted the "Cup (and

saucer) of Kindness" to Mrs. S. "Maid of Athens" gave back her heart to Mr. F., and the "Warrior Bold" came to the Judge's wife in the shape of a pretty silver pen ("mightier than the sword"). Three booby prizes there were, one for each contest. A good-sized drum was bestowed upon our funny man as Mrs. D. played the poor old hackneyed strains of "Comrades"—comrades, indeed, man and drum, both "beaten." For "points" on the subject, Miss K. was presented with a "Paper of Pins," as the old song was played. "You came out of the little end of the horn," said Mr. D., presenting me with a tremendous green horn while the sweet strains of the "Alpine Horn" echoed and re-echoed from the piano. Much laughter and applause greeted the winners and losers at the close of this musical ceremony.

"Music hath charms to soothe," etc., and our agitated brains were delightfully tranquilized by a number of solos from our musical members, and as a glorious climax a trio on violin, piano and harp was given. As the last notes died away the bugle horn announced supper. To the nursery tune of "What Do You Think They Had for Supper?" we marched around the room and across the hall to the pretty dining-room, where a dainty collation was served. The ice-cream forms were those of musical instruments, while a snowy cake was spanned by the (chocolate) bars of "Little Tommy Tucker, Singing for His Supper"—truly a work of art, and one much appreciated, though how Mrs. D.'s deft fingers ever managed such minute lines and spaces, notes and rests it was quite beyond us to imagine.

Supper over, there came the grand climax of the evening, a "Kinder Symphony," in which everybody took part, even I, who cannot play on anything more complex than a comb. Combs there were in plenty for those who could not perform upon the violins, guitars or other instruments decorating the room. And there was a symphony, indeed, a perfect frolic of tunes, from "Mother Goose" down to the latest popular song of the day, ending with a rousing "Yankee Doodle" and three good cheers for the "Yankee Musicale."

MARIE GLODEN

AMONG THE NEWEST BOOKS.

From Charles Scribner's Sons, New York.

Margaret Ogilvy, by J. M. Barrie.

Nancy Noon, by "Benjamin Swift."

Margaret Ogilvy—how lovely and womanly and motherly she was, and how beautiful it is that her son should thus publicly pay tribute to her! Mr. Barrie has honored all understanding and tender-souled sons. Another man might have built a monument, a chapel or a stained-window in some out-of-the-way church to prove the loveliness and goodness of his mother's character, but this one allows the world a share in her sweetness and tenderness in her charming originality, her comeliness and fine humor. Perhaps the noblest lesson of Margaret Ogilvy's life—and the one most needed in these days of complex cravings and ignoble standards of living—is the beauty and charm with which she invested simplicity and the dignity she lent to every-day homely duties. She has made easy the folding of linen, the baking of scones. Captious critics claim to be shocked at the indelicacy of an author's making name and fortune out of his mother's homely virtues. But how could we have learned her sweet, brave story if the son had not told it to us in a book, and ought he to have distributed it gratuitously as if it were an advertisement? Mr. Barrie's tender sincerity, his reverence for his mother, his generosity in allowing the world to share the treasures of his recollections of her and, above all, the gratitude and happiness he feels because a perfect woman was his mother—is it not all a poem that will sing itself into our thoughts almost as sweetly as if we had personal acquaintance with this admirable woman, so vivid is her portrait and so quaintly sincere was her life?

One of the world's great electricians tells us that words are dynamic. If the author of *Nancy Noon* had believed that this is a scientific truth, he might have selected less offensive language by which to convey certain of his meanings. He uses words that smite and sting like a whip whenever he writes of human passions. His most beautiful character is a pathetic moral failure. All but one of the many sharply-outlined persons of *Nancy Noon* lessen in moral value as the story hurries on, as if the firm hold that youth takes upon high ideals loses its grip

under the frets of life. Pessimism is the keynote of this story, one of the strongest any very young man has written. Its author "Benjamin Swift" (William R. Patterson) is a Scotchman, and the remorse he depicts is truly Gaelic, racial, Puritanic. *Nancy Noon* is his first book and it augurs well for his work when years and conscientious study of life have toned down his Byronic exuberance in the use of black paint.

From Houghton, Mifflin & Co., Boston:

The Letters of Victor Hugo to His Family, to Sainte-Beuve and others, edited by Paul Meurice.

The period of Victor Hugo's life during which these letters were written is that between 1815 and 1843—long before the days of his banishment. They show him as an affectionate son, a devoted but ultra-sensitive friend, a loyal royalist and an ardent champion of the new romantic school in literature, throwing inside light upon the bitter intrigues attending the production of *Marion Delorme*, *Le roi s'amuse* and *Hernani*. The peculiar cause of Hugo's strange quarrel with Sainte-Beuve can be readily guessed from the touching letters in regard to it here given. The volume includes an 1820 portrait and a fac-simile letter containing a pen-and-ink sketch by the poet. The translation is excellent.

From The Century Co., New York:

Quotations for Occasions, by Katharine B. Wood.

Miss Wood classifies some twenty-five hundred brief quotations, largely unhackneyed, according to a great variety of occasions upon which they may be used, giving especial attention to the needs of those preparing menus for dinners, wedding breakfasts, and other hospitable repasts, texts for toasts and for the programmes of concerts, dances, card parties, bicycle, golf and tennis meets, etc. It is claimed that no such compilation has ever before been made.

From D. Appleton and Company, New York:

McLeod of the Camerons, by H. Hamilton.

The Career of Candida, by George Paston.

Rodney Stone, by A. Conan Doyle.

A realistic story of army and navy life at Malta is *McLeod of the Camerons*, one of the Town and Country Library. The hero

is captain of a company in a Lowland regiment and his characteristics and experiences are told with an easy grasp of military affairs that holds the reader's interest from the first page to the last.

