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A JOURNAL

of
FASHION

CULTURE

and

FINEARTS.



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1891.

Printed in Canada

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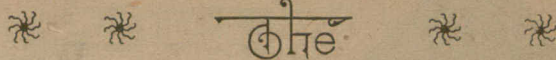
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THE BUTTERICK PUBLISHING CO. (Limited),



DELINEATOR

— IS —

A Monthly Magazine of Fashion, Culture and Fine Arts.



EACH issue contains illustrations and descriptions of Current and Incoming Styles for Ladies, Misses and Children, articles on the newest Dress Fabrics and Novelties in Trimmings, and representations of the latest ideas in Millinery, LINGERIE and Fancy-Work.

In addition there are papers by practical writers on the Household and its proper maintenance, and a selection of entertaining and instructive reading on the Elegancies of Life.

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See Advertisement of the METROPOLITAN CATALOGUE elsewhere in this issue.

THE DELINEATOR PUBLISHING CO. OF TORONTO,
 (LIMITED),

33 Richmond Street, West, Toronto.



FIGURE No. 354 P.—LADIES' COAT BASQUE.—
 This illustrates Pattern No. 3734 (copy-
 right), price 30 cents.

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Issued Semi-Annually on the 1st of February and August,

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FIGURE No. 374 P.—GIRLS' BLOUSE.—This illustrates Pattern No. 3738 (copyright), price 20 cents.



FIGURE No. 370 P.—MISSSES' COAT BASQUE.—This illustrates Pattern No. 3744 (copyright), price 25 cents.

FIGURE No. 371 P.—MISSSES' BASQUE.—This illustrates Pattern No. 3769 (copyright), price 25 cents.



FIGURE No. 376 P.—MISSSES' BLOUSE AND CAP.—This consists of Misses' Blouse No. 3737 (copyright), price 25 cents; and Cap No. 3033, price 10 cents.



FIGURE No. 573 L.—CHILD'S PINAFORE.—This illustrates Pattern No. 3592 (copyright), price 15 cents.

FIGURE No. 574 L.—CHILD'S TOLL-ETTE.—This consists of Child's Dress No. 3620 (copyright), price 20 cents; and Gaiupe No. 931, price 10 cents.

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-OF-

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The Plate is 24x30 inches in size, and is of exceptional value to Dressmakers, Milliners and Manufacturers of Ladies' Clothing. It is handsomely printed in Fine Colors upon richly finished Plate Paper, and is in itself a work of art without a superior in Chromo-Lithography.

The styles illustrated on the Plate and described in the Book are accurate, timely and elegant, and are the latest and best productions of our Artists in Europe and America. Patterns corresponding with these styles are issued simultaneously with them, and are at once placed on sale in all our various Depots and Agencies in the United States.



FIGURE No. 355 P.

TERMS FOR THIS PUBLICATION:

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INVARIABLY PAYABLE IN ADVANCE.



FIGURES Nos. 355 P and 356 P.—LADIES' COSTUME.—These two figures illustrate the same Pattern.—Ladies' Costume No. 3771 (copyright), price 40 cents.



FIGURE No. 364 P.—LADIES' CAPE WRAP.—This illustrates Pattern No. 3732 (copyright), price 35 cents.



FIGURE No. 378 P.—MISSES' TENNIS GARMENTS.—This consists of Misses' Jacket No. 3787 (copyright), price 25 cents; Blouse No. 3737 (copyright), price 25 cts.; and Cap No. 3166 (copyright), price 10 cts.

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— THE —

Metropolitan Catalogue of Fashions

WHERE IT CAN BE SEEN BY THEIR PATRONS.



THIS MAGNIFICENT PUBLICATION is a semi-annual *résumé* within whose covers are included all the styles in fashionable use for ladies and children at the time of its publication. A com-

parison of two successive numbers shows that the latter edition, while possessing large additions in the way of novelty, is not entirely new, as it retains a noticeable proportion of the engravings shown in the previous volume.

As purveyors of modes, we find that many styles take a strong hold on public taste and frequently outlast two or three seasons in popularity. Again, in our position as designers of fashions, it occasionally happens that we introduce a style which does not at once attract public favor—which, in fact, requires time to grow into general esteem. Then, again, there are standard shapes which remain in use year after year, and some few, indeed, which appear to be as immutable as the stars. There is the broad, general rule, which teaches that fashions in the average do not acquire or lose popularity in a day, but wax and wane in favor as the seasons come and go. Some there are, of course, which leap at one bound into public admiration;



3772

3772

LADIES' COAT (Copyright), price 35 cents.

but these are indeed as infrequent and erratic as comets—to-day a wonderful attraction, to-morrow gone and forgotten. All these and other similar circumstances are duly considered in the preparation of the work under discussion; the end kept permanently in view being to have it contain every fashion in vogue for ladies, misses and children, as issued up to date of its publication. We wish it, therefore, distinctly understood, that while the work *includes all the modes endorsed by Fashion, it excludes everything from which she has removed the stamp of her approval.*

Having been prepared in view of much handling (being especially calculated for the sales-counters of our Agents), this Catalogue is excellently adapted to the needs of Dressmakers and Manufacturers of Ladies' and Misses' Clothing.

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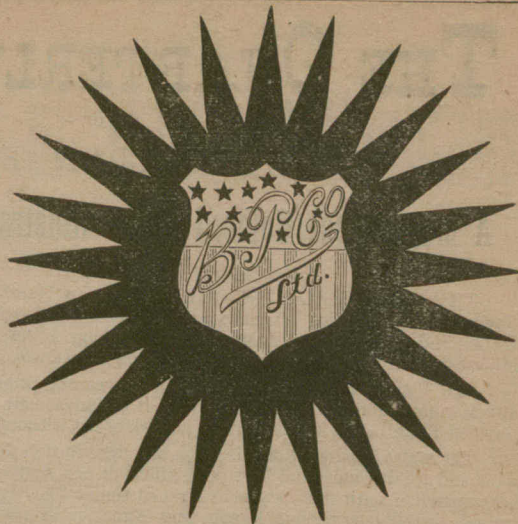


FIGURE No. 377 P.—MISSSES' DRESS.—This illustrates Pattern No. 3766 (copyright), price 30 cents.



FIGURE No. 267 R.



FIGURE No. 268 R.

LADIES' TOILETTES OF BANNOCKBURN HOMESPUN PLAID.

FIGURE No. 267 R.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3962 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3899 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 268 R.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3966 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3967 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 4.)



FIGURE NO. 269 R.

FIGURE NO. 270 R.

FIGURE NO. 269 R.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3959 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3954 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 270 R.—LADIES' TOILETTE.—This consists of Ladies' Waist No. 3969 (copyright), price 1s. or 25 cents; and Skirt No. 3898 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 5.)

The Delineator

VOL. XXXVIII.

JULY, 1891.

No. 1.

PRINTED AND PUBLISHED IN TORONTO.

Remarks on Current Fashions.

The latest modes are delightfully seasonable and perfectly adapted to the dainty Summer fabrics in which they are to be developed. Artistic color schemes suited to all complexions and ages are a pleasing feature of many of the new gowns and wraps.

A partly worn silk dress may be remodelled by stylish bodice and skirt patterns and worn beneath satin-striped, grosgrain-striped, embroidered, lace-woven or plain grenadine or some other gauze-like fabric of silken or woollen texture. No light color is unfashionable, and black is considered more elegant than ever for both daytime and evening wear.

Several pretty sleeve designs are presented this month and may be used to advantage in changing the expression of a costume, bodice or coat and giving it an air of individuality. The style and figure of the wearer must, of course, be carefully considered in the choice of sleeves.

A new surplice waist will sometimes have sleeves of white *chiffon* or other gauze or, perhaps, of black or colored lace; and the surplice or its inner half may be made of the same thin material. Occasionally one side of the front will differ from the other, an arrangement that admits of utilizing odd pieces of goods in a very satisfactory manner.

A quaint and fashionable evening toilette consists of a closely cut plain skirt, and a basque that is lengthened by long skirts. This toilette may be developed in any seasonable fabric, with scantily gathered lace flouncing of suitable depth for the basque skirts. The hem of the skirt is trimmed with a scanty ruffle of lace four or five inches deep; and the sleeves, which are of fanciful shape and may be of any desired length, are trimmed at the arms'-eyes and, perhaps, at the lower edges with gathered lace. White flouncings are applied on all sorts of light-colored fabrics.

If the collar of such a toilette be undesirable, it may be omitted and the neck filled in with ruffles of lace or some gauze-like texture. White *chiffon* ruffles are popular for this purpose, but they are very frail in warm weather.

Novel shoulder-mantles in two not dissimilar styles, both of which suggest the time of Henri II., are made up in light-weight cloths of any preferred shade, and also in lace flouncings and in grenadines with ornamental edges. Their yokes are sometimes of silk, satin or fancy goods and sometimes of lace; and their high collars are wired to retain the pose that is most becoming to the individual wearer.

When cloths are selected for these elegant capes, or more prop-

erly, mantles, the edges are hemmed, faced and pressed, lining being usually omitted.

The fashionable skirt for travelling and driving in the country is close-fitting and has a full, plaited back. The sides and fronts are cut in panel fashion to overlap each other and are lined with silk of a different shade or color.

With this skirt may be worn a Louis XV. basque, with plaitings matching the panel linings set beneath its slashes and open seams. The vest and high collar may be of similar goods, if becoming.

Sometimes the new dress-coat basque will accompany the panel skirt, its lower edge and collar being piped with the lining silk, and the wrists of the sleeves being extended with similar silk and then partly overlaid with open passementerie. The buttons on the back part of the coat-skirt seams and at the closing match the pipings when they are not of copper, silver or gold.

A handsome visiting toilette in a blonde's *trousseau* consists of the panel skirt and Louis XV. coat developed in fine beige cloth, with accessories of emerald-green velvet. The beige hat is trimmed with green, the gloves are beige *Suède*, and the parasol is of beige silk lined with green Florence.

A graceful jacket, not unlike the blazer of last season, but much more attractive in shape, will be a popular top-garment for walking and tennis wear.

Certain new basques have hip or box pockets that are very becoming to slender women, but are omitted by those whose figures are of generous size.

An improved leg-o'-mutton sleeve will be popular for persons with narrow shoulders. It allows ample room at the elbow, below which it fits closely.

A lately devised wrapper presents a gracefully loose effect in front and a Princess back; and its lining is curved exquisitely to the figure without being in the least tight-fitting. Its side-front pockets, wrist facings, curved front-yoke and high collar may be of velvet with any fabric.

Silk petticoats are almost universally worn beneath dressy costumes, and a perfect pattern for their shaping has just appeared. Taffeta silk is preferred, and next in favor is Surah.

This design will, of course, be used for cambric, alpaca and various other cotton and woollen fabrics for all sorts of uses.

A stylish military shoulder-cape for misses has a small flaring collar that, as a rule, will be gaily lined. If preferred, the cape may be lined or broadly faced with similar material.

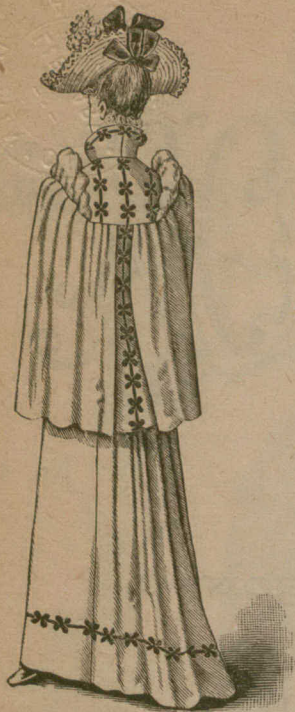


FIGURE NO. 271 R.

FIGURES NOS.
267 R AND 268 R.
—LADIES'
TOILETTES OF
HOMESPUN
PLAID.

(For Illustrations see
Page 1.)

FIGURES NOS.
267 R AND 268 R.
—The new material, Bannockburn homespun plaid, is illustrated in both these toilettes. The goods are offered in various fashionable colors, which are bright and warranted permanent, and in large diagonal plaids showing the fashionable rough effects.

FIGURE No. 267 R.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3962 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 18 of this DELINEATOR. The skirt pattern, which is No. 3899 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from

twenty to thirty-six inches, waist measure, and is again illustrated on its accompanying label. The skirt is of the fashionable bell or *fin de siècle* variety and consists of eight bell-gores, which are here cut bias, the plaids being carefully matched. The seams are decorated with silk cord. The skirt may be fashioned with a slight train or in round length, as may be preferred.

The basque resembles the fashionable three-quarter Louis coat. It fits perfectly and has deep coat-skirts that form coat-plaits with the back, and deep, triple-pointed pocket-laps of velvet outlined with silk cord. The sleeves, which, like the rest of the basque, are cut bias, are on the corkscrew order and are finished with cuff facings of velvet edged with cord. A handsome, notched lapel-collar of velvet edged with cord extends down the fronts to the bust, where its ends meet in points; and the enclosed part of the fronts is covered with shirred *chiffon* to present the effect of a fanciful chemisette. A full *chiffon* ruff completes the neck.

The hat is a large shape trimmed with ribbon and flowers.

FIGURE No. 268 R.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3966 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 17 of this magazine. The skirt pattern, which is No. 3967 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 20.

The skirt is of the circular bell order, with plaited fulness at the back, and is arranged over a petticoat or foundation skirt of round length. It may be fashioned with a train or in round length, as preferred. The petticoat is usually made of silk, with lace flouncing or plaited or gathered ruffles of silk for decoration; and the skirt is generally finished with a skirt-protector of rubber cloth.

The basque is of the style fashionable known as the Louis coat. It is exquisitely fitted and has deep coat-skirts that separate at the back, and great pocket-laps, which are here omitted. The closing is invisibly made, and over it, and also over the darts, Kursheedt's Standard gimp is applied, with rich effect. The gimp is continued from the second darts to the arms'-eyes and from both darts upon the coat-skirts to graduated distances from the lower edge; and similar gimp is applied upon the front edges of the coat-skirts, about the edges of the high, square-cornered Medici collar and in graduated rows on the deep, flaring cuffs. Gimp may also be arranged to follow the back seams. The fronts are turned away above the ends of the collar, but may be finished high, if preferred. The sleeves are high on the shoulders and close-fitting below the elbows.

The pretty toque is trimmed with ribbon and flowers.

Although the homespun plaids are particularly effective in these toilettes, which show the plaid pattern to splendid advantage, the modes are equally well suited to all seasonable varieties of dress goods. Combinations may be easily developed; and all varieties of gimps, jew-



FIGURE NO. 272 R.

FIGURE No. 271 R.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Cape No. 3979 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3916 (copyright), price 1s. 6d. or 35 cents. FIGURE No. 272 R.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Cape No. 3979 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3898 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 6.)

elled passementeries and braids and all sorts of fashionable garnitures may be applied in any tasteful manner. The present fancy for decorating the seams of skirts and basques is a becoming one to slender figures and produces an exceedingly showy effect upon the homespun plaids, which may

known as the panel skirt, being formed of panels at the front and sides, which invite the arrangement of dainty combinations. The joinings of the panels are hidden under deep plaits so arranged that the effect of lapped panels is produced, and the front panel is decorated down each side with a row of black lace extending forward from beneath a plait. At the back the skirt hangs in graceful, natural folds.

The basque resembles a Louis coat. It has a close-fitting waistcoat, deepened by short skirts that are decorated with gold braid arranged in a conventional design.

The waistcoat is closed invisibly down the center, and at each side of the closing it is decorated with an applied row of black lace. The fronts open from the shoulders all the way down, and pretty revers joined to their front edges give them the effect of being turned back to show the waistcoat. The standing collar is decorated with gold braid to match the skirts of the waistcoat; and rising high above it at the back is a Medici collar which extends along the edges of the fronts nearly to the bust and rolls in the picturesque manner peculiar to the style. The basque is adjusted with perfect smoothness and extends well below the hips, shaping deep tabs at the front and sides, and having underfolded plaits below the center seam. The sleeves are of the corkscrew style and are trimmed with deep cuffs overlaid with black lace.

Charming combinations may be readily effected by the mode. The ingenious woman will utilize the unworn parts of two gowns, which would probably otherwise be useless, in making a very attractive costume. Brocaded, striped, plaid and figured goods combine well with plain goods, and velvet is always effective for the collars, cuffs, etc. The mode is well adapted to all sorts of dress goods; and laces, gimps, tinsel and jewelled passementeries, braids, ribbons, etc., may be called into requisition to brighten sober colors or hide unattractive parts.

The lace hat is stylishly trimmed with ribbon and flowers and faced with velvet.

FIGURE No. 270 R.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 3969 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 19 of this DELINEATOR. The skirt pattern, which is No. 3898 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently shown on its accompanying label.

Kursheedt's Standard plaid gingham was here used for the toilette, and embroidered edging and Kursheedt's Standard Cleopatra sash supply the decorative accessories. The skirt is made with five bell-gores over the regulation foundation gores, and a full, straight back-breadth. It trains slightly, but may be cut off to round length, if preferred. The lower edge is decorated with an applied row of embroidered edging, which is carried up one side of each seam for nine inches or more, with pretty effect.

The round waist is close-fitting, and over its fitted fronts are ar-



FIGURE No. 273 R.

bemade up either straight or bias.

FIGURES NOS. 269 R AND 270 R.—LADIES' TOILETTES.

(For Illustrations see Page 2.)

FIGURE No. 269 R.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3959 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 17 of this DELINEATOR. The skirt pattern, which is No. 3954 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 21.

Light and dark plain silk and a handsome variety of brocaded silk are here stylishly combined in the toilette. The skirt, which is made over a gored foundation, is fashionably



FIGURE No. 274 P.

FIGURES NOS. 273 R AND 274 R.—LADIES' WRAPPER.—These two figures illustrate the same Pattern—Ladies' Wrapper No. 3957 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 6.)

ranged surplice fronts which cross in the regulation way and have their fulness laid in flaring plaits back of the hemmed front edges. The fitted fronts are here turned away to show the throat, and a frill of edging passes about the neck, meeting where the surplice fronts cross. The Cleopatra sash is wrinkled about the waist and tied in a large bow at the back. The leg-o'-mutton sleeves are prettily trimmed at the wrists with revers of edging.

For all the pretty Summer cottons, and also for *crêpe*, India and China silks, India mull, *crêpon*, pongee, etc., the mode is exceptionally desirable, being both simple and graceful and wholly stylish. The seams of the skirt may be covered with gimp, tinsel braid, lace, ribbon, etc., with handsome effect.

The straw hat is trimmed with flowers and velvet ribbon.

FIGURES NOS. 271 R AND 272 R.—LADIES' OUT-DOOR TOILETTES.

(For Illustrations see Page 4.)

FIGURES NOS. 271 R AND 272 R.—These two figures illustrate the same cape, but two different styles of skirts. The cape pattern, which is No. 3979 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 15 of this DELINEATOR. The skirt patterns are in nine sizes for ladies from twenty to thirty-six inches, waist measure, and each costs 1s. 6d. or 35 cents; that shown at figure No. 271 R is No. 3916, and that at figure No. 272 R is No. 3898, and each is differently portrayed on its accompanying label.

The present fancy for capes matching the costumes they accompany is illustrated at these two figures. Figure No. 271 R shows a toilette developed in light-mode cloth and trimmed with Kursheedt's Standard Escorial passementerie. The skirt is of the bell or *fin de siècle* order, being fashioned with five bell-gores, and a slight train, which may be shortened to round length, if preferred. A row of passementerie encircles the skirt several inches above the edge.

The cape is fully described at figure No. 272 R. Its yoke is striped lengthwise with rows of passementerie, and similar trimming covers the center seam and edges the Medici collar.

At figure No. 272 R the material pictured is fawn-colored serge

and the garniture Kursheedt's Standard Escorial passementerie. The skirt is in bell style, being composed of five bell-gores and a straight back-breadth. It trains slightly, but may be made of round length, if preferred; and the seams are all trimmed from belt to edge with passementerie.

The cape resembles the Henri II. modes. The fronts are plain on the shoulders and are extended to join in a bias seam at the center of the back, at each side of which a deep, backward-turning plait is laid. The fronts are gathered to rise on the shoulders and join a square yoke at the back. High Henri II. puffs studded with nail-heads rise from the curved seams over the shoulders, and extending from them are graduated rows of passementerie. Passementerie borders the front edges of the cape, and is continued along the seaming of the picturesque Henri II. collar, which is edged with nail-heads. A back view of the cape is given at figure No. 271 R.

The skirts may be made either with or without a gored foundation-skirt, but if made up without, they should be lined with crinoline and silk. All sorts of dress goods will be handsome for such toilettes, and garniture may be added sparingly or lavishly, according to personal preference. For carriage, opera, theatre and concert wear, capes and skirts of this kind will be widely popular.

Ribbon and flowers trim the straw hat stylishly.

FIGURES NOS. 273 R AND 274 R.—LADIES' WRAPPER.

(For Illustrations see Page 5.)

FIGURES NOS. 273 R AND 274 R.—These two figures illustrate the same pattern—a Ladies' wrapper. The pattern, which is No. 3957 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 14 of this DELINEATOR.

At figure No. 273 R the wrapper is illustrated made of *écru* India silk all-over spotted with golden-brown, golden-brown velvet being introduced for the collar, pocket-laps and cuffs.

Figure No. 274 R shows the wrapper made of figured French challis and black velvet, with tinsel passementerie for garniture. The wrapper is in reality perfectly close-fitting, being made up with fitted basque-fronts of lining, with single bust and underarm darts in the fronts, and with a Princess back beautifully fitted



FIGURE NO. 275 R.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Shirt-Waist No. 3982 (copyright), price 1s. 3d. or 30 cents; Jacket No. 3980 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3815 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 7.)

by side-back gores and a curving center seam. Underfolded fulness below the waist-line of the middle three seams arranges the back skirt in two handsome double box-plaits. The fronts are closed invisibly, and a little back of the closing they are shaped out in curves from the neck to the bust to admit a pretty fulness which is collected in gathers and falls unconfined to the lower edge. The seams joining the cut edges are covered with tinsel passementerie, which is continued about the neck so the points rest upon the velvet standing collar. The sleeves rise with fashionable fulness on the shoulders and are finished with fancy cuffs of velvet, above which passementerie is applied, with artistic effect. Pointed pockets with turn-over laps of velvet are applied below the hips, and passementerie is arranged along the lower edge of each from the point to the back edge.

For a breakfast, luncheon, or tea-gown the wrapper will be both fashionable and comfortable. It may be very elaborately decorated or quite simply completed, as preferred. All sorts of cotton, silken and woollen dress goods will make up prettily by the mode. A rich luncheon gown was lately made of flowered black Bengaline and sage-green velvet, with a black lace flounce at the foot and similar flounces depending from the lower edges of the pockets.

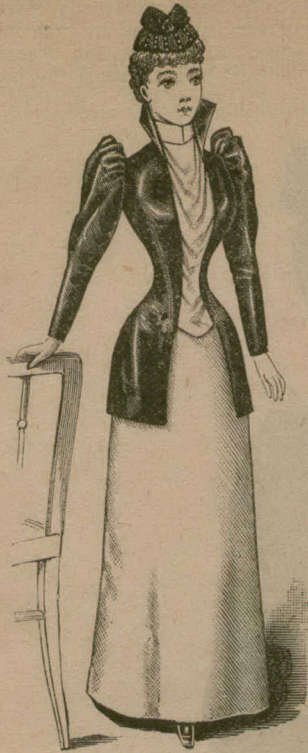


FIGURE No. 276 R.

FIGURE No. 275 R.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 6.)

FIGURE No. 275 R.—This consists of a Ladies' jacket, shirt-waist and skirt. The jacket pattern, which is No. 3980 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 16 of this publication. The waist pattern, which is No. 3982 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 19. The skirt pattern, which is No. 3815 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also illustrated on its accompanying label.

In this instance the jacket is pictured made of Bedford cord, the waist of spotted silk and the skirt of serge. The skirt is made over a four-gored foundation-skirt and is trimmed at the foot with a deep, self-headed flounce of spotted silk. It falls in fan-plaits at the back and is close and clinging at the front and sides below the knees, above which a few soft, flaring folds are introduced by plaits at the belt, to break the otherwise severe lines.

The waist is made with a plain back having an applied pointed yoke in regular shirt style. It is closed in front under a wide tuck that laps well over the closing, and is drawn in by a shirt-tape placed in a casing across a portion of the back and tied over the fronts. A ribbon belt is worn. The sleeves are in regulation shirt-sleeve shape, and the collar is in the becoming Byron style.

The jacket may be worn open, as illustrated, or closed at the bust, according to preference. It is in blazer style and has coat-laps at the center seam, upright pocket-openings covered with welts in the fronts, high, close-wristed sleeves and a stylish rolling collar. Its edges are followed with soutache braid, and similar braid outlines deep cuffs on the sleeves. A fancy silk cord is drawn under

the collar and knotted loosely near the waist-line at the right side, with jaunty effect.

For tennis, yachting, mountaineering, travelling, etc., the toilette will be a popular mode. The jacket and skirt may match or contrast, as preferred; and the shirt-waist may be of cambric, percale, linen, wash silk, Surah, etc. Flannels, serges and cheviots make



FIGURE No. 277 R.

FIGURES NOS. 276 R AND 277 R.—LADIES' TOILETTE.—These two figures illustrate the same Patterns—Ladies' Basque No. 3983 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3967 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 8.)

serviceable and refined toilettes of this style, with soutache or other braid for decoration. Rows of braid, gimp, ribbon, silk or tinsel lines of machine-stitching about hem depth from the edge may finish the skirt instead of the flounce.

The toque is trimmed with velvet, jet and aigrettes.

FIGURES NOS. 276 R
AND 277 R.—LADIES'
TOILETTE.

(For Illustrations see
Page 7.)

FIGURES NOS. 276 R
AND 277 R.—These two figures illustrate the same patterns—a Ladies' basque and skirt. The basque pattern, which is No. 3983 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 18 of this DELINEATOR. The skirt pattern, which is No. 3967 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on page 20.

At figure No. 276 R the basque is shown made of olive-green Bengaline, with an *écru chiffon* waistcoat, and the skirt of *écru serge*, the result being an exceedingly attractive and modish toilette.

At figure No. 277 R the toilette is represented charmingly developed in striped chevrot and Bengaline the shade of the stripe. The skirt is of the circular bell style, with bias back edges joined at the center of the back, and a stylish fulness laid in backward-turning plaits at each side of the seam. It fits smoothly over the hips and trains slightly, but may be cut to round length, if preferred, the pattern providing for both lengths. The skirt is hung over a petticoat of round length; and when it is lifted at the back the petticoat is left free, for which reason the latter is usually made of silk and trimmed with ruffles or plaitings.

The coat-basque favors the popular Louis modes. It has a draped waistcoat arranged over basque fronts of lining, and its fronts open all the way down, revealing the waistcoat in an attractive way. The basque is perfectly close-fitting and is lengthened to look like a

three-quarter coat by deep coat-skirts, that extend only to the front edges of the fronts and are each laid in a broad box-plait near the back edge. A large button decorates the upper front corner of each plait. In this instance the coat-skirts, backs and under-arm

gores are cut bias, with attractive effect. The leg-o'-mutton sleeves are of Bengaline and are decorated at the back of the wrists with buttons. The high, square-cornered Medici collar is also of Bengaline, and so is the standing collar, which is only visible at the front.

The straw plaque is fashionably trimmed with ribbon and flowers.

Plain, brocaded, figured, plaided and striped dress goods of silken, cotton or woollen texture are fashionable for toilettes of this description. The basque may match or contrast with the skirt, as preferred. Passementeries and fancy braids are very popular garnitures and may be applied to the seams of the basque and in any preferred way on the skirt.



FIGURE No. 278 R.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3966 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3967 (copyright), price 1s. 6d. or 35 cents.
(For Description see this Page.)

FIGURE No. 278 R.—
LADIES' TOILETTE.
(For Illustration see this
Page.)

FIGURE No. 278 R.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3966 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 17 of this DELINEATOR. The skirt pattern, which is No. 3967 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again represented on page 20.

A stylish combination of Bengaline and cloth is here effected in the toilette, and Kursheedt's Standard Escorial passementerie supplies tasteful decoration. The skirt is in the circular bell style, with a bias seam at the center of the back and deep, backward-turning plaits

at each side of the seam. It has a slight train and is made over a silk petticoat of round length that is trimmed all round with pinked silk ruffles. Passementerie edges the skirt, and is arranged in upright lines at the front and sides to simulate slashes. A plaited protector

is usually added to the skirt underneath. When the skirt is lifted the silk petticoat shows very attractively, as illustrated at figure No. 279 R.

The coat-basque is of the Louis order, having a short, smoothly adjusted body closed down the center of the front and lengthened by deep coat-skirts that flare at the center of the front and back. Great pocket-laps of Bengaline are joined in the coat-skirt seams; and the center seam and the two seams at each side of it are overlaid with passementerie. The shoulder seams and the darts are likewise overlaid with passementerie, a row of which is effectively arranged down the closing. The leg-o'-mutton sleeves are of silk and have Cavalier cuffs trimmed at the top with passementerie; and the high, square-cornered Medici collar, which rolls stylishly, is also of silk. The neck may be cut slightly low at the throat above the Medici collar, or may be finished high with a standing collar, as preferred.

The skirt is one of the most graceful examples of the new bell style and may be made of round length and without the petticoat, if desired. Garniture may be arranged upon it in any unique way, upright, crosswise and section trimmings being all fashionable. One material may be used for the entire toilette, or any pleasing combination may be arranged. Brocades are exceedingly fashionable for basques of this style.

The toque is of lace, trimmed with feathers and flowers.

FIGURE NO. 279 R.—LADIES' TOILETTE.

(For Illustration see this Page.)

FIGURE 279 R.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3970 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and is illustrated in two views on page 18 of this publication. The skirt pattern, which is No. 3967 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again portrayed on page 20.

The toilette is particularly graceful for stout figures and is here shown charmingly developed in fine French serge and darker velvet, with silk for the foundation skirt or petticoat, which is of round length and is trimmed with a lace flounce. A row of jet gimp encircles the skirt several inches above the edge; and the skirt, which trains slightly, is finished with a skirt-protector of black rubber cloth. When the skirt is lifted the petticoat is left

free, as illustrated. This skirt is fully described at figure No. 278 R.

The basque is closely fitted by double bust darts, side-back gores and a curved center seam, together with two under-arm gores at each side, which increase the number of seams and, in consequence, the number of gracefully curved lines in the basque, thus apparently lessening the size of the figure by increasing the tapering appearance of the waist. Velvet revers that taper almost to points at the lower edge are applied on the front at each side of the closing, which is invisibly made; the loose edges of the revers are bordered with jet gimp showing large cabochons, and cabochons are strewn all over the fronts between the revers to produce the effect of a decorative vest. The leg-o'-mutton sleeves are ornamented at the top with cabochons arranged to shape deep points, and at the wrists with pointed velvet cuffs outlined at the top with gimp. The standing collar is decorated with gimp and laps at the throat.

Skirt-protectors like that used with this skirt may be procured from the Kursheedt Manufacturing Company. If desired, the skirt may be fashioned in round length and made up without the petticoat or foundation skirt. All sorts of dress goods will develop handsomely by the mode, and the selection and arrangement of garniture may be decided by individual taste, unique effects being very much admired. The basque will be one of the standard modes for stout figures and will make up as prettily in cottons as in silks or woollens.

Flowers and net trim the large hat.

FIGURES NOS. 280 R AND 281 R.—LADIES' CAPE.

(For Illustrations see Page 10.)

FIGURES NOS. 280 R AND 281 R.—These two figures illustrate the same pattern—a Ladies' cape. The pattern, which is No. 3956 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 15 of this DELINEATOR. The skirt, shown at figure No. 280 R, is No. 3921, price 1s. 3d. or 30 cents; the pattern is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on its accompanying label.

At figure No. 280 R the cape is shown made of olive-brown velvet and cream cloth, and the yoke is all-over decorated with gold passementerie and outlined, like the collar, with gold cord. The bell skirt is made of cloth to match the cape and is trimmed with a bias band of velvet headed by a row of gold cord.



FIGURE NO. 279 R.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3970 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3967 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

A charming illustration of the cape is given at figure No. 281 R, the materials being light-tan cloth and brown velvet. The upper part of the cape is a deep, square yoke of velvet that is trimmed over each shoulder with three rows of passementerie, which are continued down in graduated lengths over deep plaits laid at each side of the front and back. The cape sections separate straight down over vest sections that are all-over studded with gold nail-heads. An underfolded plait is laid below the waist-line of the center seam, and the cape displays a pronounced curve over the shoulders, where pretty fullness is gathered in. Nail-heads are ornamentally arranged in the form of a long point on each side of the cape, and also stud the yoke in front of the passementerie. The collar is high and flaring after the Henri II. fashion, but is wired and bent in scollops, with picturesque effect. The cape is prettily lined throughout with silk, which may be fancy or plain, as preferred.

Cloths in all shades, from cream to black, are suitable for capes of this kind, and velvet, silk or the material may be used for the yoke, which may be covered with braiding, passementerie, braid, nail-heads, jewels, etc., or may be left perfectly plain, as liked. Very beautiful capes are made of lace, with velvet or silk yokes covered with gold or jewelled passementerie.

The little toque is trimmed with an edging of crushed roses, fancy wings that rise high in front, and a ribbon bow studded with nail-heads.



FIGURE No. 280 R.



FIGURE No. 281 R.

FIGURE No. 280 R.—LADIES' TOILETTE.—This consists of Ladies' Cape No. 3956 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 3921 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 281 R.—LADIES' CAPE.—This illustrates Pattern No. 3956 (copyright), price 1s. 6d. or 35 cents.

(For Description see Pages 9 and 10.)

The coat is here shown stylishly made up in fawn-colored cloth. It is rendered perfectly close-fitting by well-curved darts and seams and is made double-breasted by a curved gore joined to the right front. The gore is cut in large scollops at its outer edge, and the scollops are outlined with brown braid, which is coiled in loops extending nearly to the seam between the scollops. Button-holes and large bone buttons make the closing, and the effect of the scolloped edge and the closing is duplicated on the right front, with decorative results. Coat-skirts lengthen the coat fashionably and form coat-plaits at the side-back seams. The center seam ends at the top of coat-laps; and pocket-laps, scolloped and decorated with braid to accord with the front, depend from the cross-seams at the hips. The sleeves rise stylishly on the shoulders, and the edges of

the handsome cavalier cuffs and pretty Medici collar are scolloped and trimmed to match the pocket-laps.

The edges of the coat may be finished plainly or with metallic or silk cord or braid, as preferred. Cloths of all kinds, serge, Bedford cord, Bengaline, poplin, brocade, chevot, camel's-hair, diagonal, etc., are stylish for coats of this style. The collar, cuffs, lap and pocket-laps may be of velvet or other decorative goods, or they may be all-over braided, according to taste. A pretty coat may be made by the mode of dark-blue camel's-hair and black faille, the latter material being used for the sleeves, pocket-laps and Medici collar.

The lace hat is stylishly trimmed with ribbon, a bird and ostrich tips.

FIGURE No. 283 R.—LADIES' COSTUME.

(For Illustration see Page 12.)

FIGURE No. 283 R.—This illustrates a Ladies' costume. The pattern, which is No. 3946 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 13 of this DELINEATOR.

Écru albatross and olive-green silk are prettily united in the present development of the costume, and rich garniture is contributed by passementerie and Kursheedt's Standard Cleopatra sash. The skirt is very slightly draped by plaits extending diagonally forward from the belt at each side of the front and lies smoothly over the foundation skirt below the knees; and at the back it is formed in a fan of plaits, which diverge gracefully toward the lower edge. *Rouleaux* of silk trim the edge of the skirt after a pretty French fashion.

The waist is a short, close-fitting, pointed basque closed with hooks and loops directly down the center of the front. The basque fronts are made of silk, and over them is arranged a low-necked drapery front that is closed along the left arm's-eye and under-arm edges with hooks and loops. The soft folds of the drapery front are formed by clustered plaits in the arm's-eye edges, and they droop and flare to produce somewhat the effect of the Greek modes. Upon the back is a full back that is plaited to a point at the bottom and gathered at the top, which ends under a pointed yoke-facing of silk. The sash is draped in folds along the edge of the waist and tied in a large bow at the center of the back. A row of passementerie covers the high

standing collar and edges the wrists of the leg-o'-mutton sleeves.

The mode is both simple and graceful, qualities that adapt it particularly to the development of cottons, soft silks and sheer Summer goods. The skirt may be trimmed with lace flouncing put on straight or in festoons, or with ribbon in bow-knots, plaitings, ruffles, braids, gimps, passementeries, etc.; or it may be plainly finished. The basque drapery-front and full back may be made of *chiffon*, *crêpe*, *crêpon*, *mousseline de soie*, lace net, tissue, etc., over plain or fancy silk, with tasteful effect.

The large hat is handsomely trimmed with lace and flowers.

LADIES' COSTUME.

(For Illustrations see Page 13.)

No. 3946.—Écru albatross cloth and olive-green silk are associated in this costume at figure No. 283 R in this DELINEATOR, passementerie and a silk sash providing the garniture.

In the present instance plain and figured silk are united with lace net. The four-gored skirt is overhung by a full drapery that is deeply hemmed at the bottom and trimmed with a deep flounce of lace edging. The back of the drapery presents the popular fan-plaits, which flare in regulation style to the lower edge; and a placket is made beneath the plaits at the left side. A slight fulness is produced over each hip by two shallow, backward-turning plaits, and at each side of the center of the front are made three overlapping, forward-turning plaits, which flare diagonally into a series of graceful folds and wrinkles.

The basque is adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made invisibly at the center of the front. A full, low-necked front is arranged upon the high-necked fronts and is closed invisibly at the left side in line with the arm's-eye and under-arm seams. The fulness of this front is disposed in three upward-turning plaits at each arm's-eye edge, and the plaits fall in soft diagonal folds across the front, the graceful fulness being maintained by tackings at the center. The high-necked fronts are exposed in yoke outline, the effect being emphasized by a facing of plain silk overlaid with lace net. The full back is arranged upon a lining fitted by side-back gores and a curving center seam, the lining being exposed in yoke outline and faced to correspond with the fronts. The fulness of the back is regulated by gathers at the top and by three overlapping, backward-turning plaits in the lower part at each side of the center, the plaits being tacked to position at intervals and flaring from the lower edge. The lower outline of the basque is pointed at the center of the front and back; a folded wide ribbon follows the outline, and a bow of similar ribbon is tacked to the center of the back. At the neck is a standing collar

that is covered on the outside with lace net. The sleeves are also covered with net and are arranged over coat-shaped linings; they are gathered across the top to rise high above the shoulders, and each wrist is decorated with a frill of narrow lace edging, which falls over the hand. A bow of narrow ribbon is arranged on each shoulder.

The costume is extremely picturesque, and the simplicity of its construction will render it a general favorite. Lace, grenadine, mull, nainsook, challis and all sheer fabrics will make up charmingly by the mode, and lace will supply dainty trimming. Cashmere, Henrietta cloth, foulé, beige and, in fact, all soft, clinging fabrics will also develop stylishly in this way and may be united with velvet, Bengaline, faille, Surah, etc.

We have pattern No. 3946 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires nine yards and a-half of figured and two yards of plain silk twenty inches wide, with a yard and three-fourths of lace net twenty-seven inches wide for facing. Of one material, it needs ten yards and five-eighths twenty-two inches wide, or nine yards and an-eighth twenty-seven inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WRAPPER, WITH FITTED FRONT-LINING.

(For Illustrations see Page 14.)

No. 3957.—A back and a front view of this graceful wrapper are given respectively at figures Nos. 273 R and 274 R in this DELINEATOR.

Plain and figured challis are here associated in the wrapper, and a narrow plaiting of plain challis provides the only trimming. The fronts are made over short fronts of lining that are fitted by double bust darts and closed down the center with lacing cord and eyes. A little back of the front edges the fronts are shaped out at the top to present the effect of round-yoke portions, to which the lower parts of the fronts are gathered, a smooth fit being effected back of the fulness at the sides by darts taken up with the second darts in the lining fronts. A frill trims the edge of the yoke portion, and the garment is closed about half its depth with buttons and button-holes, while the front edges are lapped and tacked together the rest of the way down. Under-arm darts, side-back gores and a curving center seam complete the adjustment; and the back-skirt is arranged in two double box-plaits on the outside by underfolded plaits below the waist-line of the middle three seams, the plaits flaring stylishly toward the edge. A pointed patch-pocket that is finished at the top with a pointed lap of plain challis is sewed below each hip, and a high standing collar of plain challis is at the neck. The coat sleeves are gathered at the top to rise high above the shoulders and are finished with cuffs of plain challis having rounding upper corners.

Cashmere, foulé, nun's-vailling, gingham, cotton crêpe, etc., will make styl-

ish wrappers, and braid, embroidery, lace and ribbon will prove serviceable trimmings. A dressy wrapper may be made of heliotrope tamise and a darker shade of velvet, the latter being used for the yoke, collar and cuffs; and a gold or silk cord girdle may be adjusted about the waist. A comfortable wrapper for ordinary wear may be made of figured blue-and-white cambric.

We have pattern No. 3957 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper requires eleven yards and an-eighth of material twenty-two inches wide, or eight yards and an-eighth twenty-seven inches wide, or six yards forty-four inches wide, with three-eighths of a yard of plain goods twenty-two inches wide for the collar, etc. Price of pattern, 1s. 6d. or 35 cents.

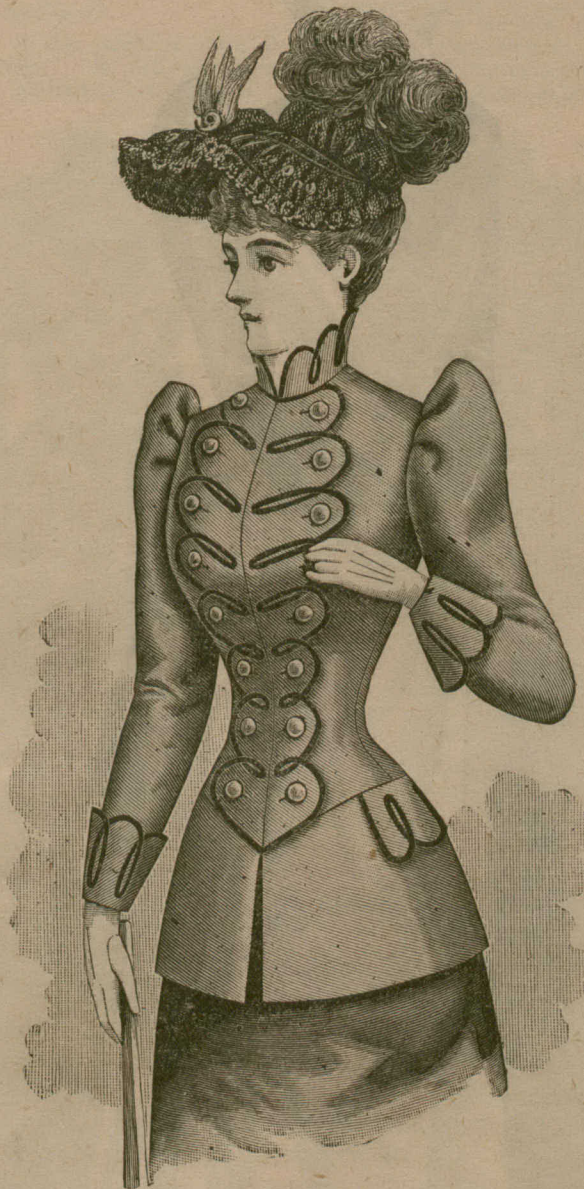


FIGURE NO. 282 R.—LADIES' COAT.—This illustrates Pattern No. 3953 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 10.)

LADIES' CAPE, WITH SHOULDER PUFFS. (IN HENRI II. STYLE.)

(For Illustrations see Page 15.)

No. 3979.—A back and a front view of this jaunty cape are given at figures Nos. 271 R and 272 R in this magazine.

In the present instance the cape is fashioned from cloth and decorated with jet passementerie, jet nail-heads and feather trimming. The cape section is joined to a square yoke, which forms the upper part of the back and has bias back edges that are joined in a center seam, a deep backward-turning plait being formed at each side of the seam, and a slight fulness being gathered in the top in front of the plaits. In front the cape section extends to the neck, the stylish adjustment over each shoulder being due to a shoulder seam and an arched cross-seam that ends in dart fashion at the front. The lower edge of each cross-seam is gathered to produce the fashionable high-shouldered effect, and puffs are included in the cross-seams to stand high and suggest the Henri II. modes. The puffs show between short strap of jet passementerie that are applied over them at intervals, the historic character of the fashion being made more pronounced by the arrangement. A high Medici collar lined with silk is at the neck, and the cape is closed at the front as far down as desired. A row of feather trimming edges the collar, and just below it is applied a band of jet that is carried along the front edges of the cape. A wider band is applied back of the first, and lengthwise rows of the narrow trimming are arranged on the yoke, the center row being extended down the seam of the cape section to the waist-line. The cape is decorated with nail-heads, and a silk lining is added throughout.

Faced cloth is preferred for top garments of this kind, and jet or silk cord passementerie will prove a desirable garniture. The cloth may either match or contrast with the remainder of the toilette, striking contrasts, however, being best favored. A black grenadine gown may be supplemented by a cape fashioned from new-blue faced cloth and adorned with jet passementerie ornaments. If liked, the yoke, collar and puffs may be made of dark-green velvet, Bengaline or faille, and the cape section of tan cloth.

We have pattern No. 3979 in ten sizes for ladies from twenty-

eight to forty-six inches, bust measure. To make the cape for a lady of medium size, will call for four yards and a-half of material twenty-two inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a-fourth fifty-four inches wide, with four yards and three-

eighths of silk twenty inches wide to line. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE.

(For Illustrations see Page 15.)

No. 3956.—Other illustrations of this cape may be observed by referring to figures Nos. 280 R and 281 R in this DELINEATOR.

Fawn-colored cloth and black velvet are here combined, with charming effect. The upper part of the cape is a deep, square yoke covered with gold passementerie. The cape sections extend deeply below the hips, and their bias back edges join in a seam at the center of the back, where an underfolded box-plait is arranged below the waist-line. At each side of the seam and also near each front edge are laid two deep plaits, which turn forward in front and backward at the back and fall in pretty folds to the edge; and over the shoulders the cape sections are gathered to rise in a high curve, which is maintained by rolls or pads to which the sections are tacked, with effective results. The front edges are some distance back of the front edges of the yoke and lap over vest sections, which fall the depth of the cape and close at the center with hooks and loops. A belt-tie tacked to the center seam and to the side edges of the vest and closed under the vest adjusts the cape gracefully. A row of gold passementerie decorates each front edge of the cape, and a row is also applied at each side of the center seam and continued along the outer folds of the box-plait. A long ribbon loop and a longer end fall over the vest at each side of the closing. The collar is high and curved after the Medici style and is wired at the top and bent in curves, with picturesque effect; it is covered on the outside with gold passementerie and edged along the inside with feather trimming.

This cape is one of the most picturesque novelties of to-day. The addition of the vest is an ingenious

idea, as it permits the hands to pass out without disturbing the graceful pose of the garment. Cloth, Bengaline, silk, lace flouncing, serge and all sorts of pretty, soft woollens that match or contrast with the costume are admired for capes of this kind. A plain finish is in



FIGURE NO. 283 R.—LADIES' COSTUME.—This illustrates Pattern No. 3946 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 10.)

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excellent taste, although nail-heads, medallions and jewels are frequently showered all over the material, and passementerie, braid, gimp, feather trimming, etc., are often lavishly applied.

We have pattern No. 3956 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires three yards of cloth fifty-four inches wide, and a yard and an-eighth of velvet twenty inches wide. Of one material, it needs seven yards and an-eighth twenty-two inches wide, or four yards and a-half thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' JACKET.

(For Illustrations see Page 16.)

No. 3980.—A handsome illustration of this jacket is given at figure No. 275 R in this magazine, where it is pictured developed in cloth and trimmed with a cord girdle and soutache braid.