Candida's childish muscles were educated in the open air, her mind also. She had a wise father who refused to let a foolish mother make a helpless, unreasoning doll of her only daughter. The result was a wholesome, natural girl and a cheerful, self-contained, independent woman with a tender heart and a courageous, clean soul. Mr. Paston may not have set himself the task of making the better education of women honored and sought after by parents, but he shows us a fascinating heroine and a noble woman.

Rodney Stone is neither biographical, in the sense of being a correct account of the life of anybody, nor is it strictly historical, but it is a stirring combination of both. If any one is curious to know how Englishmen lived a hundred years ago, it is doubtful if he can find a more realistic picture of the epoch of prigs at play and soldiers in earnest, of men who craved hand-to-hand fighting because they didn't know what else to do with their surplus vitality and rounded muscles. Thus they kept themselves in readiness to repel invasion. Napoleon, their much feared and hated arch enemy, being only just across the channel. How men drank and caroused and still were men of the manliest and most self-sacrificing kind on the instant their lives were called for by their king, is vividly told in Dr. Doyle's last story.

From Frederick A. Stokes Company, New York.

Phroso, by Anthony Hope.

A rush of adventure, English sturdiness and courage set against sly Greek treachery and vacillation driven by Turko-Armenian craft, make of *Phroso* a story hard to put by until finished. Anthony Hope's previous stories of mettlesome people in countries where wild blood riots were keyed high, but *Phroso* is an octave higher. Its hero is an Englishman who buys an island in the Mediterranean. Its inhabitants refuse to be translated into British subjects, hence—what a scramble, what a flashing of knives and popping of fire-arms, what dungeons and prisons, what a beautiful woman to risk a life for and what a beautiful one to be sacrificed! What seas of blue where suns rise and set in stately splendor and all the women wear knee-high white petticoats and have glittering jet-black eyes that change from flame to ice and from hate to love with the most bewildering swiftness!

From the American Publishers' Corporation, New York.

Tales of Soldiers and Civilians, by Ambrose Bierce.

Mr. Bailey-Martin, by Percy White.

Ambrose Bierce wields a graphic pen, a bold pen, a pen to make the readers of the score or so of tales here brought together feel creepy and hesitate about burning midnight oil in their perusal. They are full of bloodshed and uncanny strangeness. In his preface the author announces with uncommon frankness that the chief publishing houses of the country refused his book and that it owes its appearance to a friendly merchant.

Percy White's clever story is autobiographic in form. Mr. Bailey-Martin begins his career with well-formulated, ignoble ambitions that he believes to be sensible and natural. He is selfish beyond belief, did he not himself describe the processes thereof. The story is uncommonly well told, never flating from its key-note, self seeking, its central figure not once showing pity, love or remorse, his sins always keeping within the prescribed usages of men of high place.

From the Merriam Company, New York:

In Bamboo Lands, by Katherine Schuyler Baxter.

This book begins with an account of the journey across Canada to Vancouver which it proclaims as the best way to reach the Pacific and the bamboo lands of Japan. Much attention is devoted to details of comfort and discomfort and to matters historic which the traveller ought to know and the stay-at-home will be glad to learn. The book is well printed on fine paper and includes interesting pictures of Japan and the way thither.

The Easter publications for 1897 of L. Prang & Co., Boston, are, as always, exquisite examples of chaste yet brilliant lithography in colors, appropriate texts from the poets being decoratively set off by bevy of Spring's floral debutantes. So much of the lithographic work sold in America is of foreign manufacture that the pride of this well-known firm in the thoroughly American character of its publications is not without warrant. A large, ribbon-hinged and neatly-boxed portfolio of *Golden Daffodils* contains illuminated quotations from Shakespeare, Wordsworth, E. B. Browning, Keats, Herrick and Tennyson. Bessie Gray's uplifting poem, *The Angel of Prayer*, has a decoration of violets. Seven designs glowing with the purple-and-gold of *Fleur-de-Lis* are from the vigorous brush of Katherine L. Connor. A like number of idealized landscapes garlanded by early-coming flowers bear title *Blossom Time*. Josephine Rand's poem, *Easter Morn*, has a setting of the lilies distinctive of that festival. *Morning Glories* are by Miss Connor.

THE ATMOSPHERE OF PERSONALITY.

In a conversation between a number of enthusiastic artists the word most often repeated was "atmosphere." Transferred from its ordinary climatic significance, it has been almost monopolized for technical use in relation to art. It is not stretching this new meaning to apply it to personality. Every one can recall expressions like the following. "What a disagreeable atmosphere Miss X brought into the room yesterday!"

That the child-mind recognized atmosphere as a personal quality is seen in the peculiar powers of fascination and personal magic which play a large part in folk lore and fairy tales. In this more civilized but less intuitive age of scientific research we seldom stop to think of the influence that individual exerts upon individual. When we do consider, we are obliged to confess that there are atmospheric circles, as it were, invisible but none the less real, which surround every man and woman and even the little child. These circles may spread widely or be narrow. They may be large or small, obtrusive or almost unnoticeable. According to the size of them is measured the amount of their projector's originality. Who has not known some bustling, energetic body whose very entrance into a room seemed to fill its every crack and corner? What fear such a one excited lest the gown hastily hung up might have fallen upon the floor?

The light and shade effect of these circles is quite as apparent in any gathering of people as is the chiaroscuro on a canvas. There is pleasant radiation from some, positive irradiation from a few and a massing of gloom and dullness from others.

Have you not from childhood a vivid recollection of elderly Aunt Emmeline with her "strong" character, her wonderful power of "accomplishin' things," but, alas, her woeful power of casting over the world a blue tinge? It is as difficult to

breathe mentally in the atmosphere created by some people as to do so physically under the depressing spell of an approaching storm.

Of a different nature is the atmosphere that gentle Cousin Drusilla left behind, Drusilla well-named the dewy-eyed, whose pleasant, twilight calm bequeathed to you a grateful sense of rest.

Do you not know also a Salome, a mysteriously tall and gray-haired but stately woman of more than middle age, about whom there still lingers a mist of romance? There is Phebe, too, of whom a friend remarked that her face always looked as if "somehow or other illuminated."

Again, what would life be to you if it were not for the daylight brightness of Constance, who shines upon you regularly every morning with as wholesome a lustre as the good old time-honored sun himself? It is the influence of such healthful, robust personalities that keeps us sane and alive, both bodily and mentally.

It is no light matter to ask what atmosphere we ourselves are dispensing. The possession of a cheerful atmosphere has been given to a few rarely gifted ones. For the less favored, however, there is the possibility of acquisition. There is a modern theory that gives the suggestive name "hypnosis" to the medieval epidemics of persecution and fanaticism and which goes on further to claim that self-hypnosis, with a result either of cheerfulness or gloominess of mood, is not only possible but a common, every-day occurrence. What an advantage there would be in the cultivation of a pervasive cheeriness to counteract the microbes of discontent and displeasure that so easily spread a painful atmosphere over our own lives as well as over the lives of all about us!

ESTHER MATSON.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

Mrs. H. F. S.:—To make sour rising, take

1 quart of warm water. 6 table-spoonfuls of yeast.
2 table-spoonfuls of lard. 2 table-spoonfuls of white sugar.
1 tea-spoonful of baking soda. Enough flour to make a soft dough.

Dissolve the lard in warm water, add the sugar, and when these are well mixed stir in the flour, a little at a time. A quart and a half of flour is usually enough, if of good quality. Then add the yeast and finally the baking soda. Stir vigorously, cover with a warm cloth and let it rise slowly for an hour and a half or two hours. Bread that rises too quickly will be dry and tough.

To make fine rye bread, use

5 pounds of flour.
2 quarts of water.
A piece of sour rising about the size of a small apple.

At night heat the water, put in the sour rising and enough flour to make a thick batter, dust the batter with flour, then cover and set in a warm place to rise over night. In the morning add a little salt and the rest of the flour, knead well, make one long loaf of the dough, sprinkle the baking board with flour, place the dough on the board and let it rise. Bake for two hours, having the oven very hot.

AMBE:—To prepare potted ham, mince some cold cooked ham, mixing lean and fat together; pound in a mortar, seasoning at the same time with a little cayenne pepper, pounded mace and mustard. Put into a dish, and place in the oven for half an hour; afterward pack it in pots or little stone jars, covering with a layer of clarified butter (lukewarm), tying bladders or paste paper over them. This is convenient for sandwiches. The butter may be used again for basting meat or for making meat-pies.

J. H. S.:—Prepared in the way you mention the dish is known as Prussian cutlets. We append the recipe asked for: Take a pound and a half of lean beef, mutton or veal, three ounces of fat, salt, pepper, a dessert-spoonful of chopped onion and a little grated nutmeg. Chop the meat finely, and thoroughly mix in the other ingredients. Divide it into portions, and press into the shape of cutlets. Stick a little piece of macaron at the thin end of each, to look like a bone. Brush over with egg and sprinkle with bread-crumbs. Fry in hot fat till a nice brown. Place in a circle on a hot dish, with a garnish of vegetables in the center.

TEN YEARS' SUBSCRIBER:—Sardines with Parmesan cheese are delicious. The best sardines only should be used and they should be carefully taken from the box. Lay them on brown paper until ready to use, in order to extract as much of the oil as possible. Cut strips of bread a little longer and wider than the sardines, removing the crusts. Fry in smoking-hot fat until delicately browned. Drain on brown paper. Lay a sardine on each piece of bread and place in the oven until heated. Sprinkle them with grated Parmesan, garnish with lemon and parsley, and serve.

INQUIER:—Oyster cocktails are served in ice shells made for this purpose or in large claret glasses. Put five small oysters into each glass. For one dozen plates allow seven tea-spoonfuls each of prepared horse radish, tomato catsup and vinegar, ten tea-spoonfuls of lemon juice and one of Tobasco sauce. Thoroughly mix this dressing and put an equal quantity into each glass. Both oysters and dressing should be very cold.

MARIE:—To make lobster croquettes, proceed as follows: Free the lobster from the shell, and pound the meat together; mix with it a little melted butter and an equal quantity of bread-crumbs and season to taste. Form into balls, roll in egg and bread-crumbs and fry in boiling fat. The croquettes may be eaten hot or cold.

CECILE:—Southern fried apples are thus prepared: Cut the apples into thick slices or into eighths. Roll each piece in beaten egg, to which a couple of spoonfuls of milk or water has been added, and then in crumbs, and lightly dredge them with flour. Fry them in plenty of butter until they are tender and a

nice brown. Then arrange them on a hot platter. Pour into the frying pan a little milk and stir until it is boiling; then pour it over the apples, and they are ready to serve.

HOUSEKEEPER:—To make a delicious chestnut stuffing for turkey, shell one quart of large French chestnuts, and cook them in boiling water until the skins are loosened. Remove the brown skins and again put the nuts into boiling water and cook until they are tender. While the nuts are still hot rub them through a very coarse sieve or colander. Mix with the sifted nuts a very few bread-crumbs and two table-spoonfuls of melted butter, and season with salt and pepper. Make the mixture moist with a little sweet cream and fill the turkey, but do not press the stuffing in closely; the bird is then ready to roast.

PATTY:—To fry bananas, peel and split the fruit, put some butter in a pan, and when boiling place the fruit in it. When brown on both sides remove them, place on kitchen paper to drain, sprinkle with powdered sugar and serve very hot.