In the present instance the jacket is shown made of cloth and ornamented with tinsel cord. The fronts are loose, and the adjustment at the back and sides is effected by means of under-arm and side-back gores, and a curving center seam which terminates below the waist-line at the top of coat-laps. At the neck is a rolling collar that reverses the upper part of the fronts in lapels, and the collar and reversed portions are covered with a facing that is extended down the front edges of the fronts to form underfacings. The fronts meet at the bust and are closed by means of a fancy cord passed under the collar and bowed at the ends of the lapels. The sleeves fit smoothly below the elbow and are gathered at the top to rise with the fashionable high curve above the shoulders. A narrow welt conceals an upright pocket-opening in the lower part of each front, and all the loose edges of the jacket are prettily outlined with tinsel cord.

This jacket will be very popular during the Summer and early Autumn for yachting, boating and other outdoor sports, and the simplicity of its construction will render it a favorite with amateur dressmakers. All varieties of light-weight cloths, flannels and serges will develop attractively by the mode, and plain or fancy cord, braid and feather-stitching will be used for trimming. A finish of machine-stitching is always in good taste. The style invites numerous dainty contrasts; the collar and welts may be white on a navy-blue, maroon or cadet-gray jacket.

We have pattern No. 3980 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket needs four yards and a-half of material twenty-two inches wide, or two yards and a-fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT.

(For Illustrations see Page 16.)

No. 3953.—By referring to figure No. 282 R in this DELINEATOR,

this stylish coat may be seen made of fawn-colored cloth and trimmed with brown braid and large bone buttons.

The coat is here shown developed in light cloth, and black and gold braid and ball buttons provide the decoration. The fronts are fitted by single bust darts; the right front is widened by a gore that is cut in scolops at the front edge and deeply overlaps the left front, the closing being made with button-holes and ball buttons. Under-arm and side-back gores and a curving center seam complete the adjustment, the center seam terminating above coat-laps that each show a row of machine-stitching. The front and sides are lengthened by deep coat-skirts that are each fitted smoothly by two darts; the skirts overlap the back in stylish coat-plaits which are each marked at the top by a button, and a row of machine-stitching is made along the free edges. A scooped pocket-lap falls over each hip, and a scooped Medici collar is at the neck. The coat sleeves are laid in box-plaits at the top, the fashionable curve being observable above the shoulders; and they are finished with deep cuffs that extend beyond the sleeves and are cut in scolops at the top. Braid outlines all the scolops and is arranged in a

trefoil a short distance from each point, with decorative effect. The edges of the cuffs, collar, gore and pocket-laps may be finished plainly, as shown in the small illustration.

Broadcloth, tweed, cheviot and other seasonable coatings are adaptable to the mode, and passementerie, braid, cord, etc., will form stylish trimmings. Light-tan and fawn-colored cloth will make up stylishly in this way, and black trimmings will appear well on such light fabrics. A handsome top-garment of this kind may be fashioned from tan lady's-cloth, with brown velvet for the collar, cuffs and pocket-laps, garniture being omitted. A sample scolop like those illustrated is included in the pattern.

We have pattern No. 3953 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires five yards and a-half of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3946

Side-Front View.



3946

Side-Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 11.)

LADIES' BASQUE.

(For Illustrations see Page 17.)

No. 3966.—Other views of this basque are given at figures Nos. 268 R and 278 R in this DELINEATOR.

The basque is fashionably known as the Louis coat, and is here shown made up in a stylish variety of dress goods, with fancy braid for decoration. The adjustment is close and smooth and is performed by double bust darts, under-arm and side-back gores and a curving center seam; and the invisible closing is made at the center of the front. The body is short at the sides and pointed at the center of the front and back, and is lengthened by deep coat-skirts that flare at the center of the front and back. Great pocket-laps are joined with the skirts to the body and are decorated at their lower and side edges with gimp. The side-back seams and the darts are covered with similar gimp, and gimp also decorates

the closing edge nearly to the throat. A standing collar, and a high flaring Medici collar with square corners are fashionable accessories, the Medici collar extending some distance below the standing collar in front and being trimmed along its edges on the inside with a row of gimp. If desired, the standing collar may be omitted and the fronts cut away to the edges of the Medici collar, which may be rounded off and rolled as shown in the small illustration, the pattern providing for both effects. The sleeves rise with fashionable fullness on the shoulders and have deep cavalier cuffs that flare widely beyond the sleeves at the top, which is outlined with gimp.

The basque will be stylishly made up in Bedford cord, poplin, Bengaline, brocaded and figured silks, cloths and all kinds of dress goods. The pocket-laps may be omitted or may be made of material contrasting with the coat-skirts and matching the collars and cuffs. Braids, gimps, jewelled and simple passementeries, pipings, cordings, etc., are admired on basques of this style.

We have pattern No. 3966 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require five yards and a-fourth of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.
(IN LOUIS XV. STYLE.)

(For Illustrations see Page 17.)

No. 3959.—This basque is shown in a handsome combination of brocaded silk and light and dark plain silk at figure No. 269 R in this magazine, gold braid providing the decoration.

Dress goods in a dark and very light shade are here associated in the basque, and gimp supplies the decoration. The long fronts are shaped to disclose a short, fitted vest of light cloth that is closed at the center with button-holes and fancy buttons. The vest extends from the under-arm seams and is lengthened by shallow coat-skirts; the skirts broaden to points at the front, where they flare stylishly, and are tastefully outlined by a row of gimp. Revers that present a pointed effect at the top and taper to points at the waist-line are added to the front edges of the fronts, and their outer edges are ornamented with a row of gimp. The stylish adjustment of the basque is accomplished by single bust darts, under-arm and side-back gores, and a curving center seam which is discontinued a little below the waist-line. The backs are widened below the center seam and laid in two underfolded, forward-turning plaits. The fronts are slashed between the darts and the under-arm seams, and the under-arm and side seams are discontinued in a line with the end of the center seam, forming a series of long, graceful tabs. The edges of the tabs are prettily trimmed with gimp, which is also continued across the lower edge of the back. Each front is fitted smoothly over the bust by a tiny crosswise dart, and the corresponding darts in the fronts and vest are tacked together nearly to the top. The corkscrew sleeve is shaped by an inside seam, and a

short outside seam that reaches from the wrist to the elbow, where extra fullness is gathered up closely; this fullness, together with considerable fullness gathered in across the top, produces the peculiar corkscrew folds and the fashionable high effect above the shoulder. The wrist is outlined with a row of gimp. An inside standing collar of light cloth is at the neck, and concealing it at the back is a high Medici collar, the tapering ends of which are sewed along the front edges of the fronts. The Medici collar rolls in characteristic fashion and is trimmed along the inside and outside with a row of gimp.

Bedford cord, serge, cheviot or camel's-hair will make up attractively by the mode. The vest may be made of goods of a contrasting color or may be trimmed in any preferred way with fancy or soutache braid; and gimp, galloon or plain or metallic cord will be favored for outlining the tabs, revers, collar, etc. A charming basque may be made of écu French serge of fine quality, with a vest of white cloth elaborately braided with gold soutache and closed with small gilt buttons; the edges are ornamented with a



3957

Side-Front View.



3957

Side-Back View.

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

(For Description see Page 11.)

row of gold gimp. The basque may be made up without tabs, as shown in the small illustration.

We have pattern No. 3959 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require four yards and seven-eighths of material twenty-two inches wide, or four yards and a-fourth twenty-seven inches wide, or two yards and a-half forty-four inches wide, or two yards and an-eighth fifty-four inches wide, each with five-eighths of a yard of light goods forty-four inches wide for the standing collar, etc. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 18.)

No. 3983.—This basque forms part of the stylish toilettes pictured at figures Nos. 276 R and 277 R in this magazine.

Silk and dress goods were here stylishly combined in the basque, which is of the Louis order. The fronts open from the shoulders over a drapery vest that is mounted on fitted basque-fronts of lining, which close at the center and pass into the shoulder and under-arm seams. Four overlapping plaits in each shoulder-edge drape the vest in soft, irregular folds. At one side the vest is sewed to position, while at the other it is secured with hooks and loops. Single bust darts taken up with the second darts in the lining fronts, under-arm and side-back gores and a curving center seam fit the basque perfectly. The body is short and is deepened fashionably by coat-skirts, which are turned under deeply at the back edges and formed in a forward-turning plait in front of each side-back seam, to fall with the effect of box-plaits at the back. A row of narrow passementerie follows the edge of the body above the joining of the coat-skirts and is continued up the front edges of the fronts. A standing collar and a high, square-cornered Medici collar are fashionable accessories. The edges of the Medici collar are decorated with a row of passementerie. The leg-o'-mutton sleeves are made over smooth linings; they are close-fitting below

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the elbow and full above, the fulness being caught in soft folds to the lining and rising stylishly on the shoulders.

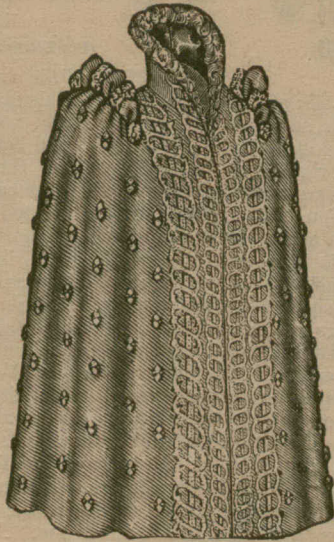
Combinations are particularly easy to achieve in basques of this style, which are stylish with any of the bell or sheath skirts and may be developed in all kinds of dress goods. Braid, passementerie, lace, embroidery, etc., are pretty decorations and may be arranged to please the fancy. A handsome basque to accompany a bell skirt combines écu French serge and black Bengaline, with narrow black outline braid for decoration.

We have pattern No. 3983 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires a yard and five-eighths of dress goods forty inches wide, and two yards and three-fourths of silk twenty inches wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

fulness above the elbow falling in the graceful folds which justify the title. The neck may be worn high, in which event a high standing collar—provided in the pattern—is added, both effects being illustrated in the engravings. The basque may be made of different material from the skirt.

Camel's-hair, serge, cheviot, homespun, Bengaline, brocaded silk, etc., are adaptable to the fashion, and braid, passementerie, bow-knots, etc., form stylish trimmings. The collar and sleeves may be made of velvet or silk, and when the neck is cut away between the ends of the collar, a linen chemisette and lawn Derby may be worn. A dressy promenade toilette may have a bell skirt of figured camel's-hair and a basque of this kind fashioned from brocaded Bengaline and plain velvet matching the ground color of the camel's-hair.

We have pattern No. 3962 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque needs five yards and three-eighths of goods twenty-seven inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards forty-four inches wide, or two yards and a-fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3979

Front View.



3979

Back View.

LADIES' CAPE, WITH SHOULDER PUFFS. (IN HENRI II. STYLE.) (COPYRIGHT.)

(For Description see Page 12.)

LADIES' BASQUE.

(For Illustrations see Page 18.)

No. 3962.—Another view of this basque may be obtained by referring to figure No. 267 R in this magazine, where it is shown in a pretty combination of velvet and plaid homespun, with cord for decoration.

In the present instance dress goods were employed in the construction of this shapely basque, which is adjusted by double bust darts, under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps, the upper lap being turned under evenly with the seam. The front and sides are lengthened by coat-skirts that overlap the back in coat-plaits and flare stylishly in front. Large triple-pointed pocket-laps are included in the coat-skirt seams and fall over the hips. A rolling lapel-collar is at the neck; it has a seam at the center of the back and is deeply notched in front of the shoulders, the ends extending in points almost to the bust. The neck is cut away between the ends of the collar, and below it the fronts are closed with buttons and button-holes. The sleeves are of the "corkscrew" order. Each sleeve is gathered to rise high above the shoulder and has an inside seam and a short seam reaching to the elbow at the back of the arm, where extra width allowed at the top of this seam is gathered up closely, the



3956

Front View.



3956

Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 12.)

LADIES' BASQUE, WITH TWO UNDER-ARM GORES.

(DESIGNED FOR STOUT LADIES.)

(For Illustrations see Page 18.)

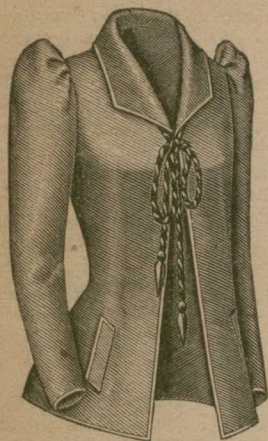
No. 3970.—Velvet and French serge are united in this basque at figure No. 279 R in this DELINEATOR, jet gimp and cabochons providing the decoration.

Dress goods and velvet are here effectively combined in the basque, which fits perfectly and shows graceful outlines. The back shapes two slender tabs between two points, the sides arch well and are of becoming depth, and the front is stylishly pointed at the end of the closing, which is

made at the center with buttons and button-holes. The adjustment introduces two under-arm gores at each side, as well as the customary side-back gores, center seam and double bust darts, the extra gores increasing the number of curved lines, thus giving a more tapering effect to a stout figure. At the neck is a velvet standing collar edged with gimp; and on the front at each side of the closing is a handsome revers of velvet that is broad at the top and tapers narrowly toward the edge of the basque, its edges being outlined

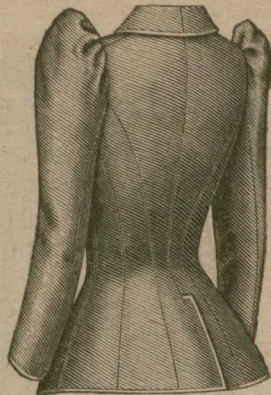
with gimp. The sleeves, which are made up on fitted linings, have just enough fullness at the top to produce a stylish effect; and the wrists are trimmed with cuff facings of velvet edged at the top with gimp.

All sorts of dress goods are suitable for basques of this style, and gimp, braid, passementerie, lace, etc., may be used for garniture. Combinations are particularly effective and may



3980

Front View.



3980

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 13.)

be easily developed in either colors or textures. The mode is as well adapted to cottons and woollens as to silks.

We have pattern No. 3970 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the basque requires three yards of material twenty-two inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and a-half forty-four inches wide, or a yard and a-fourth fifty-four inches wide, with one yard of velvet twenty inches wide for the revers, etc. Price of pattern, 1s, 3d. or 30 cents.

LADIES' SURPLICE WAIST.

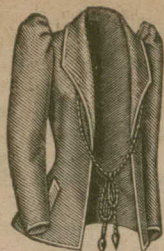
(For Illustrations see Page 19.)

No. 3969.—By referring to figure No. 270 R in this magazine, this waist may be seen made of plaid gingham and trimmed with embroidered edging.

The waist is here shown developed in dress goods and decorated with lace edging and ribbon. The surplice fronts are hemmed at their front edges, and back of each hem are laid three forward-turning plaits which flare from the lower edge to the shoulder. The surplice fronts are made over lining fronts, which are fitted by double bust darts and closed at the center with hooks and loops. Each surplice front is rendered smooth at the side by a dart taken up with the second dart in the lining front. The adjustment of the waist is completed by under-arm and side-back gores and a center seam. The coat-shaped sleeves are made over smooth linings and fit closely below the elbows, sufficient fullness being allowed at the top to produce the fashionable high curve above the shoulders. A frill of lace ornaments each wrist and falls gracefully over the hand. The lower part of the waist is completed with a belt that is overlaid by a ribbon belt fastened at the front beneath a bow of similar ribbon. The front linings may be worn high and plainly finished, as shown in the small engraving; or they may be turned away at the top, displaying the neck between the surplices, and the neck may be finished with a standing frill of lace extended along the folds of the hems of the surplices, as shown in the large engravings.

The Summer wardrobe of the average woman would be incomplete without a dainty surplice-waist, which may be developed in soft woollens, like cashmere, nun's-veiling and serge, as well as in the lighter fabrics, such as India silk, Surah, *crêpe de Chine*, *chiffon*, mull, embroidered batiste, gingham, chambray, etc. Embroidered edging, *point de Gène* lace and Irish-point embroidery will form attractive garniture. A dainty waist made by this mode is of white embroidered veiling tastefully trimmed with a frill of Irish-point embroidery; and, if desired, the plaits may be held in position by rows of feather-stitching in the same or a contrasting color.

We have pattern No. 3969 in thirteen sizes for ladies from



3980

LADIES' SHIRT-WAIST, WITH BACK-YOKE FACING.

(For Illustrations see Page 19.)

No. 3982.—This shirt-waist is shown made of dotted silk at figure No. 275 R in this magazine.

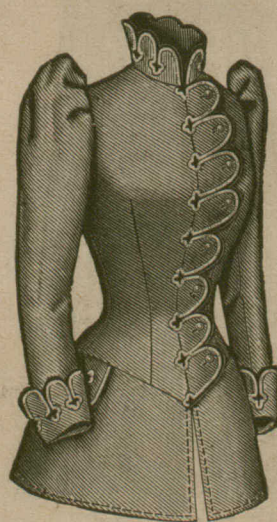
Wash silk was here used for the waist. The loose fronts are hemmed at the front edges and closed beneath a wide tuck arranged in the right front to lap well over the closing; and on the tuck buttons are ornamentally placed. The back is overlaid at the top, a regulation shirt fashion with a pointed yoke, which is stitched in position at its lower and shoulder edges. The back is drawn in at the waist-line by shirr-tapes inserted in a casing extending more than half-way to the under-arm seams, which, with the shoulder seams, shape the waist prettily. The shirr-tapes are drawn through openings in the back at the ends of the casing and are tied about the waist, holding the fulness of the fronts becomingly to the figure. A belt encircles the waist and closes at the front with fancy pins, the overlapping end being pointed. The skirt of the waist may be worn under or outside the skirt, as preferred. At the neck is a Byron collar. The sleeves are in regular shirt-sleeve style; they are gathered to rise high at the top and are finished with cuffs that are rounding at their lower corners. The cuffs are closed with buttons or studs below openings made in the sleeves and finished with overlaps that are pointed at the top. All the edges of the waist are finished with machine-stitching.

Shirt-waists of this style are made up in all varieties of wash silk, and also in Surah, India and China silk, plain and figured linen, gingham, percale, cambric, sateen, etc.; and the finish is usually as illustrated, although sometimes fancy stitching is used instead of machine-stitching on the wrists, with pretty effect. The belt may be of metal, leather, ribbon, web or the material, as preferred.

We have pattern No. 3982 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs three yards and seven-eighths of material twenty-two inches wide, or three yards and a-half twenty-seven inches wide, or two yards and a-fourth thirty-

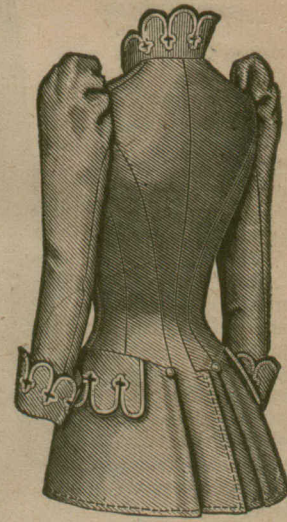


3953



3953

Front View.



3953

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 13.)

six inches wide, or two yards forty-four inches wide. Price of pattern, 1s, 3d. or 30 cents.

LADIES' DRESS SLEEVE. (IN BELL STYLE.)

(For Illustrations see Page 19.)

No. 3947.—This style of sleeve will be particularly favored for

tea-gowns and other house dresses, and is illustrated made of dress goods. It has an inside and an outside seam, and the top is gathered to rise with the fashionable high curve above the shoulder. The sleeve fits smoothly to a short distance below the elbow, and below this point it flares in the graceful bell shape. It is plainly finished at the wrist.



3959

The sleeve may be appropriately worn with any style of basque, bodice or over-dress. The material may be the same as that in the rest of the garment, or velvet or silk in a contrasting color may be used, with effective results. All sorts of dress goods, such as faille, India silk, grenadine, cheviot, etc., will develop well by the mode; and a trimming of passementerie ornaments, nail-heads, bands, lace, braid, etc., may be applied. If desired, a dainty undersleeve of fine lace may be inserted below the elbow.

We have pattern No. 3947 in six sizes for ladies from nine to fourteen 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 a yard and five-eighths of material twenty-two inches wide, or a yard and a-half twenty-seven inches wide, or seven-eighths of a yard either forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE. (KNOWN AS THE CORKSCREW SLEEVE.)

(For Illustrations see Page 20.)

No. 3951.—This stylish sleeve is pictured made of dress goods and plainly finished. It has a seam at the inside of the arm and a short seam at the outside extending from the wrist to the elbow, where extra width is allowed above the seam and gathered up closely. The sleeve fits accurately at the wrist and is gathered at the top, the stylish curve being produced over the top of the arm when the sleeve is sewed into the arm's-eye. The fulness at the top and the arrangement of the fulness at the elbow form the peculiar folds known as the cork-screw effect.

The characteristic features of this sleeve are brought out to best advantage in soft, flexible fabrics, such as Bengaline, faille, camel's-hair, cashmere, serge, China crêpe, India or China silk, etc., and the sleeve may match the bodice or contrast with it, as preferred. A cuff may be simulated by wide trimming,

a-half forty-four inches wide, or a yard and an-eighth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

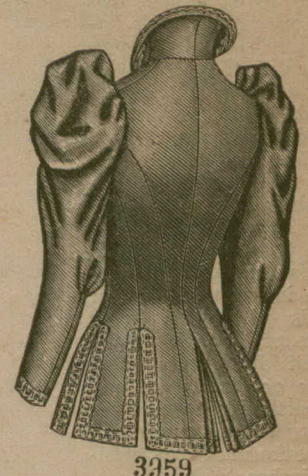
LADIES' DRESS SLEEVE. (KNOWN AS THE IMPROVED LEG-O'-MUTTON SLEEVE.)
(For Illustrations see Page 20.)

No. 3950.—Dress goods were chosen for making this sleeve,



3959

Front View.



3959

Back View.

LADIES' BASQUE. (IN LOUIS XV. STYLE.) (COPYRIGHT.)

(For Description see Page 14.)

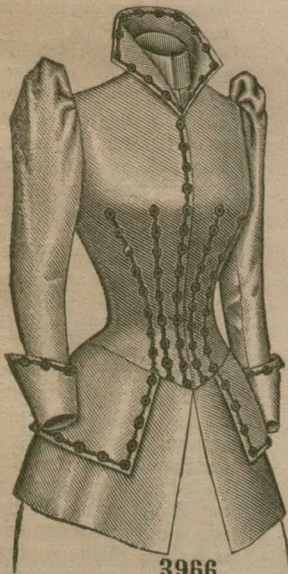
which has but one seam at the inside of the arm. At the top the sleeve is very wide and is gathered to rise high above the shoulders. Three upturning plaits are laid at the edge on the under side in front of the elbow to insure a comfortable fulness at that point, and below the elbow the sleeve fits closely.

The mode is picturesque and closely resembles the "father-filled" leg-o'-mutton sleeves of our grandmothers. It may be made of material to match the remainder of the costume or of a contrasting fabric.

We have pattern No. 3950 in six sizes for ladies from nine to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require two yards and an-eighth of material twenty-two inches wide, or a yard and five-eighths twenty-seven inches wide, or a yard and three-eighths forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

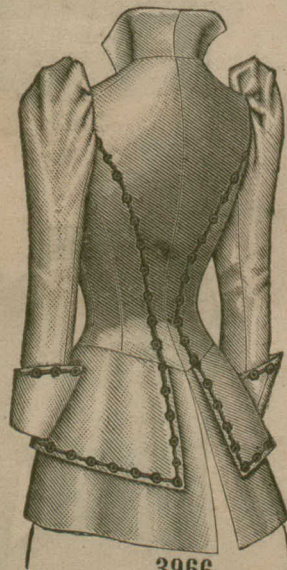


3966



3966

Front View.



3966

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 13.)

LADIES' BELL SKIRT (PERFORATED FOR ROUND LENGTH), WITH BIAS SEAM IN THE BACK AND A SHORT FOUNDATION-SKIRT.

(For Illustrations see Page 20.)

No. 3967.—This stylish skirt forms part of the toilettes shown at figures Nos. 268 R, 276 R, 277 R, 278 R and 279 R in this DELINEATOR.

The skirt belongs to the bell or *fin de siècle* order, of which it is an exceptionally pretty example. It is here shown developed in plain and striped dress goods over a foundation skirt of silk. The foundation skirt is in the round four-gored style and is trimmed at the foot with a ruffle of silk. The skirt has a slight train and is all in one piece, with bias edges that join in a center seam. Eight darts fit the top smoothly at the front and sides, and a stylish fulness is arranged in three overlapping plaits at each side of the seam and hangs in handsome rolling folds to the edge of the train.

Two rows of fancy braid trim the skirt about three inches above the edge. The top may be finished with a belt, cord, binding or underfacing, as preferred; and, if desired, the train may be shaped off, leaving the skirt of round length, the pattern providing for both styles.

When the skirt is lifted at the back the foundation skirt is not caught up with it, and the foundation should consequently be of

or the edge only may be decorated with narrow garniture. We have pattern No. 3951 in six sizes for ladies from nine to fourteen 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 a yard and three-fourths of material twenty-two inches wide, or a yard and three-fourths twenty-seven inches wide, or a yard and

silk or be faced up deeply with the material. The skirt will develop stylishly in all kinds of dress goods and may be trimmed round and round or from belt to foot, as preferred. It may be made up without the foundation skirt, but in such instances, unless the material be a cotton texture, it should be lined with crinoline or tarlatan and silk or some desirable lining goods, silk being preferred if the fashionable rustle of the skirt is desired.

We have pattern No. 3967 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires six yards of material twenty-two inches wide, or four yards thirty-six inches wide, or three yards and a-half forty-four inches wide, or three yards and a-fourth fifty-four inches wide, with six yards and three-fourths of silk twenty inches wide for the foundation skirt and a ruffle. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PETTICOAT.

(For Illustrations see Page 21.)

No. 3952.—Two views are given of this petticoat. One pictures it developed in black silk and trimmed with two ruffles of silk pinked at the lower edges and headed by a full box-plaited ruching of silk. The other view shows the petticoat made of fine cambric and decorated with two ruffles of Hamburg edging headed by a feather-stitched band of the material. The skirt consists of a front-gore, a gore at each side and a back-breadth. The front-gore is adjusted smoothly at the top by a dart at each side of the center, and a dart a little back of the side-front seam removes unnecessary fulness from each side-gore. The back-breadth is short and is lengthened by a deep flounce of the material, which is gathered at the top to fall with slight fulness. The top of the skirt is finished with a narrow underfacing, which forms a casing back of the darts in the side-gores for tapes that are drawn to adjust the fulness at the waist.

Surah, moiré, wash silk, pongee, lawn, cambric, nainsook, muslin and seersucker may be employed in developing the mode. Frills of the material or of

Medici, torchon or Italian lace, Hamburg or Swiss embroidery, fancy stitching, etc., may be applied for decoration as lavishly as desired, or a simple finish of lace or washable braid will suffice.

We have pattern No. 3952 in nine sizes for ladies from twenty to thirty six inches, waist measure. For a lady of medium size, the garment requires four yards and a-half of material twenty-two inches wide, or four yards and three-eighths twenty-seven inches wide, or three yards and a-half thirty-six inches wide, or three yards and an-eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

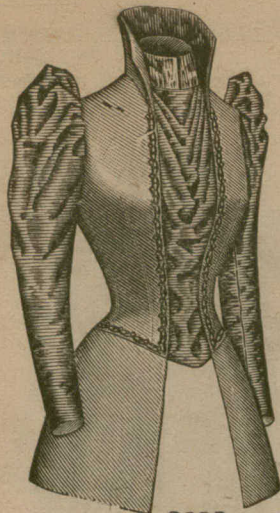
LADIES' WALKING SKIRT.

(For Illustrations see Page 21.)

No. 3954.—This skirt forms part of the stylish toilette shown at figure No. 269 R in this DELINEATOR, where it is pictured made in a combination of light and dark plain silk, with black lace for trimming.

Plain and brocaded dress goods are here associated in the skirt, which is made over a shapely, four-gored foundation-skirt and is fashionably known as the panel skirt. It consists of a front-panel, three panels at each side and two full back-breadths. Three deep, forward-turning plaits and two deep, backward-turning plaits are formed in the top at each side and pressed in folds to the bottom. The center-panel rests smoothly on the foundation and is studded with colored nail-heads, which show effectively with every movement of the wearer. The panel nearest the back at each side is cut from the brocaded goods and falls with the effect of a box-plait, this appearance being produced by changing the direction of the plaits. The plaits conceal the joinings of the panels, and also of the back-breadths, which are cut bias at their back edges and seamed to within a short distance of the top, where a placket opening is finished. At each side of the placket the upper edge is gathered, the fulness falling in pretty folds below. A belt finishes the top.

The mode is especially adapted to combinations, which may be effected in silk and wool for street wear and in silk and chiffon or crêpe for dressy purposes. One material may be used throughout, if desired, and a plain finish may



3983

Front View.



3983

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 14.)



3962



3962

Front View.

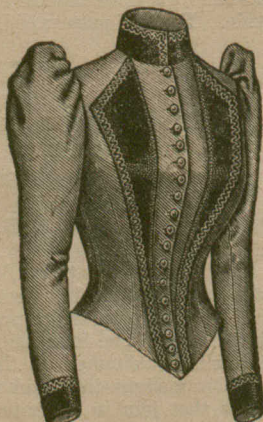


3962

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 15.)



3970

Front View.



3970

Back View.

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

(COPYRIGHT.)

(For Description see Page 15.)

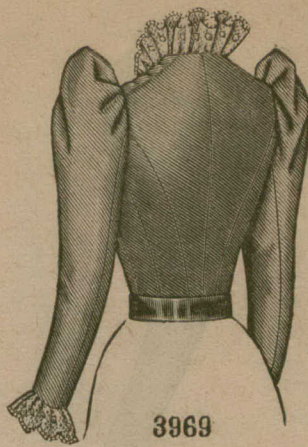
be adopted. Wide bands of jet or silk passementerie may be applied at the foot of the center-panel and lengthwise upon the panel nearest the back at each side. A Louis Quinze coat or a long basque slashed at the bottom may accompany a skirt of this kind, the same materials being generally preferred for both.

We have pattern No. 3954 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require four yards and three-eighths of plain dress goods forty inches wide, and three yards and an-eighth of brocaded goods twenty inches wide. Of one material, it needs nine yards and seven-eighths twenty-two inches wide, or eight yards and a-fourth twenty-seven inches wide, or five yards forty-four inches wide, or four yards and an-eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3969

Front View.



3969

Back View.

LADIES' SURPLICE WAIST. (COPYRIGHT.)

(For Description see Page 16.)



3969

DRIFT.

Hats and capotes of almond-colored straw and chip are charmingly trimmed with purple wisteria or with purple lilacs in two or three delicate shades. Ribbons are not added.

White corduroy is the fashionable material for girls' coats and jackets and for the kilts and knee breeches of little boys. Large pearl buttons are added as a matter of course, both for ornament and utility.

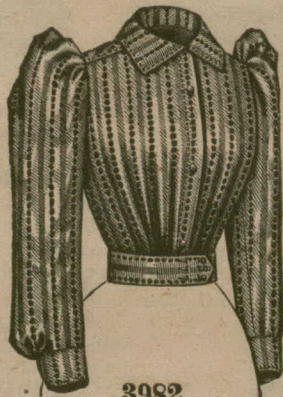
Ruffles of yellow chiffon falling from the neck and wrist edges of a black gown produce a truly novel and artistic effect.

The most elegant and comfortable petticoats for warm-weather wear are made of white, black or gray moreen. They are closely gored and have a back-breadth that is ruffled to the waist. Any woman can, with the aid of a suitable pattern, make up such a petticoat at home. The ruffled breadth need not be very wide, and its hems may be from an inch to two inches broad.

Wash silks woven in stripes of softly blended colors are being made up into night-ropes by new and graceful designs. The addition of a belt, a cord and tassel or a knotted galloon transforms such a robe into a lady-like house-gown for use on sultry mornings or in one's own room. These silks are more easily laundered than cambrics.

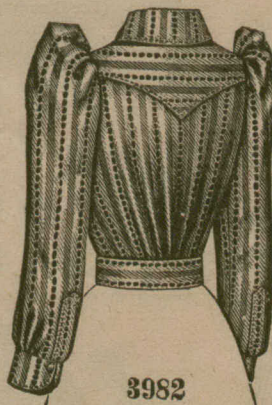
Silk ginghams are even more popular than they were last season for tennis and other outing suits. They are very strong, do not quickly show rough usage, and are remarkably easy to make up.

Little toques, plaques and close bonnets of natural-colored straw are daintily edged with wreaths or rows of very small flowers, such as helio-



3982

Front View.



3982

Back View.

LADIES' SHIRT-WAIST, WITH BACK-YOKE FACING. (COPYRIGHT.)

(For Description see Page 16.)



3982



3947

View of Upper Side.



3947

View of Under Side.

LADIES' DRESS SLEEVE. (IN BELL STYLE.) (COPYRIGHT.)

(For Description see Page 16.)

be secured with strings of ribbon or lace, but the woman with a plump and pretty throat will omit the strings in favor of ornamental pins.

On some of the most attractive print and ging-ham gowns the accessories that were lately cut from velvet are now made of butcher-linen or nankeen, white duck, piqué, buff marseilles or écu canvas.

Dresses of fine indigo-blue drilling, made up moderately full in slip fashion, and banded with white cotton or linen braids, are the most popular play-gowns of little girls at the sea-shore.

Wonderfully pretty and practical dresses for little girls to wear in the mountains, by the sea or on cool days in town are made of a fine, soft cotton velvet, trimmed with white Guipure or Irish-point lace, flatly applied. Dove-gray, sapphire-blue and helio-trope are fashionable and serviceable colors in this velvet.

For travelling and morning wear in hot weather the fashionable woman chooses an open jacket of serge, Bedford cord, flannel or thin foulé, with a vest of piqué, duck or some other wash fabric. The skirt may or may not match the jacket.

Rose-ruchings are again in favor for decorating the edges of scanty or close

skirts. They are sometimes formed by means of double or plaited folds, the edges of which are first basted to overlap at the center on the wrong side; and again they are formed of bias material that has been hemmed or bound at each edge.

Fine gold or silver passementerie is added in small quantities to many of the new bodices. This reserve hints at the value of the trimming, while an excessive display might suggest that it was not of the best quality.

Certain of the Bengalines, foulards and printed *crêpes de Chine* are so richly decorated that they cannot be safely worn by women of high color or full figure. What are now known as Marie Antoinette or Pompadour silks should only be attempted by slender women with little or no pink in their complexions.

Corduroy silks that suggest Algerian webbings are combined with plain Surrah, China or India silks in dressy house gowns, being shown in softened Roman stripes, sometimes with printed or damassé floriations between the stripes. The plain silk matches one of the colors in the striped fabric, which is used only for skirts and ornamental applications on bodices.

These stylish *chapeaux* may for surplice pieces and

A decoration consisting of three narrow, overlapping, bias ruffles, with hemmed, bound or pinked edges, is the only rival of rose-

The latest parasols are for the most part very pretty, but are little calculated to endure exposure or accident. After all, there is nothing more lady-like or more generally satisfactory than a parasol of handsome silk, with an artistic handle.

Very slender women make their coats and basques of fabrics showing Pekin stripes woven crosswise of the goods, and these stripes may be obtained in gingham, satin and velvet; and there are other narrow-striped materials that can be used in the same way.

Satin is again in high favor for dinner toilettes. Black satin is especially superb when trimmed with jetted laces or with collars, girdles, epaulettes, etc., of jet passementerie. Light-hued satins are rendered simply magnificent by the application of jewelled passementeries in the colors of the various precious stones; but these rich decorations must, of course, be used in moderation.

Jabots are very extensively worn, and some very dainty ones are seen. One of the newest styles is made by gathering a ruffle of silk mull to each edge of a yard of inch-wide ribbon the color of the mull; one end of the ribbon is pinned or basted to the top of a bodice or of its high, close collar, and the unbasted part is fastened down the closing of the bodice with lace-pins.

Very few decided colors are noted in soft wool fabrics for street wear. Gray, beige, mastic and similar tints are preferred by women of all ages.

A last year's lace-net costume having a pointed bodice may be greatly freshened by the addition of full lace paniers to the skirt.

A partly worn dress of light-hued Summer silk may often be completely rejuvenated by the addition of ruffles or platings of plain dark China silk. Thus, a figured silk showing a white ground may be

ruching for the edges of closely clinging dress skirts of all kinds. Pointed bodices of black lace trimmed at their lower edges with one or more flounces of similar lace are popular to wear with all sorts of skirts both indoors and out.

A skirt of very thin silk or wool batiste is appropriately edged with a single scanty bias ruffle of velvet. This lends firmness to the delicate material, with which it contrasts admirably; and, of course, a little velvet will be added to the bodice to preserve the harmony of the design. If the wearer's figure will not allow of wearing a velvet girdle, bretelles of the ornamental fabric will generally be applied instead.

A handsome shirt-waist is made of dark-blue foulard or China silk spotted with white or buff, and is trimmed at the neck with a falling plaiting of the material and at the closing with a double plaiting to match. A similar finish would be fashionable on a blouse.

White, pale-yellow, canary, and English-rose are fashionably combined with light-gray, though in reserved quantities. They are selected in China silks for

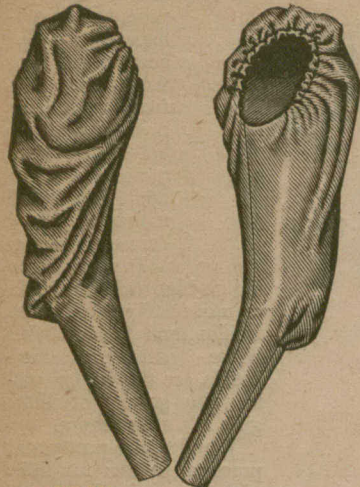
serviceable gowns, and in *crépe de Chine* and *de chiffon* for more ceremonious wear.

Yellow is used much more frequently than heretofore for the accessories of black, white, gray, pale-pink and baby-blue gowns; and the result is almost invariably artistic and becoming.

Nothing makes a more fascinating dancing or bridesmaid's gown than cream-white tulle draped over pale-pink and jonquil-yellow shot silk. Half-open pale-pink roses and a few pale-yellow blossoms will accord daintily with such a gown.

Feather-stitched braids are very popular for decorating blouses, shirt-waists, underwear, night-gowns and all sorts of children's garments. They can be so applied with machine-stitching that it needs close inspection to determine that they are not hand-worked.

trimmed with plain China silk matching the largest figure. Sometimes paniers to match the ruffles will be arranged upon the skirt.



3951

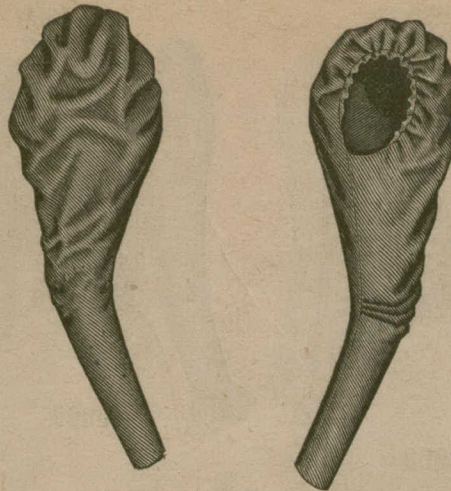
3951

View of Upper Side.

View of Under Side.

LADIES' DRESS SLEEVE. (KNOWN AS THE CORKSREW SLEEVE.) (COPYRIGHT.)

(For Description see Page 17.)



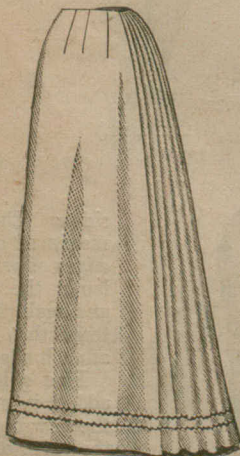
3950

View of Upper Side.

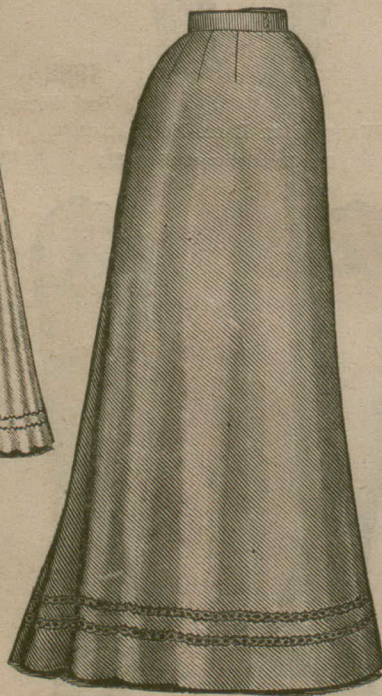
View of Under Side.

LADIES' DRESS SLEEVE. (KNOWN AS THE IMPROVED LEG-O'-MUTTON SLEEVE.) (COPYRIGHT.)

(For Description see Page 17.)

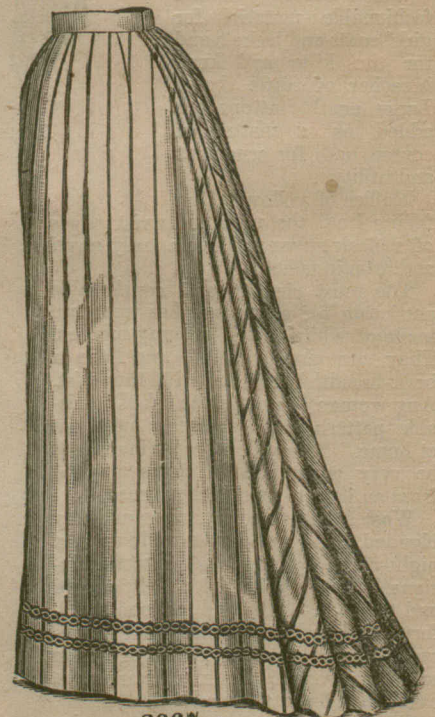


3967



3967

Side-Front View.



3967

Side-Back View.

LADIES' BELL SKIRT (PERFORATED FOR ROUND LENGTH), WITH BIAS SEAM IN THE BACK AND A SHORT FOUNDATION-SKIRT. (COPYRIGHT.)

(For Description see Page 17.)

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A delightful garment for very warm days is a blouse of dull-blue or éceru wash silk, with white silk sleeves. The material does not

ments are filled in with a netting made of silk twist the color of the material, and the battlements themselves are edged with tiny tassels. Women who understand the making of netting will find pleasure in ornamenting their cashmere and camel's-hair gowns in this way.

Many dressy women are having their old parasol and sun-umbrella frames covered with China silk to match their gowns. The work can be readily done at home by carefully ripping out a section of the discarded cover to serve as a pattern.

A parasol of China silk may be decorated at the edge with a pinked ruffle or plaiting of goods matching the costume it is to accompany.

Buttonless gauntlets of wash leather are the fashionable gloves for travelling and outing wear of all sorts. They are offered in the natural color of the leather and are both lady-like and serviceable.

Gray note-paper bearing the writer's address in gold letters is the latest fancy of those who follow the fashions in such matters.

A last Summer's black silk basque may be rendered perfectly stylish by the addition of new sleeves, black lace frills in bretelle fashion upon the shoulders, and a similar frill about the throat. If the bust shows signs of wear, it may be partly concealed by a dainty jabot of the lace.

The wide Bernhardt neck-tie of soft mull has displaced the masculine-looking cambric tie of last season, and no tasteful woman will regret the change.

Linen collars and cuffs are again edged with English thread or Valenciennes lace; and when my lady can afford it, her handkerchiefs will be trimmed to match.

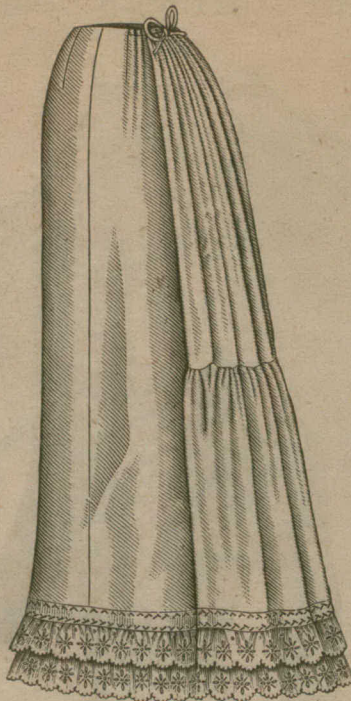
Highly lustrous black silks are more generally favored than for several years past for visiting and demi toilettes. It is needless to say they are always elegant.

Extreme caprices are voted vulgar, and none more so than that which now impels many women to sweep the pavements with their



3952

Side-Front View.



3952

Side-Back View.

LADIES' PETTICOAT. (COPYRIGHT.)

(For Description see Page 18.)

cling to the person when damp, is not injured by perspiration and is very light of weight. The combinations mentioned above will be found becoming to all complexions.

The fashionable finish for travelling gowns is a four-inch hem turned up on the right side and stitched twice. Sometimes a tiny galloon or gimp takes the place of the ornamental stitching, and not infrequently a small woollen or silken cord follows the upper edge of the hem.

No fabric is too handsome for the tea-gown that is to be worn at dinner or by the hostess at a reception. The finest of cloths and the richest of brocades (the latter with gauzy accessories) are used for this purpose even at Midsummer.

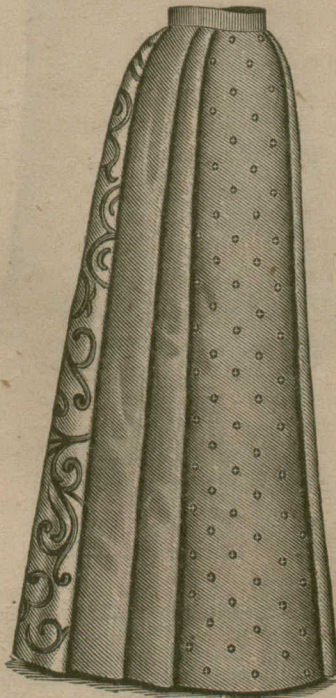
Organdy, dimity and delaine are old favorites restored to vogue. It is said they will be very generally used next Summer.

A charming bridesmaid's costume is made of mauve cashmere and white satin and *crêpe de Chine*. On the front and sides of the skirt are arranged overlapping panels that are lined with satin, and the Louise XV. coat is slashed at the bottom and similarly lined. Upon the fronts of the coat is arranged a full vest of the *crêpe* and a pointed girdele of satin. With such a dainty gown may be worn a Leghorn hat trimmed with white and mauve feathers and white roses, and tied with white satin ribbons.

As Midsummer approaches gowns of flower-wrought lace are seen in increasing numbers. For dinner and evening toilettes are used black laces upon which are wrought all sorts of beautiful flowers and foliage, from poppies and roses to marguerites and corn-flowers, and from ripened grain to pussy willows and Autumn leaves. Of course, softer colors prevail for daytime occasions.

There is a tendency toward netted fringes made upon the gown. In a recently designed costume the lower edge of the close skirt at the front and sides is

cut in battlements five inches deep; the spaces between the battle-



3954

Side-Front View.



3954

Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 18.)

costly draperies. Long trains are very heavy, especially in street fabrics; and they are certain to be untidy when worn outdoors.

Styles for Misses and Girls.



FIGURE NO. 284 R.

FIGURE NO. 284 R.—MISSES' WAIST.

(For illustration see this Page.)

FIGURE NO. 284 R.—This illustrates a Misses' waist. The pattern, which is No. 3977 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 31 of this DELINEATOR.

In the present instance the waist is shown stylishly developed in polka-dotted China silk and velvet, and a unique arrangement of velvet ribbon provides the decoration. The fronts are arranged upon closely adjusted fronts of lining and are disposed with becoming fulness at each side of the invisible closing. The back is drawn by gathers at the center at the top and bottom and is arranged over a fitted lining; and the admirable adjustment is completed by under-arm gores. The sleeves are of the full puff variety; they are mounted upon smooth linings and finished at the wrists with deep velvet cuffs. A standing collar of velvet is at the neck. The waist is finished with a belt, which is here concealed beneath a belt of velvet ribbon; and moderately long sections of similar ribbon are arranged in tab fashion along the lower edge of the belt, the ends of the tabs being finished in points.