TO MAKE BURNT ALMONDS take enough fine Jordan almonds to make two pounds when shelled. Place a pound of granulated sugar and half a pint of water in a clean, round-bottomed basin; set the basin over the fire, and stir the sugar with a wooden paddle until dissolved. When the syrup begins to boil, throw in the almonds and stir them gently and continuously with a long-handled wooden paddle over a slow fire until the kernels begin to crack with a slight noise. Remove them immediately from the fire, and stir vigorously with a paddle until the sugar grains to a sand, while each almond retains a coating of sugar. Then throw the almonds into a coarse sieve, and sift all the loose sugar from them, being careful to separate those that stick together; then arrange them in a heap on the sieve and cover them with a flannel or blanket folded several times to keep them warm. Now place the sugar that was sifted from the nuts in a basin and add half a pound more of sugar, about half a pint of water, and a tea-spoonful of red coloring fluid. Boil the syrup until on testing it in cold water a "soft ball" can be formed; then remove the basin from the fire, again throw in the almonds, and stir with the paddle as before. Place the almonds in a sieve and sift off all the loose sugar. A third coating of sugar may be applied in the same way as the second, if very large candies are desired. If preferred, the almonds may be glossed.

SUNSHINE CAKE:

11 eggs (all of the whites, 4 of the yolks).
1½ cups granulated sugar.
1 tea-spoonful of cream of tartar.
1 cupful of pastry flour.

Beat the eleven whites dry, beat the four yolks until light, and stir them into the whites. Sift the sugar, and add it, mixing lightly but thoroughly. Sift the cream of tartar and the flour together five times, then add it. The beating must be done very lightly with an egg-beater. Turn into an ungreased pan and bake in a moderate oven forty-five minutes.

SUNSHINE CAKE No. 2:

7 eggs (both yolks and whites).
1 cupful of sugar.
¾ cupfuls of flour.
1 tea-spoonful of cream of tartar.
1 tea-spoonful of lemon juice.
½ tea-spoonful of salt.

Put together in the same way as the preceding recipe, and bake in the same way.

SUNSHINE CAKE No. 3:

11 eggs—yolks only. 1 cupful of milk.
1 cupful of butter. 3 cupfuls of flour.
2 cupfuls of sugar. 2 tea-spoonfuls of baking powder.

Cream the butter alone, then add the sugar and beat well. Add the milk, and the yolks of the eggs after they have been beaten lightly. Sift the flour three times, add it, stir until perfectly smooth, then add the baking powder and bake in a greased pan forty-five minutes.



When She Was Dyspeptic.

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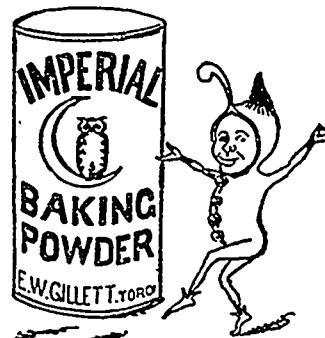
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AGNES G.:—It will be best to permit your hair to return to its normal color naturally, with-ut the aid of chemicals. Your writing is of average excellence.

ANNIE A.:—To restore black silk, proceed as follows: To ox-gall, add boiling water sufficient to make it warm, and with a clean sponge rub the silk well on both sides; squeeze it well out, and proceed again in a like manner. Rinse it in spring water, and change the water till perfectly clean; dry it in the air, then dip the sponge in glue water and rub it on the wrong side. Pin it out on a table and dry before a fire.

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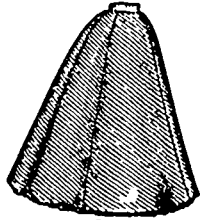


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Ladies' Straight, Full Skirt Over a Five-Gored Foundation or Slip Skirt: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8458

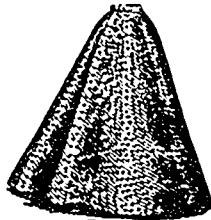


8960



8960

Ladies' Eight-Gored Skirt, with Narrow Front-Gore (To be Gathered or Plaited at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8756



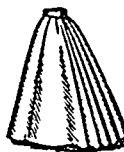
8756

Ladies' Circular Bell Skirt (To be Plaited or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

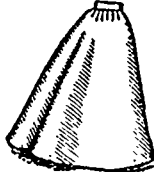


8650

Ladies' Seven-Gored Skirt (Smooth-Fitting at the Front and Sides and to be Gathered or Plaited at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8650



8599

Ladies' Three-Piece Skirt, Circular at the Front and Sides and in Two Gores at the Back (To be Dart-Filled or Gathered in Front) Known as the New Bell Skirt: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8599

INCORPORATED TORONTO HON. G. W. ALLAN
1888 PRESIDENT

CONSERVATORY OF MUSIC

COR. YONGE ST. & WILTON AVE.
EDWARD FISHER, Musical Director.
THE LEADING MUSICAL INSTITUTION IN CANADA.
AN ARTISTIC MUSICAL EDUCATION OF THE HIGHEST STANDARD.
CALENDAR, with Full Information, FREE
H. N. SHAW, B.A., Principal Education School.
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THE AMERICAN Corset and Dress Reform Co.

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Sole Manufacturers of
JENNESS MILLER and
EQUIPOISE WAISTS
Puritan Shoulder Braces
Abdominal Supporters
and FINE CORSETS
MADE TO ORDER.
See our Special Cyclists'
Waists and Corsets.
Agents Wanted.

The NIMMO & HARRISON BUSINESS and SHORTHAND

COLLEGE, corner of Yonge and College Streets Toronto, Ont., has an unequalled record for successful results. Experienced, legally-qualified teachers in charge of each Department. Students enter any time. Catalogues sent to any address free.

NIMMO & HARRISON, Principals.

ANSWERS TO CORRESPONDENTS

(Continued).

INEZ. - Shirt-waists of silk, lawn, dimity, French gingham, etc., will retain the popularity accorded them last season. A grey-and-black mixed diagonal makes a serviceable travelling suit. For a short stay in the city you will require a few thin dresses, one or two fancy silk waists for wear with a dressy skirt, and a tailor-made dress for general wear.

N. C. - A woman does not, as a rule, present her affianced with an engagement ring. Violets are fashionable flowers for winter wear. A man may ask permission to call, or a lady may ask him to do so, according to the circumstances of the case.

A COUNTRY GIRL. - Hair-cloth used in skirts for interlining is placed to the depth of about eight inches all round. Corduroy bindings are still employed.

E. A. L. - Your grenadine is stylish and will make up well over black or colored silk. Cut it by costume pattern No. 8952, which costs 1s. 8d., or 40 cents, and is illustrated in THE DELINEATOR for March. Trim with jotted grenadine bands. We do not approve of using the panel.

A CRIPPLE FROM RHEUMATISM.

Cured by a Few Doses of South American Rheumatic Cure—Miraculous, but Fact.

Mrs. N. Ferris, wife of a well-known manufacturer, of Highgate, Ont., says: "For many years I was sorely afflicted with rheumatic pains in my ankles, and at times was almost disabled. I tried everything, as I thought, and doctored for years without much benefit. Though I had lost confidence in medicines, I was induced to use South American Rheumatic Cure. To my delight, the first dose gave me more relief than I had had in years, and two bottles have completely cured me."



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 "Combination" Hip-Bustle

gives graceful fulness 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.

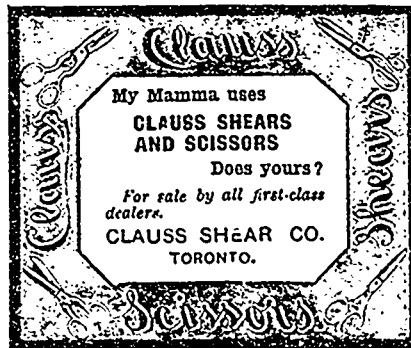
Peerless Dress Stays

Won't break nor stay bent;
They are good from the start;
They can't cut the dress,
And won't melt apart.

Price, 20c. per doz.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., - Toronto.



CATARRH!

Dr. Chase's Catarrh Cure

SPEEDY, INEXPENSIVE AND ABSOLUTELY PAINLESS.



See, Bessie, this is the way mother does

You insert the tube and give one good blow and away she goes. And do you know, I have never had bad breath or a touch of headache since using it. Now just let me try it on you and I am sure it will help that cold in the head and fix up that red nose.

Is the breath foul?
Is the voice husky?
Do you ache all over?
Is the nose stopped up?
Do you snore at night?
Does your nose discharge?
Does the nose bleed easily?
Is there tickling in the throat?
Is the nose sore and tender?
Do you sneeze a great deal?
Is this worse towards night?

Does the nose itch and burn?
Is there pain in the back of the head?
Is there pain across the eyes?
Is there pain in the back of the eyes?
Is your sense of smell leaving?
Is there a drooping in the throat?
Is the throat dry in the mornings?
Are you losing your sense of taste?
Do you sleep with the mouth open?
Does the nose stop up at night?

If so it is sure and certain indication of Catarrh.

DR. CHASE'S CATARRH CURE

Gives instant relief—in less than a minute after the first application the air passages are freed and the breathing becomes natural and easy—the most acute attacks of cold in the head are cured in a few hours—cures incipient catarrh in a few days—and will permanently cure most chronic cases in from one to three months—it allays pain—counteracts all foulness of the breath—heals the ulcers—and in an incredibly short while absorbs and dries up all discharge. It contains no injurious ingredients, such as cocaine, the use of which, like morphine, in many cases has been the means of contracting the dreaded narcotic habit. Beware of catarrh cures containing such ingredients. Dr. Chase's Catarrh Cure is sure, pure, harmless and easily applied. Dr. Chase's Improved Inhaler accompanies every box free of charge. Follow directions closely. Here are a few from a thousand or more testimonials who have been helped and cured.

A Bad Case but a Permanent Cure

For years I have suffered from that dread disease—catarrh—I spent a small fortune in medicines without receiving any relief—I had the disease in a very bad form, and nothing seemed to reach the seat of the trouble until I procured and used Dr. Chase's Catarrh Cure. I got almost instant relief, and I declare that, though I can hardly credit it myself, I have been permanently cured, and gladly give my testimony to the merits of this great cure.

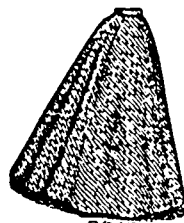
ARTHUR P. THORNE.
Charlottetown, P. E. I.

Chronic Catarrh for 15 Years.

I had been a sufferer from catarrh for fifteen years—it became chronic. I have spent a lot of money and tried many doctors. I also treated with a catarrh specialist in London—in fact had tried almost everything I saw advertised without getting any benefit. I was directed by the advertisements and testimonials I read to try Dr. Chase's Catarrh Cure. I used three boxes and a complete cure was effected. I heartily recommend it to all sufferers from catarrh.

Clachan, Ont. JAMES SPENCE.

Dr. Chase's Catarrh Cure with Blower free—at all Drugists, 25 Cents.



8643

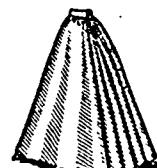


8643

Ladies' Six-Piece Skirt, having a Straight Back-Breadth and Straight Edges Meeting in the Seams: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8672

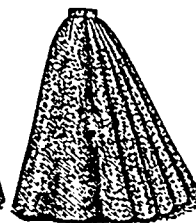


8672

Ladies' Five-Gored Skirt, Smooth Fitting at the Front and Side and to be Gathered or Plaited at the Back: 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

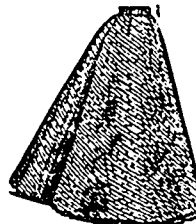


8877

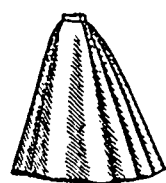


8877

Ladies' Eight-Gored Skirt (Known as the Octagon Skirt): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8878



8878

Ladies' Three-Piece Skirt, with Wide Front-Gore (To be Plaited or Gathered at the Back): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8450



8480



8517



8517

Misses' Six-Gored Skirt (To be Box-Plaited or Gathered at the Back): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Full Skirt, having a Front-Gore, and a Five-Gored Foundation or Slip Skirt that may be Omitted: 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 35 cents.