A waist of this kind, developed in India or China silk, wash silk, Madras cloth, percale, gingham or any of the numerous dainty fabrics now in vogue may stylishly accompany a plain or a bell skirt. Wool goods of all suitable varieties may also be made up in this way, and with any of them silk, moiré or velvet may be associated, with attractive results. Braid, gimp, ribbon, all-over embroidery, lace or embroidered edging will frequently be chosen for decorating waists of this kind, though decoration may be omitted altogether if undesirable.



FIGURE NO. 285 R.

FIGURE NO. 284 R.—MISSES' WAIST.—This illustrates Pattern No. 3977 (copyright), price 10d. or 20 cents. FIGURE NO. 285 R.—MISSES' TOILETTE.—This consists of Misses' Basque No. 3961 (copyright), price 1s. or 25 cents; and Skirt No. 3958 (copyright), price 1s. or 25 cents. FIGURE NO. 286 R.—GIRLS' TOILETTE.—This consists of Girls' Greek Dress No. 3955 (copyright), price 1s. or 25 cents; and Guimpe No. 2530 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 22 and 23.)

plain white cloth and heliotrope velvet, and Kursheedt's Standard Escorial gimp provides the handsome garniture. The circular bell skirt is closely conformed to the figure at the front and sides by darts over the hips, and the back falls in full, soft folds that flare gracefully to the edge, a little above which a band of gimp is ornamentally applied.

FIGURE NO. 285 R.—MISSES' TOILETTE.

(For illustration see this Page.)

FIGURE NO. 285 R.—This consists of a Misses' basque and walking skirt. The basque pattern, which is No. 3961 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 30 of this magazine. The skirt pattern, which is No. 3958 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be again observed on page 32.

The toilette is here represented developed in French serge, shot cloth,



FIGURE NO. 286 R.

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The loose fronts of the basque open over a closely adjusted vest, that is closed invisibly at the front and lengthened by skirt sections which flare stylishly below the closing. All the seams of the basque are discontinued below the waist-line to form a series of deep tabs, which extend at the back and sides to the fashionable coat-basque depth. The coat-shaped sleeves are arranged with sufficient fulness at the top to rise with a stylish curve over the shoulders, and the wrists are plainly completed. At the neck is a standing collar, below which is applied a Medici collar of velvet; and beneath the tapering ends of the Medici collar appear velvet lapels which join the front edges of the fronts and extend below the waist-line. The standing collar is decorated along its edges with Escorial gimp, and similar gimp ornaments the front edges of the vest and is continued along the front and lower edges of the skirt sections.

The jaunty toque is becomingly trimmed with metal braid and a pompon.

FIGURE No. 286 R.—GIRLS' TOILETTE.

(For Illustration see Page 22.)

FIGURE No. 286 R.—This consists of a Girls' Greek dress and



FIGURE No. 288 R.

FIGURE No. 289 R.

FIGURES Nos. 288 R AND 289 R.—MISSSES' YOKE-WAIST.—These two figures illustrate the same Pattern—Misses' Yoke-Waist No. 3975 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 24.)

gimpe. The dress pattern, which is No. 3955 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is illustrated in different materials on page 27 of this DELINEATOR. The gimpe pattern, which is No. 2530 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and is also shown on its accompanying label.

In the present instance the dress is pictured developed in white nun's-voiling, and velvet ribbon and rosettes comprise the decoration. The dress has a closely adjusted body, the top of which is shaped in V outline at the front and back; and the closing is made at the back. Over the front of the body are arranged side-fronts and a full front that is disposed in forward-turning plaits at each shoulder, the plaits flaring diagonally downward into soft folds and wrinkles at and below the waist-line. The full front is extended to form the full, round skirt, which falls in soft folds from the body, to which it is joined; and the lower edge is bordered with two rows of velvet ribbon. The short sleeves are arranged with puff effect at the outside of the arms, and each is decorated with a full rosette of velvet ribbon. Similar rosettes ornament the side-fronts at the waist-line, and above them graduated sections of ribbon trim these fronts.

The gimpe is made of mull and is shaped at the top to follow the pointed outline of the body, and its neck edge is decorated with a standing frill of edging. The shirt sleeves are each finished with a wristband, from the edge of which a frill of lace droops prettily over the hand. If desired, the gimpe sleeve may be sewed permanently to the arms'-eyes and the remainder of the gimpe omitted.

India or China silk, foulard, French challis, sateen and gingham will make up beautifully by the mode, and nun's-voiling, albatross, cashmere and numerous other seasonable woollens will also develop pretty and comfortable toilettes. Fancy braid, gimp, feather-stitching, Hamburg embroidery and dainty laces of all kinds may be used for trimming, or a less elaborate completion may be arranged.

The large straw hat is tastefully trimmed with flowers and ribbon.

FIGURE No. 287 R.—MISSSES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 287 R.—This illustrates a Misses' costume. The pat-

FIGURE No. 287 R.—MISSSES' COSTUME.—This illustrates Pattern No. 3968 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

Combinations of colors and fabrics will be especially attractive in a toilette of this kind, but, if preferred, a single material may be employed throughout, with charming results. Cloth, Bedford cord, Henrietta, cashmere and foulé, as well as the checked, plaided, spotted and figured varieties of India and China silk, foulard and Surah, are adaptable to the mode. *Point d'esprit* or Chantilly lace, braid, passementerie, etc., may be added for decoration in any pretty way.

tern, which is No. 3968 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 27 of this magazine.

The costume is here shown prettily made up in cloth, velvet and Kursheedt's Standard tucked Jacquard Leno flouncing. The skirt is arranged over a four-gored foundation-skirt and shows gathered fulness in front and fan-plaits at the back. It is finished with a belt.

The body is a combination of jacket and blouse and is made up on a close-fitting basque of lining that closes at the center of the front. It has a full blouse-vest with a box-plait arranged over the closing, the vest drooping below the edge of the lining, to which it is gathered, and jacket fronts that extend in square corners below the vest and turn away in three-cornered revers above the bust, revealing the vest its entire length. The revers are nearly covered by the ends of the deep sailor-collar of velvet, and their visible parts are decorated with buttons having braid loops attached. The back is made with a box-plait at each side of the center and is crossed by a belt, which passes beneath the jacket fronts and closes over the center of the vest. A curved pocket-opening is made near the lower front corner of each jacket front and is prettily finished with a piping and loop buttons. The full sleeves have the effect of shirt sleeves, but are made up on fitted linings which extend below them to the wrists and are faced with velvet.

Developed in striped, figured, plaid or dotted flannel, the costume will prove suitable and pretty for tennis, yachting, etc. Combinations of two varieties of flannel or of any two preferred textures are in excellent taste; and velvet or silk may be added if a triple com-

FIGURES NOS. 288 R AND 289 R.—MISSES' YOKE-WAIST.

(For Illustrations see Page 23.)

FIGURES NOS. 288 R AND 289 R.—These two figures illustrate the same pattern—a Misses' waist. The pattern, which is No. 3975 and costs 10d. or 20 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen again on page 31 of this magazine.

At figure No. 288 R the waist is shown made of lace tucking and pale-blue chambray. It is in the regulation yoke-waist style, with



FIGURE No. 292 R.

a deep, square yoke both back and front, and full lower-portions that are gathered nearly to the arms'-eyes at the top. The fulness is drawn well to the center at the bottom, which is finished with a belt of the material; and a leather belt is also worn. The waist is closed in front. At the neck is a frill of lace edging that falls from the top of the standing collar. The sleeves rise full and high on the shoulders and are close-fitting at the wrists, which are trimmed with deep cuff-facings of tucking decorated at the top with edging.

At figure No. 289 R fine French flannel and velvet are united in the waist, the yoke and collar being cut from velvet and decorated with gilt braid. Round cuff facings of velvet ornamented with similar braid prettily trim the wrists of the comfortable sleeves.

Waists of this kind are suitable to wear with all sorts of skirts, which will usually be of similar material. The yoke, wrists and collar may be all-over embroidered or they may be decorated with fancy braid, passementerie, ribbon, etc. A sash or any style of fancy belt may be worn. When lawn, muslin, chambray, gingham and other washable goods are made up in waists of this style

the yokes and collar will usually be of all-over embroidery or tucking.



FIGURE No. 290 R.



FIGURE No. 291 R.

FIGURE No. 290 R.—MISSES' OUTDOOR TOILETTE.—This consists of Misses' Cape No. 3964 (copyright), price 10d. or 20 cents; and Cap No. 3631 (copyright), price 5d. or 10 cents. FIGURE No. 291 R.—MISSES' BASQUE.—This illustrates Pattern No. 3963 (copyright), price 1s. or 25 cents. FIGURE No. 292 R.—MISSES' OUTING TOILETTE.—This consists of Misses' Shirt-Waist No. 3981 (copyright), price 1s. or 25 cents; and Cap No. 3166 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 24 and 25.)

bination be desirable. All sorts of dress goods, washable and otherwise, will make up suitably in costumes of this style. Braid, ribbon, gimp and passementerie will provide artistic decorations. A pretty costume for seaside wear may be realized by uniting plain and striped flannel, the striped fabric being used for the vest, skirt, standing collar and cuff facings.

The hat is trimmed with ribbon and flowers.

FIGURE No. 290 R.—MISSES' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 290 R.—This illustrates the cape and cap of a Misses'

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toilette. The cape pattern, which is No. 3964 and costs 10d. or 20 cents, is in five sizes for misses from eight to sixteen years of age, and is differently pictured on page 29 of this publication. The cap pattern, which is No. 3637 and costs 5d. or 10 cents, is in seven sizes from six to seven and a-half, hat sizes, and is shown again on its accompanying label.

The cape is here represented made of plaid cheviot. It is all in one piece and is adjusted smoothly over the shoulders, below which it falls free with the easy fulness peculiar to the military style. The lower outline is uniform, and the fronts close invisibly. At the neck

is a moderately high Medici collar, which flares becomingly at the throat.

The Commodore cap is made of serge. The crown is circular, and to its edge is joined the side, which is formed of four sections. The band joins the lower edge of the side, and the visor is made of cardboard and covered smoothly with the material. A narrow strap or band crosses the front above the visor.

All sorts of light-weight cloths and cloakings in plaid, checked, striped or plain weaves will develop stylishly in a cape of this kind, and machine stitching or pinking will usually supply the decoration when a plain completion is not desired. The cap may match or contrast with the cape or may be made of white or dark-blue cloth, serge or camel's-hair.

FIGURE No. 291 R.—MISS-ES' BASQUE.

(For Illustration see Page 24.)

FIGURE No. 291 R.—This illustrates a Misses' basque. The pattern, which is No. 3963 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 29.

In the present instance striped suiting and plain velvet are united in the basque, which is superbly adjusted by the customary darts and seams and closed at the front with button-holes and large buttons. The front and sides are lengthened to be of equal depth with the back by stylish coat-skirts, the back edges of which overlap the back in plaits that flare slightly toward the lower edge; and the center seam terminates below the waist-line above extra fulness arranged in an underfolded plait at each side. The deep pocket-laps arranged over the hips are made of velvet, and so are the stylish cuffs, which extend well beyond the shapely coat-sleeves. At the neck is a notched lapel-collar, and between the ends of the collar the fronts are turned under or cut away to accommodate a chemisette of plaited percale, with a Piccadilly collar, and a band-bow is worn, the standing collar of the pattern being here omitted.

The dressy mode suggests the Louis XV. basque which is just now so popular. It may be suitably developed in plain and fancy cloth, camel's-hair, serge, flannel, Henrietta cloth and similar woollens, as

well as in gloria, foulard, India silk and Bengaline. Applied decoration is not necessary upon a basque of this kind, but if trimming be desired, a simple arrangement of braid or gimp may be added.

The hat is a stylish shape in fine straw handsomely trimmed with ribbon and field flowers.

FIGURE No. 292 R.—MISS-ES' OUTING TOILETTE.

(For Illustration see Page 24.)

FIGURE No. 292 R.—This illustrates the shirt-waist and cap of a Misses' toilette. The shirt-waist pattern, which is No. 3981 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 30 of this magazine. The cap pattern, which is No. 3166 and costs 5d. or 10 cents, is in six sizes from six and a-fourth to seven and a-half, hat sizes, and is shown again on its accompanying label.

Pale-blue Surah was here selected for the shirt-waist, and feather-stitching contributes appropriate garniture. The fronts of the waist close at the center with buttons and button-holes, a broad tuck arranged at the right side conceals the closing, and the overlapping front is decorated with feather-stitching. The back is but slightly full and is finished at the top with a deep yoke-facing, the lower edge of which is decidedly pointed at the center. The sleeves are in ordinary shirt-sleeve shape and have sufficient fulness at the top to present the fashionable curve over the shoulders; they are opened for some distance at the back of the arm and finished with overlaps, and the wrists are completed with deep cuffs which close at the back with studs and are ornamented with feather-stitching. At the neck is a rolling collar that flares widely at the throat and is decorated at the edges with feather-stitching; and beneath the collar a Windsor scarf is prettily bowed. The waist is worn beneath the skirt, and a belt drawn through a fancy buckle encircles the waist.

The cap is of white flannel. Pointed sections stiffened with canvas are joined to form the crown, and a peak, similarly stiffened, is seamed to the front of the crown. The entire cap is lined with silk.

Spotted, figured and striped China or India silk, striped wash silk, percale, cambric and Madras cloth are especially appropriate for shirt-waists of this kind, and French or Scotch flannel, outing cloth and other reasonable woollens will also make up stylishly. Combinations of colors and textures may be effected, if desired, the collar and cuffs being made of any prettily contrasting fabric. The lower part of the waist may be worn outside the skirt, if preferred, and a tennis sash may be worn instead of a belt. The cap may be made of plain or striped flannel, serge, cloth or silk.



FIGURE No. 293 R.—MISS-ES' YACHTING TOILETTE.—This consists of Misses' Blouse No. 3971 (copyright), price 1s. or 25 cents; Skirt No. 3960 (copyright), price 1s. or 25 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see Page 26.)

FIGURE No. 293 R.—MISSES' YACHTING TOILETTE.

(For Illustration see Page 25.)

FIGURE No. 293 R.—This consists of a Misses' skirt, blouse and cap. The skirt pattern, which is No. 3960 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently illustrated on page 32 of this DELINEATOR. The blouse pattern, which is No. 3971 and costs 1s. or 25 cents, is in nine sizes for misses from eight to sixteen years of age, and is shown in two views on page 30. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, hat sizes, and may be again seen on its accompanying label.

Dark-blue serge and white Surah are here associated in the toilette, and handsome cable-cord provides the decoration. The skirt is composed of eight bell-shaped gores, which remove all superfluous fullness from the top and produce the bell effect just now so pronounced a feature of fashionable attire; and the seams are concealed by heavy cable-cord, which is arranged in a trefoil at the lower end of each seam.

The blouse droops over the skirt in characteristic fashion, and its fronts are shaped to disclose a shield, which is ornamented with rows of braid applied to follow the outline of the neck. A regulation sailor-collar falls deeply at the back, and its ends meet at the bust beneath a sailors'-knot made of the material. The full shirt-sleeves rise with puff-sleeve effect over the shoulders and are gathered at the bottom to moderately deep wristbands. A Figaro jacket accompanies the blouse and may be worn or omitted, as desired. The edges of the jacket are outlined with cable-cord, which is disposed in large trefoil-ornaments at the square corners of the jacket fronts; and the sailor collar is decorated with anchors worked with heavy gold thread.

The cap, which is available for the Tam O'Shanter or sailor style, is made of cloth and trimmed with ribbon. It has a circular crown stiffened with canvas, to the edge of which the sides are attached. The band is sewed to the loose edge of the sides, and a ribbon band encircles the cap, the ends of the ribbon falling prettily at the back.



FIGURE No. 294 R.

FIGURE No. 295 R.

FIGURE No. 294 R.—GIRLS' TOILETTE.—This consists of Girls' Dress No. 3972 (copyright), price 1s. or 25 cents; and Guimpe No. 3625 (copyright), price 5d. or 10 cents. FIGURE No. 295 R.—GIRLS' TOILETTE.—This consists of Girls' Dress No. 3976 (copyright), price 1s. or 25 cents; and Guimpe No. 3625 (copyright), price 5d. or 10 cents.

(For Descriptions see this Page.)

Yachting serge, French flannel in plain, striped or figured varieties, cloth, etc., may be appropriately used in developing the skirt and blouse; and combinations of plain and fancy fabrics will frequently be arranged. Hercules or worsted braid, stitching and nautical emblems of all kinds may be added for decoration, or ornamentation may be wholly dispensed with. The cap may be made of corduroy, Bedford cord, cloth, etc., or it may match the balance of the toilette.

FIGURES NOS. 294 R AND 295 R.—GIRLS' TOILETTES.

(For Illustrations see this Page.)

FIGURE No. 294 R.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 3972 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is again portrayed on page 28 of this magazine. The guimpe pattern, which is No. 3625 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and is differently illustrated on its accompanying label.

In this instance the dress is shown developed in plaid gingham and the guimpe in silk. The dress has a full, flowing skirt hung from a round, low-necked body that closes at the back.

On each side of the front is a jacket front, which is turned away in revers fashion nearly to the waist-line and extended in square corners below the body, with jaunty effect. The revers are overlaid with needlework edging, and a row of similar edging is applied along the lower edges of the jacket fronts and at each side of the center of the front. Widesashes start from the under-arm seams and are arranged in a large bow at the back, and their ends are prettily trimmed with needlework edging. The baby sleeves rise in pretty puffs on the shoulders and are finished with frills of edging.

The guimpe is full at the neck, which is finished with a standing collar of edging; and it has full sleeves finished at the wrists with frills of edging.

The straw hat is prettily trimmed with ribbon and flowers.

FIGURE No.

295 R.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 3976 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be again seen on page 28 of this magazine. The guimpe is the same as that used at figure No. 294 R.

Gobelin-gray cashmere was here used for the dress and nainsook for the guimpe. The dress has a low, square-necked baby-waist, and a full, flowing skirt that is trimmed at the edge with a band of velvet overlaid with Kursheedt's Standard tinsel passementerie.

The waist is made up on a smooth lining and is finished at the top with a yoke facing of velvet overlaid with passementerie. The belt is of velvet covered with passementerie, and the high baby sleeves are each finished with a band matching the belt.

The guimpe collar is made of edging.

These dresses are among the simplest and prettiest modes for little women, and will make up effectively in figured, striped, plaid, checked and plain goods of all textures, and also in hem-stitched and embroidered flouncings. The skirt may be trimmed or plainly finished, as preferred. Combinations are easily effected by either mode. Gingham and challis dresses are particularly pretty for Summer wear in town or country. The guimpe will develop well in all washable goods, and also in India and wash silks.

The hat is a Leghorn flat trimmed with flowers and ribbon.

MISSES' COSTUME.

(For Illustrations see this Page.)

No. 3968.—This costume is handsomely portrayed at figure No. 287 R in this magazine, where it is shown made up in a pretty combination of cloth, velvet and tucked flouncing.

Plain and checked cheviot are here combined in the costume, and machine-stitching and gilt braid contribute the decoration. The skirt is hung over a four-gored foundation-skirt and is deeply hemmed at the bottom, two rows of machine-stitching confining the top of the hem. Gathers are made in the upper edge at the front and sides, and four deep, overlapping, backward-turning plaits are made at each side of the center of the back, the plaits flaring in fan fashion toward the bottom. A belt completes the top, and a placket opening is finished at the center of the back.

The basque is mounted on a short lining that is fitted by single bust darts, under-arm and side-back gores and center seam. The fronts are loose and present a blouse effect. A box-plait decorated with buttons is formed in the front edge of the right front, and buttons and button-holes perform the closing. Two rows of shirring are made in the upper edge of each front for a short distance back of the plait, and the lower edge is gathered and joined to the lining, below which the fronts droop characteristically. Jacket fronts open over the blouse fronts and are turned back at the top in revers that are faced with checked cheviot, the facings being continued as underfacings to the lower edge; and a curved pocket-opening is made in the lower part of each jacket front. The sides are fitted smoothly by under-arm gores, and a box-plait is folded at each side of the center of the back. The belt is made of plain cheviot and is carried

about the waist, the seams joining the jacket fronts to the under-arm gores being opened for a short distance at the waist-line to allow the belt to pass through to the front, where it is closed under a slide over the blouse fronts, the overlapping end being pointed. A row of gilt braid trims the free edges of the belt. The standing collar is made of plain cheviot and is decorated at its loose edges with gilt braid; below it at the back falls a square sailor-collar of plain goods whose ends are tapered to points and sewed along the revers,

over which they lap nearly to the edge. Three rows of braid ornament the free edges of the sailor collar. The shirt sleeves are made over coat-shaped linings, which are finished with cuff facings of plain goods, and trimmed at the wrist edges with rows of braid. Machine-stitching defines the pocket openings, which are finished at the ends with bar-tacks; and stitching also completes the free edges of the basque.

The stylish costume may be suitably worn as a tennis suit, though not specially designed for the purpose. Serge, camel's-hair, challis and other fashionable materials may be used for its development, and narrow outline braid, embroidery or appliqué may supply the trimming. The full fronts may be made of striped India or wash silk and the remainder of the basque and skirt of wool goods, if a combination be preferred.

We have pattern No. 3968 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require five yards and a-fourth of checked and seven-eighths of a yard of plain cheviot each forty inches wide. Of one material, it needs ten yards and three-eighths twenty-two inches wide, or eight yards and three-fourths twenty-seven inches wide, or five yards and a-fourth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3968
Front View.



3968
Back View.

MISSES' COSTUME. (COPYRIGHT.)

(For Description see this Page.)



3955
Front View.



3955
Back View.

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

(For Description see this Page.)

GIRLS' GREEK DRESS.

(TO BE WORN WITH A GUIMPE.)

(For Illustrations see this Page.)

No. 3955.—By referring to figure No. 286 R in this magazine, this pretty dress may be seen made of white nun's-veiling and trimmed with velvet ribbon.

Yellow cashmere was employed for the dress in this instance, and blue is gathered along the top at the back and sides, is joined to the sides and back of short body-portions that are shaped by side-back gores and closed at the back with buttons and button-holes, a cording being inserted in the joining of the skirt and body. The skirt is extended to form a full drapery-front, which is laid in forward-turning plaits at the shoulder and neck edges, the plaits

cashmere provides the garniture. The full, round skirt, which is gathered along the top at the back and sides, is joined to the sides and back of short body-portions that are shaped by side-back gores and closed at the back with buttons and button-holes, a cording being inserted in the joining of the skirt and body. The skirt is extended to form a full drapery-front, which is laid in forward-turning plaits at the shoulder and neck edges, the plaits

flaring diagonally into the skirt and producing the picturesque effect of a Greek front. Lapping upon the drapery front in wide plaits are smooth side-fronts, which extend into the shoulder and under-arm seams and into the joining of the skirt and body. Occasional tackings are made to the smooth, short front underlying the drapery and side fronts, and the neck is cut in low V outline both back and front, a frill of the cashmere following the edge daintily. A deep hem completes the lower edge, and rosettes of blue cashmere are tacked at the waist-line at each side of the front and at the end of the closing. The short puff sleeves are made over smooth linings and are gathered at the upper and lower edges, tackings made to the linings on the upper side producing pretty folds. A frill of blue cashmere trims the lower edge of each sleeve.

Camel's-hair, serge, albataross, Lansdown, China silk, etc., will develop the mode charmingly, and ribbon, lace and embroidery may be used for decoration. The guimpe may be made of white India silk, silk mull, nainsook, India lawn and other sheer fabrics, and lace or embroidery may trim it. A dainty dress may be fashioned from blue-and-white striped Lansdown and trimmed with rows of narrow blue velvet ribbon. The accompanying guimpe may be made of fine white nainsook and fancy tucking and trimmed with Swiss insertion and edging. For party wear the dress will usually be of *crêpe de Chine*, chiffon, mull, Surah, etc., with lace edging or rosettes of velvet or ribbon for trimming.

We have pattern No. 3955 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and three-eighths of material twenty-two inches wide, or four yards and five-eighths twenty-seven inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

simplicity. China silk, chiffon, nainsook and lawn will develop suitable guimpes, embroidery or lace usually providing the trimming. A dainty dress may be made of heliotrope nun's-veiling. Several rows of silver cord may be applied on the skirt above the hem, at the neck edge and along the loose edges of the jacket fronts; and the guimpe may be of white China silk trimmed with fine Valenciennes insertion and narrow edging.

We have pattern No. 3972 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires six yards of material twenty-two inches wide, or four yards and seven-eighths twenty-seven inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



3972

Front View.



3972

Back View.

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

(For Description see this Page.)

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

(For Illustrations see this Page.)

No. 3976.—At figure No. 295 R in this magazine this dress is pictured made of cashmere and velvet overlaid with tinsel passementerie.

In the present instance the dress is shown developed in figured challis and plain velvet. The full, round skirt is finished at the bottom with a deep hem and is gathered at the top and joined to a short body, the placket opening being made at the center of the back. The low, square-necked body has a smooth front and backs of lining and is shaped by under-

arm and short shoulder seams. The full front and backs are gathered at their upper and lower edges almost to the arms-eyes and under-arm seams and at belt depth above the lower edge. The upper edges of the full portions are sewed to the smooth front and backs, which are exposed in Pompadour-yoke shape and faced with velvet. The short puff sleeves are gathered at the top and bottom and each finished with a band of velvet. The closing is effected invisibly at the center of the back, and a belt of velvet is applied to the lower part of the waist.

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

(For Illustrations see this Page.)

No. 3972.—By referring to figure No. 294 R in this DELINEATOR, this dress may be seen made of plaid gingham and trimmed with needlework edging.

In this instance the dress is shown prettily developed in plaid wash goods, and embroidered edging forms the trimming. The full, round skirt is hemmed deeply at the lower edge and gathered at the top to the short, round waist. Single bust darts, under-arm and side-back gores and shoulder seams fit the waist to the figure, and the neck is cut in low, round outline, the closing being made at the back with buttons and button-holes. Over each side of the front is adjusted a jacket front, which is turned back in revers at the top and has

The picturesque little garment will develop attractively in Surah, India or China silk, foulard, cashmere, serge, crape cloth, etc.; and for wear during the heated period, chambray, plain and fancy gingham, batiste, embroidered flouncing and similar sheer fabrics will be favored. Torchon or Medici lace, white and colored embroidered edging, feather-stitched bands and insertion will form appropriate garnitures for a dress that is to be frequently laundered. Pretty guimpes of lace, silk, mull, nainsook, wash silk, muslin, fancy tucking and all-over embroidery will be worn with dresses of this kind. A charming dress may be made of pale-blue chambray ornamented with bands of fine white insertion, and may be worn with a guimpe of plain and finely tucked nainsook, with insertion for the collar and wristbands and daintily decorated with frills of embroidered edging.

We have pattern No. 3976 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires four yards and an-eighth of material twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and a-fourth forty-four inches wide, each with three-fourths of a yard of velvet twenty inches wide for the belt, etc. Price of pattern, 1s. or 25 cents.



3976

Front View.

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

(For Description see this Page.)



3976

Back View.

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

(For Description see this Page.)

pointed lower front corners. The plaited ends of sash-ties are inserted in the lower part of the under-arm seams, the free ends are turned under for hems, and the ties are bowed over the closing. The short puff sleeves are gathered at the upper and lower edges, and a binding of the material concealed by a row of edging completes the lower edge of each. The neck edge of the waist and the free edges of the jacket fronts are trimmed with embroidery.

China or India silk, Surah, camel's-hair, serge, challis, etc., are available for this pretty mode, which is remarkably becoming in its

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No. in this 291 R Nav goods present mirable compli darts, back g ates b The ba are eac derfold plait. are leng depth deep e edges ishly, edges sufficien lowed folded, plaits t feet of the out the skin Large p seams, skirts, back e the poi loose ed between hooks a

MISSES' CAPE.

(For Illustrations see this Page.)

No. 3964.—At figure No. 290 R in this magazine this jaunty cape is shown made of plaid cheviot.

In the present instance fawn-colored cloth was used in the construction of the cape, which is seamless and hangs in full folds below the shoulders in military fashion. The lower outline is uniform, and the cape extends below the waist-line. At the neck is a moderately high Medici collar, and the closing is effected at the neck with a hook and eye.



3964

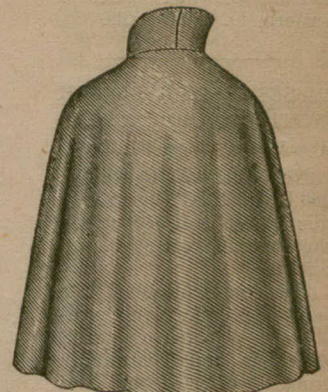
Front View.

MISSES' CAPE. (COPYRIGHT.)
(For Description see this Page.)

Below the lapel collar the closing is effected by button-holes and gilt buttons. The sleeves are in coat-sleeve shape, and gathers at the top cause them to rise with the fashionable curve above the shoulders; they are finished at the wrists with cuffs that are wider than the sleeve at the top and are pointed at the back of the arm. The ends of each cuff are caught together near the top, and a row of gilt passementerie trims the loose edges, with pretty effect. If desired, the standing collar may be omitted, and the fronts between the ends of the lapel collar may be cut away or turned under, as shown in the small engraving.

A charming basque of this style may be developed in faced cloth, Bedford cord or cheviot; and the mode will make up equally well in a single material or a combination of fabrics. The vest, standing collar, pocket-laps and cuffs may be of a contrasting color and braided all over in an elaborate design with gold or silver braid.

We have pattern No. 3963 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires four yards and seven-eighths of material twenty-two inches wide, or three yards and an-eighth thirty-six inches wide, or two yards and five-eighths forty-four inches wide, each with three-eighths of a yard of white goods forty inches wide for the standing collar, etc. Price of pattern, 1s. or 25 cents.



3964

Back View.

MISSES' CAPE. (COPYRIGHT.)
(For Description see this Page.)

down the entire front with cord ornaments. A handsome cape developed by this mode is made of gray faced cloth, elaborately braided with silk braid in a darker shade.

We have pattern No. 3964 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the cape requires three yards of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide, or a yard and an-eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE.

(For Illustrations see this Page.)

No. 3963.—Striped suiting and velvet are combined in this basque at figure No. 291 R in this DELINEATOR.

Navy-blue and white dress goods are combined in the present instance. The admirable adjustment is accomplished by single bust darts, under-arm and side-back gores, and a curving center seam which terminates below the waist-line. The backs are extended and are each laid in a deep, underfolded, forward-turning plait. The front and sides are lengthened to be of even depth with the backs by deep coat-skirts, the front edges of which flare stylishly, while the back edges overlap the back, sufficient fulness being allowed to form two underfolded, forward-turning plaits that produce the effect of double coat-plaits on the outside. The edges of the skirts are handsomely outlined by a row of gilt passementerie. Large pocket-laps are arranged over the hips and included in the seams, their edges being decorated to correspond with the coat-skirts. A notched lapel-collar having a seam at the center of the back extends in tapering points to a little below the bust, where the points meet; and a row of gilt passementerie ornaments its loose edges. The fronts, which are disclosed in chemisette fashion between the lapels, are faced with white cloth and closed with hooks and loops. At the neck is a standing collar of white cloth.



3963

View Showing Standing Collar Omitted and Fronts Cut Away.



3963

Front View.



3963

Back View.

MISSES' BASQUE. (COPYRIGHT.)

(For Description see this Page.)

MISSES' BASQUE. (IN LOUIS XV. STYLE.)

(For Illustrations see Page 30.)

No. 3961.—Velvet, white cloth and a pretty variety of shot cloth are stylishly combined in this basque at figure No. 285 R in this magazine, Escorial gimp being effectively used for trimming.

Gobelin-green and white Bedford cord are here united in the basque, which is closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam, all the seams being discontinued a little below the waist-line to form tabs. Long, tapering revers are sewed to the front edges of the fronts and turn back in the regulation manner over their seams. Between the fronts is disclosed a short vest fashioned from the white material and lengthened by short skirts that flare stylishly in front. The back edges of the vest and skirts are included in the under-arm seams, and the front edges of the vest are closed with buttons and button-holes. A moderately standing collar of the white goods is at the neck of the vest and back; and a Medici collar rolls high above the standing collar at the back, its tapering ends extending along the front edges of the fronts to within a short distance of the bust. The coat sleeves are gathered at the top to rise with a fashionable curve above the shoulders.

The historical character of the mode is rendered more pronounced by the introduction of a second fabric, which may be used for the vest or sleeves or for both. Camel's-hair, cheviot, homespun, serge, mohair, etc., may be devoted to the fashion in conjunction with Bengaline, faille, velvet, etc. Bands of jet or silk passementerie, appliqué, fancy braid, etc., form desirable trimming, though a plain finish is in order. The basque may differ from the skirt, if desired;

but when trimming is introduced one material will usually be adopted for both garments.

We have pattern No. 3961 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse requires two yards of dark and five-eighths of a yard of light Bedford cord each forty inches wide. Of one material, it needs four yards and three-eighths twenty-two inches wide, or three yards and a-half twenty-seven inches wide, or two yards and a-fourth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SAILOR BLOUSE, WITH FIGARO JACKET.
(For Illustrations see this Page.)

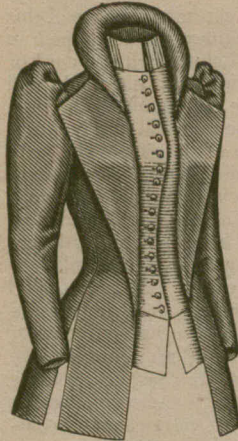
No. 3971.—At figure No. 293 R in this DELINEATOR this blouse and jacket are shown made of serge and Surah.

The combination of the jacket with the blouse produces a picturesque effect, which is here charmingly brought out in blue and white flannel. The blouse is in true sailor fashion, being shaped by shoulder and under-arm seams and drawn in at the bottom to drop in the regulation way by a shirr-tape in the hem finishing the edge. The fronts are shaped low at the neck to reveal a shield or chemisette that is striped with rows of blue braid arranged to follow the outline of the neck. The shield is sewed to position at one side and secured with buttons and button-holes or hooks and eyes at the other side; and the fronts are closed with buttons and button-holes. At the neck is a broad sailor-collar outlined with three rows of blue braid, its ends meeting at the top of the closing. Ties of the material are secured under the ends of the collar and arranged in a sailor's knot at the closing. The full sleeves are gathered at the top to rise prettily on the shoulders, and are also gathered at the lower edges and finished with cuffs of blue flannel decorated at the top and bottom with rows of white braid. The jacket is in Figaro style and is of blue flannel with three rows of white braid following its lower and front edges. It is shaped by shoulder and under-arm seams and is sewed to the blouse at the neck beneath the sailor collar.

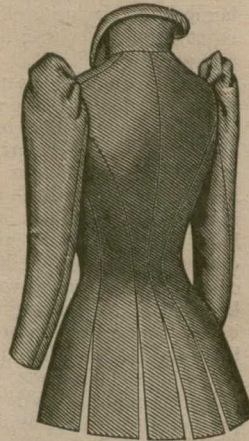
India, China or wash silk blouses with velvet, Bengaline or cloth jackets are very beautiful, but for general outdoor wear flannel, serge or some other pretty woolen fabric is advisable. Two colors or two materials may be prettily combined, with braid, gimp, ribbon or fancy stitching for decoration. If an open neck be desired, the shield may be omitted. If preferred, the jacket may be finished separately from the blouse so as to be removable. For tennis, yachting, mountaineering, etc., the blouse and jacket will combine with a full or plaited skirt to complete

a very pretty costume, and one material may be used throughout, though a combination is preferred.

We have pattern No. 3971 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the blouse needs three-fourths of a yard of blue and three yards and a-fourth of white flannel each twenty-seven inches wide. Of one material, it requires four yards and a-half twenty-two inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and a-fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



3961
Front View.



3961
Back View.

MISSES' BASQUE. (IN LOUIS XV. STYLE.) (COPYRIGHT.)
(For Description see Page 29.)



3971
Front View.



3971
Back View.

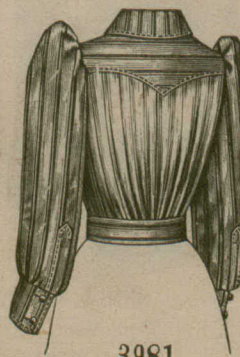
MISSES' SAILOR BLOUSE, WITH FIGARO JACKET. (COPYRIGHT.)
(For Description see this Page.)



3981
Front View.



3981



3981
Back View.

MISSES' SHIRT-WAIST, WITH BACK-YOKE FACING. (COPYRIGHT.)
(For Description see this Page.)

MISSES' SHIRT-WAIST, WITH BACK-YOKE FACING.

(For Illustrations see this Page.)

No. 3981.—This waist may be seen developed in Surah and decorated with feather-stitching at figure No. 292 R in this DELINEATOR.

In the present instance the waist is shown made of wash silk. The fronts are smooth at the top and are closed at the center with buttons and button-holes under a wide tuck made in the right front and lapping well over the closing, the front edges being hemmed. The back is also smooth at the top and is drawn in at the waist-line by shirr-tapes inserted in a casing that extends more than half-way to the under-arm seams, the tapes being drawn through openings in the back at the ends of the casing and tied about the waist over the fronts. Only under-arm and shoulder seams enter into the shaping of the waist. The upper part of the back is overlaid with a pointed yoke, which is stitched to position at its lower edge and also over the shoulder seams. A Byron collar is at the neck; and a belt is secured about the waist with fancy pins, the overlapping end being pointed. The shirt sleeves have deep, square cuffs, each of which closes at the back of the wrist below a deep slash that is finished with an overlap and a narrow hem. The overlaps are pointed at the top and machine-stitched at all their edges and across the top of the openings, and the cuffs and collar also show machine-stitched edges.

A metal, leather or web belt, a belt of the goods or a sash of Surah or ribbon may be worn, as preferred. The blouse may be worn outside or under the skirt, as most becoming, and may be made up in all sorts of washable goods, and also in Surah, India and China silks, or 20

outing cloth, etc., and fancy stitching done with wash silk may ornament the edges.

We have pattern No. 3981 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires three yards and a-fourth of material twenty-two inches wide, or two yards and three-fourths twenty-seven inches wide, or a yard and

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

MISSES' WAIST, WITH FITTED LINING.

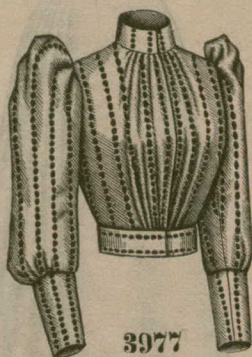
(For Illustrations see this Page.)

No. 3977.—A stylish combination of polka-dotted silk and plain velvet is shown in this waist at figure No. 284 R.

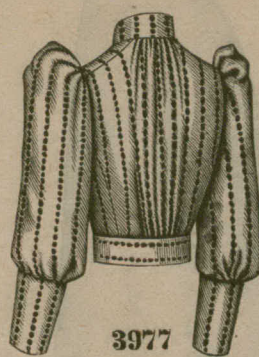
Striped gingham was here employed for the waist. The lining is adjusted by single bust darts, under-arm and side-back gores and a curving center seam. The back is gathered at the neck and lower edges, and also a short distance above the lower edge for some distance at each side of the center, forming a series of soft folds. The fronts are hemmed and gathered at the neck and lower edges, producing an effect similar to that of the back; and under-arm gores give a smooth effect to the sides. The closing is made in the lining with button-holes and buttons. The lower part of the waist is finished with a belt, and at the neck is a standing collar. The sleeves are made over coat-shaped linings and rise prettily over the shoulders; they are gathered at the upper and lower edges and are finished with deep cuff-facings. The waist may be made without the lining.

The mode is extremely dainty and allows the greatest freedom in the choice of materials and trimmings. Soft silk, foulard, challis, crape cloth, outing flannel, etc., will be much favored for its development, and so will plain and fancy gingham, chambray, lawn and similar sheer fabrics; while torchon or Medici lace, all-over embroidery, embroidered edging, insertion and feather-stitched bands will prove dainty garnitures.

We have pattern No. 3977 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist requires two yards and seven-eighths of material twenty-two inches wide, or two yards and a-half twenty-seven inches wide, or two yards thirty-six inches wide, or a yard and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



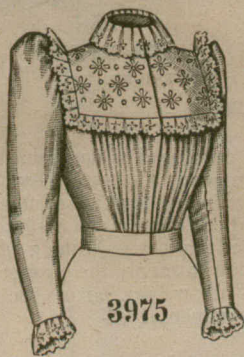
3977
Front View.



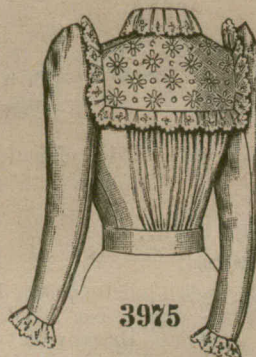
3977
Back View.

MISSES' WAIST, WITH FITTED LINING. (COPYRIGHT.)

(For Description see this Page.)



3975
Front View.



3975
Back View.

MISSES' YOKE-WAIST. (OPEN IN THE FRONT.) (COPYRIGHT.)

(For Description see this Page.)



3978
Front View.



3978
Back View.

MISSES' YOKE-WAIST.

(OPEN IN THE FRONT.)

(For Illustrations see this Page.)

No. 3975.—This waist is differently represented at figures Nos. 288 R and 289 R in this magazine.

White lawn and all-over embroidery are here shown united in the waist, and embroidered edging supplies the trimming. The upper part of the waist is a square yoke cut from all-over embroidery and shaped by shoulder seams. The back and fronts are

joined by a seam under each arm and are gathered at the top to within a short distance of the arms'-eyes. The fulness of the lower portions is drawn well toward the center and is collected in gathers in the lower edge at the center of the back and at each side of the closing, which is made with buttons and button-holes. A second row of gathers is correspondingly arranged at belt depth above the first, and a belt is applied between the rows. The standing collar is covered by a falling frill of embroidered edging; and the coat sleeves, which are gathered to rise full above the shoulders, are each trimmed at the wrist edge with a frill of similar edging. The lower edge of the yoke is outlined by a frill of edging, which conceals its joining to the lower portions and sleeves.

The mode is well adapted to washable fabrics, gingham, cambric, organdy, etc., making up with particularly good effect by the pattern. A stylish toilette, consisting of a plain, full skirt and a waist of this description, may be made of white India silk showing Dresden-blue polka-spots, and white *point de Gène* lace-net, which may form the yoke, collar and cuffs. Edging to match may be arranged in a ruffle at the bottom of the skirt, and a white Surah sash may be worn about the waist.

We have pattern No. 3975 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist needs a yard and three-eighths of lawn thirty-six inches wide, and half a yard of all-over embroidery twenty-seven inches wide. Of one material, it will require two yards and a-half twenty-two inches wide, or two yards and an-eighth twenty-seven inches wide, or a yard and a-fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' APRON.

(For Illustrations see this Page.)

No. 3978.—White lawn is pictured in this apron at figure No. 296 R in this magazine, feather-stitching providing a dainty decoration.

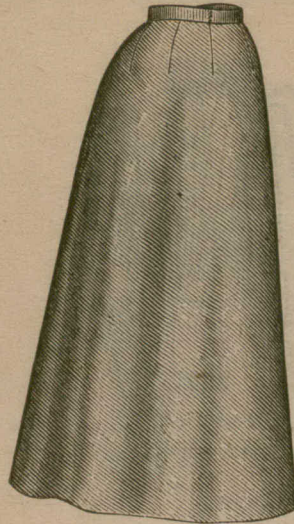
Swiss muslin was here used for the apron, and Swiss embroidered edging and tucks provide a dainty decoration. The full, round skirt is hemmed at the lower and back edges, and a cluster of tucks is made in the bottom of the apron above the hem. The skirt is gathered at the top and joined to a short, square-necked waist, which is smoothly shaped to the figure by under-arm and short shoulder seams; and the closing is made at the back with

button-holes and buttons. Two clusters of tucks ornament the front at each side of the center, and a single cluster decorates the back at each side of the closing. Prettily rounded jacket-fronts are inserted in the shoulder and under-arm seams, and their loose edges are tastefully trimmed with a frill of Swiss embroidered edging, which extends along the neck edges of the back. The

arms'-eyes are similarly decorated. The plaited ends of sash-ties are inserted in the under-arm seams; the loose ends of the ties are hemmed and each decorated with a cluster of tucks, and the ties are prettily bowed at the back. When tucks are desired, allowance for them must be made in cutting the parts out, as the pattern does not provide for them.

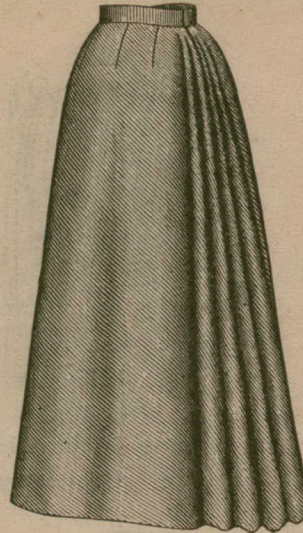
Plain and cross-barred muslin, percale, piqué, chambray, lace, fancy gingham and similar fabrics will develop charmingly by the mode; and crocheted or woven lace, embroidered edging in plain or fancy colors, feather-stitching or any of the numerous fancy braids will form neat and appropriate garnitures. A dainty little apron of this style is made of pink pin-checked Scotch gingham, with pink embroidered edging and white feather-stitched bands for decoration.

We have pattern No. 3978 in seven sizes for girls from three to nine years of age. To make the apron for a girl of five years, will require three yards and three-eighths of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.



3958

Side-Front View.



3958

Side-Back View.

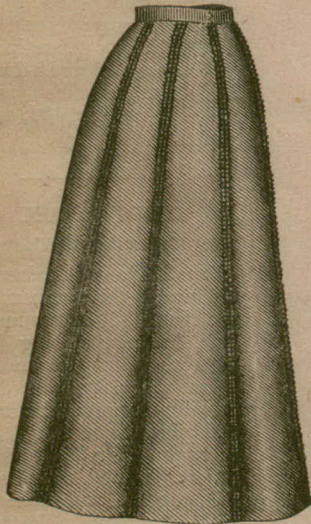
MISSES' CIRCULAR BELL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' CIRCULAR BELL SKIRT.

(For Illustrations see this Page.)

No. 3958.—This skirt forms part of the stylish toilette pictured at figure No. 285 R in this DELINEATOR.



3960

Side-Front View.

MISSES' SKIRT, HAVING EIGHT BELL-GORES. (COPYRIGHT.)

(For Description see this Page.)

The skirt is of the *fin de siècle* order and is in this instance shown developed in dress goods. It is cut in circular shape and has a seam down the center of the back, and the perfectly smooth adjustment at the top is due to a dart at the center and three darts at each side. The fulness is confined to the back by ribbons or tapes, which are drawn through short straps of ribbon or tape tacked at intervals some distance from the belt and tied at the back, drawing the fulness as closely as necessary. A belt completes the top, and the skirt is lined throughout with silk, and interlined with crinoline to retain

its unbroken smoothness and the spring toward the bottom. Wool goods, such as serge, camel's-hair, cheviot, homespun, tweed and the like, will develop effectively in this way, and trimming may

be added or not, as desired. A deep ruffle of the material or several small ones may be applied at the bottom of the skirt, and silk cord may form a heading. Lace may be box-plaited or festooned on the skirt or simply used as a band trimming. The belt finishing the top may be omitted in favor of a binding if the latter proves more comfortable.

We have pattern No. 3958 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires three yards of material twenty-two inches wide, or two yards and three-eighths twenty-seven inches wide, or two yards and a-fourth forty-four inches wide, or two yards and a-fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SKIRT, HAVING EIGHT BELL-GORES.

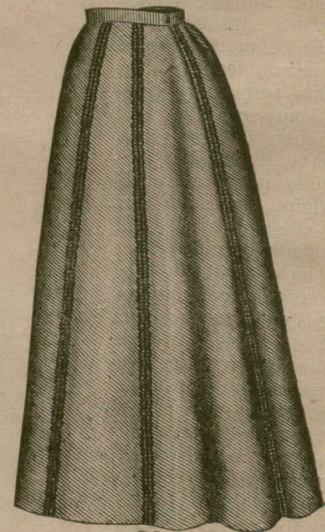
(For Illustrations see this Page.)