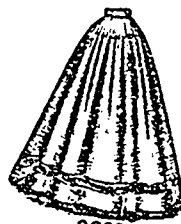


8508



8508

Ladies' Full Skirt, having a Front-Gore, and a Five-Gored Foundation or Slip Skirt that may be Omitted: 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. 3d. or 30 cents.



8663



8663

Ladies' Straight, Full Skirt having the Fullness Arranged in Tucks Across the Front and Sides and in Gathers at the Back (with or without a Five-Gored Foundation or Slip Skirt): 9 sizes. Waist measures, 20 to 30 inches. Any size, 1s. 3d. or 30 cents.

THE Patterns on this and the succeeding page represent some

Stylish Garments
FOR BOYS' WEAR.

Among them you may find just what you want.

The Patterns can be had in all sizes from Ourselves or any of our Agents.
In ordering please specify the Numbers and Sizes (or Ages) desired.

The Butterick Publishing Co.
(LONDON)



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8920



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6001



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8542

Boys' Middy Suit, having Full-Length Sailor Trousers with a Fly: 8 sizes. Ages, 3 to 10 years. Any size, 1s. or 25 cents.

Little Boys' Blouse Suit, with Removable Shield Front, having Short Trousers without a Fly: 7 sizes. Ages, 2 to 8 years. Any size, 1s. or 25 cents.

Boys' Suit, Consisting of a Four-Button Cutaway Sack Coat, a Vest, and Short Trousers with a Fly: 10 sizes. Ages, 5 to 14 years. Any size, 1s. 3d. or 30 cents.

Boys' Middy Dress Suit, having Short Trousers without a Fly: 6 sizes. Ages, 4 to 9 years. Any size, 1s. or 25 cents.

Boys' Suit, Consisting of a Three-Button Cutaway Sack Coat, a Vest, and Full-Length Trousers with a Fly: 10 sizes. Ages, 7 to 16 years. Any size, 1s. 6d. or 25 cents.



8681



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8434

Boys' Suit, having Knee Trousers with a Fly (To be Made with a Standing or Turn-Down Collar): 8 sizes. Ages, 5 to 12 yrs. Any size, 1s. or 25 cents.

Boys' Suit, Consisting of a Three-Button Double-Breasted Sack Coat, a Five-Button Vest, and Trousers Extending Below the Knee with a Fly: 10 sizes. Ages, 6 to 14 yrs. Any size, 1s. 3d. or 30 cts.

Boys' Sailor Suit, having Long Trousers with a Fly: 7 sizes. Ages, 6 to 12 years. Any size, 1s. 3d. or 30 cents.

Boys' Suit, having Full-Length Trousers (To be Made with a Standing or Turn-Down Collar). Known as the Military School Uniform: 10 sizes. Ages, 7 to 16 years. Any size, 1s. 3d. or 30 cents.

Little Boys' Suit, having Vest with a Sailor Collar, and Short Trousers without a Fly: 7 sizes. Ages, 3 to 9 years. Any size, 1s. or 25 cents.



8550



8550



8317



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8249



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8435



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7944



7944

Boys' Suit, Consisting of a Three-Button Cutaway Sack Coat, a Vest, and Knickerbockers with a Fly (The Knickerbockers may be Finished with Cuffs or Bands): 10 sizes. Ages, 5 to 14 years. Any size, 1s. 3d. or 30 cents.

Little Boys' Middy Blouse Suit, without a Fly: 6 sizes. Ages, 3 to 8 years. Any size, 1s. or 25 cents.

Little Boys' Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.

Little Boys' Middy Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.

Little Boys' Middy Suit, having Short Trousers without a Fly: 7 sizes. Ages, 3 to 9 years. Any size, 1s. or 25 cents.

Boys' Reefer Suit, having Short Trousers without a Fly: 9 sizes. Ages, 2 to 10 years. Any size, 1s. or 25 cents.

Little Boys' Suit, with Vest Buttoned in at the Shoulders and Under the Arms, having Short Trousers without a Fly: 7 sizes. Ages, 2 to 8 years. Any size, 1s. or 25 cents.



7814



7814

The Spring Gowns are Coming



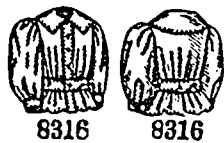
With What shall they be Bound? With the most Stylish and Practical, most Durable, Longest Wearing—and that is

“METEOR VELVET SKIRT PROTECTOR.”

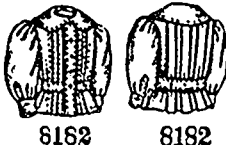
The World's most Celebrated Dressmakers use and recommend it.

Carried by the leading Dry Goods Houses. See Shade Card. 101 Colors.

MACDONALD BROS., Sole Agents, MONTREAL



Boys' Shirt-Waist: 10 sizes. Ages, 8 to 12 years. Any size, 10d. or 20 cents.



Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 8 to 12 years. Any size, 10d. or 20 cents.



Boys' Blouse, with Rubens Collar: 10 sizes. Ages, 8 to 12 years. Any size, 10d. or 20 cents.



Boys' Three-Button Breasted Vest, with Collar and Peaked Lapels: 7 sizes. Ages, 10 to 16 years. Any size, 5d. or 10 cents.



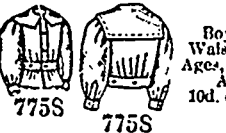
Boys' Five-Button Vest, with Notched Collar: 13 sizes. Ages, 4 to 10 years. Any size, 5d. or 10 cents.