No. 3960.—A very stylish illustration of this handsome skirt may be seen by referring to figure No. 293 R in this publication, where it is portrayed developed in dark-blue serge, with cable cord for decoration.

Dress goods are here pictured in the skirt, which is composed of eight bell-gores that are seamed to the lower edge, the skirt fitting smoothly at the top and springing out toward the bottom in the most approved manner. A lining of silk and an interlining of crinoline are added to supply the proper stiffening, and a belt completes the top. Narrow braid covers the seams joining the gores, producing a very ornamental effect.

The top of the skirt may be finished with a cording, underfacing or binding, if the belt is objectionable. All varieties of dress fabrics, such as camel's-hair, serge, cashmere, Surab, cheviot, flannel, lady's-cloth and Bedford cord, are adaptable to the mode, and trimming may be applied at the foot, if such an arrangement is preferred to that adopted in the present instance. A cording of the material may be inserted in the seams joining the gores, or lace, embroidery or passementerie may decorate the lower part of the skirt.

We have pattern No. 3960 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires three yards of material twenty-two inches wide, or a yard and a-half forty-four or fifty-four inches wide. Price of pattern, 1s. or 25 cents.



3960

Side-Back View.

MISSES' SKIRT, HAVING EIGHT BELL-GORES. (COPYRIGHT.)

(For Description see this Page.)

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once accurate and legible, for upon it, as much as upon any other implement she uses, depends the success of the

garments she makes. On another page we publish an advertisement of tape measures which are manufactured expressly for us, and which we guarantee to be cheap, durable and of superior finish.

Styles for Little Folks.

FIGURE NO. 296 R.—GIRLS' APRON.

(For Illustration see this Page.)

FIGURE NO. 296 R.—This illustrates a Girls' apron. The pattern, which is No. 3978 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and is again shown on page 31 of this magazine.

The apron is here pictured daintily developed in fine white lawn; and its skirt, which is full and entirely envelops the skirt of the dress over which it is worn, is ornamented above its hemmed lower edge with a cluster of tucks and a row of feather-stitching. The tucks, however, are not provided for in the pattern, so allowance must be made for them when cutting. The sleeveless body is cut away in Pompadour fashion at the front and back, and feather-

guimpe. The dress pattern, which is No. 3949 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be observed in two views on page 34 of this publication. The guimpe pattern, which is No. 3625 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and is differently represented on its accompanying label.

The dress is here shown developed in light-colored nun's-veiling, and velvet ribbon supplies the effective decoration. The skirt is full and round and is finished at the bottom with a deep hem; and the top is gathered and joined to the fanciful body. The body is shaped in low V outline at the front and in low, rounding outline at the back, and is made over plain portions of lining. The fanciful front is arranged in well pressed plaits at each side of the center, and similar plaits are laid in the back at each side of the closing



FIGURE NO. 296 R.

FIGURE NO. 297 R.

FIGURE NO. 298 R.

FIGURE NO. 296 R.—GIRLS' APRON.—This illustrates Pattern No. 3978 (copyright), price 10d. or 20 cents. FIGURE NO. 297 R.—LITTLE GIRLS' TOILETTE.—This consists of Little Girls' Dress No. 3949 (copyright), price 10d. or 20 cents; and Guimpe No. 3625 (copyright), price 5d. or 10 cents. FIGURE NO. 298 R.—CHILD'S YOKE-DRESS.—This illustrates Pattern No. 3948 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 33 and 34.)

stitching ornaments it prettily. The jacket fronts, which are prettily rounded at their front edges, are cut in scoops and bound with white braid; and feather-stitching decorates them some distance back of the scoops. The top of the front and back is similarly scooped. The closing is made at the back with buttons and button-holes, and sash-ties, the plaited ends of which pass into the under-arm seams, and are prettily bowed at the center of the back.

This protective little garment may be worn with any style of dress, but is especially adapted to No. 3413, the full portions of which appear with guimpe effect above the body of the apron. Plain and embroidered mull, nainsook, cross-barred muslin, gingham, percale and various other fabrics used for aprons will develop nicely in this way, with torchon or Medici lace, or Hamburg edging for trimming.

which is performed with buttons and button-holes. The gathered ends of sash-ties are sewed over the under-arm seams, the ties are arranged in a pretty bow at the center of the back, and their free ends are finished with deep hems. The short sleeves are disposed with full puff effect over smooth linings; they rise with a stylish curve over the shoulders, and the fulness at the lower edge is collected in plaits on the upper side. The edge of each sleeve is finished with a narrow binding, and the neck edge is similarly finished. Velvet ribbon is arranged in diagonal sections at each side of the plaits in the front of the body, and the front end of each section disappears beneath a rosette bow of the ribbon.

The guimpe is made of China silk. It has a full, seamless yoke arranged upon its upper portion; and a tape or elastic inserted in a casing regulates the fulness nicely at the waist-line. The full shirt sleeves are finished with pretty frills which droop over the hand. A similar frill rises over the standing collar.

Dainty Summer dresses may be developed in plain and embroidered India silk, foulard and Surah, and also in India mull, Swiss, lawn, batiste and gingham. Fine woollen fabrics, such

FIGURE NO. 297 R.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 297 R.—This consists of a Little Girls' dress and

as cashmere, albatross and merino, will make up prettily in dresses of this kind; and braiding, embroidery, feather-stitching or *point de Gene* or *Velasquez* lace may be appropriately employed for decoration. Lawn, mull, nainsook or Swiss may be selected for the guimpe.

FIGURE No. 298 R.—CHILD'S YOKE-DRESS.

(For Illustration see Page 33.)

FIGURE No. 298 R.—This illustrates a Child's dress. The pattern, which is No. 3948 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and is shown made of different material on this page.

Embroidered nainsook flouncing was here chosen for the dress. The full, round skirt is of fashionable length and falls in graceful folds from the yoke, to which it is joined. The upper part of the dress is a yoke that is deeply pointed at the front and back and closed invisibly at the back. The coat sleeves are sufficiently full to rise with a pretty curve over the shoulders, and the wrists are trimmed with simulated cuffs of embroidered edging.

India or China silk, Surah, India muslin, mull, sheer muslin of all kinds and narrow-striped ginghams will make up prettily by the mode, and so will soft woolen textures, such as vailing, cashmere, serge and merino. The yoke may contrast either in color or texture with the remainder of the dress, being especially effective when made of solid Irish-point embroidery, lace, net or *crêpe de Chine*. Medici, torchon or Italian lace, embroidery or feather-stitching may be used for decoration, and rows of baby ribbon, with rosette bows to match, will impart a very dainty finish.

FIGURE No. 299 R.—CHILD'S HOUSE-SACK.

(For Illustration see this Page.)

FIGURE No. 299 R.—This illustrates a Child's house-sack. The pattern, which is No. 3973 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years of age, and is differently pictured on page 35 of this magazine.

Baby-blue French flannel is here represented in the sack, and button-hole stitching provides simple but appropriate garniture. The sack is shaped by center, shoulder and under-arm seams and is of desirable length. The closing is made at the throat with ties of satin ribbon, and below the closing the fronts are rounded prettily toward the back. The sleeves are in the ordinary coat-sleeve shape and are made full enough at the top to curve stylishly over the shoulders, and the wrists are trimmed with long button-hole stitching done with coarse silk. At the neck is a rolling collar the corners of which are rounded; and the edges of the collar, as well as the remaining edges of the sack, are decorated with button-hole stitching.



FIGURE No. 299 R.—CHILD'S HOUSE-SACK.—This illustrates Pattern No. 3973 (copyright), price 7d. or 15 cents.

(For Description see this Page.)



3949

Front View.



3949

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.) (COPYRIGHT.)
(For Description see Page 35.)



3948

Front View.



3948

Back View.

CHILD'S YOKE-DRESS. (COPYRIGHT.)

(For Description see Page 35.)

Merino, cashmere, eider-down flannel, light-weight cloth and many other similar fabrics may be employed in developing the mode; and lace, embroidery, fancy stitching and ribbon may be added for decoration in as elaborate or as simple a manner as individual fancy may suggest.

The hat is a large rustic flat trimmed at the back with flowers and ribbon.

FIGURES NOS. 300 R AND 301 R.—INFANTS' HOUSE-SACK.

(For Illustrations see Page 35.)

FIGURES Nos. 300 R AND 301 R.—These two figures illustrate the same pattern—an Infants' house-sack. The pattern, which is No. 3974 and costs 5d. or 10 cents, is in one size, and may be seen made up in different material on page 35 of this DELINEATOR.

Figure No. 300 R illustrates the sack developed in pale-pink French flannel. The sack is adjusted by under-arm and shoulder seams, and the closing is made at the front with buttons and button-holes. Below the closing the fronts

flare sharply and fall in square corners; and the front and lower edges of the sack are decorated with feather-stitching. The coat sleeves rise prettily above the shoulders, and the wrists are trimmed with feather-stitching. At the neck is a rolling collar, the square ends of which flare widely at the throat, and the edges of which are ornamented with feather-stitching.

At figure No. 301 R the sack is shown made of white flannel.

The corners of the fronts and collar are prettily rounded, and all the edges of the sack are pinked.

All sorts of soft, dainty woolsens may be used for little sacks of this kind; and rosette bows of baby ribbon, Medici, Italian or *point d'esprit* lace, fine embroidery, etc., may be added for decoration in any way desired.

FIGURE No. 302 R.—INFANTS' DRESS.

(For Illustration see Page 35.)

FIGURE No. 302 R.—This illustrates an Infants' dress. The pattern, which is No. 3965 and costs 10d. or 20 cents, is in one size, and may be seen in two views on page 36 of this magazine.

In the present instance the dress is pictured made of white nainsook and insertion. The front of the dress is cut away at the top to accommodate a V yoke made of rows of insertion, and the back is cut away and filled in with a square yoke also made of insertion. A dainty frill of edging follows the outlines of the yokes and falls prettily over the front and back of the dress, which are disposed with graceful fullness resulting from gathers at the top. The lower edge of the dress is finished with a deep hem, above which three rows of insertion are effectively applied; and the handsome decoration is completed by a frill of edging that droops gracefully over the hem from the edge of the lowest row of

insertion are full but on are gat top and finished which at the arm. A decorat the cut lar frill In sook, sheer kinds attract mode. washa broide bands tucks stitchi the d less elat tion m
LIT DRES WIT (For No. dress of nu trimm ribbon 297 R EATOR Pla here e const dress, is her to the by un The f outlin five each back and f to tu is ma holes the r plied the the p ered lowe der-a and the sleeve lining sleeve plait at e whic braic part poin O ered was dres dery trim silk be u row silk

insertion. The sleeves are full and have each but one seam; they are gathered at the top and bottom and finished with cuffs, which are rounded at the back of the arm. A frill of edging decorates the edges of the cuffs, and a similar frill is at the neck.

India lawn, nainsook, cambric and sheer muslins of all kinds will develop attractively by the mode. All sorts of washable laces, embroideries, novelty bands and insertions, tucks and feather-stitching may provide the decoration, or a less elaborate completion may be adopted.

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUMPE.)
(For Illustrations see Page 34.)

No. 3949. — This dress is shown made of nun's-veiling and trimmed with velvet ribbon at figure No. 297 R in this DELINEATOR.

Plaid gingham was here employed in the construction of the dress, and white braid provides the trimming. The full, round skirt is hemmed deeply at the bottom, gathered full at the top and joined to the short body, which is made over a smooth lining and shaped by under-arm and shoulder seams. The front is cut in low, pointed outline at the neck and laid in five forward-turning plaits at each side of the center. The backs are rounding at the neck, and five plaits are folded in each to turn toward the closing, which is made with buttons and button-holes. Two rows of braid follow the neck edge, and a row is applied diagonally to each side of the front from the arm's-eye to the plaits. Sash-ties having gathered front ends and hemmed lower ends start from the under-arm seams at the waist-line and are arranged in a bow at the back. The short puffed sleeves are mounted on smooth linings. The upper edge of each sleeve is gathered, and three plaits are laid in the lower edge at each side of the center, toward which they turn. Two rows of braid are applied at the lower part of each sleeve to shape points at the meeting of the plaits.

Organdy, nainsook, embroidered flouncing and other pretty washable fabrics are available for dresses of this kind, and embroidery, lace and ribbon are favored trimmings. Tucking, nainsook, silk mull and similar fabrics may be used for the guimpe, and narrow lace or Swiss embroidery may form its garniture. Surah, wash silk, India silk, *crêpe de Chine*, Lansdown and other delicate fabrics



FIGURE NO. 300 R.

FIGURE NO. 301 R.

FIGURE NO. 302 R.

FIGURES NOS. 300 R AND 301 R.—INFANTS' HOUSE-SACK.—These two figures illustrate the same Pattern—Infants' House-Sack No. 3974 (copyright), price 5d. or 10 cents.
FIGURE NO. 302 R.—INFANTS' DRESS.—This illustrates Pattern No. 3965 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 34.)

and all-over embroidery, and insertion and embroidered edging supply the tasteful decoration. The upper part of the dress consists of a deep, pointed yoke made of all-over embroidery, fitted smoothly by shoulder seams and closed invisibly at the back. At the neck is a standing frill of embroidered edging. The skirt extends to the ankles and is shaped by under-arm seams. The top is gathered where it is joined to the pointed yoke, and the joining is concealed by a frill of edging. The back is slashed at the center to the required depth; the lower edge of the dress is finished with a deep hem, and two rows of insertion are applied above the hem. The sleeves fit smoothly below the elbows and rise with the favored high curve above the shoulders, and the wrists are ornamented with insertion decorated at the top and bottom with embroidered edging.

The dress is here pictured made of cambric and all-over embroidery, and insertion and embroidered edging supply the tasteful decoration. The upper part of the dress consists of a deep, pointed yoke made of all-over embroidery, fitted smoothly by shoulder seams and closed invisibly at the back. At the neck is a standing frill of embroidered edging. The skirt extends to the ankles and is shaped by under-arm seams. The top is gathered where it is joined to the pointed yoke, and the joining is concealed by a frill of edging. The back is slashed at the center to the required depth; the lower edge of the dress is finished with a deep hem, and two rows of insertion are applied above the hem. The sleeves fit smoothly below the elbows and rise with the favored high curve above the shoulders, and the wrists are ornamented with insertion decorated at the top and bottom with embroidered edging.

India silk, Surah, nainsook, mull, cross-barred muslin, gingham, lawn and all other sheer fabrics will make pretty dresses for children; and Medici and *point d'esprit* lace, embroidery, tucking and feather-stitching will be favored for garnitures. A dainty dress made by this pattern is of fine white mull, the yoke being made of fine tucks and Valenciennes lace insertion, and edging trims the lower part of the skirt in an effective manner.

We have pattern No. 3948 in seven sizes for children from one-half to six years of age. For a child of five years, the dress requires



3973

Front View.



3973

Back View.

CHILD'S HOUSE-SACK. (COPYRIGHT.)

(For Description see Page 36.)



3974

Front View.



3974

Front View.



3974

Back View.

INFANTS' HOUSE-SACK. (COPYRIGHT.)

(For Description see Page 36.)

CHILD'S YOKE-DRESS.

(For Illustrations see Page 34.)

No. 3948.—At figure No. 298 R in this DELINEATOR this dress is shown prettily made up in embroidered flouncing.

two yards and a-fourth of cambric thirty-six inches wide, and a-fourth of a yard of all-over embroidery twenty-seven inches wide. Of one material, it needs three yards and seven-eighths twenty-two inches wide, or three yards and a-fourth twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards and a-fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S HOUSE-SACK.

(For Illustrations see Page 35.)

No. 3973.—At figure No. 299 R in this DELINEATOR this sack is shown made of flannel and decorated with the long button-hole stitch.

Embroidered flannel was here selected for making the sack, and feather-stitching furnishes tasteful ornamentation. Under-arm seams and a center seam adjust the sack easily to the figure, and the closing is made at the throat with ribbon ties. The lower corners of the fronts are rounded prettily, and at the neck is a turn-over collar. The little coat-sleeves are gathered at the top to rise in a graceful curve above the shoulders. All the loose edges of the sack are cut in scollops and button-hole stitched with embroidery silk, and feather-stitching is wrought with pretty effect over each seam.

Dainty house-sacks are an almost indispensable addition to a little child's wardrobe, and they may be beautifully developed in all kinds of soft woollens, such as cashmere, plain flannel, Henrietta cloth, etc. Many pretty color contrasts may be effected in sacks of this description by using two shades of the material and working with embroidery silk of a contrasting color. Pale-blue and pink, cream and maroon, and white and old-gold form artistic contrasts. The ribbon will generally match the embroidery silk. A pretty sack developed by this mode is of fine white flannel; its loose edges are scolloped and button-hole stitched in pale-blue embroidery silk, and a narrow strip of the flannel similarly scolloped and worked is applied beneath the edges with fancy stitching to form a double row of scollops. The seams are feather-stitched with blue embroidery silk, and a pretty bow of ribbon is placed at the neck.

We have pattern No. 3973 in seven sizes for children from one-half to six years of age. For a child of four years, it will require a yard and seven-eighths of material twenty-two inches wide, or a yard and an-eighth thirty-six inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' HOUSE-SACK.

(For Illustrations see Page 35.)

No. 3974.—At figures Nos. 300 R and 301 R in this DELINEATOR other views of this sack may be seen.

The sack is here shown made of plain flannel. The comfortable adjustment is performed by under-arm and shoulder seams, and the closing is made in the center of the front with button-holes and tiny buttons. The lower corners of the fronts are square, but perforations in the pattern show how to shape them if a rounding outline be preferred. At the neck is a turn-over collar, the ends of which may be square or round to correspond with the lower corners of the fronts; and the neck is finished with a bias underfacing. The little sleeves are drawn by gathers at the top, where they curve

THE METROPOLITAN BOOK SERIES.—The unprecedented sale of the books published in this series is very gratifying to us as publishers. When we began them, the publication of books was a new departure for us, our attention having been previously confined to the issuing of patterns and fashion publications. But the frequent requests of our patrons for such works as "Good Manners" and "Needle-Craft" led us into the venture, and we are more than satisfied with the result.

prettily above the shoulders. The hems of the fronts are cut off, and all the loose edges of the jacket are cut in scollops and daintily button-hole stitched. The sack is further ornamented by feather-stitching wrought with tasteful effect over each seam.

All kinds of soft woollens, such as cashmere, embroidered flannel, Henrietta and light-weight cloths, will develop attractively by the mode. A pretty finish may be obtained by underlaying the loose edges with a strip of the goods in a contrasting color scolloped and stitched in a similar manner. Many pretty contrasts may be effected by using two shades of the material, with embroidery silk to correspond. Pale-pink and blue, apple-green and white, white and gold and similar contrasts will be very effective. A single material may be used throughout, the embroidery silk alone being of a contrasting color. An extremely dainty sack may be made of white flannel, with white embroidery silk for the stitching on its loose edges; and small sprays of forget-me-nots or daisies may be embroidered in the lower corners of the fronts and collar and at the wrists.

Pattern No. 3974 is in one size, and, to make a garment like it, will require one yard of material twenty-two inches wide, or three-fourths of a yard twenty-seven inches wide, or half a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' DRESS.

(For Illustrations see this Page.)

No. 3965.—Nainsook, insertion and edging are combined in this dress at figure No. 302 R in this magazine.

The dress is here pictured made of soft-finished cambric, fancy tucking and embroidered insertion and edging. It has a narrow, square yoke at the back and a pointed yoke in front, both made of fancy tucking and insertion. The front is gathered along its upper edge for a short distance at each side of the center and meets the back in shoulder seams and also in under-arm seams at each side of which a tiny plait is made in the arm's-eyes. The back is slashed at the center for convenient depth and gathered across the top between the deeper portions; the edges of the opening are finished with narrow hems, and the closing is made along the yoke with buttons and button-holes in a fly. At the neck are a binding and a frill of edging. The little sleeves are in shirt-sleeve style and are each finished with a fancy cuff of insertion bordered with a frill of edging, the corners of the cuff being rounded. The bottom of

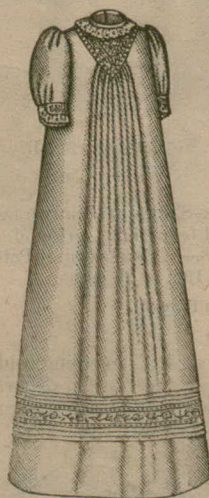
the dress is deeply hemmed, and above the hem are made two clusters of tucks separated by a row of insertion.

The charming little dress will develop prettily in mull, lawn, nainsook and similar sheer fabrics; and lace, embroidery, insertion and fine open-work bands will be favored for trimming. Hem-stitched and all-over embroidered flouncing will be liked for making dainty dresses for infants. The yoke and cuffs may be made of fine muslin and decorated with drawn-work.

Pattern No. 3965 is in one size. To make the dress in the combination shown, will require two yards and seven-eighths of cambric thirty-six inches wide, a-fourth of a yard of fancy tucking twenty-seven inches wide, seven-eighths of a yard of insertion three-fourths of an inch wide, two yards and a-fourth of insertion an inch and a-fourth wide, and a yard and a-half of embroidered edging seven-eighths of an inch wide. Of one material, it needs two yards and seven-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

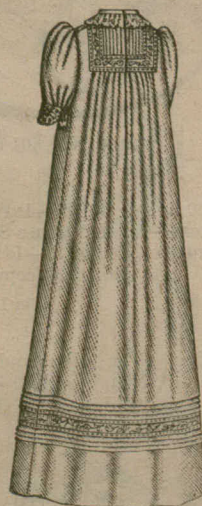
To date we have placed on the market seven of these volumes, "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," and "Beauty: Its Attainment and Preservation," at the regular price of Four Shillings or \$1.00 each.

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



3965

Front View.



3965

Back View.

INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page)

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FIGURE



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Illustrated Miscellany.

STYLISH HATS.

(For Illustrations see this Page.)

Among the season's hats the picturesque Torean or Spanish turban and the trim sailor take the lead for ordinary street wear, and they form very appropriate accompaniments to stylish tailor-made gowns of cheviot and other light Summer stuffs. The shapes are generally becoming and require but sim-

prove as trying to some types as it will be becoming to others. The crown is formed of fancy black straw, and the brim is covered with black velvet, which is decorated with gold passementerie-ornaments. Directly in front are formed three loops of gold ribbon having a black satin edge, the loops resting edgewise on the crown. A black shaving-brush aigrette tipped with gold is placed at the side of the loops and rises aggressively above them. A hat of this kind may be worn with a plainly made costume of fawn-colored camel's-hair figured with fluffy black discs.

FIGURE No. 2.—LADIES' HAT.—The deep brim

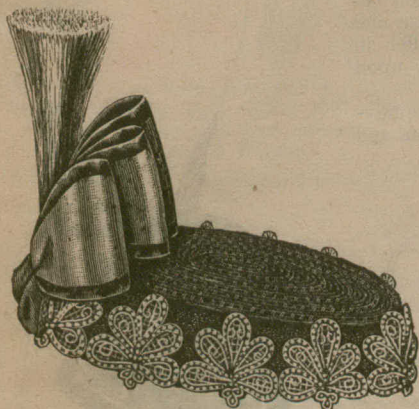


FIGURE No. 1.—LADIES' TURBAN.

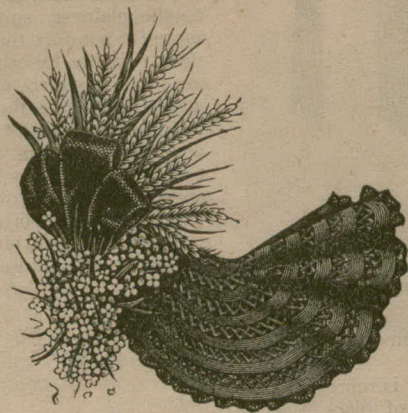


FIGURE No. 3.—LADIES' HAT.



FIGURE No. 6.—LADIES' TOREADOR HAT.

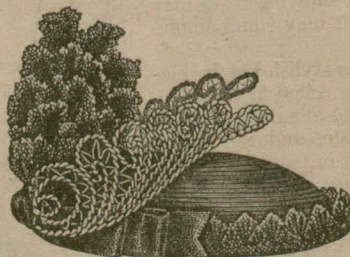


FIGURE No. 4.—LADIES' TOQUE.



FIGURE No. 7.—LADIES' SAILOR HAT.



FIGURE No. 2.—LADIES' HAT.



FIGURE No. 5.—LADIES' HAT.

of this handsome hat is made of pearl beads strung on silver wires and is bent in poke shape. A facing of pink *crêpe* is applied inside the brim, and a narrow puffing of the *crêpe* edges it. Pink *crêpe* is draped softly over the crown, and two of Kursheedt's Standard silver tinsel wing-ornaments are placed in front, a knot of the *crêpe* connecting the ends of the wing. Four large yellow chrysanthemums trim the back of the crown, and high loops of pink grosgrain ribbon stand above the crown at the back, smaller loops filling in the hollow and falling on the coiffure above strings, which may be tied in front. A *chapeau* reproduced from this model may be worn for driving or other dressy occasions.

FIGURE No. 3.—LADIES' HAT.—The shape here pictured may only be worn becomingly over a youthful face. Rows of black open straw and black chip compose the hat, which shows deep flutings in front, a narrow puffing of black velvet edging the brim and emphasizing its stylish outline. Three loops of black velvet ribbon are arranged at the back, and above them stand a bunch of yellow wheat and the long, slender leaves. A full bunch of small pink flowers is adjusted to fall on the hair, with artistic effect. Long loops of fancy gauze ribbon may be set edgewise on the crown, and a bunch of moss rose-buds placed at the back.

FIGURE No. 4.—LADIES' TOQUE.—An exceptionally dressy effect is achieved in this hat by a pretty choice and arrangement of trim-

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Stylish Hats," on Pages 37 and 38.)

ple decoration to bring out their pretty style. The plateau, whether fluted or plain at the edge of the brim, suggests a poke, and when rightly adjusted on the head shows the bang with coquettish effect. Flowers, ribbons and lace are extensively used for trimming all styles of hats, though feathers and passementerie bid for popularity. The shaving-brush aigrette is largely favored when a severe style of trimming is desirable, but it is more frequently seen on the turban and sailor hats than on those intended for dressy wear.

FIGURE No. 1.—LADIES' TURBAN.—The rigid style of this hat will

ming. A flat bow of black velvet ribbon is adjusted on the brim in front and above it stands a rosette of black lace. Two of Kursheedt's Standard tinsel wing-ornaments are placed at the sides of the rosette, and the remainder of the brim is covered with black lace. If the face of the wearer be slender, narrow black velvet strings may fall from a small bow at the back, and a bow may be

the crown, and at the left side a bunch of white tips and a white shaving-brush aigrette stand against the crown in a formal manner. The black-and-white combination is attractive and stylish and harmonizes prettily with bright colors in a woolen or cotton gown. A less severe effect may be achieved by bending the brim at the back to meet the crown and by using ribbon and flowers for decoration.

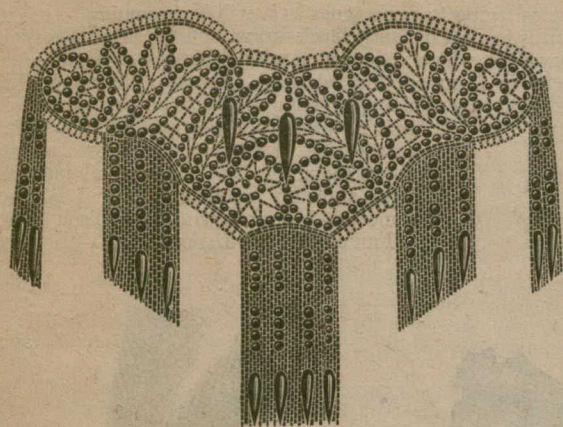


FIGURE NO. 1.—FANCY JET GIRDL.

arranged under the chin, or the ends may be fastened to the side of the hat with lace-pins, with satisfactory results.

FIGURE NO. 5.—LADIES' HAT.—Black lace straw is represented in this stylish hat, which may supplement a toilette of black lace or grenadine. The brim is fluted in front, and a wreath of yellow roses and leaves edges it effectively. The brim is tacked to the crown at the back, and a bunch of foliage is adjusted to stand high above the crown. If liked, yellow Surah ribbon showing roses may be looped over the crown, and leaves and buds may stand among the loops.

FIGURE NO. 6.—LADIES' TOREADOR HAT.—This stylish hat is pictured in black Milan straw. The brim, which is rolled at the edge, is of fancy straw. A twist of black velvet is laid about the base of the rather high, square crown at the right side, and a knot is formed in front; a second twist is carried from the base of the crown at the back to the top in front, where a rosette of black net is formed. Two black quills cut square at the top are adjusted in the center of the rosette and stand out stiffly above the remainder of the trim-

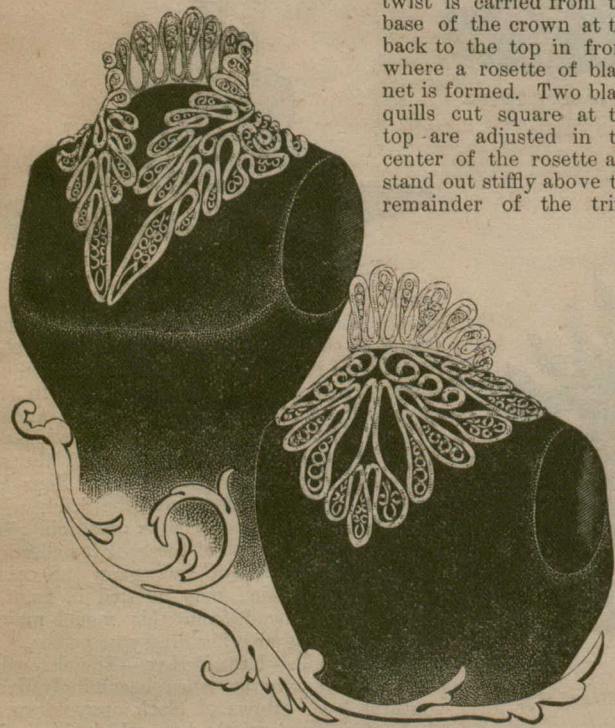


FIGURE NO. 2.—BRAID COLLAR.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Stylish Lingerie," on Pages 38 and 39.)

ming. If desired, two rosettes of lace may be substituted for the one of net, and black aigrettes may be used instead of quills.

FIGURE NO. 7.—LADIES' SAILOR HAT.—A stylish sailor-hat is here shown in fancy black straw, the crown being square and moderately high and the brim broad and flat. A *torsade* of white mull encircles

STYLISH LINGERIE.

(For Illustrations see this Page.)

An almost indispensable adjunct of the tennis gown is a sash, which adds grace and beauty to the plainest suit devised more for comfort than dressiness. Sashes for other gowns are also popular and when adopted by slender figures there need be no doubt of their becomingness. Both these and tennis sashes may differ in color from the gowns upon which they are worn.

Collar and girdle pieces never fail to elicit admiration, and

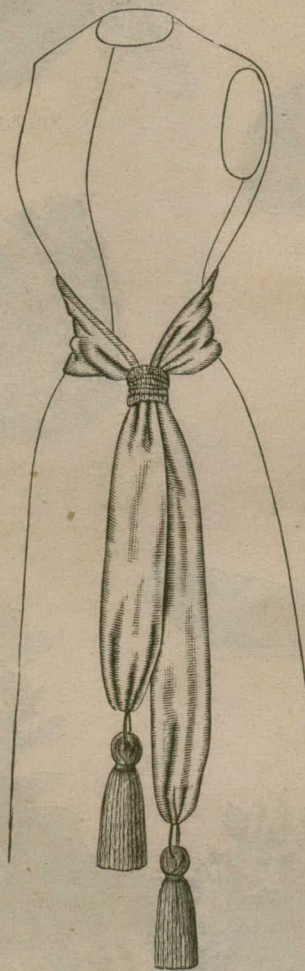


FIGURE NO. 3.—TENNIS SASH.



FIGURE NO. 4.—CLEOPATRA SASH.

in the absence of other trimming, are sufficiently decorative to afford satisfaction.

FIGURE NO. 1.—FANCY JET GIRDL.—A black silk gown may be beautified with a girdle of this description. It is shown made of jet nail-heads and drops in a very open lace-like pattern, through which the material may be seen effectively. Fringe composed of jet nail-heads and drops and strands of jet falls at intervals from the lower edge on the skirt in tablier fashion. The girdle may be

adjusted either at the edge of a short basque or just below the line of the waist of a basque or other bodice.

FIGURE NO. 2.—BRAID COLLAR.—This dressy collar is made of Kursheedt's Standard tinsel braid and may be worn with a plain bodice, from which the collar is omitted. The front view shows the ends of the collar, tapering to points at the bust, where they meet.

The back view presents the collar standing in Medici fashion and a pointed cape-section joined to the collar.

FIGURE NO. 3.—TENNIS SASH.—White Surah is shown in this sash, which was made by the Kursheedt Manufacturing Company and may be had in all fashionable colors. The long edges are

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FIGURE N FIGURES No. 39 7 cu 9



FIGURE NO. 1.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 3607; 14 sizes; 28 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)
(For Description see "Dressmaking at Home," on Page 40.)

stitched and the ends gathered in Turkish fashion, a silk cord and tassel falling from each end. A silk cord ring is slipped over the ends to adjust them. The ring may be placed high or low, as desired.

FIGURE NO. 4.—CLEOPATRA SASH.—This stylish adjunct may be worn with a cotton costume composed of a full skirt and round bodice. The sash is here shown made of black Surah and embroidered in a floral design above the hemstitched ends. It is draped about the waist and arranged in a graceful bow at the back. The sash is made by the Kursesdt Manufacturing Company and

may be contributed by the material or by added garniture. Almost any style of body may be worn with these skirts, the round-waisted surplice so popular for Summer wear finding as much favor as the coat-skirted basque, which is adaptable alike to simple and elaborate textures.

Fashions in sleeves are more extended than ever before. Full effects are, of course, invariably introduced. Sometimes the fulness is only at the shoulder and sometimes it extends to the elbow, below which, however, all, save the bell sleeve, are clinging. The bell sleeve is preferred for a *négligé* or a top garment of any description.



FIGURE NO. 2.—DECORATION FOR A LADIES' SURPLICE WAIST.—(Cut by Pattern No. 3969; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 3959; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

may be procured in cream, white and all fashionable colors, embroidered in self or light colors.

DRESSMAKING AT HOME.

(For Illustrations see Pages 39 to 41.)

Plain skirts that cling only at the top and are distended at the bottom are even more popular than the narrow habit skirts, because they follow the lines of the figure less closely. These skirts, which are distinguished by the name of "bell," are designed with and without gores and admit of various arrangements of trimming, which



FIGURE NO. 4.—DECORATION FOR A LADIES' IMPROVED LEG-O'-MUTTON SLEEVE.



FIGURE NO. 6.—DECORATION FOR A LADIES' SLEEVE.



FIGURE NO. 8.—DECORATION FOR A LADIES' VENETIAN SLEEVE.

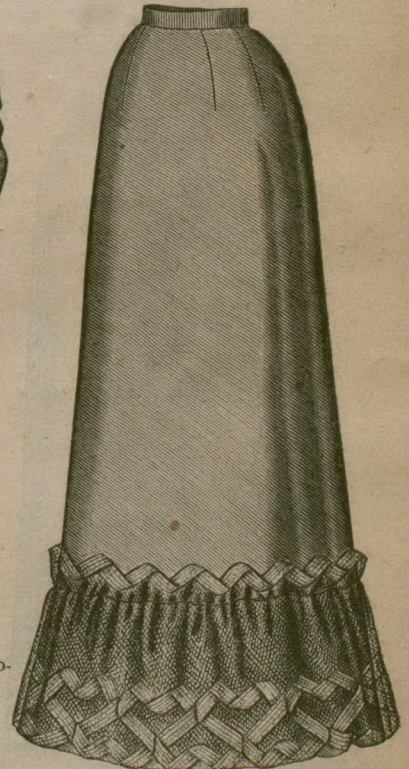


FIGURE NO. 9.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—(Cut by Pattern No. 3793; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cts.)

FIGURE NO. 5.—DECORATION FOR A LADIES' BELL SLEEVE. FIGURE NO. 7.—DECORATION FOR A LADIES' CORKSCREW SLEEVE.

FIGURES NOS. 4, 5, 6, 7 AND 8.—DECORATIONS FOR LADIES' SLEEVES.—(Figure No. 4 cut by Pattern No. 3950; Figure No. 5 cut by Pattern No. 3947; Figure No. 6 cut by Pattern No. 3702; Figure No. 7 cut by Pattern No. 3951; Figure No. 8 cut by Pattern No. 3929. Each Pattern is in 6 sizes; 9 to 14 inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye; price, 5d. or 10 cents.)

(For Descriptions of Figures Nos. 2, 3, 4, 5, 6, 7, 8 and 9, see "Dressmaking at Home," on Pages 40 to 42.)

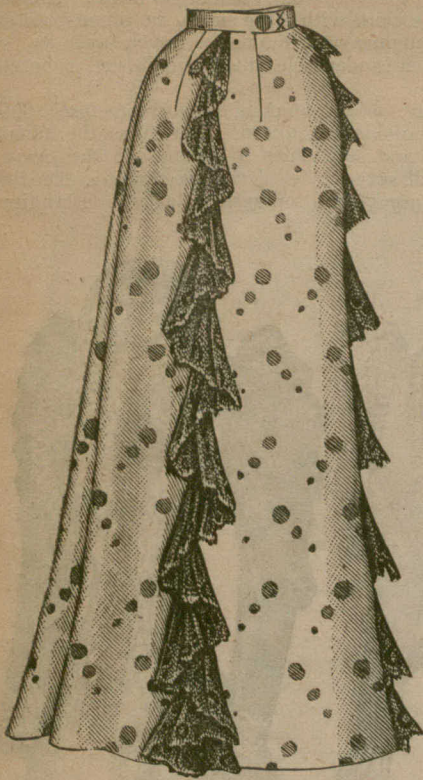


FIGURE NO. 10.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 3916; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

hips, a row of Kursheedt's Standard black silk passementerie defining the lower outline. The trimming is extended from each shoulder to the bust and applied diagonally below. A row of trimming covers the

FIGURE NO. 1.— fold formed at the edge and crossed below the bust, the fronts being turned away between the flaring edges of the surplice fronts. *Chiffon* ruffling trims the front edges of the surplice fronts and stands high at the back of the neck, a row of gimp being

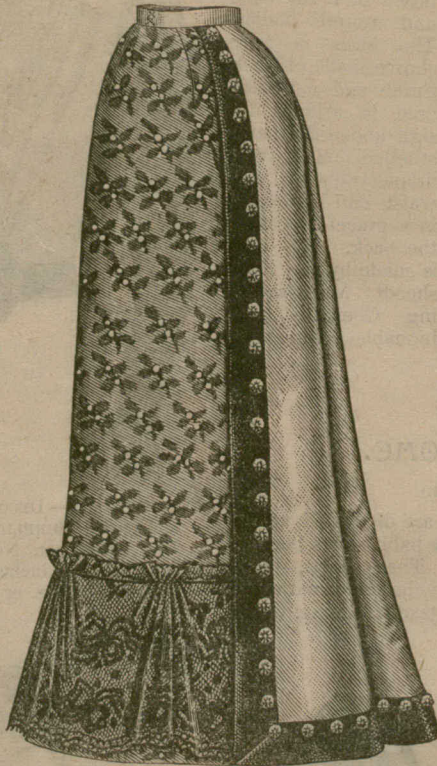


FIGURE NO. 13.—COMBINATION AND DECORATION FOR A LADIES' CIRCULAR BELL SKIRT.—(Cut by Pattern No. 3900; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 10, 11, 12, 13 and 14 see "Dressmaking at Home," on Page 42.)

high standing collar, and a similar row is applied at the wrist of each high-shouldered coat sleeve. Any plain basque may be decorated effectively in a similar manner.

FIGURE NO. 2.— DECORATION FOR A LADIES' SURPLICE WAIST.— Light-tan wool goods are represented in this waist, and the trimming is contributed by black velvet ribbon and Kursheedt's Standard embroidered Escurial gimp and *chiffon* ruffling. The back is fitted closely to the figure, and over fitted fronts are adjusted surplice fronts that are laid in plaits back of the

wrist edge on the hand. The pattern used in cutting this waist is No. 3969, which is illustrated elsewhere in this magazine and costs 1s. or 25 cents.

FIGURE NO. 3.— COMBINATION AND DECORATION FOR A LADIES' BASQUE.— Figured India silk and velvet are associated in this handsome basque, and gilt passementerie contributes the trimming. The basque is fitted closely to the figure and is cut in battlements below the waist-line. Tapering revers of velvet trimmed with passementerie are sewed to the front edges of the fronts, and between



FIGURE NO. 12.—DECORATION FOR A LADIES' SKIRT.—(Cut by pattern No. 3899; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

applied at the edge of each surplice front. A belt of black velvet closed in front under a velvet rosette finishes the lower edge of the waist; and the high-shouldered coat sleeves are each trimmed at the top and bottom with gimp, a ruffle falling from each

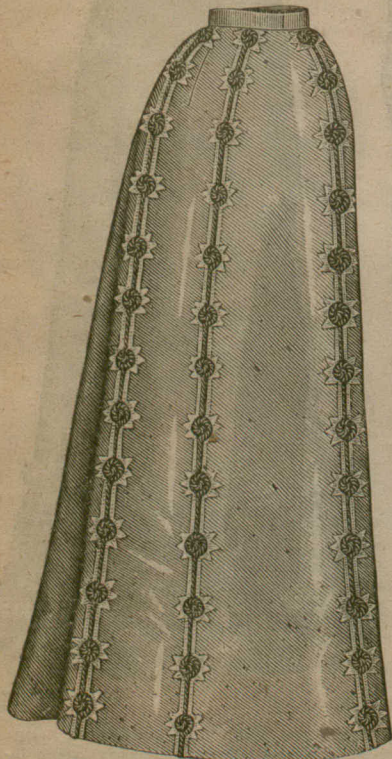


FIGURE NO. 11.—STYLISH DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 3898; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

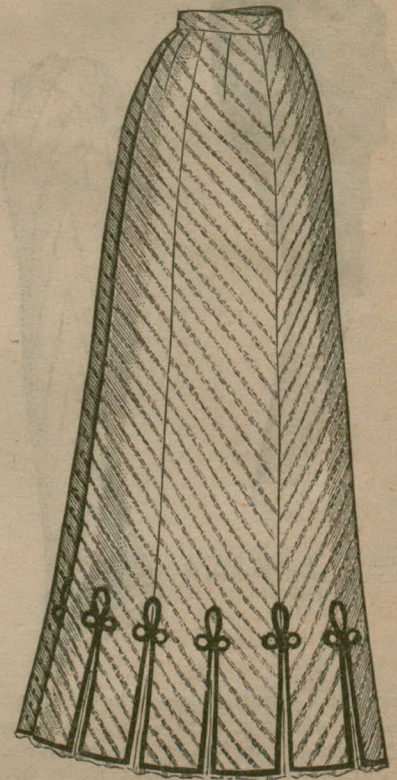


FIGURE NO. 14.—DECORATION FOR A LADIES' WALKING SKIRT.—(Cut by Pattern No. 3913; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

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them is inserted a vest that is also trimmed with passementerie and lengthened by skirts which flare in front.

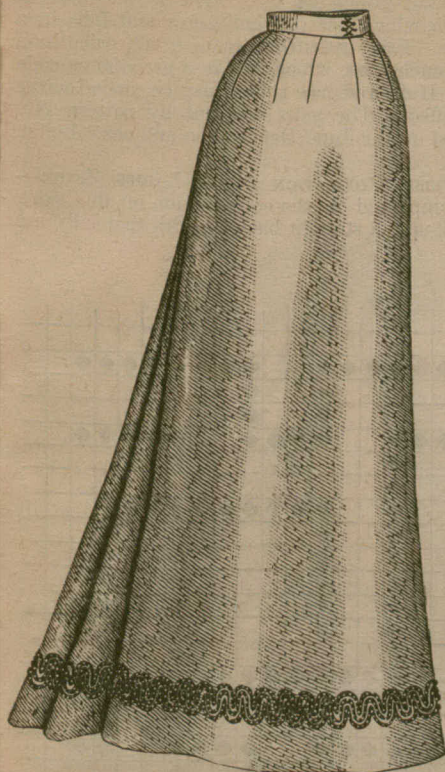


FIGURE NO. 15.—DECORATION FOR A LADIES' BELL SKIRT.—(Cut by Pattern No. 3921; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home" on Page 43.)

A standing collar trimmed with passementerie is at the neck of the vest and back, and a Medici collar of velvet trimmed to correspond with the remainder of basquerolls above the standing collar, the ends reaching in points to the bust. The corkscrew sleeves are fashioned from velvet, and each wrist is trimmed with passementerie. This basque was cut by pattern No. 3959, which is illustrated elsewhere in this magazine and costs 1s. 3d. or 30 cents.

FIGURE NO. 4.—DECORATION FOR A LADIES IMPROVED LEG-O'-MUTTON SLEEVE.—This picturesque sleeve is illustrated made of velvet and trimmed with Kursheedt's Standard jewel-

pattern used in the making is No. 3947; it is shown again in this DELINEATOR and costs 5d. or 10 cents.

FIGURE NO. 6.—DECORATION FOR A LADIES' SLEEVE.—Faille was used for making this sleeve, which is

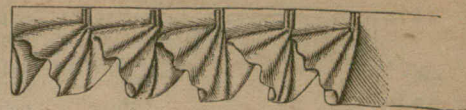


FIGURE NO. 16.



FIGURE NO. 17.

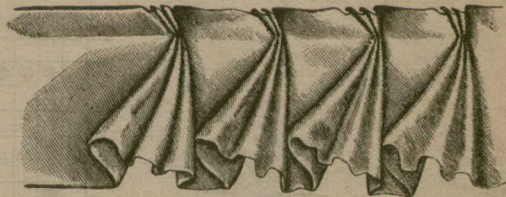


FIGURE NO. 18.

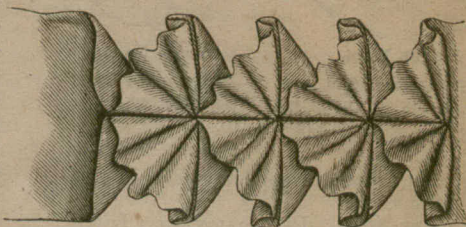


FIGURE NO. 19.



FIGURE NO. 20.

FIGURES NOS. 16, 17, 18, 19 AND 20—SKIRT DECORATIONS.

(For Descriptions of Figures Nos. 16, 17, 18, 19 and 20, see "Dressmaking at Home," on Pages 43 and 44.)

led tinsel passementerie. The sleeve has but one seam, which is made at the inside of the arm, and plaits are laid at one edge on the under side in front of the elbow to produce a comfortable fulness. The upper edge is gathered, and the sleeve rises high above the shoulder. Below the elbow the sleeve fits closely, while above the sleeve resembles the old time "feather-filled leg-o'-mutton" sleeve. A band of passementerie is extended along the outside of the sleeve from wrist to elbow. The pattern of this



FIGURE NO. 1.—SCISSORS' POCKET.

sleeve is No. 3950, which is shown again in this magazine and costs 5d. or 10 cents.

FIGURE NO. 5.—DECORATION FOR A LADIES' BELL SLEEVE.—For tea-gowns and other *négligé* garments a sleeve of this kind is especially appropriate. Striped dress goods are here represented in the sleeve, and a band of velvet forms the wrist trimming. The sleeve is gathered at the top to rise in the approved manner above the shoulder, and a short distance below the elbow it fits smoothly, while below it flares in bell shape. Any variety of wool and silk goods will develop satisfactorily in this way, and the trimming will usually accord with the remainder of the garment of which the sleeve forms a part. The



FIGURE NO. 2.—FANCY SCARF. For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 44.)

suitable for outside garments. It is made over a fitted lining and is gathered to rise fashionably above the shoulder. At the wrist it is perfectly close-fitting and a tinsel-passementerie ornament is applied on the upper side, with effective results. The

pattern of this sleeve is No. 3702, price 5d. or 10 cents.

FIGURE NO. 7.—DECORATION FOR A LADIES' CORKSCREW SLEEVE.—Figured dress goods were employed in the construction of this sleeve, and Kursheedt's Standard tinsel passementerie forms the decoration. The sleeve has the usual seam at the inside of the arm and a short seam at the outside, ending at the elbow, where extra width is allowed and gathered up closely. The top of the sleeve rises in a full curve above the shoulder, and the fulness above the elbow results in numerous folds and creases, which suggest a corkscrew effect. The wrist is close-fitting and is trimmed with a deep cuff-facing of dark goods overlaid with passementerie. Soft, pliant textures make up attractively in sleeves of this kind. The pattern used in making the sleeve is No. 3951, which is illustrated elsewhere in this magazine and costs 5d. or 10 cents.

FIGURE NO. 8.—DECORATION FOR A LADIES' VENETIAN SLEEVE.—This picturesque sleeve is shown made of dress goods; it was cut by pattern No. 3929, which is illustrated in the June DELINEATOR and costs 5d. or 10 cents. The sleeve is made over a smooth lining and is shaped by an inside and

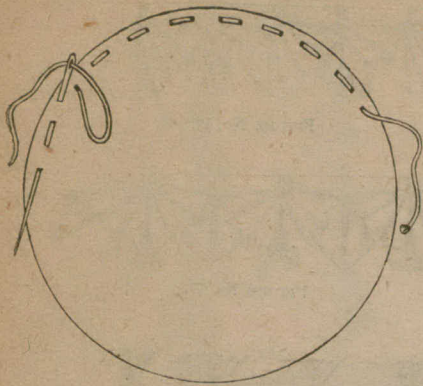


FIGURE No. 3.

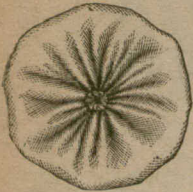


FIGURE No. 4.

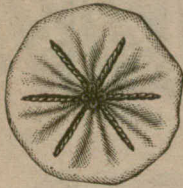


FIGURE No. 5.

FIGURES NOS. 3, 4 AND 5.—METHOD OF MAKING WHEELS FOR SCARF SHOWN AT FIGURE No. 2.

and four rows are applied above in similar outline.

FIGURE No. 9.—DECORATION FOR A LADIES' CIRCULAR SKIRT.—Tan-colored wool goods were used in making this skirt, which is smoothly adjusted at the top by darts and falls slightly full at the back. A flounce of Kursheedt's Standard tinsel-trimmed lace adorns the lower part, with effective results.

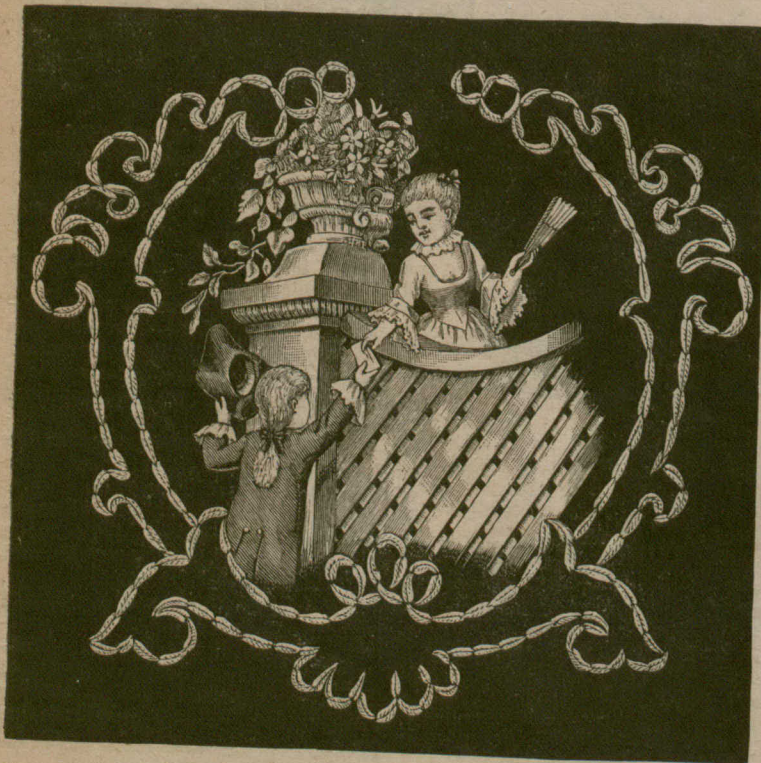


FIGURE No. 6.—DESIGN FOR FANCY WORK.

(For Descriptions of Figures Nos. 3, 4, 5, 6 and 7, see "Artistic Needlework," on Pages 44 and 45.)

If the skirt be fashioned from figured dimity, it may be trimmed with Valenciennes lace flouncing festooned across the front and sides. The pattern used in making this skirt is No. 3793, which is

outside seam. It rises with a full curve above the shoulder and is smooth-fitting below the elbow, a point being formed on the upper side and at the lower edge to extend well over the hand. The lower edge is followed with Kursheedt's Standard jet cabochon trimming,

illustrated in the April DELINEATOR and costs 1s. 6d. or 35 cents. FIGURE No. 10.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.—Fawn camel's-hair showing graduated black dots is the material represented in this skirt, which has five bell-gores and falls in a slight train at the back. Each side-front seam is concealed by a wide edging of black French lace, which falls in a graceful cascade to the foot of the skirt. If desired, lace ruffles may be carried across the front, with pretty effect. The skirt was cut by pattern No. 3916, which is illustrated in the June DELINEATOR and costs 1s. 6d. or 35 cents.

FIGURE No. 11.—STYLISH DECORATION FOR A LADIES' SKIRT.—Light-gray crepon was employed in the construction of this skirt, which has five bell-gores, and a straight back-breadth that falls in a

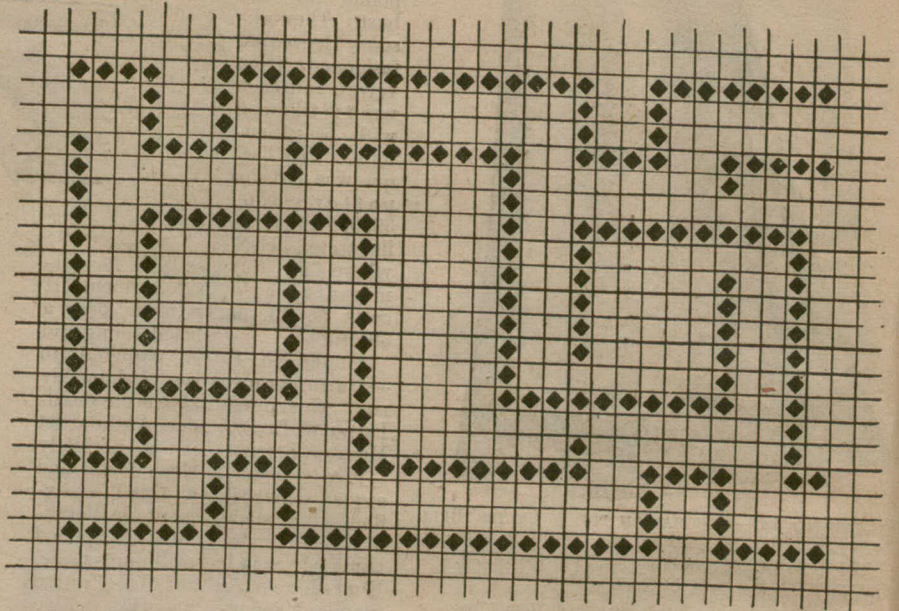


FIGURE No. 7.—DESIGN FOR GINGHAMS, SHEPHERD'S PLAIDS, ETC.

graceful train. The seams joining the gores are covered by rows of Kursheedt's Standard Escorial embroidered gimp in gray and silver. If desired, lace may be festooned at the bottom and caught up with ribbon or tinsel bow-knots, or a flounce edged at the top with narrow jet outlining may trim the lower part of the skirt across the front and sides. The pattern used in cutting this skirt is No. 3898, which is illustrated in the June DELINEATOR and costs 1s. 6d. or 35 cents.

FIGURE No. 12.—DECORATION FOR A LADIES' SKIRT.—This stylish skirt is composed of eight bell-gores and falls in a slight train at the back. Striped wool goods cut bias were selected for the making, and braid and buttons contribute the decoration. The skirt is edged at the bottom with braid, which is extended up each seam for a short distance above the edge. A row of buttons and simulated button-holes of cord is placed at the left side of each row of cord, producing the effect of a tailor finish. Braid may conceal all the seams, if desired. The skirt was cut by pattern No. 3899, which is shown in the June DELINEATOR and costs 1s. 3d. or 30 cents.

FIGURE No. 13.—COMBINATION AND DECORATION FOR A LADIES' CIRCULAR BELL SKIRT.—Figured China silk and faille are combined in this skirt, which has a gore front and two wide sections that are joined in a seam at the center of the back, gathers being made at the belt at each side of the placket. The front-gore is made of China silk and is trimmed with a flounce of black bow-knot lace caught up in gathers at intervals in suggestion of festoons. The wide sections are made of faille and edged with a band of black velvet trimmed with silver cabochons. If a train be desired, the wide portions may be made of brocade and the front of silk. The pattern used in making this stylish skirt is No. 3900, which is shown in the June DELINEATOR and costs 1s. 6d. or 35 cents.

FIGURE No. 14.—DECORATION FOR A LADIES' WALKING SKIRT.—Broken-striped camel's-hair is pictured in this skirt, and narrow braid and silk furnish the trimming. The skirt has six bell-gores

and is made over a foundation, which is trimmed at the foot with a flounce of silk that shows between the edges of tabs cut at the lower part of the front and sides of the skirt. The free edges of the tabs are outlined with braid, which is formed in a trefoil at the top of each slash. Narrow lace may outline the open edges of the slashes, with pretty effect, and a cording of black velvet or of the material may be inserted in all the seams joining the gores. The skirt was cut by pattern No. 3913, which is effectively illustrated in the June DELINEATOR and costs 1s. 6d. or 35 cents.

FIGURES Nos. 16, 17, 18, 19 AND 20.—SKIRT DECORATIONS.—Artistic skirt decorations or foot trimmings may be made of the skirt material, especially adaptable to the front and sides of undraped skirts.

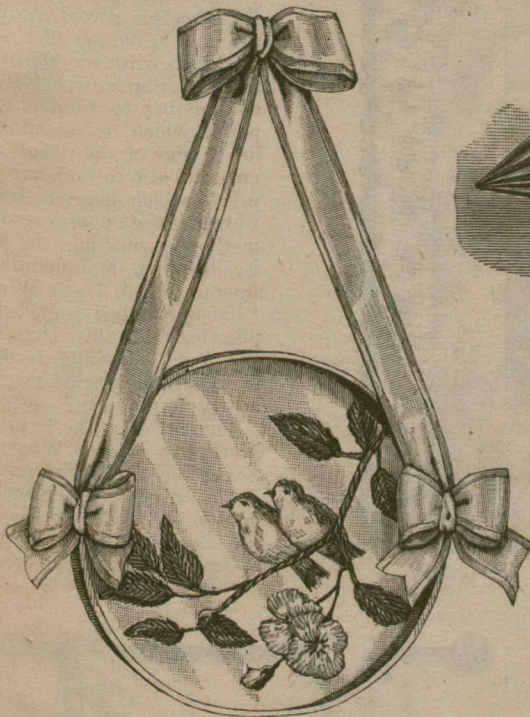


FIGURE NO. 8.—DECORATED TAMBOURINE.
(For Description see "Artistic Needlework, on Page 45.)

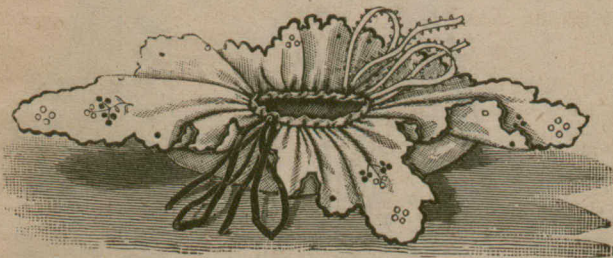


FIGURE NO. 1.

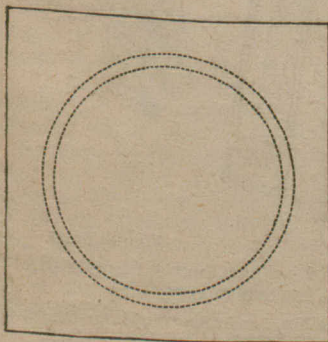


FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—Mouchoir CASE.

(For Descriptions of Figures Nos. 1 and 2, see "The Work-Table," on Page 45.)

with ribbon or jet. The pattern used in cutting this skirt is No. 3921, which is illustrated in the June DELINEATOR and costs 1s. 3d. or 30 cents.

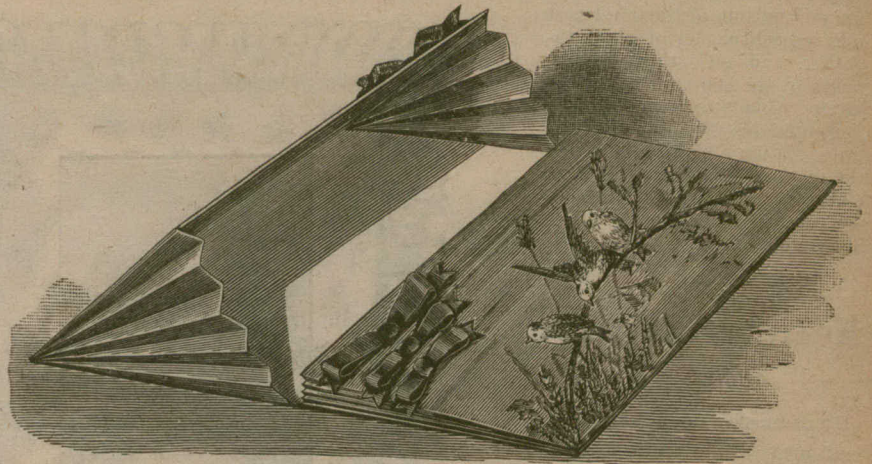


FIGURE NO. 3.—FANCY PORTFOLIO.
(For Description see "The Work-Table," on Page 45.)

These platings may be made of any depth desired, and are made double or lined, except when goods alike on both sides are used.

FIGURE No. 16.—At this figure is represented a narrow single shell-plaiting. The material is caught in groups of triple plaits a little below the upper edge, and the uppermost plait in each group is tacked to position to produce the flare illustrated.

At figure No. 17 is pictured a narrower plaiting, showing the material arranged at intervals in underfolded triple box-plaits, that are tacked just below the top and spread in fan fashion, the folds of the uppermost plaits on the outside being caught up to present the effect illustrated.

FIGURE No. 18.—An exceedingly pretty and simply made plaiting is pictured in this engraving. The strip of material is caught



FIGURE NO. 4.—FANCY CABINET.
(For Description see "The Work-Table on Page 45.)

FIGURE No. 15.—DECORATION FOR A LADIES' BELL SKIRT.—Mixed gray and black cheviot was used for making this skirt, and Kursheedt's Standard jet gimp supplies the trimming. The skirt is circular and has a bias seam at the back, which falls naturally into folds that spread toward the edge of the train. Darts at the top effect a smooth adjustment, and a belt completes the edge. A row of gimp is decoratively applied a few inches above the edge. A China silk or crepe fashioned after this design may be trimmed with ruffles of lace edged

at intervals in groups of three overlapping plaits that are sewed just a little below the top, the folds of the uppermost plaits being

securely tacked to position at the bottom to present a flaring effect.

At figure No. 19 is shown a wide shell-plaiting. Take a double strip of material as wide as desired, and make groups of three overlapping plaits in it at equal intervals, tacking the plaits only at the center of the strip. Catch the top and bottom of the outermost fold in each cluster of plaits together, and tack them at this point to the center of the next group of plaits to form a shell.

FIGURE No. 20.—At this figure is shown a plaiting in which the material is laid in triple box-plaits and tacked firmly through the center to produce the effect illustrated.

ARTISTIC NEEDLE- WORK.

(For Illustrations see Pages 41 to 43.)

In many of the pretty decorative articles shown in this department some of the fancy stitches, which have been treated in detail in "Fancy Stitches, and Their Application" in the DELINEATOR, are very effectively introduced. Other uses for these same stitches, however, may be easily found by the woman who possesses the genius of adaptability and originality.

FIGURE No. 1.—SCISSORS' POCKET.—Two sections of cham-

about the loose edges of both sections. The floral design may be done in embroidery or with water-colors or oil paints, as preferred. The pocket should be only large enough to allow the scissors to slip in easily. Any preferred material may be used, and, if desired, the lining may be of chamois.



FIGURE No. 5.—FANCY FRAMING FOR A PICTURE.

FIGURE No. 2.—FANCY SCARF.—This pretty scarf is made of yellow India silk and satin-edged ribbon. The side edges and ends are turned over on the outside for wide hems, which are herringbone stitched to place with yellow floss. A row of Brussels net wheels is sewed along each end and to the top of a section of ribbon, with the effect of insertion. Similar wheels are sewed together to form one large point, which is joined to the lower edge of the ribbon at one end, and also to form two pretty points which depend from the ribbon at the opposite end. The method of making the wheels is illustrated and described at figures Nos. 3, 4 and 5; and in "Fancy Stitches, and Their Application," in this DELINEATOR, the fancy stitching is treated in detail. The scarf may be of any preferred color.

FIGURES Nos. 3, 4 AND 5.—METHOD OF MAKING WHEELS FOR SCARF SHOWN AT FIGURE No. 2.—The effect of these wheels as a decoration is clearly shown on the beautiful scarf portrayed at figure No. 2. Cut one cir-

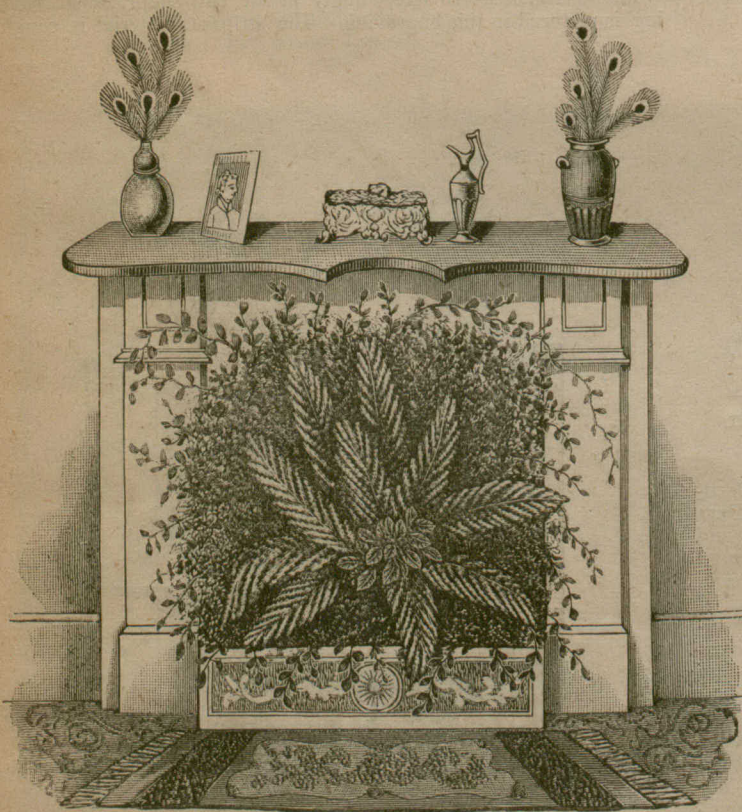


FIGURE No. 6.—FIRE-PLACE FERNERY.

(For Descriptions of Figures Nos. 5 and 6, see "The Work-Table," on Pages 45 and 46.)

ois lined with soft silk and joined with button-hole stitches done with embroidery silk form this pretty protector for the scissors. The exact shape of the sections is clearly shown in the illustration. The top of the front section is turned over and caught down with a pretty bow of narrow ribbon, and the button-hole stitching is continued

cular section about four inches in diameter from white Brussels net for each wheel, as shown at figure No. 3. Gather the section all round the edge, drawing the gathering up closely so that the edge comes over the center, as shown at figure No. 4. Thread a needle with embroidery silk and draw it up through the center from underneath; make a knot-stitch by twisting the thread several times about the needle and passing the

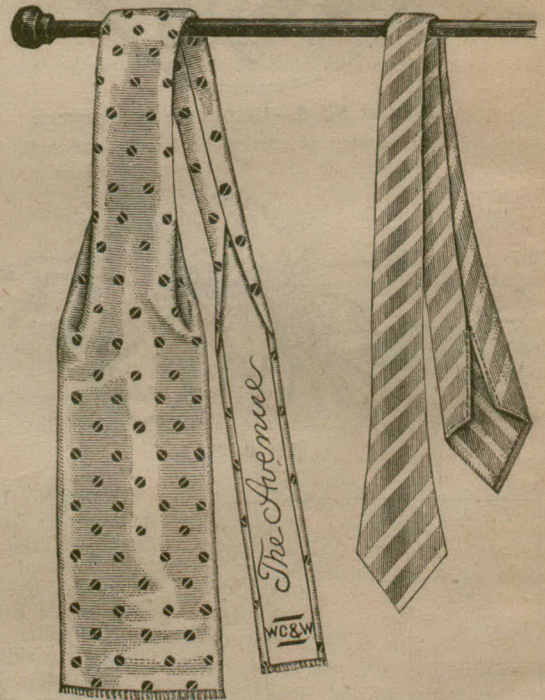


FIGURE No. 1.

FIGURE No. 2.

FIGURES Nos. 1 AND 2.—GENTLEMEN'S FOUR-IN-HAND AND FOLDED SCARFS.

(For Descriptions of Figures Nos. 1 and 2 see "Styles for Gentlemen," on Page 46.)

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the

needle down close to the point of first insertion; then pass the needle up near the fold, then back to the center; make a knot-stitch, and continue until five long stitches extending from the center to the fold are made, being careful to space the stitches so that they look about evenly apart near the fold, as illustrated at figure No. 5.

FIGURE No. 6.—DESIGN FOR FANCY WORK.—For screens, ban-

fresh and thrifty-looking. How many times in our rambles some lovely collections are made, and afterward, for want of a proper place to grow them in, they are put aside to die from lack of care. There is really no place prettier or more effective for their growth than an unused fire-place. Ferns and all sorts of pretty plants that prefer shade to sunshine thrive wonderfully there, and only a little care, such as watering regularly and removing dying or dead foliage, is required to produce a little garden of wild green things in your own fireplace. Such a fernery is described below.

FIGURES Nos. 1 and 2.—MOUCHOIR-CASE.—This novel case is made of a dainty handkerchief having an embroidered border in red and

white. A tuck is made in the handkerchief, as shown by the dotted lines at figure No. 2, and serves for a casing to hold red and white baby ribbons, which are drawn through at openings in opposite sides of the tuck and prettily bowed. Any preferred colors may be selected in the handkerchief, but the ribbons should match the colors, unless the handkerchief be all-white, when any preferred colors may be adopted.

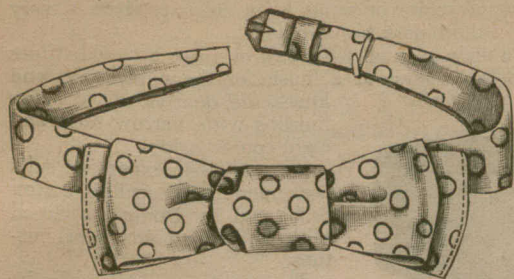


FIGURE No. 3.

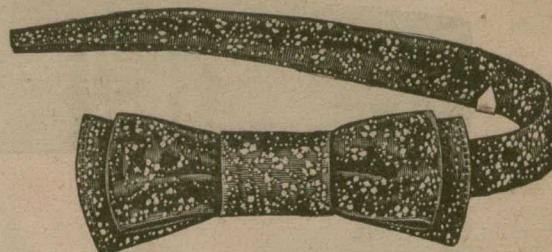


FIGURE No. 4.

FIGURES NOS. 3 AND 4.—GENTLEMEN'S BAND-BOWS.

(For Descriptions of Figures Nos. 3 and 4, see "Styles for Gentlemen," on Page 46.)

nerettes, lamp-shades, etc., this is a very pretty design. The chain stitches are done with silk, and the rest of the design may be done in water-colors, oil paints or Paris tints. The material may be bolting-cloth, moleskin, velvet, silk, etc. The method of working the chain stitch is fully described and illustrated in the article entitled "Fancy Stitches, and Their Application" in the March DELINEATOR.

FIGURE No. 7.—DESIGN FOR CROSS-STITCH EMBROIDERY FOR GINGHAMS, SHEPHERD'S PLAIDS, ETC.—This design is known as the Greek-key pattern and is very effective on small checks whether the goods be cotton or wool. One or several colors may be used, with effective results. The stitch is the simple cross-

FIGURE No. 3.—FANCY PORTFOLIO.—This pretty portfolio is made of Bengaline stiffened with canvas, and it may be of any desired size. The ends of the section are folded over to almost meet at the center, and between the folded-over parts and the under part are inserted fans of silk, which give depth to the pockets thus formed. Three bows are tacked near one corner of one pocket and may serve to hold pens, pencils, etc. The pockets and the outside of the portfolio may be decorated with simple or elaborate designs in water-colors or embroidery. Flowered and figured silks make up beautifully in this way, and decoration is unnecessary.

FIGURE No. 4.—FANCY CABINET.—This pretty little cabinet for bric-à-brac is made of white enamelled wood and gilded rods. It may be purchased ready made or may be made up at home and enamelled in pink, blue, yellow or any preferred color. The back is filled in with a curtain of Kursheedt's Standard drape-

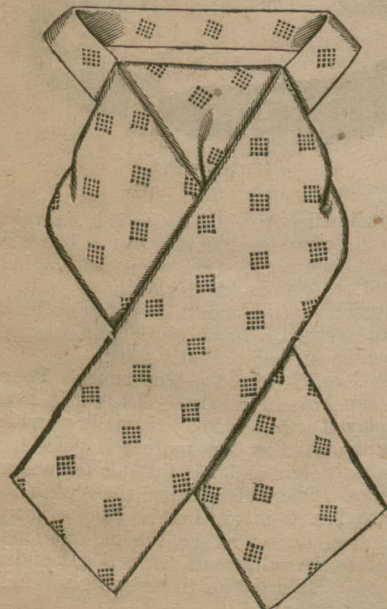


FIGURE No. 5.

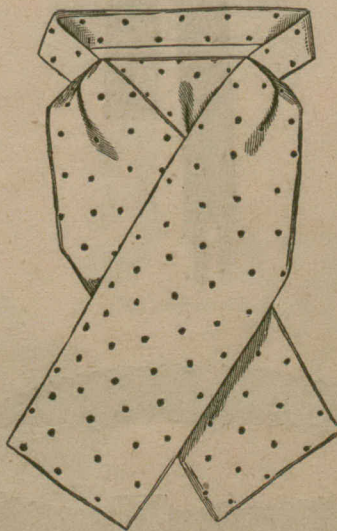


FIGURE No. 6.

stitch, and the black squares show where to make the stitches. This style of decoration is very fashionable on the gowns of children, girls and young ladies.

FIGURE No. 8.—DECORATED TAMBOURINE.—The frame for the tambourine may be purchased and into it is fitted a section of silk or velvet for decoration, as illustrated. The design is done in the long-and-short button-hole stitch described in "Fancy Stitches, and Their Application," in the February DELINEATOR. The tambourine is suspended by wide ribbons bowed where they are fastened to the sides and also at the point of suspension. Any preferred design may be selected for decoration.

ery India silk, which is gathered at the top and bottom and firmly secured by brass-headed tacks, a strip of tape being laid over the edge to render it firm and produce a nice finish. The cabinet may be placed on a mantel or shelf or hung on the wall.

FIGURE No. 5.—FANCY FRAMING FOR A PICTURE.—An old frame of any kind of wood may be covered in this way, or a frame may be made of

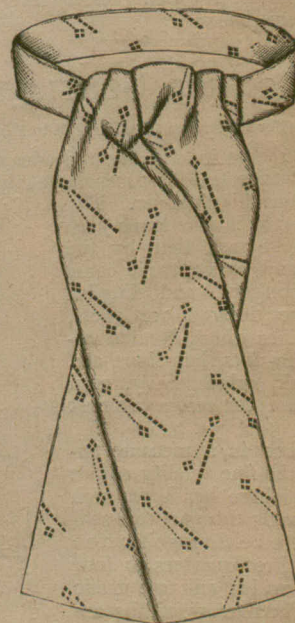


FIGURE No. 7.

FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S PUFF SCARFS.

(For Descriptions of Figures Nos. 5, 6 and 7, see "Styles for Gentlemen," on Page 46.)

THE WORK-TABLE.

(For Illustrations see Pages 43 and 44.)

The Summer affords many opportunities for collecting pretty ferns, mosses and other plants that may be utilized later on to make the home beautiful, if only one could devise a way to keep them

plain pine wood for the purpose. The mat is of cardboard smoothly covered with flowered China silk. The frame is covered with similar silk put on with enough fulness to form a pretty puff, the fulness being gathered up at both edges. One edge of the puff is fastened on with small tacks; the puff is then turned over the frame and tacked securely to the back, a strip of tape being set over the edge to make it firm and give a nice finish. The silk may be of any preferred pattern and color, small figures being daintiest.

FIGURE NO. 6.—FIRE-PLACE FERNERY.—A box about a foot deep and long and wide enough to fit into the fire-place on the floor is the first requisite for a fernery of this kind. Several holes should be made in the bottom for drainage, and a shallow tin pan set under the box for a drain. A piece of moulding set along the bottom of the box will conceal the pan. The front of the box may be covered with enamelled cloth or oil-cloth in tile pattern, or it may be painted or prettily carved. In "Lessons in Wood-Carving," which form an attractive department in the DELINEATOR, some pretty designs for decorating a box of this kind may be found. The box should be filled nearly to the top with rich soil, in which all kinds of ferns may be planted. Vines that will thrive in

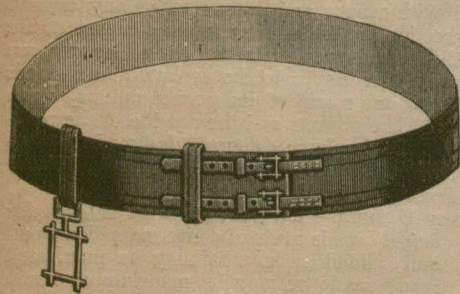


FIGURE NO. 9.

shady places will be pretty to train up the sides of the mantel, ivy being particularly nice for the purpose.

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 44 to 46.)

Tennis sashes in the finest grades are not so popular as they were last season, yet they will be largely worn this Summer. The favored style is the three-yard English silk sash tied by the wearer, and next to it come French pongees and English twills; the designs are spots, plaids, stripes, rings, Roman effects, polka-dots, hair-lines, etc. Plain black, white, navy, corn and ciel are the colors oftenest seen.

Belts have in a measure superseded the fine quality sashes for which there has been such a furor during the past two seasons. These belts range from an inch and three-quarters to four inches in width and are made of silk. The narrow widths are provided with super-gilt snake buckles, and the broad widths with two clasp-hook buckles.

Leather belts are also used; the best makes are provided with side surcingle rings, which allow of more freedom of movement.

Bathing drawers for men and boys are shown in plain colors tipped with white, and in grouped stripes and also vertical lines on navy or black grounds. At the waist tapes are substituted for elastic, being more practical and durable.

For the ultra-fashionable two-piece suits made of fine Jersey-knit wool in plain navy or black are most favored; inconspicuous

stripes also prevail, and they are greatly admired by neat dressers.

One-piece suits for popular trade are shown in splendid assortment. They are of black or navy-blue cotton showing a honeycomb weave, which conceals the form better than the plain weave. These suits are greatly favored by youths as well as men, and fancy patterns are much sought. Simple four or eight course stripes or one or two inch bars of white or some light color produce a very attractive result on those dark backgrounds.

A novelty has a plain ground, with two or three grouped stripes of twelve to eighteen course as a finish for the neck, waist and knees, the quarter sleeve being finished with narrow four and eight course stripes.

All the less expensive suits are bound with white cotton braid, and the fronts are closed with white or smoked pearl buttons.

The great popularity of athletic sports of all kinds has created a lively demand for fancy caps of silk, lisle thread, cashmere, balbriggan and plain wool. They are chiefly made Jersey fashion and in both boating and athletic lengths. Roman stripes and club and plain colors, are shown for the various uses to which the caps are adapted, and usually a tassel is added.

A most attractive novelty in rowing shirts is

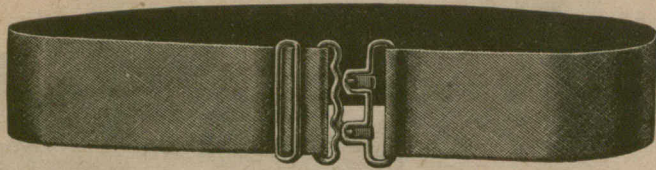


FIGURE NO. 8.

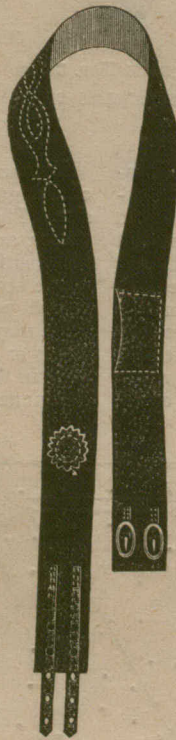


FIGURE NO. 10.

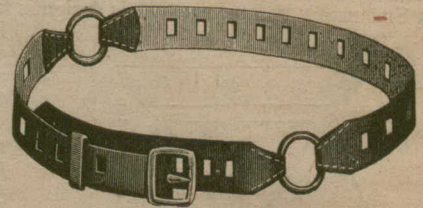


FIGURE NO. 12.

of cotton showing two-inch bars; it is sleeveless and buttons over the left shoulder. The shirt is large and square, and when worn with a belt, as it should be, it looks like a blouse.

The illustrations this month include two band-bows, five styles of belts, three puff scarfs, a four-in-hand scarf and a folded scarf.

FIGURES NOS. 1 AND 2.—GENTLEMEN'S FOUR-IN-HAND AND FOLDED SCARFS.—The four-in-hand scarf, displayed at figure No. 1, is made of white silk showing a screw-top pattern in pale-blue. It is extremely light and comfortable for warm-weather uses. The style is called the Avenue.

At figure No. 2 is pictured a unique shape known as the Vivien. The material is soft striped silk and is folded bias to resemble a Windsor.

FIGURES NOS. 3 AND 4.—GENTLEMEN'S BAND-BOWS.—Sateen, silk, cambric, etc., may be used in making these bows. The one shown at figure No. 3 is of navy-blue satin spotted with white. It may be worn with any style of collar.

The material shown at figure No. 4 is white silk with blue rings. The shape is only adapted to standing collars.

FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S PUFF SCARFS.—These handsome shapes present

a good idea of the prevailing taste in puff scarfs for Summer uses. The material may be white silk or satin of light weight and the figures in black, red or blue.

FIGURES NOS. 8, 9, 10, 11 AND 12.—FANCY BELTS.—The belt shown at figure No. 8 is made of wide web, and the buckle is black.

At figure No. 9 is pictured a belt that may be worn by either sex. A gentleman will use the ornament on the right of the buckle for suspending the watch-chain, while a lady may utilize it as a chate-laine. The belt is of leather and the buckle and ornament nickel.

The material shown at figure No. 10 is alligator skin and the buckles

nickel. The pocket is very handy for holding small change, notebook, etc.

Figure No. 11 shows a belt of real Russia leather perforated in a novel manner. The buckle may be fire gilt or nickel.

At figure No. 12 is pictured a belt that will be very popular on account of the comfort it allows. It is jointed and very light. The material is maroon leather and the rings and buckle nickel.

(CHILDREN'S CORNER.)

(For Illustrations see this Page.)

Did you ever see a Chinaman doll made of peanuts? No! Well, it is the funniest-looking doll you could wish to see, and I am going to tell you how to make one. It is not a difficult task, as you will soon discover.

At figures Nos. 1 and 2 is shown a veritable John Chinaman clad in rich attire, all ready to go to the Joss House, as the Chinese place of worship is called; while the other illustrations show him and his dress in the different stages of construction. If the pictures are studied carefully, they will help you very much in making the doll. Select eight peanuts: two that are very much bent for the feet, one gracefully bent for the head, and five that are as straight as possible. Thread a needle with strong silk or thread; run it through the top of the peanut that is to form one foot and through the lower part of one of the straight peanuts, and tie the thread so that the peanuts will hang slightly apart. Now connect two peanuts corresponding with these in the same way. Then run the needle through the upper part of the upper peanut for one side and through the lower part of another straight peanut, and tie the thread in the same way; then run the needle through the top of the upper peanut for the other side and through the lower part of the fifth peanut in the same way, and tie it. Now run the needle through the top of a sixth peanut, draw it through the top of the uppermost joined peanut, and tie the thread, leaving it long enough to allow this peanut to hang nearly to the bottom of the two peanuts joining the feet; this last peanut is to form one arm, and the seventh peanut is fastened to the opposite side in the same way. Then the last peanut, which forms the head, is put on. Draw the needle through the top of the peanut forming the body and then through the peanut for the head, and tie the thread. The appearance of the peanuts when properly strung is shown at figure No. 3. Now with a pen and black ink mark the eyes, nose, mouth and eyebrows on the head peanut, and tint the feet for the shoes.

Take six strands of black Saxony wool and braid them carefully to make a queue. Sew one end of the queue to the center of a circular piece of black court-plaster, and stick the plaster on the back of the head peanut. Now our Chinaman doll is ready to dress, and we will put him in gorgeous colors and silken goods, because he belongs to the nobility.

Take two pieces of black silk, each about three inches wide and long enough to extend up to the middle of the peanut next the head; these are to form the trousers. Join the long edges of each section more than half-way to the top and then join the front edges

of the two sections together; join the back edges together in the same way, and gather the top. Make a narrow hem at each lower edge. Now arrange the trousers on the doll, drawing the gathering thread up closely; and sew them at the gathering to the body. Take a narrow strip of the same kind of silk, and draw it tightly over the gathers, allowing it to extend nearly up to the middle of the head peanut, as shown at figure No. 4. Next cut a section of the same kind of silk and draw it closely about the peanut of one arm, leaving only the end of the peanut exposed, and making the section long enough to extend nearly to the top of the band at the neck; sew the section firmly in place. Cover the other arm in the same way.

The tunic is made of bright yellow plaid ribbon about four inches wide, and requires about half a yard. Cut two sections, each five inches wide, for the body, and two other sections, each about three

inches and a-half wide, for the sleeves. Join the edges of each sleeve, and in the top at each side of the seam make two tiny plaits turning toward the seam. Join the side edges of the body for about half an inch from the neck; then sew the sleeves to the edges, with the seams of the sleeves directly underneath, gathering in a little fullness in the sleeves on top. Now join the side edges of the body sections for about half an inch below the sleeves, and finish the edges below with narrow hems. At this point of its construction the tunic will look like figure No. 5, where, if you look

carefully, you will see a dotted line near the neck edge. Make a gathering all round the neck in exactly the same position as the dotted line. Put the tunic on, and draw the gathering up closely, fastening it securely.

Now our Chinaman doll is all made and dressed, and don't you think him "allee samee lika Chinaman"? He can both sit and stand, as illustrated at figures Nos. 1 and 2. You can dress him in any colors and materials you like, and can have all classes of Chinamen, from our well-known Wing Lee, the laundryman, to his Celestial Highness, the Chinese Emperor Hwang.

A somewhat coquetish method of arranging ribbons with shirt-waists and blouses is to secure their ends beneath the belt or girdle, cross them at the back in suspender fashion and draw them

across the bust and under the girdle in front. Sometimes a butterfly bow is fastened upon one or both shoulders.

Occasionally these ribbons are three inches or more in width and are side or box plaited at their inner edges on the shoulders, the outer edges lying upon the gathers of the sleeves. Quite as often narrower ribbons are chosen, and their outer edges are finished with lace, which is gathered over the shoulders. The ribbons may match or contrast with the garment they decorate.

Black velvet dog-collars fastened with slides, buckles, brooches, etc., are again fashionable.

As the season advances brilliantine, gloriotta (noted for its antipathy to dust) and alpaca are being frequently made up for mourning wear in the street and for travelling on warm days. These materials are refined and durable, wash well and do not easily wrinkle.



FIGURE No. 1.



FIGURE No. 4.

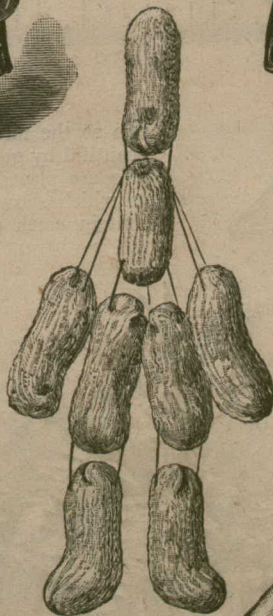


FIGURE No. 3.



FIGURE No. 2.

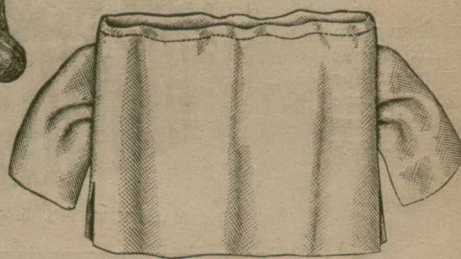


FIGURE No. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—PEANUT CHINAMAN DOLL, AND METHOD OF MAKING AND DRESSING IT.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Children's Corner," on this Page.)

THE DINING-ROOM AND ITS DECORATION.

SEVENTH PAPER.

A great deal of attention is being given to frieze ornamentation, which at present is a very important item in house decoration. In

ner with which the fancy may be fully satisfied.

The facility with which a beautiful floral center-piece for the table may be improvised is evidenced by the ornament shown at figure No. 5. The foundation is a tin dish, enamelled in white. Three wires are fastened about the dish—one at the top, one at the bottom and

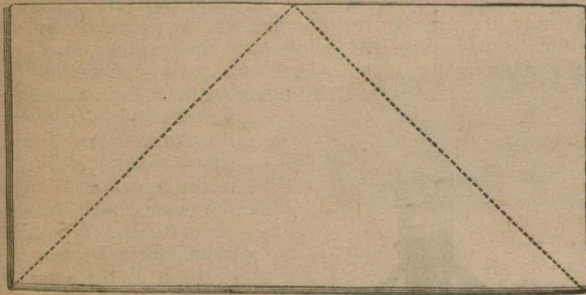


FIGURE No. 1.

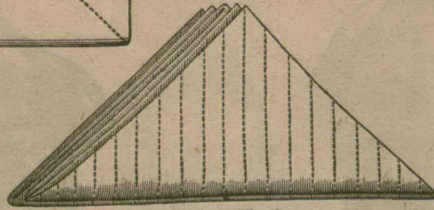


FIGURE No. 3.

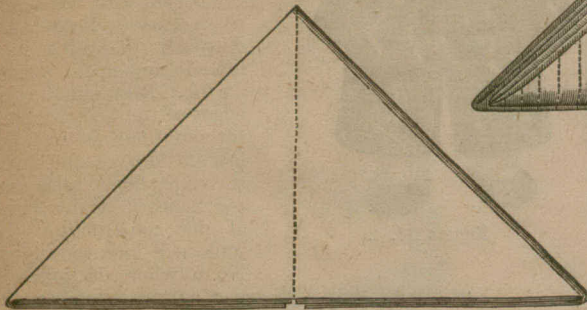


FIGURE No. 2.

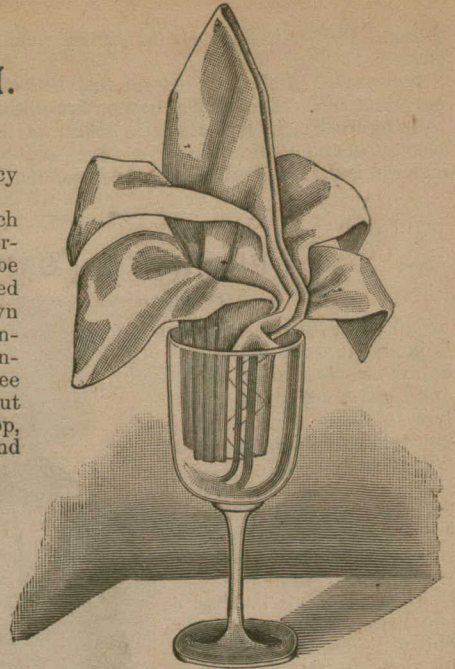


FIGURE No. 4.

FIGURES NOS. 1, 2, 3 AND 4.—METHOD OF FOLDING AND ARRANGING NAPKINS.

one at the middle—, and on them ordinary clothes-pins, made beautiful by gold paint, are mounted, with truly artistic effect. The pins are placed close together all round the dish, the white enamel on which shows prettily between the bright gold. The dish may contain earth or water and any preferred variety or varieties of flowers or foliage. It may be round, square, oblong, oval or any preferred shape, and the enamelling may be done in a dainty shade of blue, pink, yellow or green. The pins also may be all-over enamelled in the same color or in white, or they may be enamelled below the heads, which may be painted gold or silver.

the dining-room, particularly, the fancy takes up with all sorts of unique conceits. Here originality is given full sway, but of course, good taste is not sacrificed. Stencilling, frescoing, rich papers, *bric-à-brac*, are all in demand for this special decoration, the paper friezes, of course, being the least expensive and the easiest to arrange.

A beautiful frieze decoration is illustrated at figure No. 7. It is in stencil and is intended for a dining-room whose walls are in monotone. Along the bottom of the frieze is fastened a fancy



FIGURE No. 5.—FLORAL CENTER-PIECE.

One of the simplest fancy arrangements of the napkin is shown at figure No. 4, and the method of folding is illustrated at figures Nos. 1, 2 and 3. Fold the napkin over at one side and then at the other, to make three even folds, as shown at figure No. 1. Now fold it as indicated by the dotted lines at figure No. 1, to produce the effect pictured at figure No. 2; and fold it at

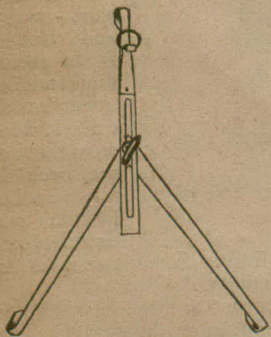


FIGURE No. 6.—PATENT HOLDER.

moulding, which may be in gilt or in stained, natural or enamelled wood, as preferred. Along one or more sides of the room patent holders, such as that shown at figure No. 6, are secured to the moulding, and in them are placed all sorts of fancy saucers, plates, cups, jugs, etc., which may be arranged in groups or in any novel man-

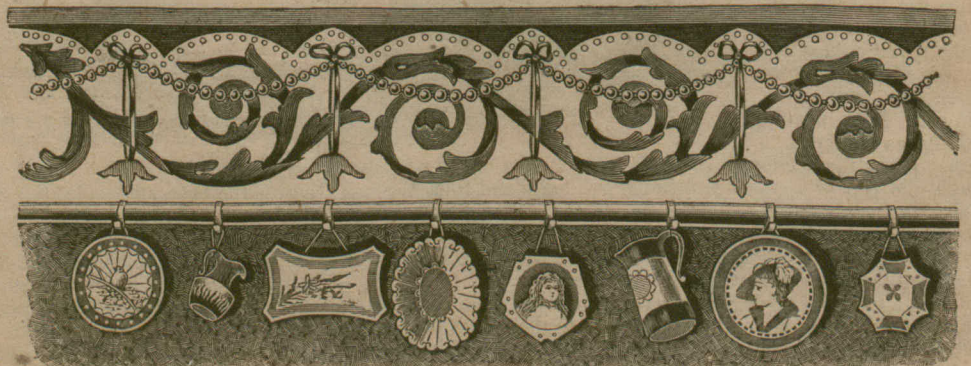


FIGURE No. 7.—FRIEZE DECORATION.

the dotted line seen at figure No. 2. Then fold it evenly in plaits, like a fan, at the dotted lines shown at figure No. 3; place it in the tumbler or goblet, and draw the corners apart.