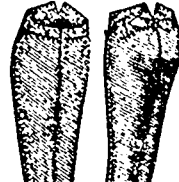
Boys' Five-Button Vest, with Shawl Collar: 13 sizes. Ages, 4 to 10 years. Any size, 5d. or 10 cents.



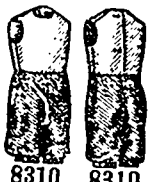
Boys' Shirt-Waist or Shirt: 12 sizes. Ages, 3 to 14 years. Any size, 1d. or 20 cents.



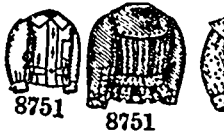
Boys' Shirt-Waist: 10 sizes. Ages, 8 to 12 years. Any size, 10d. or 20 cents.



Boys' Full-Length Trousers: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



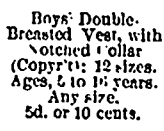
Little Boys' Knickerbocker Trousers (Without a Fly) and Under-Waist: 6 sizes. Ages, 8 to 8 years. Any size, 7d. or 15 cents.



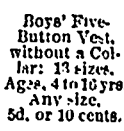
Boys' Shirt-Waist (To be Made with a Sailor or a Round Collar): 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.



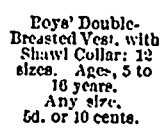
Boys' Blouse-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



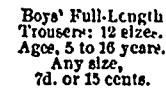
Boys' Double-Breasted Vest, with Notched Collar (Copyright): 12 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.



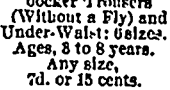
Boys' Five-Button Vest, without a Collar: 13 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



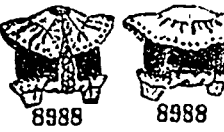
Boys' Double-Breasted Vest, with Shawl Collar: 12 sizes. Ages, 5 to 16 years. Any size, 5d. or 10 cents.



Boys' Full-Length Trousers: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Little Boys' Knickerbocker Trousers (Without a Fly) and Under-Waist: 6 sizes. Ages, 8 to 8 years. Any size, 7d. or 15 cents.



Little Boys' Blouse, with Removable Jacket (To be Worn with Trousers or Kilt): 5 sizes. Ages, 3 to 7 years. Any size, 10d. or 20 cents.



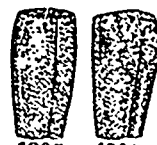
Boys' Blouse: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Boys' Close-Fitting Knickerbocker Trousers, with a Fly: 10 sizes. Ages, 7 to 16 years. Any size, 7d. or 15 cents.



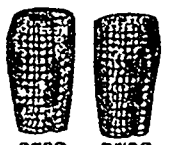
Boys' Under-Trousers, without a Fly (To be Worn With or Without Kilt): 6 sizes. Ages, 3 to 7 years. Any size, 6d. or 10 cents.



Boys' Trousers, with a Fly (Extending Below the Knee): 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Little Boys' Close-Fitting Knickerbocker Trousers, without a Fly: 9 sizes. Ages, 2 to 10 years. Any size, 7d. or 15 cents.



Boys' Knee Trousers, with a Fly: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Little Boys' Blouse (To be Made with Either a Sectional or Circular Rippled Collar) (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



Boys' Shirt-Waist, with Side-Plait in the Front and Back: 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.



Little Boys' Kilt (To be Made with a Broad Box Plait in Front and Kilt-Plaits at the Sides and Back or with Kilt-Plaits all Round): 6 sizes. Ages, 2 to 7 years. Any size, 5d. or 10 cents.



Boys' Trousers: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Boys' Trousers: 12 sizes. Ages, 5 to 16 years. Any size, 7d. or 15 cents.



Boys' Sailor Trousers, without a Fly: 8 sizes. Ages, 3 to 10 years. Any size, 7d. or 15 cents.



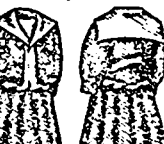
Boys' Sailor Trousers, with Fly Front: 12 sizes. Ages, 4 to 15 years. Any size, 10d. or 20 cents.



Little Boys' Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



Little Boys' Dress: 4 sizes. Ages, 2 to 5 years. Any size, 10d. or 20 cents.



Little Boys' Costume: 5 sizes. Ages, 2 to 6 years. Any size, 1s. or 25 cents.



Little Boys' Dress, Box-Plaited at the Front and Back: 5 sizes. Ages, 1 to 5 years. Any size, 10d. or 20c.



Little Boys' Dress: 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.



Little Boys' Dress: 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.



Little Boys' Apron: 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cents.

The Dorenwend Co. Ltd.

103 AND 105 YONGE ST., TORONTO.
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A very large shipment of first quality hair, bought away down, in extra lengths, allows us to share the profit with customers, and offer

SWITCHES in extra length and full weight, at \$2.00, \$3.00, \$4.00 and \$5.00, guaranteed worth 75 per cent. more.

BANGS All the latest ideas and fashions embodied in them, at \$1.00, \$2.00, \$3.00, and \$4.00, guaranteed worth 75 per cent. more.

LADIES' WIGS with bang or wave fronts and short or long back hair, which can be arranged high or low, at \$10.00, \$12.50, \$15.00 and \$20.00, guaranteed worth 75 per cent. more.



These switches are of either straight, curly or wavy hair.



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FOR ANYTHING IN THE WAY OF HAIR GOODS ALWAYS REMEMBER THE OLD RELIABLE HOUSE OF

THE DORENWARD CO. LTD.

103 and 105 YONGE STREET, TORONTO, ONT.

MENTION THE DELINEATOR WHEN WRITING.

P.S.—We keep thousands of different things in styles of Hair Goods, Hair Ornaments, Hair Preparations, Etc., Etc. WRITE US.

On this page is illustrated a series of SHIRT-WAISTS

For Ladies', Misses' and Girls' Wear, which our patrons will no doubt be pleased to inspect. The Patterns can be had from Ourselves or from Agents for the Sale of our goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Butterick Publishing Co. Ltd.