FANCY STITCHES, AND THEIR APPLICATION.—No. 7.

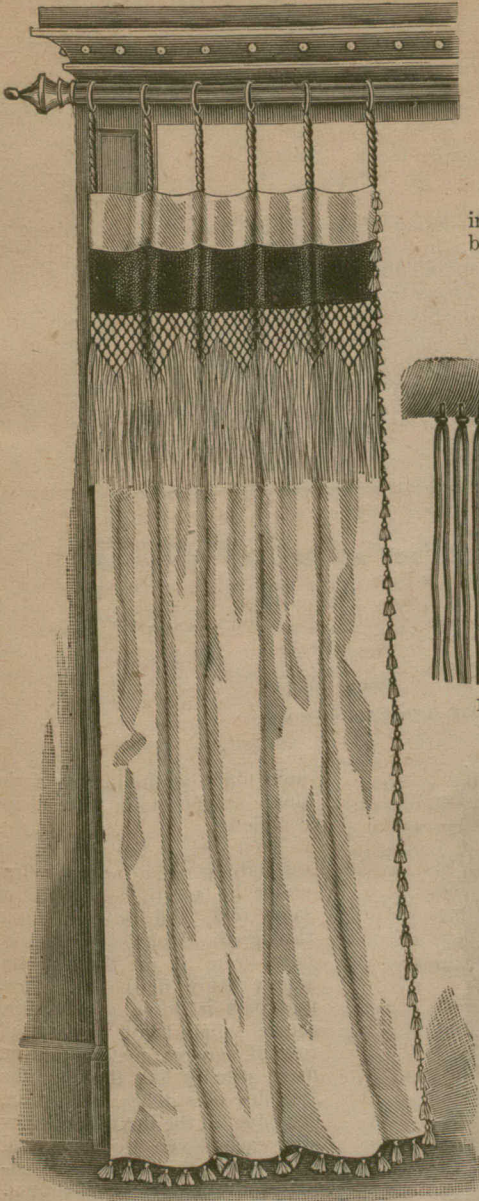


FIGURE NO. 1.—FANCY DECORATED PORTIÈRE.

shown a very ingenious pattern in cross-stitch, which, if made of heavy Smyrna wool, will serve as a mat for the library or sitting-room.

The old-fashioned but always ornamental cat-stitch is very pretty and useful to hold a hem in position, whether it be on a dress or on fancy work. A very dainty effect may be obtained when it is wrought in fine silk flosses or gold threads; but it must be worked with great accuracy or the effect will be spoiled. The herring-bone stitch, also shown, is adaptable to the same purposes as the cat-stitch and is oftener seen on dresses.

FIGURE NO. 1.—FANCY DECORATED PORTIÈRE.—At this figure is shown a handsome Summer portière made of momie cloth, trimmed with velvet, fringe and tassels and lined with *crêpe* cloth.

Three yards and a-half of double-width *écru* momie cloth were used; and a band of dark-blue velvet is applied about six inches from the top. At the bottom of the band is a handsome fringe of

Under this heading this month will be found some very

rope silk in dark-blue made like that shown at figure No. 8. A lining of the blue *crêpe* cloth is now added. The edges are finished with tassels made of the rope silk.

FIGURES NOS. 2, 3 AND 4.—METHOD OF MAKING TASSELS.—A number of strands are cut about three inches long and laid evenly and thickly together, and a strand of the silk is tied around the middle of the bunch as shown at figure No. 2, now double the bunch, and wind and tie another strand of the silk about half an inch from the top, as pictured at figure No. 3, tying it firmly and finishing it as illustrated at figure No. 4. The tassels are sewed at even intervals on the front and lower edges of the portière, making a very artistic finish. The curtain is suspended by cords caught through twisted, the ends of the secured at the edge being and the outside.

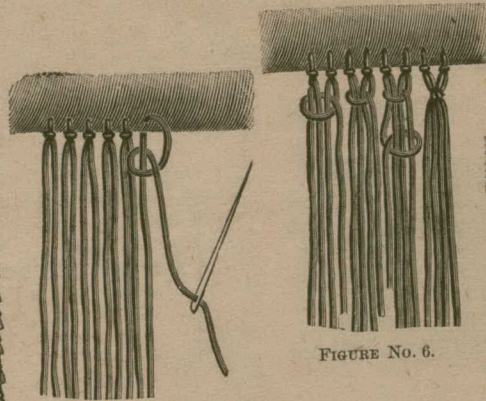


FIGURE NO. 5.

useful and interesting hints on fringe-making—an art in which the home decorator will be glad to receive instruction so that she may add a border to replace the soiled tassels on a silk scarf or cover or, perhaps, make an entire portière of hemp rope. There is also

dark-blue silk the rings and cords being between the lin-

FIGURES NOS. 5, 6, 7 AND 8.—MANNER OF ARRANGING AND METHOD OF KNOTTING FRINGE.—At figure No. 5 an excellent illustration is given of the manner in



FIGURE NO. 2.

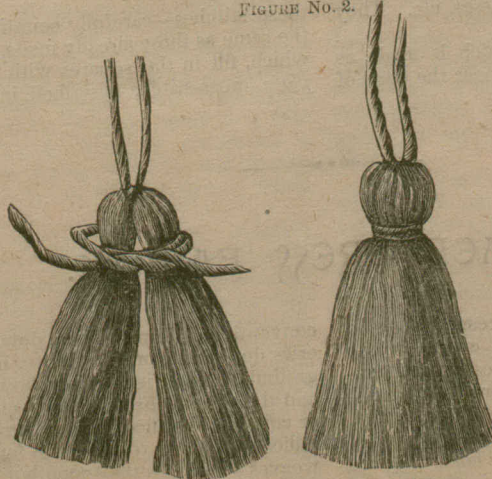


FIGURE NO. 3.

FIGURE NO. 4.

FIGURES NOS. 2, 3 AND 4.—METHOD OF MAKING TASSELS.

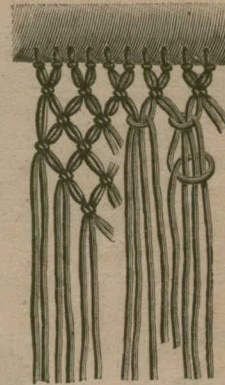


FIGURE NO. 7.

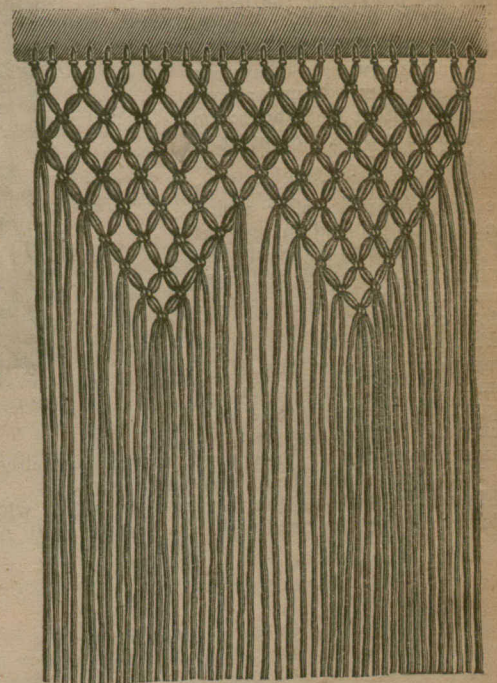


FIGURE NO. 8.

FIGURES NOS. 5, 6, 7 AND 8.—MANNER OF ARRANGING AND METHOD OF KNOTTING FRINGE.

which the working material—blue Bargarren art thread—is drawn through the edge or hem of the goods for making a border of fringe.

To arrange the threads: Cut the thread about an inch longer than the fringe is to be, pass it through a coarse needle and draw it up through the edge of the hem, allowing but one-half the thread to pass through, then put the needle around the remaining half of the thread, drawing it out and forming a knot as shown. Continue to insert and knot as many threads as the threads at equal distances and not more than half an inch apart. Then lay aside the needle.

The first set of knots, which are shown at figure No. 6, may be easily made by carefully following the directions and studying the illustration. Take up the first four strands; then take the first strand to the right, and throw it around the remaining three, making the same kind of a knot as described at figure No. 5. Be careful not to make this set of knots too close to the hem, as they regulate the size of the squares or diamonds. Now throw the first strand to the left around the threads as in the first instance, but in an opposite direction, as the illustration shows. This will make four strands coming from this knot. Continue the knots across the row.

To make the second row, as shown at figure No. 7, take the two strands to the right from the first knot, the two to the left from the next knot and tie them to make the first knot in the second row. Continue the knots across this row, and it will be found that two strands are left at the opposite end, as in the beginning.

Third row: Commence with the two threads left from the first row and the nearest two strands from the nearest knot, and finish this row as in the first row.

Fourth row: Drop the first two threads as in the second row, and

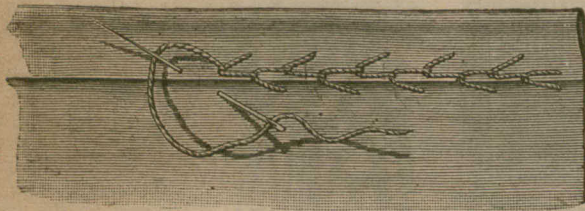


FIGURE NO. 9.

FIGURES NOS. 9 AND 10.—METHOD OF MAKING THE HERRING-BONE AND CAT STITCHES.

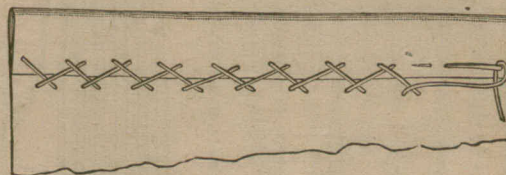


FIGURE NO. 10.

continue the knots across the row.

Fifth row: Take the two strands at the right of the first knot, and the two at the left of the next knot and tie them for the first knot. Make five knots only in this row; and commence the next row, dropping two strands at either end, and so on in each row until the point is finished.

The other points are made in the same manner, after which the fringe is combed out and cut off evenly. This fringe may be used on sashes as well as fancy-work, and may be made of silk, cotton or wool.

FIGURES NOS. 9 AND 10.—METHOD OF MAKING THE HERRING-BONE AND CAT STITCHES.—Figures Nos. 9 and 10 show two pretty stitches that may be used

on various articles of fancy work, as well as on dresses, etc. They are both illustrated as being made over hems.

Figure No. 9 shows the herring-bone stitch, which is made as follows: Bring the needle up from underneath near the edge of

the hem; now hold the thread down on the goods with the left thumb, and taking up a stitch a little to the right beside the hem, bring the needle out directly under the first stitch taken, and over the thread held down by the thumb.

To make the cat-stitch shown at figure No. 10: Bring the needle up from underneath a little below the turning in of the hem; carry it across the hem, and take up a stitch, running the needle toward you, then down across the hem, taking up another stitch as above, and so on above and below, making the stitches accurately and the crosses evenly.

FIGURE NO. 11.—FANCY CROSS-STITCH DESIGN.—This represents a very pretty pattern in cross-stitch. It may be made as illustrated in two weights and a light and dark shade of wool, or in silk or heavy linens in Persian tints. It is executed as follows:

Use the heavy quality of wool. Bring the needle up from underneath in one of the large squares at the upper left corner of the canvas and pass it down through the second square below in the next row of squares. Now bring it up through the square above in this same row, and down through the second square below in the

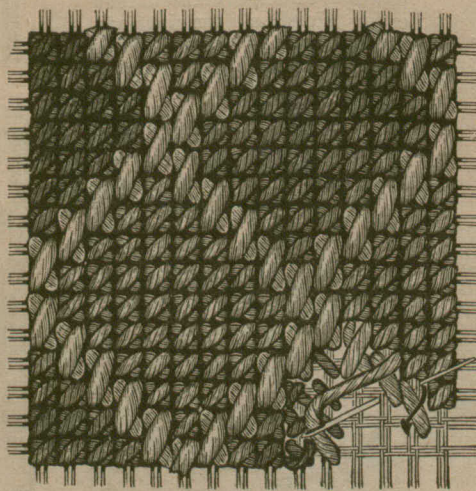


FIGURE NO. 11.—FANCY CROSS-STITCH DESIGN.

next line, continuing to make these stitches until eleven are completed.

Then bring the needle up through the second square below under the last stitch made in this same row, and pass it down through the second square above; now bring it up through the square below in the next row, and pass it down through the second square below in the next row of squares, making eleven more stitches like those in the first line of stitches; and so on, dropping to the next line below after each eleven are made—till the edge of the canvas is reached,—and crossing them as shown.

To make the stitches running from right to left, count the squares to the right of the first stitch put in the canvas, then down to the left, and put in

these stitches—carefully counting the squares in the illustration—the same as those already made, only in the opposite direction; after which, fill in the squares with the darker and thinner wool in the plain cross-stitch, described in the January DELINEATOR.

SUMMER DRESS FABRICS.

Tradition gives the fashionable woman a sincere respect for silk, which, added to the genuine beauty of the fabric, causes her to choose it oftener than any other for dressy wear. Less than a century ago a silken gown was looked upon as a most precious possession, to be worn only on occasions of the greatest ceremony; and, although since then various circumstances have combined to greatly increase the supply of silks and greatly diminish their cost, they are as much admired at the present time as they were in the days of our grandmothers.

China silks and their numerous kin are given precedence over all other varieties, especially for warm-weather uses, although the soft twilled and flexible corded weaves are quite as light of weight and have a considerable following. The China silks display floral and

conventional figures, discs, dots, hieroglyphics and serpentine traceries done in colors on white, black, navy-blue and other colored grounds. The friendship or bow knot, either detached or festooned, and the fleur de lis are also popular designs, being printed in black or colors on harmonizing backgrounds. Shanghai silks, as the name indicates, belong to the same family; and India silks resemble both weaves so closely that none but an expert can distinguish between them. Upon a very pretty cream-white India silk are printed bouquets of field flowers tied with heliotrope ribbon arranged in bow-knots with fluttering ends; and an equally artistic black Shanghai shows a design of detached primroses in a soft shade of yellow that closely imitates Nature's coloring.

Drap de Noct is also closely related to the China silks, but has

a more crape-like surface. It is offered in plain evening and street shades and in figured varieties. A pretty specimen of the latter class has a navy-blue surface upon which are narrow satin stripes and light-blue and red fuchsias. White grounds printed with Pompadour nose-gays and baskets of flowers are very effective and are chosen for stylish carriage and evening gowns. All-black India silks have been newly introduced, and their many good qualities are rapidly bringing them into prominence. They are figured with satin ovals, stripes, diamonds and dots and are as serviceable as they are elegant, making particularly dressy gowns for matrons, although, when associated with cream, buff or white *crêpe* or *chiffon*, they are much admired by youthful wearers.

In twilled silk there are the *broché* Surahs, Marichibo twills and wash silks. The *broché* Surahs have a satiny sheen and are illuminated with bow-knots, flowers and conventional designs in tints that accord perfectly with the grounds. The Marichibo twills are even finer than the Surahs, but are not so lustrous. They display floral patterns on plain and satin-striped grounds. Wash silks are wonderfully summery-looking and are quite as cool as they appear; and the delicately colored stripes which are one of their most pleasing features render them especially becoming to young women.

Wash silk in which *réséda*-green and white are daintily united was recently combined with white China silk and *réséda* velvet in the new corselet costume for a willowy blonde to whose delicate pink-and-white complexion the trying *réséda* shade is wholly becoming. The waist, which is fashioned from China silk, is in blouse style, the fulness being disposed in shirrings at the neck edge and at the belt-line both back and front. The skirt is made of wash silk and is extended to form a corselet that reaches almost to the bust, and is sharply pointed at the center of the front and back. Dart-seams effect a perfectly smooth adjustment, and the skirt is formed some distance below the waist-line, the plaits flaring into a train that barely touches the ground. A *réséda* silk lacing cord closes the back from the point to the top of the fan, a fancy rolling collar of *réséda* velvet is at the neck of the blouse, and the shirt sleeves are gathered to deep velvet wristbands.

Printed silk *crêpes* are produced in a variety of novel and pretty designs. A notable example has sprays of black ferns printed between black satin stripes on a Dresden-blue ground; on an old-rose *crêpe* are printed undulating stripes in black; and a third specimen, particularly appropriate for dressy promenade gowns, shows a men, closely resembling lace, upon a gray serpentine pattern in black. The lace pattern is also seen in black and white on tinted grounds and is invariably effective.

Crêpe de Chine flouncings deeply embroidered at the bottom in open patterns are new and very handsome and are offered in evening and street colors, with narrow embroidery of corresponding design for trimming. Plain *crêpes* are united with these flouncings, producing beautiful but rather costly gowns.

The beauty and durability of grenadine are so well known that praise would be superfluous. Like silk, this pretty tissue is devoted exclusively to dressy wear; and the new designs surpass in artistic merit those shown in previous seasons. Tiny yellow, pink and heliotrope satin blossoms are woven upon the black grounds of silk grenadine, which, in addition, are embossed with black satin stripes, flowers or waves. A very refined pattern is contributed by elongated ovals in black satin illuminated with very small red ovals. Such a grenadine would show to best advantage when made up over a changeable red taffeta silk. Patches of camel's-hair in Persian colors are woven on black Hernani. A navy-blue Hernani is enlivened with satin stripes in self, and red polka-spots; a black ground is striped with Bengaline and figured with Pompadour bouquets; and still another black fabric displays small detached heliotrope bow-knots. A skirt in which fulness is introduced is preferred to the bell or habit styles for grenadines; and with it may be worn a Louis coat, in the construction of which a second fabric may be combined.

Among drapery nets *point d'esprit* is the most popular variety; and the delicacy and grace of its pattern are brought out much more effectively over a black-and-white than over an all-black foundation. Of course, colored taffeta may underlie a drapery net for a carriage or evening gown, but a black-and-white lining, whether in plaids or stripes, is preferable for street wear.

Pattern dresses or robes are very fashionable and do not require added decoration. Handsome embroideries are wrought on robes of Henrietta, nun's-veiling and English mohair, the last of which is shown as a novelty. A robe of tan mohair has an embroidered border of flowers and bow-knots done in brown and tan silk, while two narrow strips of embroidery are wrought at the opposite edge of the goods for waist trimming; and on a gray robe are black-and-gray embroideries. For wear at sea-shore dances or on the verandahs of hotels at fashionable Summer resorts there are robes of creamy white glistening mohair of finest quality embroidered with large black-hearted yellow daisies, and others showing an appliqué

border of brown or Gobelin-blue velvet representing a garland of oak-leaves veined with sepia tints. A white robe upon which is appliquéd an oak-leaf design in Gobelin-blue was made up in a dancing toilette by one of the new modes that is admirably well adapted to fabrics of this description. The skirt is of the *fin de siècle* order. It is composed of five bell-gores, those at the back being joined in a bias seam and falling in graceful folds below fulness at the belt into a slight train. The embroidery only borders the skirt at the front and sides. The pretty basque is cut low and round at the top, where a frill stands above shirrings made below the edge; and the resulting fulness is drawn to the center by several rows of shirring made in the lower part. The lower outline is followed by a row of narrow embroidery supplied for the purpose with the material. The sleeves are puffed to the elbows, over which frills fall below shirrings. A frill of embroidery stands above each sleeve, apparently adding to the width of the shoulders; and the adjustment of the basque produces a desirably tapering effect at the waist. A pretty fawn Henrietta robe has a net border embroidered in self colors, and a pointed yoke and collar are included instead of the usual narrow trimming; but the modes by which such a robe may be tastefully developed are necessarily few.

Crêpe gloria or *la gloria* is a wool *crêpe* not unlike *crêpon* and is represented in tan, gray, brown, *réséda*, old-rose and all other fashionable tints, figured with small flowers embroidered in two colors. Thus, a pearl-gray ground is sprinkled with pink and heliotrope flowers, and a mode surface with similar flowers in brown and red. Very dressy church and visiting toilettes may be developed in these goods, garniture being selected to harmonize with the ground or with one of the colors in the embroidery. The border effect is produced in black *crêpon* by means of gold stripes woven *en bayadère*, and the material is thoroughly lady-like and handsome.

Diagonal Bedford cord is a strong but friendly rival of the straight variety of the same goods. The diagonal cord is flat instead of round, but the fabric is quite as light of weight as the original Bedford cord and is produced in as large a variety of colors. Formal modes are preferred for the development of both materials.

For ocean and railway travel there are soft camel's-hairs showing tufted figures of different shapes, and also chevots and tweeds in stripes and shepherd and broken checks in neutral tints. Costumes consisting of habit skirts and double-breasted or coat-skirted basques are both stylish and serviceable developed in these fabrics, which are more popular for the purpose than any other for the good reason that they are better adapted to it.

The rough effects in the all-wool Scotch homespuns and in other wool fabrics are cleverly imitated in the Bannockburns, which will develop suitable Summer gowns for shopping, travelling and even for promenade wear on cool days. The material is woven in light plaids, which are for the most part diagonal, and is predicted a large vogue in Autumn.

The patterns characterizing China silks are accurately reproduced in the challies, which are as carefully finished as the finest woollens. The sheer, semi-transparent cottons vie with those of closer weave, although the two varieties are about equally admired. Lawns have actually returned to favor in company with organdies and batistes, and in both linen and cotton they show the same neat, dainty patterns as of old. Fine sprays, flowers and dots are woven in black and colors on white lawns, while organdies have large bouquets, flowers, etc., in bright colors that contrast strongly with the ground shade, which is frequently very gay. A pretty organdy has scarlet poppies on a navy-blue surface, another shows blush roses in their natural tints on a cream ground, and still another in sombre black is enlivened by golden-yellow dots at least an inch in diameter. Satin-striped and corded organdies are exceptionally choice, and leaf and floral patterns are the favorites as in the plain organdies. These goods are much liked for wear at lawn-parties and similar Summer fêtes.

Batiste is quite as sheer as organdy, but is, of course, of dissimilar weave. As fair examples of these goods may be mentioned a cream batiste strewn with detached blue irises, a white ground showing bunches of graceful wisteria in its own pretty shade of purple, and a black surface sprinkled with small sprays of lilies-of-the-valley. The striped batistes are very pretty, being woven in alternate stripes of white and of heliotrope, red or blue. White, by-the-bye, is rarely excluded from wash fabrics.

Dimity has also renewed its vogue and may be known by its fine cord. Diminutive flowers in blue, red, pink, etc., are woven on white dimities, which develop with exceptional grace. An all-white dimity checked by double crosswise and lengthwise cable cords was made up in a stylish Summer toilette for a young woman. The foundation skirt is overhung by a skirt that is full at the front and sides and arranged in fan-plaits at the back; and a band of Dresden-blue and white striped batiste borders the skirt, contrasting beautifully with the plain white goods. The short bodice is in surplice style and is closely adjusted to the figure. Over the fitted fronts are disposed plaited surplice-fronts, that cross at the bust in

the usual manner and flare above to expose the throat, the fronts being cut away beneath. A belt of batiste completes the lower edge, and deep cuff-facings to match ornament the sleeves. The hat designed to supplement this toilette is a white lace *plateau* trimmed with a bunch of corn-flowers and corded white gauze ribbon; and white Suède gloves are worn.

Now that the graceful but unpractical train is in vogue for street and ordinary house wear, the dressmaker must provide some means

for keeping its edge intact, skirt braid being no longer deemed sufficient protection. Instead of the braid a velvet binding or a narrow foot-ruffle will usually be introduced, the latter producing a strong and pretty finish and holding the skirt out desirably at the bottom. If, however, a braid binding be preferred, constant care on the part of the wearer is necessary to keep it in perfect order, for it wears easily; and nothing more completely mars the beauty of an otherwise perfect gown than a fringed or untidy skirt edge.

FASHIONABLE TRIMMINGS.

This is truly a season of laces. Billows of the light, filmy fabrics displaying every conceivable design enrich many of the new gowns, giving them a wonderfully light and Summery aspect and softening their outlines in a manner becoming to all figures. There is, in fact, no more artistic garniture than lace and none more easy of adjustment, whether applied *en règle* or as dictated by personal taste. The old patterns seen in hand-wrought laces are accurately imitated by the loom, so that really handsome laces are within the reach of even slender purses.

Black and white laces are about equally popular and are presented in numerous varieties, each of which is assigned to special duties. It is believed that demi-flounces of Chantilly and other French laces will to some extent supersede the drapery nets and wide lace flouncings for making up entire gowns; and one or two demi-flounces are preferred for decorative purposes, producing an effect at once novel and pretty. The new black French laces are woven in lighter patterns than formerly, and straight effects are especially admired—indeed, in some of the new varieties the lower edge is defined by a feather-edge braid that follows an almost straight leaf or floral pattern, the laces resembling insertions rather than edgings. One dainty specimen shows a spider-web device woven on a fine mesh, another faithfully imitates a running vine, and a third presents bunches of flowers tied with bow-knots, the design in every instance being spread to avoid heavy black effects. A new Chantilly lace is made on two distinct foundations. The border, composed of leaves and flowers, is wrought on a double-meshed Brussels net, and the pattern is continued on a single-meshed net above the border. This unique and very original idea prevails extensively in white laces, which are considered later on.

The admirable effect of lace as a trimming is exemplified in a dainty costume, intended for demi-dress occasions, developed in black lace, and black China silk figured with red carnations. The bell skirt, which is hung over a four-gored foundation of silk, clings fashionably at the front and sides and has a fan back lengthened into a slight train. The lower part of the skirt is trimmed with three crosswise rows of black French lace insertion placed their width apart, and a ruffle of lace is applied at the edge. The material is cut away from beneath the insertion, so that the foundation, which is shorter than the skirt and is completed with a pinked dust-ruffle, shows through the meshes of the lace. When the skirt is lifted the foundation is disclosed with the effect of a dainty petticoat. The basque fits perfectly and is lengthened by long double coat-skirts of lace. A rolling Medici collar provides the neck finish; and the high-shouldered sleeves are completed with deep cavalier cuffs that flare from the arm. A deep flounce of lace forms a very effective foot-trimming for the front and sides of the skirt, the flounce being slightly raised toward the back. The upper edge of the lace may be turned down to form a casing for a ribbon matching either the ground or the figure of the dress goods, and a bow-knot may be formed of the ribbon at each end.

La Tosca lace is the name given to a black Brussels net scolloped at one edge. This may be used in various ways on dresses of cloth, *crêpe* and silk. The appearance and possibilities of that old favorite, *point d'esprit*, are too well known to require comment; suffice it to say, its good style is as unquestioned as ever.

Point d'Alençon is really the newest of the white laces, and the double foundation referred to above is seen in both *point d'Alençon* and *point gaze*; the latter resembles an oriental lace, although having a somewhat closer and firmer mesh. In both varieties the borders are heavily worked on a very close-meshed foundation, while the remainder of the lace is more open in mesh, as well as in pattern. White, *écru* and two-toned *point de Venise* lace is very popular and is used more often in straight bands than in frills, the lace not being filmy enough to admit of ruffling. *Point d'Alençon* and *point gaze*, however, are most frequently applied as valances or in festoons on skirts, and in Bertha frills on bodices. These laces are also admired for trimming sleeves, being arranged above the arms'-eyes in high

standing frills that end in jabot-folds at the front and back, and in softly falling frills at the wrists.

On a bell or habit skirt of printed challis a demi-flounce of white lace in either of the light varieties mentioned may be gathered quite full and caught together in overlapping plaits at intervals under bow-knots or tufts of baby ribbon. This trimming may appear only on the front and sides of the skirt or may be applied all round. Fan backs in woollen fabrics are preferably left untrimmed so that the plaits may fall unbroken from belt to edge, but sheer cottons and light-textured silks retain their folds even if trimming is applied.

Embroideries are in great request for garnituring pretty cottons; and their patterns are for the most part so open that it is difficult to distinguish them from lace. The prophecy made earlier in the season regarding the success of the Rococo embroideries has been amply fulfilled. A choice pattern recently noted represents ears of wheat, another shows a vine of wild-roses, and still another is a really artistic arabesque, the embroidery being very heavily wrought in every instance. Handsome Rococo embroidered edging and insertion in an open, lace-like design contribute the decoration of a dainty afternoon gown of old-blue and white corded batiste. The skirt has five bell-gores, those at the front and sides clinging smoothly, while that at the back falls in pretty folds to the edge. On the lower part of the front and side gores are applied bands of insertion that cross each other in lattice fashion, the ends of the embroidery being pointed. The bodice is a short surplice closely fitted by the usual number of seams and darts. Surplice fronts that are laid in plaits back of their hemmed front edges are crossed in regulation fashion over the fitted fronts at the bust, the fitted fronts being cut away between; and embroidered edging is frilled about the neck and extended along the edges of the surplices to the bust. The high-shouldered, close-wristed sleeves included in the pattern are here omitted in favor of very full sleeves made over coat-shaped foundations. The sleeves droop gracefully over the foundations, which are exposed in cuff fashion and faced with the material; and three lengthwise rows of insertion are applied their width apart on the upper side of each sleeve and two crosswise rows upon the cuff facing. A frill of edging stands upright above each shoulder, and a belt of blue velvet ribbon encircles the waist.

The popularity of ribbons is assured for the present season at least, both velvet and grosgrain in narrow and medium widths being profusely used on cotton, woollen and even silk gowns. Clusters consisting each of several loops matching the color of either the ground or the figure of the material, preferably the latter, are often tacked at intervals on the side-gores of bell skirts; rosettes of similar ribbon are also fashionably applied; and ruffles of lace or of the dress goods are frequently edged with the narrowest velvet ribbon. Very narrow ribbons drawn through black or white beading form an appropriate garniture for dresses of grenadine, *crêpe* and China silk. A very pretty and unique decoration for a costume in which battlements appear in both skirt and waist is arranged by applying a ribbon of medium width to all the free edges of the battlements, and covering it with black lace insertion, from which falls a narrow frill of lace. Polka-dotted ribbons are much liked for trimming washable fabrics and plain colored woollens.

Narrow effects obtain very largely in passementerie, for the general character of the present modes is better realized when narrow garnitures are employed, and the designers have wisely considered this fact. A very new trimming is known as beading and is sold by the dozen yards, so lavishly is it applied. It is no wider than a line and is used for edging or heading lace or silk ruffles, trimming tabs and bias bands, edging collars, sleeves, etc., and stripping seams. One pretty specimen is made of jet beads strung on gold soutache, large beads being placed at intervals among small ones; another beading shows silver-lined beads on silver soutache; blue and gold beads are set on gold soutache—in fact, beads may be obtained in colors to correspond with all sorts of fabrics.

Nail-heads or *cabochons* serve various ornamental purposes. These

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jets are cut in stars, ovals, squares and various other shapes; and the large sizes are used singly for studding wraps, sleeves, skirts, etc. Sometimes several rows of nail-heads in graduated sizes are applied in border fashion on the front and sides of a sheath skirt of light wool goods, and a bodice effect is produced on the waist with similar ornaments, which are also used to stud the collar and trim the wrists of the sleeves. A pretty garniture formed of small nail-heads closely set on a gimp is used for outlining upon silks and woollens.

Jet decorations are largely favored for light wool goods, and their effect is by no means incongruous. Jet nail-heads frequently appear in metallic garnitures, very artistic results being produced with silver and gold galloons spangled with nail-heads of various shapes. Such trimmings are selected to band skirts, define the free edges of coat-skirts or tabs and form standing collars and cuffs; and they are brilliant enough to illuminate the soberest materials.

Steel and gold facets are also set on tinsel galloons, but their use is restricted to gowns intended for dressy wear. A very pretty galloon of narrow width is made of colored beads and dull jewels designed to resemble tigers'-eyes. A pretty example is made of gold beads studded with gems in their natural hues; an equally handsome design is wrought in bronze and green beads and jewels of corresponding colors; and a rather unique effect is produced with black

and gray beads and jewels. This galloon may be procured in colors to harmonize with any gown. It may be arranged in corselet fashion upon a waist having loose fronts, three or four rows may cross the fronts below the bust, and the skirt may be trimmed with one or several rows above a bias fold of the material. This method of decorating skirts is still much admired.

Jet rain fringes are so light of weight as to prove wholly appropriate garnitures for gowns of China silk, Bengaline, grenadine, etc. They are disposed in festoons on skirts, in girdle fashion across the fronts of bodices, and at the edges of short basques to produce the fashionable length. A yoke or bodice shape may be outlined with fringe of this kind, and hip pieces formed of fringe may be used instead of pocket-laps.

Although a low neck-completion is at once becoming and comfortable, a really tasteful woman will never adopt such a fashion for a street gown, no matter how pretty her throat may be. Soft chemisettes of *chiffon* are modish and exceedingly dainty to accompany fluffy bodices that are turned away at the neck; and the trim linen chemisette is decidedly in order for a tailor-made waist. With these pretty accessories at hand there can be no reasonable excuse for a woman violating the rules of good taste (to say the least) by appearing on the street in a low-cut bodice.

FASHIONABLE SUMMER MILLINERY.

Ribbons are profusely applied upon the majority of Summer *chapeaux*, and this excessive popularity has, as a natural consequence, called forth a large variety of novel and artistic designs in the pretty trimmings. Floral devices are woven in Surah and *peau de soie* ribbons; dots that range from mere specks to circles an inch or more in diameter are seen in gold, silver and colors on black and colored grosgrains; and black gauze and grosgrain ribbons are illuminated with crescents, rings and hieroglyphics in metallic effects. Broad, narrow-striped grosgrain ribbons show wide, bright-colored satin bars; and with them on hats of every shape are used flowers combining the colors of the stripes and bars. Indeed, flowers and feathers are introduced on most hats and bonnets, but ribbon very frequently forms the objective trimming. Long bows jut forward over the crowns of broad-brimmed hats, and ribbon ruchings are set about the edges of narrower brims to increase their width.

Feathers were only occasionally noted on hats earlier in the season, but they have now returned with an evident determination to remain, short plumes being in greater demand than tips. In accordance with a recent fancy many of the colored feathers are touched at the edges with artistically contrasting tints. Thus, heliotrope plumes are edged with yellow, and feathers in a fashionable shade of green are outlined with pink.

Exceptionally attractive decorations are arranged with fine black French laces, which are formidable rivals of ribbon, although both are often used on the same hat, with harmonious results.

Regarding straws it may be said without fear of exaggeration that everything is fashionable, from the smooth, refined-looking French chips to the roughest of Tuscans; and in most hats two or more varieties of braid are combined. Large hats grow more and more popular as the season advances, and these, as well as the small and medium shapes, have low crowns, and broad brims bent up at the back.

With a black toilette, a black straw hat is really more dressy than a white or colored one, although colors may be introduced in its trimming, with perfect taste. A very stylish hat in black rough straw has a broad brim, that is perfectly flat at the front and sides and is bent up at the back under a clever arrangement of black *point d'esprit* lace, which is extended in long loops over the crown. On the brim at the left side are adjusted several loops of black velvet ribbon, while at the right side is placed a wreath of velvet tea-roses that shade from deep yellow to light red, their thorny rubber stems forming part of the decoration. A narrow band of velvet is adjusted underneath the hat for comfort. From time to time changes are made in the shape of the inside bands of hats to adapt them to the style of the coiffure; and narrow ones are just now preferred for obvious reasons.

Leghorn flats make elegant carriage and dress hats. The *modiste* who is gifted with artistic perception will be able to mould these pliable straws to exactly suit each individual wearer, and will judiciously select the decorations, of which, by-the-by, several varieties may be used on a single hat, as is exemplified in the trimming of a very stylish shape in natural-colored Leghorn. The brim is fluted and turned up at the back and is curved in front to suggest a poke.

Heliotrope velvet ribbon encircles the crown, and several loops stand erect at the front among a bunch of purple velvet convolvulus and buds. Standing velvet loops are also adjusted at the back, a bunch of the flowers and their long, downy stems rest gracefully upon the coiffure, and two heliotrope feathers tipped with light-yellow fall over the crown from the back, harmonizing perfectly with the remainder of the garniture.

On another handsome Leghorn shape, intended for carriage or sea-shore wear, the crown is lowered in front by several folds made in the straw, and the brim is bent up to meet the crown at the back. Long loops of narrow uncut velvet ribbon in a light shade of blue are secured to the crown with tiny jewelled pins, a very natural-looking bunch of forget-me-nots and moss-rosebuds is secured in front to stand rather high above the crown, and both ribbons and flowers are duplicated at the back.

Very dainty shade-hats are made of lace, *chiffon* or French *crépe*, and trimmed with flowers, poke-shaped frames being preferred for them. If the covering is piece goods, it is shirred upon the frame, but lace is plaited or gathered in rows; and a bunch of flowers is arranged to fall over the crown and brim. A charming specimen of this class is made of heliotrope *chiffon*, with white lilacs for decoration. Of course, such a hat may supplement a toilette intended for a lawn party.

The new sailor-hats are decidedly novel in shape. The crowns are square and moderately high, and the brims are straight and double—that is, the narrow brim next the hat is extended by a second brim, the inner edge of which is turned up to conceal the joining of the two. A stylish shape of this description in fine black straw was recently made up to accompany a travelling costume of mixed gray cheviot. Black velvet ribbon bands the crown, and the brim is tacked up to the crown at the back under a knot of ribbon that sustains two stiff black quills, which, according to a prevalent caprice, are cut square at the top. Several stiff loops of black *peau de soie* ribbon are secured in front, and above them stand two black quills, also cut square at the top.

Another jaunty sailor-hat of similar shape and straw is banded about the crown with black velvet, which is, however, only partially visible under a twist of light-blue English crape that is formed at the front in three small *poufs*, in the midst of which stands a bunch of green-briar stems. The brim is bent up at the back under stiff loops of black velvet that are crossed at the ends by a twist of crape formed in a *pouf* on the crown, to which the twist is secured with two jewelled ball pins.

A choice color combination is effected in a hat of rough mode straw in a medium shape, the trimming of which is supplied by mode velvet, rich red cherries and their leaves, and wide satin-edged ribbon showing narrow green and mode and broad red stripes. Long protruding loops of the ribbon are set edgewise on the crown and brim, being fastened near the edge with small gold pins. A bunch of cherries and leaves is adjusted over the top of the crown, and a smaller bunch of the fruit supported by short bows of ribbon falls over the coiffure at the back, the trimming filling in the hollow in the back of the shape. Inside the brim two pipings of velvet are

applied, and a narrow velvet band is set underneath at the back for security.

A smartly designed *chapeau* intended to complete an all-gray visiting toilette of *crépon* is a medium shape in gray chip. The brim suggests the sailor style at the front and sides, but at the back is fluted and tacked to the crown. Wide gray Surah ribbon is formed in long loops over the crown, the upper ends of the loops being held in place by tiny steel snake-pins. A cluster of purple velvet pansies rests against the crown at the back, and a spray falls lightly over the hair. At the back on the band underneath the brim is adjusted a *torsade* of gray Surah ribbon, about which is twisted a scaly steel serpent that shows well against the hair. Gray Suède mousquetaire gloves, and a parasol covered with gray *crépe de Chine* would complete a remarkably effective outfit.

French *crépe* carriage and sea-shore hats are veritable triumphs of the milliner's art. A plaque of Nile-green *crépe* is trimmed at the front with several loops of black bow-knot lace, and a narrow plaited edging of the lace is arranged to be barely visible beneath the brim, which is crinkled at the back. In the hollows thus formed in the brim nestle three tiny birds with white heads, plumage that gradually deepens in hue to Nile-green, and wings made of a diaphanous material resembling mother-of-pearl, in which only a faint tinge of green is visible. Loops of black lace rise above the birds, and shorter loops are secured to the band underneath, falling airily upon the hair.

Equally charming is a pink *crépe* hat that is bent at the front only enough to show the bang effectively. Two scantily gathered ruffles of fine black lace fall over the brim, and a wreath of pink roses is garlanded about the crown. A notch is cut at the center of the back and filled in with a bunch of very natural-looking green rose-leaves which stand high above the crown; and black velvet tie-strings are added. Only women with fresh, youthful faces should essay to wear these soft, fluffy *crépe* head-dresses.

An exceptionally dressy *plateau* is made of grass straw in a light shade of green. Standing loops of wide green-and-white striped ribbon showing a broad bar of yellow satin are adjusted in front, supporting a bunch of velvet verbenas and golden-rod; and this trimming, with the exception of the golden-rod, is repeated at the back, the stems of the flowers falling upon the hair. Inside the brim are placed two pipings of green velvet. Another specimen of the same class is a stylish shape in very fine grass straw showing an open weave. It has a wide brim and is completely veiled with gold-dotted white *chiffon*. Loops of green-and-white striped ribbon barred with yellow satin are disposed in front, and the brim at the back is turned up under a bunch of yellow-hearted black velvet daisies.

The sobriety of an all-black hat is agreeably relieved by jet garnitures, which add an air of refinement peculiarly their own. The effect of jet and black net is pleasingly illustrated in a new English hat not unlike a sailor in shape. The center of the round crown is covered with a round crown-piece of jet, and the remainder of the crown, and also the straight, flat brim, are covered with shirred

dotted net. Two serpents composed of square jet nail-heads are laid about the base of the crown at the sides, their heads crossing in front over two loops of soft bow-knot lace. The brim is turned up against the crown at the back; the tails of the serpents fall over the band upon a black velvet bow, below which fall strings of black velvet ribbon; and a cluster of lace *cog*-feathers curl over the crown from the back, with unique and handsome effect.

Very slender faces are greatly improved by the use of tie-strings, which should be crossed under the chin and fastened at their ends to the sides with jewelled pins. Strings may be stylishly added to a plaque hat when found becoming to the special style of the wearer. A plaque of *écru* Tuscan straw is mounted on a narrow band of brown velvet and trimmed at the front with a bunch of yellow velvet cowslips and long loops of brown-and-white striped ribbon, through the center of which is woven a wide stripe of yellow satin. A similar arrangement of flowers and ribbon decorates the back, where brown velvet strings are secured. A hat of this kind may be worn with a gown of any color save gray.

Quite as many novelties are presented in bonnets as in hats. A very pretty bonnet has a square crown of heliotrope chip and a brim of rough straw touched with rainbow tints. About the crown is draped silver-dotted heliotrope net, which falls at the back in a long end that is to be wound about the throat in scarf fashion, a bunch of geranium leaves being cunningly twisted in near the end to restrain the fulness. A green velvet Alsatian bow is secured at the top of the crown with two long gold pins, a bunch of purple hyacinths is tacked at the back, and a facing of green velvet is applied beneath the brim. This pretty bonnet suggests a toque when properly adjusted upon the head and may be becomingly assumed by a young matron.

Another tasteful bonnet is a unique shape in black Neapolitan. A fold of black velvet edges the brim, and a bow of shrimp-pink *peau de soie* covered with black *point d'esprit* lace is fastened in front. At the back, among loops of black lace, are placed several short shrimp-pink quills jetted with small nail-heads, and black velvet strings are added.

Now a word about veils, those useful accessories which serve as often to lessen the imperfections of a faulty complexion as to enhance the charms of a pretty one.

Fin de siècle veiling is the long-favored Tuxedo under a new title. Black veiling thickly covered with iridescent dots produces a unique and dainty effect over an olive skin, but is trying to the eyes; and a thin tulle veil sparsely strewn with tiny velvet crescents is decidedly improving to a delicate pink-and-white complexion. Veils of figured lace, such as were lately known as the "Jane Hading," are again in vogue, and are so adjusted as to beautify the face while at the same time displaying the figures in the lace to advantage. Veils of real thread *point d'Alençon* in black and white are worn by ultra-fashionable women, and there is no doubt as to their picturesqueness and elegance.

WHAT DOES HOME MEAN?

SECOND PAPER.

Many people regard home simply as a place in which to eat, sleep and conveniently arrange their apparel; and in some households even the daily gatherings at table have been abolished, because the wife or mother does not care to cook for her family and cannot conveniently secure another person to perform this vital service for her. Sometimes, to be sure, she does not know how to prepare agreeable food; but in view of the general dissemination of culinary knowledge and the numerous reliable cook-books now to be obtained, this plea of ignorance by a woman of ordinary intelligence forms no valid excuse for shirking one of her most important domestic duties and compelling her household to take their meals at a hotel or restaurant.

The spirit of home, if it exists at all, is most strongly and delightfully felt around the family board, but it cannot thrive in the atmosphere of a public dining-room, no matter how exclusive it may be. No mother with a delicate temperament or a proper consideration for her children's tender sensibilities is willing or even able to properly admonish and guide the little ones in speech and manners under the gaze of a dozen or a hundred strangers; because to effectually direct, it is needful to call attention to the faults of the youthful trespassers, which should only be done in the privacy of the family circle. Nor can parents really converse, either with each other or with their children, at a public table. They may chat about trivial or impersonal topics, but subjects that are dear to the heart of any member of the family must of necessity be avoided. Then there is the strain of making ready to go out for meals at the

proper time. Not but that well bred people always make due preparation for the table; but the case is decidedly different when it is necessary to leave the dwelling place, whether an apartment or an ordinary residence, for a *café* or hotel dining-room. The chain of sympathy is broken, and the taking of meals becomes a matter of business only, to be gone through with as quickly as possible.

The great law of coöperation enters more and more strongly into domestic affairs, and in many respects it produces the most admirable of economic results; but the mere question of convenience should not be allowed to so influence the home as to make it an unsympathetic piece of machinery, working smoothly enough to satisfy the daily wants of the family, but appealing not at all to the mental or moral nature of the individual members. It is offered as a plea for coöperative housekeeping that by it the wife and mother is relieved of much care and effort; but does she really desire to be wholly exempt from the pleasant duty of ministering to her husband and children? Of course, there may be excellent coöperative aids in supplying the household with well prepared necessities for the table, and if these things lessen expense and prove equally healthful, no one can reasonably protest; but they should not be laid upon the table of another's house, when a little self-denial on the part of the mother in the matter of raiment or amusements or an application of personal energy is able to preserve the refined seclusiveness of home and its sweet detaining significance and amenities.

There are those who exclaim, with accents almost of despair, that "all the dear old-fashioned home life" in our country has departed,

never to return again. True, its difficulties and inconveniences, its endless domestic drudgery of spinning, weaving, bleaching and sewing are gone, and happily; but the details of our increased and more complex domestic refinement, while calling for much lighter and pleasanter labors, occupy just as much time as the wheel, the loom and the needle. The apparel of the family is now supplied at less cost of time and money than formerly, and food may be prepared with infinitely less labor; and having had a taste of these economies of personal effort, the woman of to-day is too frequently inclined to take one long step farther and turn all the cares and burdens of housekeeping over to strangers, who are justifiably self-seeking.

Sewing, cooking and laundering are less and less generally performed by the women of city families that are not wealthy enough to retain a retinue of servants; and this freedom from toil is certainly very enticing and may be a blessing if in the leisure it affords full attention is paid to preserving the family health and, almost as important, to maintaining the spirit of home life. But the question arises, how is one to hold fast to this spirit while the pleasantest offices of the home are being usurped, little by little, by hirelings. If external helps are to be truly beneficial to the household, the wife must take advantage of them to make herself more companionable to her family and not to devote her sympathies and energies to outside interests.

Of course, there are married women whose talents and circumstances combine to make of them bread-winners rather than housewives. But such a transformation invariably brings discredit and loss of dignity and manliness upon the husband, unless his inactivity is caused by illness or unavoidable misfortune; and for this reason it is usually wiser for the wife to leave the duty of providing to the head of the house, to whom it naturally belongs. The man's self-respect is thus maintained, and frugality is easily endured while that remains. Few greater calamities can befall children than to realize that their father is lacking in dignity or in the ability to provide for them, which in their eyes signifies manliness. If a man is overtaken by misfortune or his health fails, his children will, if they love him as they should, feel nothing but the pathos of his affliction; but in an incapacity to provide suitably for them they think they perceive a disgrace, which tender mothers will veil from their understanding whenever possible. Certainly, no conscientious wife will allow her children to discover that she is superior to her husband in business matters, if she can give them proper advantages without making such a display of her powers. It is especially beneficial to a boy's character to have a firm belief in his father's strength of mind and sound judgment.

In a sense these ideas may not be in keeping with the sentiment of the present age, which insists with ever increasing emphasis that man and woman are equally endowed with talents. Nor would we have them so, for those who teach this doctrine of equality ignore the important fact that woman is and always has been set above man in society and in the home, where she rules absolutely, if not by an acknowledged power, at least by her unquestioned influence for good or ill. Her control follows her husband and her children always and everywhere, either holding them with the sweet spiritual ties of remembered home, or alienating them from the best there is in life by her disregard of wifely and motherly duties.

Households in which too much is expected of Providence and too little of wise individual effort seldom possess the true charm of home. Not that the Divine influence is shy or partial; but, with a perfect sense of justice, it helps those who help themselves. Even the birds of the air, though fed by an all-bountiful hand, must provide nests for themselves or go without. They must also assume the habit that will render their homes peaceful or turbulent, comfortable or graceless; and they are compelled to seek and gather up food for their young or else leave them to starve. This object lesson that Nature holds up is strangely forgotten by idle persons who grumble if all desirable things do not fall unearned into their hands. Nature teaches neither socialism or communism. We have what we gather by industry, and that alone is truly sweet. What we receive from others after we have reached maturity lacks the power to satisfy which personal effort invariably confers on its products.

As a rule, the man of the family is the producer or the gatherer of the material substance of which the home is made; and the wife who wisely applies the good things thus supplied more than earns her share of them. Diligence and practical skill are powerful factors in the proper ruling of her home, but still more important is that spirit of peace and sweetness and dignity which only a good woman can bring to make home dear and its material of true value. She who does not take both pride and pleasure in the knowledge that her husband is respected by his fellow men, and he who is not delighted because his wife is honored by his friends, are two who can never unite in creating the one perfect spot upon earth—the home. With a mutual recognition and proper appreciation of character and the honor that is its due, added to those virtues which enabled our ancestors to found our present prosperity, no abode can be culpably unhappy.

In its poetic sense, which after all is its true one, home is a practical interpretation of the word content, and content is the highest

form of happiness. Carrying the explanation to its natural conclusion, we may define genuine happiness as the result of maintaining a perfect proportion between useful occupations and wholesome amusements, and between self-assertion and self-denial. Self-assertion, unbalanced by a generous regard for the opinions and possessions of others, becomes intolerance and greed, while self-denial, habitually practised without the justification of a noble object or motive, is undignified and abject and fails to inspire gratitude, respect or affection; but when the two are properly combined in a family the result is truly admirable.

A home is always a household, but a household, alas! is not always a home. Home is a place where one can be happy without being definitely amused. There is a nameless something in its atmosphere that bestows both peace and fortitude upon all who come within its influence. What this vital element is no one can express in exact terms, for though real, it is intangible. The weary father and mother feel its restfulness and respond to it unconsciously; and the children, when they have gone forth to fight life's battle, are sustained and soothed by a recollection of it. It is for the women of to-day and of the days to come to decide whether the essential spirit of home is to be encouraged to a larger growth or allowed to die out. We are in a transition period; and if we are wise enough to select out of man's ingenious devices those things which are helpful and toil-saving, but reserve that home work which is both useful and beautiful for our own womanly hands, we shall be able to keep our hearthstones sacred and to reject all that is ignoble, self-seeking and unrefined.

The woman, therefore, who desires to preserve her home will not suffer her family to take their meals in a public dining-room unless circumstances compel her to do so. Of course, "needs must," but this fate is far less frequently inevitable than the indolent, when striving to justify themselves for such indecorous modes of living, would have us believe. For the bachelor and the traveller there is sometimes no real home save in memory; but for the ordinary family the smallest and simplest dwelling in which seclusion is possible and refinement may always abide is far better than the most costly and luxurious hotel or boarding-house.

This plea for home and what it really means may at first seem too emphatic and urgent, but remember, it is the preservation of "sweet, sweet home" in this practical, unsentimental nineteenth century that we would thus earnestly insist upon. It is a fallacy to assert that "home is where the heart is." The heart is where the home is as long as we live, provided we are so blessed as to have or to have had one. All personal happiness that is worthy the name has its foundation in right feeling, in self-forgetfulness and in generous impulses; but are these ever gained or developed in a life that is spent so much before the world that manners, conversation and individualities are almost always *en evidence*? It is said that many married men prefer hotel to domestic life, but in almost every case the reason is not far to seek. Their households are either so badly managed as to cause physical discomfort or else are ruled with so complete a disregard for the sweet spirit of home that any other place of abode seems attractive by contrast.

Thus, there are two strong influences which combine to deteriorate the home and, in many cases, abolish it altogether. One is woman's incapacity to cope with disadvantageous circumstances, and the other is the practice of an economy that is of doubtful wisdom or value. It may cost less for a family to eat at a crowded public table, but husband, wife and children suffer an overbalancing loss which no subsequent gathering of wealth can replace—the loss of a sweet memory of seclusive domesticity. When the spirit that inspires us to love and to defend our homes has forever departed, then will patriotism be lost to our country and loyalty to the best we know be dead in the souls of our countrymen.

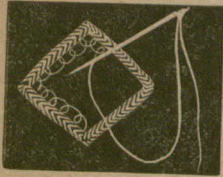
If parents cannot possibly provide a real home for their little ones, only the writings of the poet and historian can avail to keep the instinctive love of home from wholly dying out of the childish mind. The stories of great patriots and the songs of wanderers whose hearts turned ever to the firesides of their childhood and to the arms and lips of their mothers should find a place among those early lessons of youth which remain indelibly impressed upon the brain and exert a powerful influence upon all the after life. The keynotes of a nation's lyrics of prosperity, of valor and of religion are sounded at the fireside by women for their husbands and sons. They are seldom heard under commoner shelter than the domestic roof affords, but in the environment of home they ring out, vibrant and beautiful, whenever there is a supreme need for their inspiring tones.

Don't give up the home for the sake of temporary gain or of personal convenience. Remember, dear wives and mothers, the claims of those dependent upon you for their bodily comfort and their moral welfare, and consider whether you can satisfy those just claims by evading your duty as heads of the domestic economy. Remember, also, that a large proportion of the evil and crime in our world is directly traceable to the fact that so many people have never known, whether in youth or in old age, a home that was worthy the name.

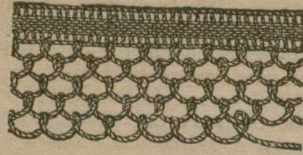
MODERN LACE MAKING.

THE STITCHES USED IN MODERN LACE MAKING.

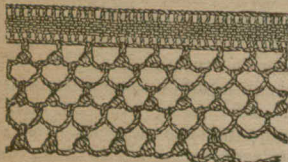
As in all fancy work which has a set of foundation stitches peculiar to it that may be varied according to the proficiency and ingenuity of the maker, so has Modern Lace a series of primary stitches from which may be evolved many others. A large number of illus-



No. 1.—POINT DE BRUXELLES (BRUSSELS POINT).



No. 2.—POINT DE BRUXELLES WORKED IN ROWS.



No. 3.—POINT DE VENISE (VENICE POINT).



No. 4.—PETIT POINT DE VENISE (LITTLE VENICE POINT).

trations of stitches, some of which are primary or foundation stitches, while others are combinations, are here presented, with full instructions for making; and the entire series given will make perfectly plain to the student the ease with which she may combine or invent stitches, when those of the design she is to work are not to her liking. The first stitch given is the main foundation stitch.

PLAIN POINT STITCHES.

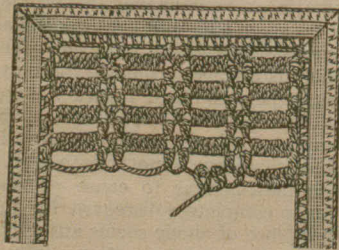
(For Illustrations see Pages 56 and 57.)

Nos. 1 and 2.—POINT DE BRUXELLES OR BRUSSELS POINT.—Among the stitches most used in lace making is Point de Bruxelles or Brussels point. It is simply a button-hole stitch worked loosely, and it must be done with regularity, as the beauty of the work depends almost wholly upon the evenness of the stitches. Brussels point is occasionally used as an edge, but is more frequently seen in rows worked back and forth to fill in spaces, or as a groundwork. The illustrations clearly represent the method of making this stitch.

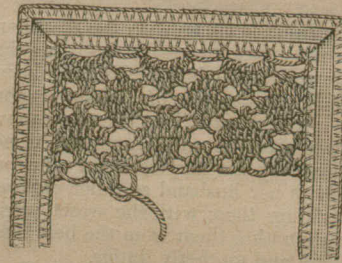
No. 3.—POINT DE VENISE, OR VENICE POINT.—This stitch is worked from left to right, like Brussels point. Work 1 loose button-hole stitch, and in this stitch work 4 button-hole stitches tightly drawn up, then work another loose button-hole stitch, then 4 more tight button-hole stitches in the loose one; repeat to the end of the row, and fasten off.

No. 4.—PETIT POINT DE VENISE, OR LITTLE VENICE POINT.—This stitch is worked in the same manner as point de Venise, but one tight stitch only is worked in each loose button-hole stitch. This is a most useful stitch for filling in small spaces.

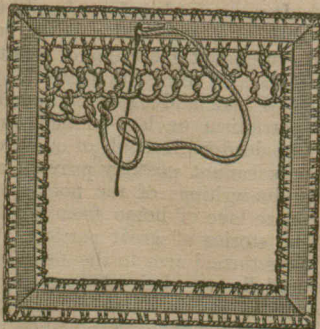
FIGURE No. 5.—POINT BRABANÇON.—This stitch is worked as follows from left to right:



No. 5.—POINT BRABANÇON.

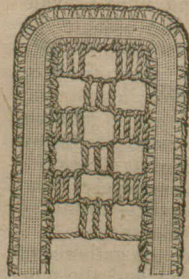


No. 6.—POINT DE VALENCIENNES (VALENCIENNES STITCH).

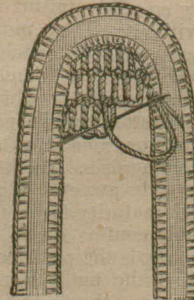


No. 7.—POINT D'ESPAGNE (SPANISH POINT).

(Directions for all the above Stitches are given on this Page.)



No. 8.—TREBLE POINT D'ESPAGNE.



No. 9.—POINT D'ESPAGNE (CLOSE).

d'ALENÇON, WITH TWISTED STITCH.—This stitch is used to fill in narrow spaces where great lightness of effect is desired, and is usually seen along the sides of insertions and the tops of edgings. Plain point d'Alençon is worked over and under in bars in a sort of herring-bone pattern, and a twisted stitch is made as seen in the engraving, by twisting the thread three times around each bar and knotting it at the angles as pictured. The effect is similar to one of the drawn-work hem-stitches.

No. 12.—POINT DE FILLET AND POINT DE REPRISE.—The network seen in this engraving is the first stitch mentioned, while

First row.—Make 1 long, loose point de Bruxelles, and 1 short, loose one alternately, to end of row.

Second row.—Make 7 tight point de Bruxelles in the 1 long, loose stitch, and 2 short, loose point de Bruxelles in the short, loose stitch of previous row, and repeat across the row.

Third row.—Same as first.

No. 6.—POINT DE VALENCIENNES, OR VALENCIENNES STITCH.—This stitch appears complicated, but is really easy to work. Begin at the left hand and work six point de Bruxelles stitches at unequal distances, every alternate stitch being the larger.

Second row.—Upon the first large or long stitch work 9 close button-hole stitches, then 1 short point de Bruxelles stitch under the one above, then 9 close stitches, and so on to the end of row (right to left).

Third row.—Make 5 close button-hole stitches in the 9 of previous row, 1 short point de Bruxelles, 2 close in the Bruxelles stitch, 1 short point de Bruxelles, 5 close, 1 short point de Bruxelles, 2 close, 1 short, 5 close, 1 short, and repeat.

Fourth row.—Make 5 close, 1 short point de Bruxelles, 2 close, 1 short, 5 close, 1 short, 2 close, 1 short, and repeat. Continue the rows until sufficient of the pattern is worked.

No. 7.—POINT D'ESPAGNE, OR SPANISH POINT.—This variety of stitch is worked from left to right as follows: Insert the needle in the edge of the braid, keeping the thread turned to the right, and bringing it out inside the loop formed by the thread (see illustration No. 7); the needle must pass from the back of the loop through it. Pass the needle under the stitch and bring it out in front, thus twice twisting the thread, which produces the cord-like appearance of this stitch. At the end of each row fasten to the braid and sew back, inserting the needle once in every open stitch.

No. 8.—TREBLE POINT D'ESPAGNE.—This stitch is worked in exactly the same way as the open and close varieties just mentioned, as follows: 3 close stitches, 1 open, 3 close, to the end of each row. Sew back, and in the next row make 1 open, 3 close,

1 open, 3 close to the end; repeat the rows as far as necessary, taking care that the close and open stitches follow in regular order. Diamonds, stars, squares, blocks and various other pretty patterns may be formed with this stitch.

No. 9.—POINT D'ESPAGNE (CLOSE).—This stitch is worked the same way as open point d'Espagne (see No. 7) but so closely as to only allow the needle to

pass through in the next row. It is also worked from left to right, and is fastened to the braid at the end of each row.

No. 10.—POINT DE CORDOVA.—This stitch is useful as a variation, and resembles the point de reprise of Guipure lace making. It is worked in a similar manner, over and under the sides of squares formed by intersecting straight lines of the thread.

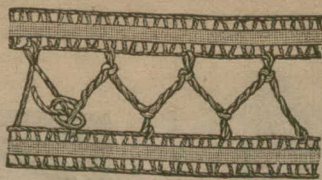
No. 11.—POINT

the block-work is the second. Both are clearly illustrated and need no written explanation of the methods employed in making them.

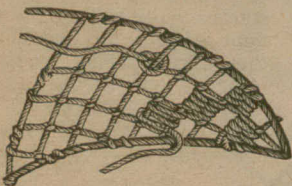
before proceeding to the next stitch pass the needle *under* the knot *over* the thread, and again *under* it, as shown in the illustration. This stitch is very quickly worked.



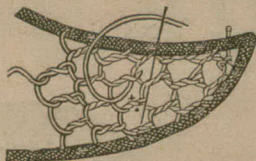
No. 10.—POINT DE CORDOVA.



No. 11.—POINT D'ALENÇON, WITH TWISTED STITCH.



No. 12.—POINT DE FILLET AND POINT DE REPRISE.



No. 13.—POINT DE TULLE.

No. 13.—POINT DE TULLE.

—This stitch is used as a groundwork for very fine work, and is worked in rows backward and forward in the same stitch as open point d'Espagne. When this is completed the work is gone over a second time, by inserting the needle under one twisted bar, bringing it out and inserting it at + and bringing it out again at the dot. This produces a close double twist which is very effective.

No. 14.—POINT TURQUE, OR TURKISH POINT.—This easy and effective stitch is very appropriate for filling either large or small spaces; the thread employed should be varied in thickness according to the size of the space to be filled.

First row.—Work a loop into the braid, bringing the thread from right to left, passing the needle through the twist and through the loop (see engraving), draw up tight, and repeat.

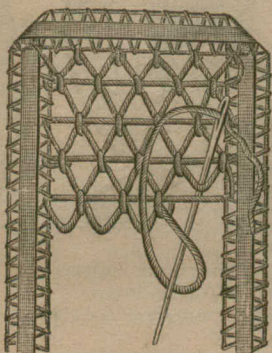
Second row.—1 straight thread from right to left.

Third row.—Work the same as first, using the straight thread in place of the braid, and passing the needle through the loop of the previous row, as shown in illustration.

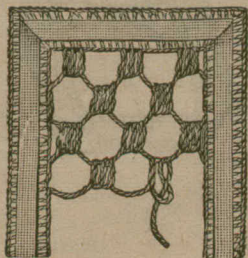
No. 15.—POINT DE GRECQUE OR GRECIAN POINT.—Point de Grecque is made from left to right and is worked backward and forward. It is begun by 1 stitch in loose point de Bruxelles and followed by 3 of close point d'Espagne; then 1 Bruxelles, 3 point d'Espagne, to the end of the row; in returning work in the same manner.

No. 16.—POINT DE REPRISE.—This stitch is worked by darning over and under two threads, forming a triangle. The space is filled by parallel and crosswise bars, placed at equal distances, and on the triangles thus produced point de reprise is worked.

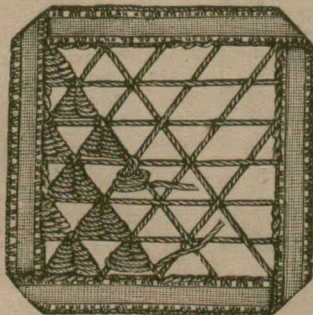
No. 17.—POINT DE FILLET, OR NET GROUNDWORK STITCH.—This stitch is also represented at No. 12, but the method of making the knot is here illustrated. It is used for groundwork where Brussels net is not imitated, and is very effective. It is begun in the corner or crosswise of the space to be filled. A loose point de Bruxelles stitch is first taken and fastened to the braid, then passed twice through the braid as shown in the illustration, and worked in rows backward and forward as follows: 1 point de Bruxelles stitch; then



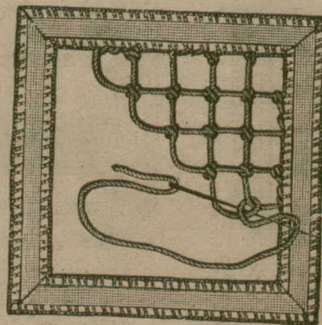
No. 14.—POINT TURQUE (TURKISH POINT).



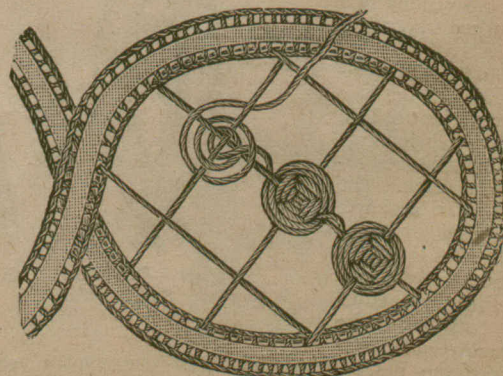
No. 15.—POINT DE GRECQUE (GRECIAN POINT).



No. 16.—POINT DE REPRISE



No. 17.—POINT DE FILLET (NET GROUNDWORK STITCH).



No. 18.—POINT D'ANGLETERRE. (ENLARGED.)

(Directions for all the above Stitches are given on this and the preceding Page.)

again to the center by winding it around the bar, and so on to all the letters; then work over and under the bars thus formed.

No. 18.—POINT D'ANGLETERRE.—This lace is worked as follows: Cover the space to be filled in with lines of thread about an-eighth of an inch apart, then form cross-lines, intersecting those already made and passing alternately under and over them; work a rosette on every spot where two lines cross, by working over and under the two lines about 16 times round, then twist the thread twice round the groundwork thread, and begin to form another rosette at the crossing threads.

WHEELS AND ROSETTES.

(For Illustrations see Page 58.)

Wheels and rosettes are used to fill up spaces, or in combination to form lace.

No. 19.—MECHLIN LACE WHEELS.—This is one of the prettiest stitches in point lace, but also one of the most difficult to work correctly. It is made thus: Work a number of diagonal bars in button-hole stitch on a single thread in one direction, then begin in the opposite side the same way, and work 5 or 6 stitches past the spot where the two lines cross, pass the thread round the cross twice, under and over the thread, to form a circle. Work in button-hole stitch half of one-quarter, make a dot by putting a fine pin in the loop instead of drawing the thread tight, and work 3 button-hole stitches in the loop held open by the pin, then take the pin out, and continue as before. Beginners will do well to omit the dot, leaving the loop only on the wheel. Mechlin wheels are also worked in rows upon horizontal and parallel lines of thread.

No. 20.—CLOSE ENGLISH WHEELS.—These wheels may be used in open spaces and may be very easily made from the engraving. They are much like the wheels used in drawn-work—indeed, many of the stitches used in lace are identical with those used in drawn-work.

No. 21.—ENGLISH WHEEL.—This is worked in the same manner as Sorrento wheels, but instead of winding the thread over and under the bars, the needle is inserted under each bar, and brought out again between the thread and the last stitch; this gives a kind of button-hole stitch, and gives the square, firm appearance possessed by this wheel.

Nos. 22 AND 24.—SORRENTO WHEEL.—This is worked by fastening the thread in the pattern to be filled up as indicated by the letters. Fasten it first to the place a, then at place b, carrying it back to the middle of the first formed bar by winding it round; fasten again at c, carrying it back

No. 23.—ROSETTE IN RAISED POINT D'ANGLETERRE.—This rosette is worked in a manner similar to the English wheel, the difference being that after each stitch is passed round and under the bars, the thread is passed loosely around in the reverse direction, as shown in the illustration, before proceeding to make the next stitch.

to form groundwork of any shape desired. Upon this groundwork tight point de Bruxelles stitches are made and the dot worked upon these in one of the following ways:

Dot, or Picot.—First Method.—Make 5 tight point de Bruxelles stitches, 1 loose point de Bruxelles; pass the needle under the loop and over the thread, as shown in point de Venise bars at No. 38, and draw up, leaving a small, open loop as in tating. Work 5 tight point de Bruxelles stitches, and repeat.

Second Method.—Proceed as above directed, but instead of continuing the tight stitches, work two or three tight stitches in the loop thus formed, and repeat.

BARS AND PICOTS.

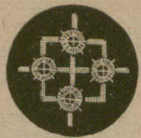
(For Illustrations see Pages 58 and 59.)

The word "Bar" is applied to the many stitches used to connect the various parts of point lace, and the beauty of the work depends greatly upon the class of bar selected and its suitability to the lace stitches used.

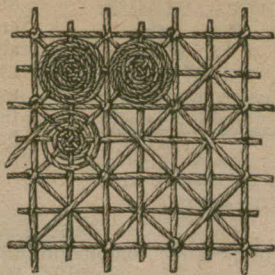
No. 25.—D'ALENÇON AND SORRENTO BARS.—At Nos. 29 and 30 a description of the method of making Sorrento bars is given, while at No. 11 is a description of plain and fancy d'Alençon stitches. The two methods are combined in producing the work seen at No. 25, where the result and progress is so clearly illustrated that a mere novice in lace work could not fail to produce it perfectly. The combined stitch is used in filling in spaces, etc.

No. 26.—POINT DE VENISE BARS (EDGED).—Begin at the right hand and stretch a line of thread to the left side of the braid, fastening it with one tight stitch of point de Bruxelles. Upon this line work a succession of tight point de Bruxelles stitches. Then in every third stitch work one point de Venise stitch.

Nos. 27 AND 28.—VENETIAN BARS.—The bar at No. 27 is so simple that it really needs no description. It is worked over two straight threads in



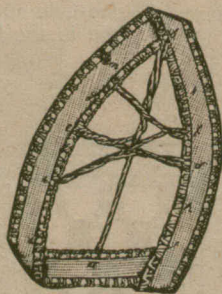
No. 19.—MECHLIN LACE WHEELS.



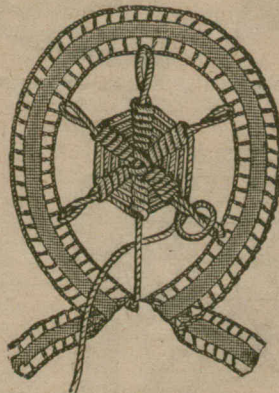
No. 20.—CLOSE ENGLISH WHEELS.



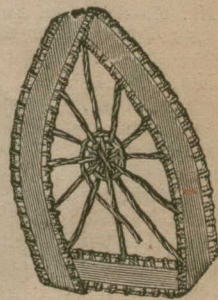
No. 21.—ENGLISH WHEEL.



No. 22.—SORRENTO WHEEL.

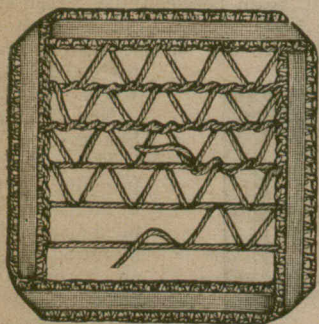


No. 23.—ROSETTE IN RAISED POINT D'ANGLETERRE.

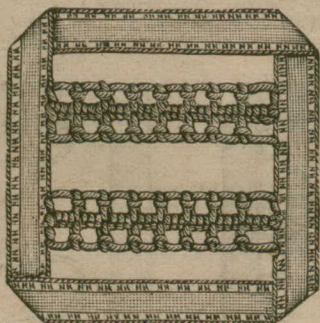


No. 24.—SORRENTO WHEEL.

(Directions for Stitches Nos. 19 to 24 are given on Pages 57 and 58.)



No. 25.—D'ALENÇON AND SORRENTO BARS.



No. 26.—POINT DE VENISE BARS (EDGED).

Third Method.—Work 4 tight point de Bruxelles stitches; 1 loose, through which pass the needle point, wind the thread three or four times round the point (see No. 40), press the thumb tightly on this, and draw the needle and thread through the twists. This is a quick mode of making the picot, and imitates most closely the real Spanish lace.

Illustration No. 40 shows how this stitch may also be applied as a regular groundwork, but the beauty of old point groundwork bars consists of variety of form.

No. 33.—D'ALENÇON BARS.—These bars are worked upon point de Bruxelles edging, and are only applied to the inner part of a pattern, never being used as groundwork bars. The thread is

reverse button-hole stitch. No. 28 shows the Venetian bar used as the veining of a leaf and worked upon Sorrento bars.

Nos. 29 AND 30.—SORRENTO BARS.—Each of the bars is worked from right to left, a straight thread being carried across and fastened securely with a stitch. The return consists of a simple twist under and over the straight thread; three of these bars are usually placed close together at equal distances between the groups. The thread is sewn carefully over the braid in passing from one spot to another.

Nos. 31 AND 32.—RALEIGH BARS.—These bars are much used in making Battenburg lace and are very effective. They are worked over a foundation or net-work of coarse thread, and are twisted in places so that they will more easily fall into the desired form.

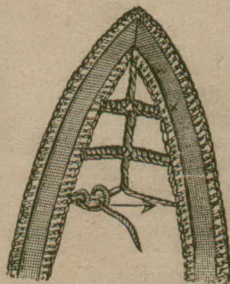
By following the numbering from No. 1 to 21, in No. 32, a square place may be easily filled, and portions of this arrangement applied

merely passed three times over and under the point de Bruxelles stitches, the length of these bars being regulated by the space to be filled; when the third bar is completed a tight point de Bruxelles stitch is used to fasten off the bars, and the thread is passed through the next point de Bruxelles stitch.

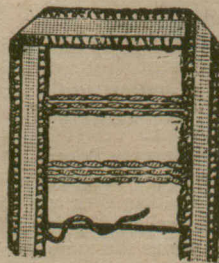
No. 34.—PLAIN VENETIAN BARS.—These bars are worked so as to form squares, triangles, etc., in button-hole stitch upon a straight



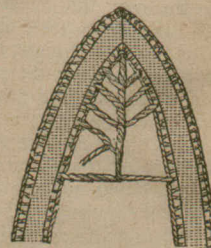
No. 27.—VENETIAN BAR.



No. 28.—VENETIAN BAR.



No. 29.—SORRENTO BARS.



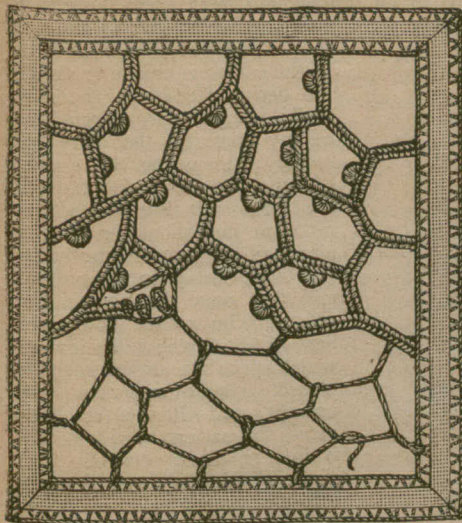
No. 30.—SORRENTO BARS.

(Directions for Stitches from 25 to 30 are given on this Page.)

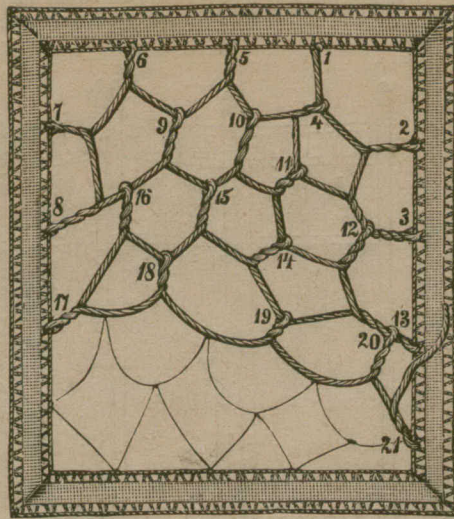
thread. The arrow in the illustration points to the direction for working the next stitch.

under the loose stitch and over the thread, as clearly shown in the illustration, and in this loop work 3 tight point de Bruxelles stitches. Then work 5 more stitches, and repeat to end of row.

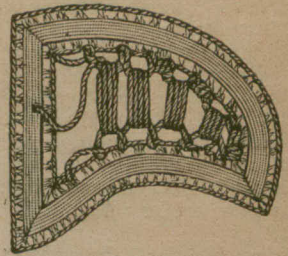
No. 35.—BARS OF POINT D'ANGLETERRE.—These bars may be



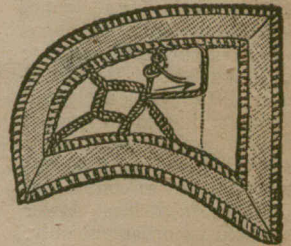
No. 31.—RALEIGH BARS.



No. 32.—NETWORK FOR WORKING RALEIGH BARS.



No. 33.—D'ALENÇON BARS.



No. 34.—PLAIN VENETIAN BARS.

worked singly or to fill up a space, as in the illustration. Work rosettes as in point d'Angleterre; when each rosette is finished twist the thread up the foundation thread to the top, fasten with one stitch, then pass it under the parallel line running through the center and over into the opposite braid; repeat on each side of each rosette, inserting the threads as in the illustration.

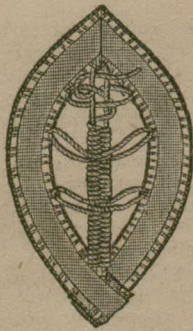
No. 39.—PICOT OR DOT ON SORRENTO BAR.—This dot is worked between rows of point de Bruxelles, three twisted stitches being worked into the loop left by the twisted thread; this forms a picot resembling satin stitch in appearance.

No. 36.—POINT GRECQUE BARS.—This bar is so simply made that it

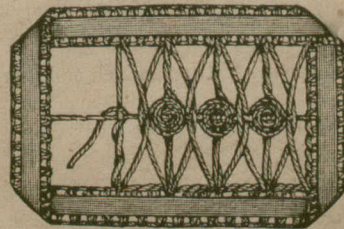
No. 40.—THIRD METHOD OF MAKING PICOTS OR DOTS.—This method has been fully described in connection with the making of Raleigh Bars at Nos. 31 and 32, and requires no further description at this point. All dots and picots render work much more effective, and may be introduced at will by the worker.



No. 36.—POINT GRECQUE BARS.



No. 37.—POINT D'ANVERS BARS.

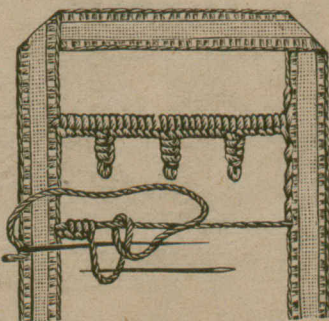


No. 35.—BARS OF POINT D'ANGLETERRE.

is a great favorite with beginners. It is begun at the top of the point, one straight thread being carried to the bottom; then the cross bars are worked after the method seen in the illustration.

Lace, the various kinds of lace require appropriate braids. There are three classes of these braids—those for Battenburg lace, those for plain Honiton and point, and those for the newest kind of lace, which is called the Ideal Honiton. Each class of braids contains many designs and widths, and a large number of them, together

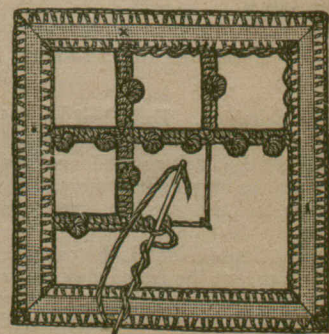
No. 37.—POINT D'ANVERS BARS.—Two upright bars form the foundation. The thread is carried over and under them as seen in the engraving, the side loops being added by the method depicted at the top of the point.



No. 38.—DOTTED POINT DE VENISE BARS.



No. 39.—PICOT OR DOT ON SORRENTO BAR.



No. 40.—THIRD MODE OF MAKING PICOTS OR DOTS.

(Directions for all the above Stitches are given on this and the preceding Page.)

An important feature in bar work is the making of the dots or purls before mentioned as picots. All three names are employed for the same class of stitch.

No. 38.—DOTTED POINT DE VENISE BARS.—These bars are worked as follows: Stretch the thread from right to left; on this work 5 tight stitches of point de Bruxelles, then insert a pin in this last stitch to hold it open and loose, pass the needle

with various cords, buttons and rings also used, are illustrated in our new pamphlet upon Modern Lace Making soon to be issued.

LESSONS IN WOOD-CARVING.—No. 9.

Artistic screens are ornamental wherever placed; and the larger varieties may serve a useful purpose as well by affording protection from draughts, or the heat of an open fire in mild weather, or by concealing unsightly articles of furniture. A three-leaved screen will be found particularly serviceable because its position or that of any one of its leaves may be so readily changed, according to the purpose for which it is desired.

The framework of the screen shown at figure No. 29 is made of butternut wood, which is very easy to carve and will take a fine finish. This wood is not so light of hue as oak, but is by no means dark enough to produce a sombre effect. Each leaf of the screen measures sixty inches in height and eighteen inches in width; but, of course, these dimensions may be varied according to circumstances, the screen being made smaller or, at least, lower when desired for ornament only. The panels at the top are each twelve by seventeen inches in size and should be cut from a plank an inch and a-quarter thick. These panels should be made separately from the rest of the screen and should be carved before being secured in position, which is done by means of screws inserted at the back. This arrangement not only renders the carving easier of execution, but also makes the panels much more effective by giving them a deep setting that throws the carving into stronger relief.

The frame of the screen is formed of strips an inch and a-half

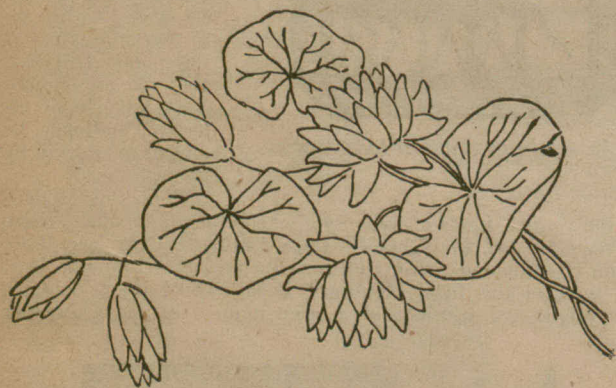


FIGURE NO. 30.—POND LILIES.

wide and one inch thick. Each leaf should be completed by itself, and the three should then be properly joined by means of small brass hinges, applied at the back so the leaves may be moved either backward or forward, as may be necessary. The spindles may be of any preferred shape, and, if desired, an extra row of them may be placed across the top.

As pictured at figure No. 29, the panels are the only carved portions of the screen, but the frame may also be ornamented with carving, if liked. A small border design in lowered work may be nicely brought out on the upright and horizontal bars of the frame, or a somewhat more elaborate pattern may be executed in flat carving upon all the flat surfaces of the screen. Small geometrical designs, or graceful leaves or flowers repeated closely together until the entire surface of the wood is covered will be found very effective for this purpose; and the amateur, if not sufficiently skilful with the pencil to draw her own designs, will find a large variety to select from in the shops dealing in such goods.

The three panels are to be ornamented with floral designs in lowered work, one showing pond-lilies, another magnolias and the third a spray of passion-flowers. If the carver is unable to sketch the design free-hand, she may easily enlarge those given here or any others so that they will exactly fit the panels. Cut a sheet of paper the exact size of each panel, remembering that a margin of an inch should be allowed all round the panel for fastening the latter firmly to the screen, and that only the portion between the horizontal and upright bars of the frame will show, in which space the design is to be placed. Then draw a number of upright and horizontal lines across the pattern so as to divide it into small squares of equal size. Divide the sheet of paper into the same number of larger squares, and by the aid of these draw the lines of the design exactly as they intersect—the smaller squares of the original. A very little practice will enable the beginner to enlarge any ordinary design both rapidly and accurately to any desired size.

For the first panel we will choose the pond lilies (figure No. 30). The design, having been enlarged to fit the panel, should be carefully applied to

the wood by means of carbon paper, all mistakes that may occur in the tracing being corrected before the carving is begun. The lowering should be done to a depth of half an inch, and accuracy may be assured by drawing a line, as directed in a previous lesson, half an inch below the surface of the panel on each of the four edges. Clamp the wood firmly to the table, and proceed to stab out the design, being careful to slant the edges of both chisels and gouges very slightly outward or from the design and to make all the cuts of uniform depth. It makes very little difference whether or not the stabbing is done to the full depth at first. Many prefer to cut first to half the depth, remove the waste wood, and then complete the lowering with a second stabbing; and this plan is certainly to be preferred in the case of very small flowers or leaves, as it lessens the danger of chipping or splitting the wood. But, whichever method is selected, it is absolutely necessary to have the stabbing accurately done and the waste wood neatly removed so that no strings or

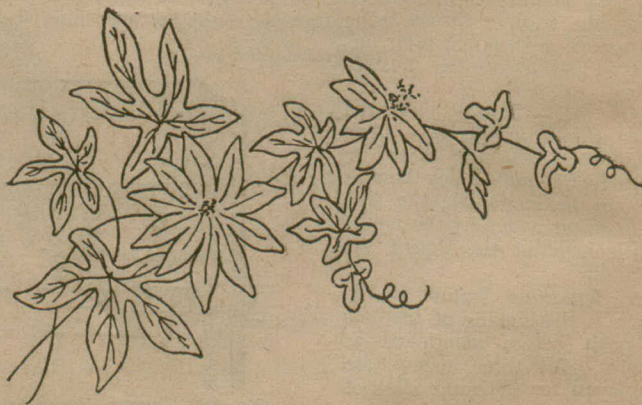


FIGURE NO. 31.—PASSION FLOWER.

rough spots shall be left to mar the even surface of the background.

Next in order is the modelling of the design, which, as hinted on a previous occasion, may be more accurately done if the carver have a natural flower, leaf and bud before her. The stems should be

modelled down and then rounded off to produce a natural effect, and the leaves should be cut somewhat lower before their shaping and veining are attempted. These leaves are very easily modelled, the carver being governed in the work by the position of each leaf and the manner in which the light strikes it. As usual, the most wood should be removed where the shadows are deepest, while the highest points should be those which represent what would be known as the high lights if the design were a drawing or painting. If part of a leaf is turned up, the turned portion should be left higher than the rest, exactly as in natural foliage. The veinings should be put in last, being first accurately traced with a pencil and then followed with the veiner, deeper or shallower, according to position.

Next carve the lilies and buds, imitating real flowers as closely as possible. Model the edges and points of the petals that turn back from the rest of the flower so that they will be lower than those that turn over the stamens, and then with the gouge remove considerable wood from the center of each petal, studying the effect carefully. Model those petals which turn over the stamens in a manner exactly the reverse of that just described, to give them the appearance of being folded over; and trim down those that come out below and from under the stamens before doing the modelling proper, which will consist in shaving down the edges slightly and hollowing out the centers. Cut small lines with the veiner to represent all that shows of the stamens. Carve the buds on the same general plan, but remember to model all the petals at the points and edges and then round them over instead of hollowing them out, as was done to some of the petals of the full-blown flowers. Stamp the background in the usual way.

The passion-flower (figure No. 31), which will decorate the middle panel, is very effective in carving on account of its prettily shaped leaves and also because of its curiously marked blossoms, which should be modelled with care to bring out the odd effect. This design should be enlarged and applied in the same manner as the last. The stabbing out being accomplished and the waste wood removed, commence to model the stems. For this follow the general directions, first shaping the stems down to the proper size and then rounding them off carefully. The leaves should be modelled out more from the center and then through the middle of each lobe, and the special portions of each leaf should be carved as indicated by the various curves in the design. Next put in the veinings, making the midrib of each lobe more prominent than the other veins. Model down the outer edges of the flower petals somewhat, so as to leave the center of each flower the highest point. Cut into shape the anthers in the center of the flower, and then carve slightly lower

the crown or row of fringe seen around the calyx. This crown should be about an-eighth of an inch higher than the petals surrounding it; and after it has been nicely smoothed the little lines representing the fringe should be cut in with the V-shaped or parting tool. This done, finish modelling the outer edges of the petals, and with the parting tool cut a delicate line down the center of each petal. Lastly, hammer in the background.

The design for the third panel (figure No. 32) is a handsome branch of magnolia blossoms and should be enlarged and placed upon the wood as previously described. Then, having marked the guiding line around the edges of the panel and clamped the latter securely, stab out the pattern to the full depth of half an inch at the first incision, taking care as usual to make a clean and continuous cut completely round the design. Treat the background in the regular way, and then proceed to model. The magnolia is a large, bold flower, and this fact should be borne in mind during the carving in order to produce a correspondingly clear-cut, well defined effect. Strong, bold strokes will prove most effective, and they should be made with as large tools as the nature of the design will admit. Model the stems as on the other two panels, and then apply a few tracings to more closely imitate the real stems. The most important item in carving the petals is to remember the relative positions they bear to the whole flower. As the centers of the blossoms do not show, it is only necessary to carve the petals properly to produce a natural effect. After the modelling stamp the background.

The carving is now completed; and after the panels have been fastened in position at the back of the screen, the latter is ready to receive the finish, which may be applied in the following manner: Give the wood a liberal coat of filler, allow this to become partially dry, carefully rub it off with a flannel cloth, and set the screen away for a day or so. Then apply a coat of shellac varnish (made by dissolving an ounce of shellac in a scanty pint of alcohol) to all the woodwork of the screen, except the hammered backgrounds, which should receive a generous coat of raw linseed oil instead. This will impart a pleasing finish to the screen, without giving it that glossy, varnished appearance so suggestive of shop-work. After the oil and varnish have thoroughly dried the shirring of China silk may be fastened in. The silk may display any colors or figures the owner may admire, but it should always harmonize with the other

furnishings of the room for which the screen is intended. Make a narrow hem at the top and bottom of each section of silk, and through the hems pass shirr-strings to draw the material to the proper dimensions; then fasten the sections at the back with small tacks.

M. M. M.



FIGURE NO. 32.—MAGNOLIA BLOSSOM.

PRACTICAL LESSONS IN GARMENT MAKING.—No. 8.

HEMS AND HEMMING.

While an ordinary hem is a simple detail in the mind of the average seamstress, the really accomplished *modiste* pays particular attention to this part of garment making, especially at the corners. The average worker usually folds under a doubled corner and fells the bias fold thus formed from the point of the hem to the adjoining edges. At best this proves a clumsy piece of work compared with the results obtained by the better and comparatively simple methods given below for turning the corners of hems in a smooth and artistic manner.

Begin properly, by laying the part to be hemmed on the board or table, with the wrong side of the goods upward.

Now, if the edges of the hems are to be turned under and felled down, turn the edges in one-fourth of an inch, basting them to position. If, however, the part is to have a lining that is to be felled down over the edges mentioned, do not turn the edges in, but mark along them one-fourth of an inch from each by running in a thread or by making a chalk line for a short distance each way from the corner.

If the edges are to be left "raw" and felled or fancy-stitched to position, merely trim them off smoothly.

In carrying out the following instructions, extreme care must be exercised or the work will prove unsatisfactory.

Having arranged for the edges of the hems that are to be felled or otherwise secured, turn the hem at one edge as wide as desired, and baste or pin it to position for a short distance from the corner; now turn the hem at the adjoining edge to the width desired along this edge, and similarly baste or pin it. Now on the hem last turned make a line from the corner or point formed by turning the hems to the point where the turned-in edges, the raw edges or the marking threads or chalk lines (as the case may be) meet. Then make a line on the hem first turned *exactly under the line just made*; and it is here especially that the work *must be accurately done* to produce the result desired.

Make two dots exactly opposite each other (see figures Nos. 1, 2 and 3) on the two hems at these lines so that the dots will come exactly

together when the hem is sewed, just as notches meet in an ordinary seam. Now unpin the hems or remove the bastings, except from any edge that is turned in for felling; and then cut the corner of the fabric off to within one-fourth of an inch of the line just described, as shown by the line of crosses at figure No. 1. Fold the goods wrong side out at the cut-off corner, placing the dots together as directed, and sew along the *line*, being very careful to have the seam run exactly to the point or corner formed by folding the hems over. Press this seam open, turn the goods right side out, and smooth the hems into the position first made by folding them. This will form a perfectly shaped, smoothly finished corner, which might be called almost ornamental, so effective is the work; and the latter is much easier to do than to describe. By referring to figure No. 4, a correct idea of the beauty of a corner turned as directed may be obtained.

These directions apply to hems of equal or varying widths along the two edges, and also to hems whose corners form different angles.

The inner or shaded lines at figures Nos. 1, 2 and 3 represent the creases formed by turning the hems and show the shape of the corner when completed.

Referring to figure No. 1, the details for right-angle hems of two widths are seen, the hems being shown unfolded ready for cutting the corner off at the line of crosses.

Figure No. 2 shows hems forming an obtuse angle; the corner, having been cut out at the line of crosses, is ready to be folded and seamed.

At figure No. 3 are shown hems forming an acute angle, with the corner cut off at the line of crosses and ready to be folded for seaming at the line having dots.

In goods that are alike on both sides a hem made like this is sometimes turned up on the outside of the garment. The process is exactly the same, except that in beginning, the goods are laid upon the board or table with the *right* side upward.

If one finds, from some peculiarity of fabric or any other cause, that the method of turning corners just given is not convenient, an effect almost as neat may be produced by making the hem in the general way, and then cutting off the surplus material at the corner from the adjoining edges almost to the point, leaving one-fourth of an inch for turning in. Then turn in the allowance so that the folds formed by turning in the edges will just meet, and catch them together by a sort of back-stitch, which partakes of the nature of a slip-stitch, drawing the edges together after the manner of the latter, but with the firmness of the former. The needle is set first in the fold next the worker and then passed out through the opposite fold; then an invisible stitch is set just back of the outgoing thread, the needle also passing through the fold next the worker and again through the opposite fold as in the first stitch; then the next back-stitch is taken, and so on to the corner of the hem, care being always taken not to set the stitches too near the top of the fold for the reason that if thus placed they will show. When pressed this seam looks almost like a regularly sewed seam; and the form

is employed by tailors in joining parts that cannot be seamed in the ordinary way.

There are various desirable ways of doing the hemming proper. To fell a turned-in edge hem neatly, the needle, in taking up a stitch, should be set nearly parallel with and close to the turned-in edge, and should be held flatly to the under surface of the goods in order to pass it very slightly through the under surface without "dipping" or sticking it deeply *into* or *through* the goods; and each stitch should be begun just back of where the thread comes through from the last stitch. [The thread should not be drawn tight or the dent on the right side of the work frequently made by each stitch will be disagreeably noticeable.] If the fabric is very thin, an extremely fine needle should be used (and, by the way, fine needles should generally be selected for hemming), and not more than a thread of the fabric under the fold should be taken up with each stitch. Many dressmakers make long felling stitches so that the hemming will

show as little as possible on the outside.