8964



8964

Ladies' Shirt-Waist, with Back-Yoke (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuffs): 9 sizes. Bust measures, 30 to 46 inches. Any size, 1s. or 25 cents.



8535



8535

Ladies' Shirt-Waist, with Under-Arm Gore (To be Made with Removable, Standing or Turn-Down Collar and with 1 permanent Plain or Turn Over Cuffs): 14 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.



8981



8981



8234



8234

Ladies' Blouse or Shirt-Waist (To be Made with Permanent Collar and Cuffs or with Bands for Adjustable Collar and Cuffs): 9 sizes. Bust meas., 30 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Shirt-Waist, with Paquin Shirt-Sleeves (To be Made with Standing or Turn-Down Collar): 9 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collar and with a Fitted Body-Lining that may be Omitted (For Wool, Silk or Cotton Fabrics): 9 sizes. Bust meas., 30 to 46 ins. Any size, 1s. or 25 cents.



8900



8900



8900

Misses' Shirt-Waist, with Under-Arm Gore and Removable Turn-Down Collar and with a Fitted Body-Lining that may be Omitted (For Wool, Silk or Cotton Fabrics): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



8662



8662



8853



8853

Ladies' Shirt-Waist (To be Made with a Removable Standing or Turn-Down Collar): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Shirt-Waist, with Removable Turn-Down Collars (For Wool, Silk or Cotton Fabrics): 9 sizes. Bust measures, 30 to 46 ins. Any size, 1s. or 25 cents.



8737



8737

Ladies' Blouse or Shirt-Waist, with Removable Turn-Down Collar: 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



8709



8709

Misses' Blouse or Shirt-Waist, with Removable Turn-Down Collar: 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents.



8235



8235

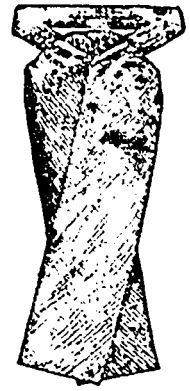
Misses' Shirt-Waist, with Paquin Shirt-Sleeves (To be Made with Standing or Turn-Down Collar): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



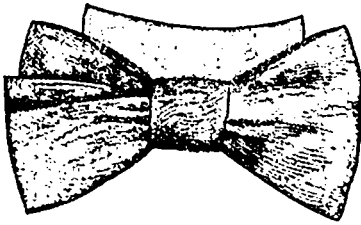
Men's Fine Silk and Satin Neckwear, in made-up knot shape, richest colorings and patterns, light and dark shades, satin lined **25c.**



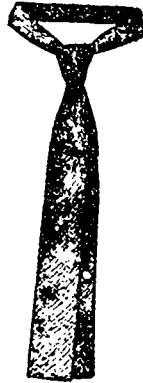
FINE Neckwear



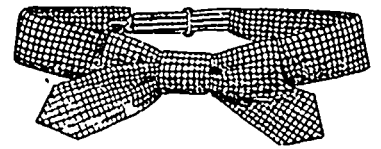
Fine Silk and Satin Puff Scarfs, latest shape, newest colorings and patterns, light and dark shades, also black silk and satin **25c.**



Ladies' Stock Bows in all the newest shades, including plain colors, spots and black, best silk lined, for wearing with high turned-down collar **25c.**



Fine Silk and Satin Ties, in narrow graduated Lombard shape, for tying small four-in-hand or bow, latest patterns, silk both sides (cut showing tied in small four-in-hand) **25c.**



Fine Silk and Satin Bow Ties in the newest shapes, pointed or square ends, satin lined, latest colors and patterns, light and dark.... **25c.**



Fine Silk and Satin Four-in-hand Ties in the choicest patterns and colorings in broches and mat designs, satin linings, light and dark colors **25c.**



Men's Dress Shirt Bosom Protectors, in fine quality black silk and satin, quilted silk linings, collar protector attached, as cut **\$1.00, \$1.50, \$1.75**



Fine Silk and Satin Ties in graduated Dorby shape, may tie from either end, latest broche effects, also spots and neat patterns, satin lined **25c.**

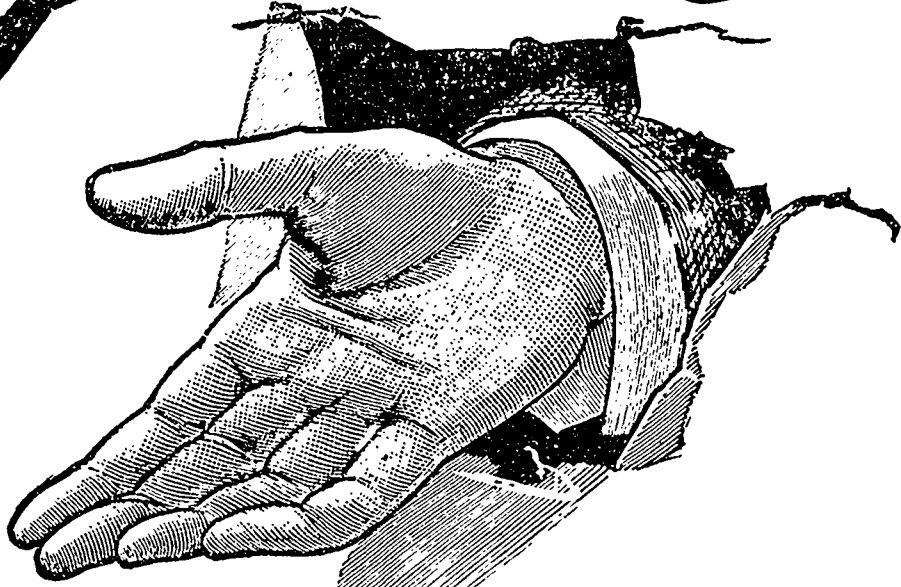
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