A turned-in edge hem may, like a raw-edge hem, be cat-stitched or, as some call it, cross-stitched to position—that is, the sewer works from left to right, by taking in the usual way a stitch near the raw or turned-in edge parallel with the edge, then a little to the right of this stitch she takes a similar stitch in the hem near the raw or turned-in edge, then again to the right takes another stitch in the fabric, and then another in the hem, and so on the full length of the hems. For an illustration of cat-stitch, see page 50 of this issue.

A flat finish is often obtained by sewing one edge of a ribbon such as is used for binding seams flatly to the raw edge of a hem and felling the other edge with long stitches to the fabric.

A raw-edge hem is also often felled to position, but to do this neatly and successfully, the stitches must be taken in the opposite way from the usual mode—that is, the needle must first be set on the outside of the hem and passed downward *under* the raw edge and then through a very small portion of the under surface of the fabric.

In this way the edge will not fray or pull out as it would if the felling was done by passing the needle through the fabric and then through the hem-edge in the regular way.

When any fullness in the edge of a hem occurs, it must be gradually regulated and stitched into position on the under side, keeping the outside smooth; and after being pressed properly it will not be perceptible. In pressing hems the most acceptable method is to lay the right side of the goods on a hard pressing-cloth, and use several thicknesses of the "sponge-cloth" between the hems and iron to produce as smooth an effect as possible. Some prefer to lay the goods right side up on the pressing-board over several thicknesses of soft material, and place single thicknesses of "sponge-cloth" over the hem. Either way produces a good result, but the latter is more apt to gloss the goods. In the DELINEATOR for December, 1890, the best implements for and methods of pressing are illustrated and described.

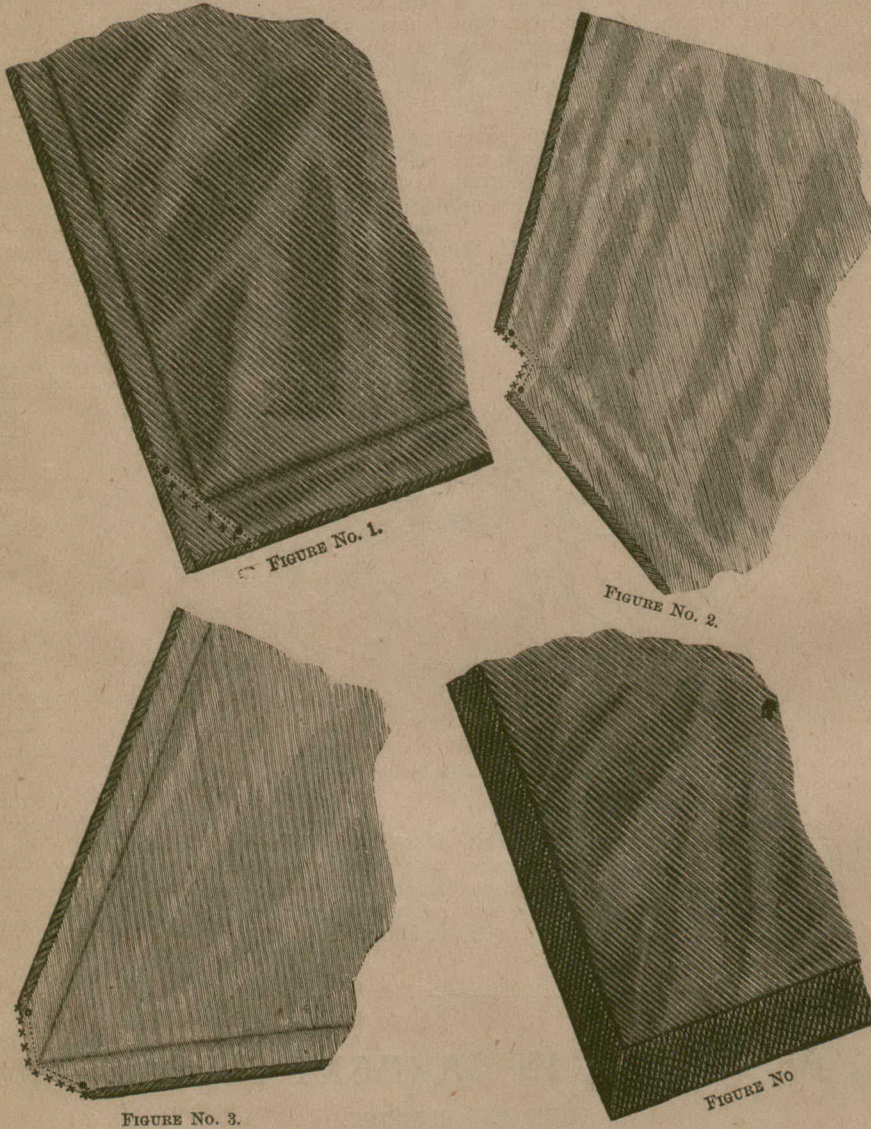


FIGURE No. 3.

FIGURE No.

ACROSS THE CONTINENT—FROM NEW YORK TO ALASKA.

THE PORTALS OF ALASKA.



water ly em- many a esque isl- is included in state of Washing- though situated in the west corner of our country,

mate as poets ascribe to Eden in their dreams. Totally inexplicable to the unscientific mind is the temperature of this great region of the Northwest, where no days of Summer are too warm and no days of Winter too cold to permit a loitering, careless, outdoor life to all who feel so inclined. To the traveller who comes from the thickly settled states of the East to view these comparatively uninhabited lands that reach down their magnificent shores to meet the whispering sea, there is a fascination that cannot be described in contemplating shadowy silences and evergreen solitudes, which man has not yet broken and of which he is scarcely even aware.

"Man has never been here in numbers," we exclaim in a pleasing bewilderment.

"But he's on the way, and thousands are to follow at once," says the "boomer"—the invader—the man who revolts against the moods and manners of Nature and sets himself the task of her subjugation. Truly he will find it a herculean labor to conquer the superbly affluent growths that make the almost countless islands in Puget Sound seem like huge emeralds set in silver.

As we leave Vancouver our eyes are half blinded with the glory of the western sky that is glowing in tints of saffron and blue. A noble ship comes sailing toward us laden with the precious silks and odorous gums of the Orient, and we feel more than ever impressed with the wonders of human achievements.

On the way to Victoria, the charming capital of British Columbia, we pass canoes propelled by women, who answer our greetings in thin, cheery voices as they paddle their high-prowed craft with one hand and very likely clutch a papoose in the other. We notice that they almost invariably use their left hand in paddling, grasping with it a short piece of wood that crosses the end of the paddle like the handle of a walking-stick. These women are not the depressed, hungry, blanketed squaws one sees on the western plains, but are cheerful and contented-looking. Their feminine instinct finds expression in gay silk kerchiefs arranged to coif their coarse black locks, and their petticoats—well, they are no worse than those worn by the Indian women who are wards of our Republic. But whether these dusky mariners are drifting from Alaska or from Canadian possessions on their way to the hop-fields, they are self-supporting, receiving no annual gratuities from the government, and consequently not feeling as if they were paupers. This is true to a notable extent among the natives of Alaska, as will be mentioned later on.

From about half-past two in the afternoon until seven in the evening we sail over this beautiful inland sea in the face of a head-wind that ruffles the water pleasantly. To the east of us are the glistening mountains of the Cascade range, and far to the south we behold one mammoth peak that rises to an enormous height from the level plain. This is Mt. Baker, which so impressed us as we were approaching Vancouver, and it bids us a rosy good-night as we land at Victoria and is the first object to meet our gaze as we awake in the morning. Vancouver represents precocious but most

AMERICANS cross the Atlantic by thousands to look upon the blue waters of the Mediterranean and to breathe its tranquillizing atmosphere, yet the Mediterranean is not half so fair to the vision or so soothing to the wearied and irritated nerves as is that almost land-locked sea which lies west of the snow-capped Cascade mountains.

This very beautiful body of peaceful-braces pictur- and that our new ton, which, extreme north- has yet such a cli-

Totally inexplicable of this great region of the Northwest, where no days of Summer are too warm and no days of Winter too cold to permit a loitering, careless, outdoor life to all who feel so inclined. To the traveller who comes from the thickly settled states of the East to view these comparatively uninhabited lands that reach down their magnificent shores to meet the whispering sea, there is a fascination that cannot be described in contemplating shadowy silences and evergreen solitudes, which man has not yet broken and of which he is scarcely even aware.

sturdy infancy, while Victoria is a mature town, dignified, deliberate, and certain that it will receive due consideration from travellers, because it has, as towns of the new world go, much antiquity and consequent stability. Nothing here suggests commercial greed, if we except the Chinamen, who have their own streets and shops, not to mention two Joss-houses, in which paper prayers are duly offered at stated times, and opium is smoked and smuggled whenever possible.

Victoria is beautifully situated upon a graceful but tiresome upland and is girdled and intersected in every direction by rows of handsome trees. Everywhere are spacious hedge-enclosed gardens in which are luxuriant honey-suckles and masses of wild and cultivated roses that blossom most prolifically on this friendly shore. Indeed, many houses in the very heart of Victoria are completely enobled by clambering honey-suckles, rose vines and English ivy. The Government houses bear witness to the fact that not long since this was an independent province and had its governor-general, who held a semi-royal court. From this dignity, however, the confederation of provinces has reduced Victoria, for she is now ruled by a lieutenant-governor or his equivalent, and the glory of the court has departed, much to the regret of all good citizens.

Three miles away over an interesting road beautified by charming villas and gay arbutus trees (known as the madrona trees farther south) is Esquimault or Squimault, where is situated the British naval station for the Pacific coast. The frequent gathering of ships at this point makes social life very charming alike for sailors and civilians. The drive to Esquimault leads us between bracken that is from four to twelve feet high.

A true British Columbian scorns eastern Canada for its newness, and also for its commercial energy, and it is as offensive to him to be called a Canadian as it would be to a Virginian to be spoken of as a Yankee. There is much wealth in Victoria, and most of its sons and daughters are sent to England to be educated. Nearly every one in the town has travelled, everybody is accomplished, and the local society is as graceful and as highly cultured in the arts of being luxuriously elegant as any to be found in New York, Philadelphia or Boston.

A brief journey by water takes us to Port Townsend, a port of entry of the United States. If Victoria is deliberate and slow-paced, this new city, built beneath and upon a stupendous bluff of clay that cuts like soft stone, reaches the other extreme. It is never at rest. Not only is it wide awake, but its people seem to be constantly alert to outstrip the achievements and enterprises of other towns in the new state. "Booms" are heard of on all sides, and "boomers" hesitate at no statement regarding values, futures, the growth of towns or the products of the earth. Fortunately, Nature is so affluent in this region, warmed as it is by the Japanese stream, which enters the archipelago through the wide strait of San Juan de Fuca, that a very large story may be told without much exaggeration. Here there is no ice in Winter, although snow-crowned mountains are always in view; and there are no exhausting heats, electric storms or cyclones in Summer. Thus it is that men with interests to promote, and women by force of their example allow their descriptive language to run riot, feeling assured that the soil and the elements will combine to justify, if not to fully corroborate, their tales of wondrous products and amazing healthfulness.

Our pretty steamer passes among numerous islands, now and then blowing its warning whistle and stopping at a pier that looks as if it were finished yesterday. Two or three passengers leave the vessel at each of these stopping places, and one of them is certain to call out to his fellow passengers across the moving gang-plank: "Mark my words, this island will be the great metropolis of the Pacific coast inside ten years. If you've got money that you want to double every year, invest it in this very spot at bottom prices." Such a statement sounds like the merest bombast, but who shall say it is untrue? Tacoma is only seven years old—that is, the new and beautiful portion of the city—while Seattle is only a little older; and Anacortes is less than two years old! Certainly, if a young man plans to grow up with a town, his season of expansion would be absurdly brief on this favored coast.

But we must not forget that the tepid waters over which our steamer glides from island to island form the entrance to Alaska, a land of snow and beautiful desolation. Regarding other parts of the world it is customary for statisticians to speak of so many inhabitants to the square mile, but when referring to Alaska they mention the number of square miles to each person, nineteen miles per capita being the result of the latest calculation. Of this terri-

tory's vastness we can have but a vague idea. Certain educational items could not be included in the latest report of its Federal governor, because there was but one mail a year sent from or delivered at the towns of Amisk and Bethel, at which points there are boarding-schools; and other towns are congratulated in the same report, because, thanks to the arrival and departure of certain trading vessels, they have several mails every Summer. But who can describe what the long Winters must be in such an inhospitable land? The governor also mentions that reports and accounts of teachers employed in the territory must be sent to Sitka, the capital, for approval; and if they are all right "and there is no slip in the mails, and if the teacher has not died in the meantime, he will receive pay for his services in a little more than a year after his work is finished." It requires fifteen months to appoint and notify a justice of the peace in the Yukon district—that is, if all possible haste is made in issuing the commission. From these hints one may form some conception of the extent and romantic desolation of Alaska, the portals of which are the magnificent shores that border Puget Sound.

As previously remarked, thousands of Americans visit the Mediterranean each year, when they could behold a more magnificent sea at home. Almost as many tourists go to Norway to see its stupendous cliffs, its great waterfalls, its savage fiords and its sunny nights; but we have more and greater wonders of this kind on our continent. Alaska's cliffs are weirder and more terrific, her peaks are loftier, her waterfalls leap from greater heights, her glaciers are more stupendous in area and depth, and her moraines are more worn, grained and serrated, than those to be seen in Norway, while her twilights and auroras are equally glorious.

It is customary to begin the journey to Alaska at Tacoma, the southernmost city on Puget Sound, for by embarking here the traveller loses none of the beautiful sights along this superb coast. The steamer halts for passengers at Seattle, Port Townsend and Victoria; and twelve hours after leaving Victoria she stops at Departure Bay to fill her coal bunkers for the voyage, the coal being brought from the famous mines of Nanaimo, three miles away. There are three steamers that sail during the Summer along the island-bordered coast of Alaska, proceeding as far North as Chilkat or Pyramid Harbor. Two of these vessels visit many more bays and Indian villages than the third, for which reason the latter makes the excursion in two weeks or less, while the others require at least three weeks for a round trip. Those who can spare the necessary time are advised to take the longer trip, for it gives a much better idea of the country than the more hurried journey and is no more expensive.

When leaving civilization to sojourn for a time in a wilderness

where mails are practically unknown, where no telegrams are possible and where newspapers are remembered only as consumers of time, we have a curious and impressive consciousness of pulling up, one by one, the roots of habit which have held our lives to the past. As the lines are cast off at each town on the outward trip another root seems to give way to the strain; and the worn and wearied, who have been longing for utter and perfect repose during their absence from the world of business or of society, at last draw a long breath of comforting ozone and settle back contented in their steamer chairs, thinking, perhaps aloud, that the earth has let them step off it for a little while and that they shall be able to forget its wearisome whirl and its endless activities for at least three delicious, life-restoring weeks.

Departure Bay is a broad inlet from the Gulf of Georgia that, with Johnstone Strait, divides Vancouver island from the shores, but not from the Dominion of British Columbia. We all enjoy the stimulus of the wonderfully pure atmosphere, but the mountains, lofty and numerous though they are, do not overawe us like those which we are to behold farther North. In fact, the voyager is led up to unspeakable wonders and almost appalling grandeurs by easy gradations; otherwise the sight of all there is along this strange coast would prove intolerable to an emotional temperament.

An impressive feature that is quickly noticed by one who has crossed the Atlantic even in calm weather, is the extraordinary ease of the ship's motion. There are no billows; and although the voyage is a long one, we never lose sight of land, so that the least courage of our number suffers not the slightest twinge of fear. Between the islands that lie to the westward of us the Pacific tides come rolling in, and a few delicate ones are visited briefly by *mal de mer*; but this soon vanishes and then there is nothing to disturb our peace of mind or body, except, perhaps, our ravenous appetites, which cause us to regret that the table is spread only five times a day.

During the first twenty-four hours after leaving Departure Bay we pass between shores that are clad to the water's edge with cedars so trim and symmetrical in shape that they remind us at once of the toy trees made in Holland. Similar evergreens also cover the mountains which come in sight during the first day. These peaks are all higher than Mt. Washington, but they are so numerous as to attract little attention. We are, in fact, saving our enthusiasm for the greater peaks of which we have heard and dreamed, and which we are to behold in a very few days. So we excuse our lack of appreciation by quoting, "There is a glory of the sun, and a glory of the moon, and another glory of the stars," adding, "these mountains are only the stars."

NOVELTIES IN HOUSE DECORATION.

FIRST PAPER.—WALLS AND CEILINGS.

To appropriately decorate a home so that its every internal and external feature shall be in perfect unison with the grace and refinement of those who dwell beneath its roof is now possible, not only to the woman who has the command of a well filled purse, but also to her who must base her plans and expenditures upon economic lines. The assortment of dainty and artistic novelties presented to the modern housewife for making her dwelling "a house beautiful" is practically unlimited, and many of these attractive fabrics and fixtures are offered at prices so moderate as to bring them within the reach of those whose desire for tasteful surroundings would in former days have far exceeded the means at hand for procuring them. A difficulty, however, that in many cases is more perplexing than the actual cost of the decorations lies in the lack of ability on the part of the purchaser to choose the adjuncts and equipments of her home in such a manner that perfect fitness shall be maintained, even down to the smallest and most commonplace detail.

In order to produce proper effects, selections must be made with deliberation. There are a multitude of things to be considered in the treatment of a house, and the sense of the æsthetic must be kept ever alert to decide the numerous minor points which have so important a bearing upon the success or failure of the general result. Individuality rather than method should direct the purchase and disposition of interior decorations, but at the same time certain conditions must be observed. The architecture and dimensions of a room essentially determine the nature of its mural decorations, which must also be selected with a view to providing a harmonious background for pictures and furniture; and a correct *ensemble* is finally effected by a tasteful choice and arrangement of the lesser appointments. The exacting task of fitting out a house

may be greatly simplified if the work be properly systematized; and in the present series of articles it shall be our aim to instruct the novice step by step in the general principles to be observed, so that with the use of a little taste and judgment she may be able to arrange an attractive home without danger of falling into embarrassing and costly errors.

After the work of the builder is completed and the house has properly "settled," the treatment of the walls and ceilings naturally claims first attention. The entrance hall or vestibule is the only portion of the modern dwelling from which furniture is excluded, and for this reason it depends solely upon its decorations for its character. Papers in rich, warm colors and showing rather heavy effects are appropriate for covering the walls, as they impart an air of dignity and at the same time seem to convey, with their cheerful hues, an impression of good cheer and hearty welcome within. Japanese leather paper is one of the finest and costliest of wall-coverings, but it is also the most durable, and its colors are fadeless. French and Cordova leather papers are also used in vestibules; the former, however, is considerably narrower than the Japanese, and the figures are not in such high relief. Floral and conventional patterns are chiefly seen in the Japanese and French varieties, while in the Cordova leathers the patterns of old Spanish carvings are reproduced in warm, dark tones that bring out their beauty most effectively. Of course, a frieze or border is never used with these heavy, embossed papers, which are so rich that an added decoration at the edge would really detract from their artistic effect while materially increasing the expense.

The ceilings of vestibules are usually tinted to harmonize with the paper. Thus, if Indian-red, gold and olive appear on the walls, the ceiling may be painted a light shade of mode, against which the

colors in the paper will stand out prominently. Plain or printed cartridge-papers are also favored for the walls of vestibules, and with them a frieze eighteen or twenty inches wide is invariably used. The frieze accompanying a plain Indian-red cartridge-paper may show a scroll design in gold and light-brown on an Indian-red ground, and the ceiling may be tinted a deep cream.

The hall beyond the vestibule may be papered to correspond, but the manner in which it is to be used must always decide this point; for if the hall is spacious, it will usually be fitted up as an ante-room, and the wall coverings must then accord with the various movable appointments introduced. Formality, though not of a forbidding kind, is observed in the treatment of the hall, and the choice of wall-paper is made with this fact in view. The wood-work in both vestibule and hall may be of antique oak, red-wood or ash, and with any of these woods the leather papers mentioned will be wholly appropriate. If cartridge-paper be liked, a terracotta ground figured with *fleurs de lis* several tones lighter will look well; and the frieze may present similar *fleurs de lis* intermingled with gold scrolls on a background matching that of the paper, while the ceiling may be either painted in a light tone or else covered with an ivory-white paper figured with a small, inconspicuous design in very light brown.

Tapestry paper, in which both the weave and the design of tapestry are copied, is a suitable and, indeed, a very choice wall-covering for halls. A rich floral design on a neutral background is preferred in this paper for a hall, if the latter is large enough to allow the use of the full pattern; otherwise, a small-figured paper should be chosen. Friezes are provided to correspond with these papers, and mouldings matching the woodwork are adjusted below them if pictures are to be suspended on the walls.

The upper halls may be hung with the same paper as the lower hall, although if a leather paper be used in the latter instance, the expense will be greatly lessened by hanging cartridge-paper or one of equal value on the upper floors. In vestibules and in halls containing straight staircases a wainscoting is much more effective than a base or dado, which is seldom used now in any apartment; and the moulding completing the top of the wainscoting should be heavier than that used in a dining-room. If the wall-covering is elaborate, the cornices will preferably be plain; and if of wood, they may be tinted to contrast with the ceiling and walls.

Entering the drawing-room from the hall, the impressions undergo a material change. Formality is entirely excluded in the furnishing of this apartment, the cheery brightness of which contrasts strongly with the dimly lighted hall. The taste of the furnisher is, perhaps, more emphatically displayed in the drawing-room than in any other apartment. The decorations should be artistic rather than pretentious, and correct and refined effects are more likely to result from a prudent than from an extravagant outlay. Light, delicate tints predominate in fashionable parlors and drawing-rooms, gold being introduced to add a touch of warmth and brightness to the rather cold light tones. The woodwork is enamelled in ivory-white or in the faintest shades of pink or green, and a similar idea is carried out on the walls and ceiling. Brocaded ivory-white and gold paper is both rich and dainty for the walls, and with it the ceiling may be painted white or frescoed in a simple design. A relief frieze showing a Louis XVI. design in white and gold above a four-inch white-and-gold picture moulding would be more appropriate with this brocaded paper than a paper frieze.

The ceiling may be variously decorated. It may be covered with an almost colorless paper, or it may be tinted to agree with the walls, and decorated at each corner with a curved moulding that matches the white-and-gold center-piece. A ceiling of stereo-relief is both handsome and inexpensive and may be procured in designs that will harmonize artistically with the wall-covering. Simple patterns are best for rooms of moderate size, and they may be of the Rococo or Renaissance order.

Similar devices are seen in the French wall-papers, which are less expensive than the brocaded varieties and are extensively used for decorating the walls of drawing-rooms. Watteau designs in light colors on white or cream grounds, the garlands, large unbalanced scrolls and bow-knots characterizing the Louis XV. and the Renaissance periods, the floriated patterns pertaining to the Rococo era, and the classic designs of the First Empire and of colonial times prevail in these papers, being invariably produced in light colors for the drawing-rooms; and paper friezes are furnished to correspond. The ceilings are papered or tinted, or embellished with corner and center pieces or with simple decorations in stereo-relief; and the cornices may also be made of the stereo composition, when not preferred of wood or plaster, and may be tinted or not, as fancied. Panelled walls are very elegant and may be made by papering or painting the plain walls and dividing them into panels with gilded mouldings. A remarkably fine effect may be produced in a drawing-room by placing lattice-work or spindle transoms over the windows and doors and painting them to correspond with the other wood-work.

The dining-room claims next attention. Its appointments should

be essentially substantial, and warm, cheerful tints should be introduced in its decorations to produce that air of comfort and hospitality which should pervade the dining-room more than any other portion of the house. Pressed papers, such as the French and Japanese leather varieties, are hung on the walls of large and elegant dining-rooms, friezes being omitted; and a deep wainscoting matching the balance of the cabinet work is usually seen, even in the dining-rooms of comparatively inexpensive houses. The wainscoting proves quite as useful as ornamental, and when it is not applied, a chair-rail is a necessary protection to the wall. Metallized papers displaying Spanish and Venetian designs are also very handsome for this room, but their use is restricted to apartments large enough to sustain the glare of metallic effects. A tasteful French paper in Louis XV. style has an old-rose ground upon which are flowers and gold scrolls; a pretty Dutch Rococo in dark greens and browns may be very effectively hung above a dark wainscoting; and a rich paper in the style of the Italian Renaissance shows a sage ground bearing golden-brown and gold acanthus leaves. The papers of which these are fair specimens are all handsome for dining-rooms and are less expensive than the pressed varieties. A simple wall-covering consists of plain burlap-surface or cartridge paper bordered by a frieze of ordinary wall-paper in a bright floral pattern. For a large, high-ceiled room corn-colored cartridge-paper will be very effective, with a frieze thirty inches or more in width showing large red poppies and their leaves on a white frosted surface. Picture mouldings in gold, bronze, oxidized and bamboo effects are very fashionable, and their width varies from one to four inches. A bamboo moulding will be quite appropriate in a room finished in oak or ash.

In selecting figured papers for a dining-room it is well to have those displaying fruit, floral or other significant devices. The ceiling may be panelled off with wooden mouldings, being first covered with some light paper or painted in half or third tones when the wall paper has a rather dark background. A light-ground paper will always suggest the tint for the ceiling.

The appointments of the library should impart an air of dignity and of studious quiet without in the least suggesting severity or uncomfortable primness. Rich, dull colors should form the background of the hangings, but sombre effects are to be carefully avoided. Here again the Japanese and French leathers may be used with perfect taste upon those portions of the walls that are not to be concealed by book shelves. Tapestry papers are also rich and elegant; and conventional patterns will be found to accord more artistically with the purposes of the room than floral devices, whether in the pressed or in the less expensive grades of wall-coverings. Plain burlap-surface and cartridge papers are liked in Indian and Pompeian red, sepia tints, the various shades of olive and other fashionable colors; and with them a frieze in stereo-relief showing harmonious tints, or a paper border in a conventional or scroll design will provide a desirable finish. On a very popular border suggestive of the early French designs the *motif* is a *fleur de lis* in gold on a dark-green ground, the figures having the effect of stencil-work on a painted wall. Plain cartridge-paper closely resembles a painted surface when properly hung, being really more agreeable on account of its dull finish. A stereo-relief ceiling of simple design and a cove or cornice to correspond will be appropriate with any of the papers mentioned above for the library; and they will be found as economical as they are ornamental, since they may be applied, not as a cover, but to form the ceiling itself, thus materially lessening the expense. The wood-work should be done in dark hard wood or in light wood stained to represent mahogany, cherry, walnut or dark oak; and the picture moulding should be made of similar wood ornamented with bronze.

The decorations of the bedrooms should be in direct contrast with those of the library. None but the most restful and soothing tints should appear in the sleeping apartments. Light and dainty effects are most appropriate, and the taste for delicate color studies may be fully indulged. The doors, window frames and other cabinet work should if possible be of hard wood in a medium tone that will contrast effectively with the light colors used throughout the room. French Watteau and Pompadour papers are printed in the most charming of light tints, and in designs that can never become tiresome. Artistic friezes may always be obtained to match these papers, and below them narrow gold or silver mouldings are secured. Very delicate is a paper having a white moiré ground upon which are printed gold *fleurs de lis*.

Crétonne papers are especially popular for bedrooms, and may be obtained in exact imitation of the crétonne hangings and furniture coverings which are so dainty for such apartments. Small patterns are, of course, advised for small rooms; large designs are wholly out of place save in spacious chambers. The grounds of these papers sometimes show a satiny gloss and sometimes have a repped appearance, the designs being equally effective on both surfaces. Friezes are provided with these papers also; and the ceiling is either very faintly tinted, or covered with a light-patterned paper. If a

cornice was not originally built in a room, a wooden one tinted to match the ceiling may be added. The effect is abrupt and inartistic when the ceiling and walls meet at a plain right-angle, but this is a sin of omission that is less frequently committed by architects than formerly. Detached ornaments in stereo-relief, such as garlands of flowers, trailing vines, rosettes, etc., may be applied to both ceiling and cornice, with very pretty results.

Dressing-rooms may be curtained off from the bedrooms or may be connected with them by doors or portières, and in either case the decorations of walls and ceilings will be chosen to correspond. All the bedrooms may be papered on the same general plan; but the style of furniture in each must decide the color and design of the wall-coverings.

The walls and ceilings of the bath-room, kitchen and laundry require a plain and serviceable finish; and for them there are varnished and glazed tile papers that are exact reproductions of stone tiles. So durable are these papers that, if properly hung, they may be washed with soap and water without injury to their surface and without fear of loosening their hold upon the walls. Figures are

presented in these papers in colors similar to those seen in Delft-ware.

In refitting a house the inexperienced amateur frequently undertakes the hanging of paper. This is in reality a much less difficult task than it would at first seem, judging from the perfect appearance of nicely papered walls; but there are certain points to which particular attention must be paid to obtain a satisfactory effect. The paper must be hung exactly square, its figures must match perfectly, and all air must be driven from between the paper and the wall. In fact, care and patience are more useful than actual skill in work of this kind.

The walls and ceilings of a new house should not be decorated immediately after the building is completed. No matter how carefully a house is constructed its foundations will settle more or less during the first year or so after its completion; and this causes the plastered walls to crack, especially if the house is built of wood. For this reason it is better to defer papering or frescoing for a year or more, at the end of which period all cracks may be nicely filled, and the finish applied with little danger of its being defaced by unsightly breaks in wall or ceiling.

FLOWER CULTURE FOR WOMEN.

PERENNIALS, AND THEIR CULTIVATION.



FACT much to be regretted is that during the last few years the ever-increasing popularity of bedding plants has caused the beauty and many other good qualities of the perennials to be almost forgotten by the majority of flower lovers. There is a place in every well appointed garden which can only be properly filled by

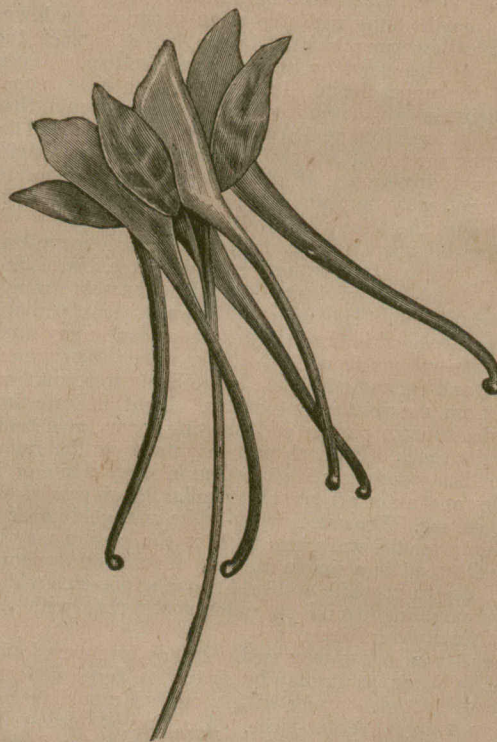
these old-fashioned flowers; and several of the most successful seedsmen and florists in the country have lately emphasized this fact by giving perennials a very prominent place in their catalogues.

One of the most admirable features of perennials and flowering shrubs is that they supply an abundance of dainty blossoms in the Spring and early Summer after the Spring bulbs have shed their bright flowers and before the bedding plants and annuals have started to bloom. To be sure, perennials are not at all suited to adorn a bed on the lawn, where either constancy of bloom or beauty of foliage is essential; but they should be planted by themselves in a border of the flower garden or else be reared in clumps among the shrubbery, where their blossoms will serve to brighten the sombre green leafage. A decided advantage possessed by the perennials over annuals and bedding plants is that when they are once established they require little care beyond the ordinary cultivation of the soil and an occasional division of the roots to promote a healthy growth.

The majority of perennials may be reared with little difficulty from the seed, but many prefer to save a year's time by procuring roots from some reliable florist. Below are given descriptions of the best varieties of the class and directions for their cultivation.

ALYSSUM SAXATILE COMPACTUM, OR GOLD DUST.—This is an excellent perennial, growing to a height of a foot or a little less and bearing a great profusion of bright yellow blossoms in clusters. It blooms early in the season when flowers of all kinds are scarce, and is especially suitable for rock work. Plants may easily be grown from the seed or propagated by layering.

AQUILEGIA.—This is the familiar columbine of our childhood and is so called because of its fancied resemblance to five doves, the five spurred petals being likened to the birds' heads and necks, while the sepals supply the wings. The flower is a native of America and abounds in its wild state from Maine to California, being found as far south as Florida. Of course, it has been greatly improved by cultivation and may now be obtained in colors ranging from the purest white to the darkest purple, and in both double and single varieties. Within the last few years several new and very handsome aquilegias differing widely from the old species have been offered and are really among the prettiest of our native flowers. They came originally from the far West, growing in abundance in the Rocky Mountains, Arizona and California; and some of their characteristic features are pictured in the accompanying illustration. Seed sown in the open ground will produce fine blooming plants by



AQUILEGIA.



CAMPANULA.

the following Spring, and these may afterward be increased by dividing the roots.

CAMPANULA.

—This is the botanical name of the old-fashioned and popular flower commonly known as the Canterbury Bell. Cultivation has greatly improved it, and some of the newer sorts are very beautiful. The *calyconthema*, as shown in the engraving, has a large calyx the same color as the corolla. The double varieties are rather heavy-looking and lack the grace seen in the single blossoms. Campanulas are easily grown from the seed, and may be procured in white, blue and pink.

DIANTHUS.

—Under this name are included the hardy carnation, the picotu and the pink. These blossoms have always

been favorites and doubtless always will be so long as flowers are cultivated. The carnation and picotu are less hardy than the pink,

being rather inclined to winter-kill; but the pink, when once firmly established, will take care of itself for years. Carnations may be increased by occasionally sowing the seed or by layering, and in this way a supply of strong, healthy plants may be kept constantly on hand. All these flowers are generous bloomers, and their fragrance is proverbial.

DIGITALIS, OR FOXGLOVE.—A well grown specimen of foxglove presents quite a stately appearance, with its flower stems fully three feet high and closely covered for at least two-thirds of their height with pretty, drooping blossoms. The latter are pure white, spotted or purple; and the plants may be easily reared from the seed and afterward increased by division of the roots.

DELPHINIUM.—The perennial larkspurs are much handsomer than the annual varieties. They are strong growers, often reaching a height of four feet, with flower spikes two feet long. They are produced in all the shades of blue, from the most delicate to the most intense, and also in scarlet and white.

HOLLYHOCK.—Hollyhocks may be effectively used to produce a grand bank of flowers in the garden, to form a background for smaller and finer blossoms, or to screen some old building or unrepresentable spot; and they also look well when placed in clumps among the other shrubbery. Florists have lately devoted considerable attention to the cultivation of this flower, with the result that very handsome double varieties may now be raised from the seed. Many amateurs still cling to the old single hollyhocks, and they certainly make a fine show when grown in masses of artistically contrasting colors. Particularly noticeable is a pink blossom having a very dark center, but the new double species are undoubtedly far handsomer. The hollyhock grows freely from the seed and is in reality a biennial; but by dividing the roots each year it may be increased and perpetuated with little trouble.

IMPOMOPSIS.—This is another name for the standing cypress, a plant that deserves to be more generally known and grown. Its foliage strongly resembles that of the much admired cypress vine, and its beautiful orange-scarlet flowers bloom in long, graceful spikes that are extremely effective for decorative purposes. The plant attains a height of three or four feet, but is very apt to decay at the surface of the ground in Winter unless located in well drained soil, which usually renders it quite hardy. The flowers remain long in bloom; and the seeds generally sow themselves, so that the plant is practically self-perpetuating. The standing cypress is particularly desirable as a cut flower.

PENTSTEMON.—The pentstemon is a deservedly popular perennial. Its long, tubular flowers are both abundant and pretty and grow in panicles. They appear in shades of blue, rose, white and purple and differ considerably as to shape in the several varieties, some having very open throats, while others look like little tubes.

ROCKET.—The sweet rocket bears numerous clusters of single flowers, which somewhat resemble candytuft, although each floret is much larger. The white variety is exceedingly handsome; and as it blooms very early, when other flowers are scarce, it should by all means find a place in the perennial border.

SWEET WILLIAM.—This is another of the old-fashioned beauties that is not nearly so popular as it deserves. Numerous improved varieties have been produced and show very beautiful colors and markings, the former ranging from the deepest and most velvety crimson to the purest white. Seeds may be obtained for both double and single flowers, but the single are much the handsomer. Sweet William may be easily increased by division of the roots.

PERENNIAL PHLOX.—Being a ready bloomer, easy of cultivation and perfectly hardy, this pretty flower is a valuable addition to the perennial border. It grows about three feet high, and the upper third of each stalk is usually one large head of flowers, which continue in bloom from July to September and vary in hue from a clear white to the most beautiful shades of pink, red, crimson, mauve and purple. Some of the pink blossoms are especially effective and show very distinct and handsome markings. A bed of perennial phlox in full bloom is truly a gorgeous sight, especially when the colors of the flowers contrast effectively. Plants may be reared from the seed, but it is a better plan to purchase them from a reliable florist, as they will then bloom nicely the first year and may be divided the following Spring to enlarge the bed.

PAPAVER.—Many perennial poppies are well worth cultivation, while a few are exceedingly valuable. The Iceland poppy is a pretty plant, and its blossoms, which rise on long, slender stems a foot or more above the finely cut, fern-like leaves, are seen in white, and in various shades of yellow, orange and orange-scarlet and emit a very delicate odor. Oriental poppies are simply gorgeous in their dress of most brilliant scarlet marked at the base of each petal with a purplish blotch. They are very large, often reaching five or six inches in diameter, and are sustained by stems three feet or more in height. All perennial poppies are entirely hardy and grow readily from the seed. Poppies show to best advantage when grown in clumps among the shrubbery, which they brighten wonderfully after the blossoming time of early Spring has passed.

ANEMONE JAPONICA.—By this title is distinguished a class of beautiful plants that were originally brought from Japan, but are entirely hardy in America. They increase quite rapidly, and may be divided at the roots whenever they need it. The pure-white anemone with a yellow center is by far the handsomest variety, and next to it comes a deep rose, also with a yellow center. The blossoms continue to appear until late in Autumn, when white flowers are scarce. The plants should be covered with a small quantity of straw or leaves before cold weather sets in.



ANEMONE JAPONICA.

ASTILBE JAPONICA.—A fine, hardy herbaceous plant, throwing up large, feathery trusses of very small white flowers, which may be cut to advantage. The entire growth is exceedingly ornamental and should be found in every garden. If the plant is potted and sunk in the open ground until January, and is then given plenty of light and heat, it will soon bear a profusion of larger and whiter flowers than can be produced in the Summer.

ACHILLEA PTARMICA.—A low-growing, hardy, herbaceous plant, bearing an immense quantity of small, double white flowers somewhat resembling feverfew. Very fine for bouquets and table decorations.

COREOPSIS LANCEOLATA.—This is a new and hardy species of coreopsis and is destined to become very popular on account of its many admirable qualities. It commences to bloom in June and shows a mass of large golden-yellow flowers without cessation until frost. The flowers are about an inch and a-half in diameter and appear on long, slender stems, which render them particularly convenient for decorative purposes. All blossoms should be cut off as soon as they begin to fade, the plant being thus spared a large waste of strength. A bed of these flowers on the lawn will prove an object of admiration all Summer.

DICTAMNUS FRAXINELLA.—A good border plant, bearing racemes of large, showy white or pink flowers. It is often called the gas plant, because in hot weather it throws off a volatile oil that produces a bright flash when a match is applied to it.

DICENTRA SPECTABILIS.—This plant, which is a native of northern China, is popularly known as the bleeding heart, from the shape and color of its flowers. It is perfectly hardy and produces its racemes of beautiful flowers very freely in the early Spring. It is also an excellent plant for Winter-blooming in the house or conservatory.

YUCCA FILAMENTOSA.—A handsome, tropical-looking plant, with long, narrow, sharp-pointed leaves, which throw off from their edges numerous fine white threads. This peculiar formation has given rise to the common name of Adam's needle. In the middle of Summer the plant throws up a strong flower stem that bears a quantity of beautiful, waxy, bell-shaped, creamy-white blossoms. The yucca delights in a rich soil; and while it is hardy, it always winters better when protected from the wind by a few evergreen boughs.

FUNKIA, OR DAY-LILY.—A beautiful and very hardy growth. The variety which is usually considered most desirable bears a quantity of white, lily-shaped flowers having a delightful perfume. The plant is handsome, even when not in bloom. The blue day-lily is also very pretty, although its foliage is not so graceful as that of the white. The bell-shaped blossoms are of a delicate shade of blue and appear in the greatest abundance, being arranged in racemes.

There are two handsome and useful vines among the perennials which deserve especial mention and should be included in every collection. They are mentioned below.

ADLUMIA.—This beautiful American climber, often known as wood-fringe, is really a biennial, but as it self-sows, there will always be plenty of new vines if the same spot is devoted to them from year to year. The small, pinkish-white flowers are very graceful, but they are not at all conspicuous, although produced in

abundance. The chief attraction of the vine lies in its delicate, finely cut light-green leaves. It does not run during the first season, but often climbs fifteen or twenty feet in the second. Where a dainty flowering climber is desired nothing will prove more satisfactory than the *adumia*.

PERENNIAL PEAS.—One of the prettiest climbers known, producing in the greatest abundance large clusters of dainty, pea-shaped flowers, that are, however, devoid of the fragrance which characterizes ordinary sweet-peas. The seeds do not germinate very readily, for which reason it is better to purchase the plant, which, when once well established, brings forth an enormous amount of bloom every season. The vines die down to the ground in the Autumn, but the roots send up vigorous shoots in the Spring, which soon attain to a height of ten or twelve feet and cling of their own accord to anything that will serve as a support.

EULALIE JAPONICA.—Under this general head are included three similar varieties of ornamental grass that present quite a tropical appearance yet are perfectly hardy. *Zebrina*, the first, has creamy markings or bars across its leaves; *variegata*, the second, shows long, narrow leaves striped in green and white; while the third, called *univitata*, displays long, narrow, wiry green leaves with a white midrib. These grasses vary in height from five to seven feet, and the first two bear very handsome heads of bloom somewhat resembling *pampas* plumes.

LILY-OF-THE-VALLEY.—This is one of the sweetest and most charming of Spring blossoms, and one of the easiest to cultivate. The delicate, bell-shaped white flowers are delightfully odorous and bloom abundantly in the early Spring. The plants thrive in any soil and in almost any situation, although they prefer a slightly shaded spot, such as the north side of a fence or an eastern exposure where they will be somewhat shaded from the afternoon sun. The lily-of-the-valley may also be easily raised in the house during the Winter. The pips, as the roots are called, may be pro-

cured of almost any florist in December; and as they are not injured by frost, they may be sent to any distance by mail. If potted in good earth and given plenty of water, they will produce blooming plants in five or six weeks. On the arrival of Spring the roots may be set in the garden along with the other lilies-of-the-valley.

NOTES FOR THE MONTH.

Now is the time to root cuttings for Winter blooming. Do not depend on old geraniums or heliotropes for your Winter supply of blossoms, but start strong, vigorous shoots, transplant them into small pots, and as they grow shift them to larger pots. Pinch off every flower bud during the Summer, and encourage a strong bushy growth so the plants will be eager to bloom at the first opportunity.

It is a good plan to bed out rooted cuttings of geraniums, heliotropes and carnations early in the Summer and leave them in the ground until the middle or latter part of August, meanwhile frequently pinching out the ends of the new shoots to promote a stocky, branching growth. The cuttings should then be lifted carefully and potted; and by the time cool weather arrives they will be handsome, thrifty plants quite ready for their Winter work.

White-and-yellow marguerites or Paris daisies are excellent house-plants, for if not too old they will bloom copiously all Winter.

The rose beds should now be carefully inspected early every morning and all rose-bugs, slugs and other insect pests destroyed before they have gained headway.

Climbing nasturtiums will decorate the vases on the lawn beautifully. If generously supplied with water, they will soon cover the sides of the vases and trail gracefully to the ground, producing a truly artistic effect.

TWO SUMMER DINNERS.

The American Summer is truly a fitful season, in which no man can tell what changes of temperature a day or an hour may bring forth. For this reason the wise housewife is ready to change her family's clothing at a moment's notice and strives to set upon her table such foods as will make the weather's variations of no serious import to the well-being of her household. The inexperienced housekeeper is very properly distressed if her table supplies are not suited to the temperature of the day on which they are to be served, but she will soon learn, if she tries, how to adjust her plans so as to admit of those changes in meats and drinks which the exigencies of the weather and its relations to life and health require.

Our present object is only to suggest. The average woman's wit and ingenuity properly applied will be able to devise menus that are quite as well suited to the variable days of Summer as the two given below, and much better adapted to the needs and supplies of the particular locality in which she lives. Of course, it must be remembered that as little meat as can be made satisfying should be placed on the table in warm weather; and lagging appetites should be stimulated by dainty salads, attractively prepared vegetables and delicious fruits.

The menus here given will be found appropriate for Summer luncheons, evening dinners and for any mid-day meal in the country. Many people have curious ideas regarding the dinner hour. Thoughtless persons who dwell in cities sneer at noontime dinners and call them provincial and antiquated. Those who think thus, however, have not reflected that evening dinners came to be the rule in towns because men could not leave their business long enough to eat at the natural time and so were compelled to wait for the heartiest meal of the day until after working hours. In the country men may and do pause at the proper hour to refresh themselves, which is one of the many advantages of a rural life.

In sultry weather the dining-room should be thoroughly aired immediately after breakfast and should then be darkened until dinner or luncheon time. This plan renders the air fresh and pure, and also as cool as circumstances will allow; and the same course may be pursued to advantage with other apartments, especially in city flats, which are apt to be extremely close and oppressive in warm weather.

By all means set the dinner-table daintily. Let the linen be fresh and glossy and the glass and china in perfect order. Place ferns or other graceful greenery in a glass bowl in the center of the table; but no flowers should appear on a hot day, except nasturtiums.

These peculiar blossoms emit a pungent, appetizing aroma, but other floral perfumes are generally trying to fitful appetites. The water in which the nasturtiums or ferns are placed should be as fresh as possible, and perfectly clear if the bowl is of glass. The drinking water should be iced and served in two glass pitchers or decanters, as it serves to cool the air and refresh the eyes, besides lending a charm to the table.

Salted almonds, gherkins, and olives covered with cracked ice are well suited to the weather and to either of the following menus:

DINNER FOR A HOT DAY.

Clam Broth.
Broiled Fish and Dressed Cucumbers.
Panned Chicken.
Saratoga Potatoes.
Young Beets and Green Peas.
Salad of Tomatoes, with French Dressing.
Strawberries, with Whipped Cream.
Iced Tea and Vichy.

DINNER FOR A COOL DAY.

Purée of Peas.
Creamed Fish and Olives or Gherkins.
Broiled Lamb Chops, Served with Baked Tomatoes.
Potato Puff.
Cauliflower with White Sauce.
Mayonnaise Beet Salad.
Strawberry Short-Cake.
Coffee.

CLAM BROTH.—Purchase a dozen large clams in the shells. Scrub them thoroughly with a brush, place them in a kettle with a pint of cold water, and cover. As soon as the shells have opened remove them from the broth, and take out the clams, to be served next day *en coquille*. Let the broth settle, strain if necessary, reheat it, add a little red pepper or paprika (the latter is delicious), and serve hot. Twelve good-sized clams should make enough broth for six persons, but if there does not seem to be sufficient, add a little boiling milk or water. A very dainty effect may be produced by placing a heaping tea-spoonful of whipped cream on top of each plateful of broth, if for dinner, or of each cupful, if for luncheon. Soup is always served in cups for luncheon, but never for dinner. Clam

broth seldom needs added salt. Water wafers heated in the oven, or divided Boston-crackers toasted upon their broken surfaces, buttered and heated for a few minutes in the oven, are generally served with clam broth.

BROILED FISH.—Every cook knows how to broil fish and how to salt, pepper and butter it after it is done. As a rule, the top of the fish should be garnished with slices of lemon and the edges with sprigs of parsley or water-cress. On this occasion, however, omit the lemon, apply the greens, and, having placed the fish, skin downward, on the plate, surround it with similar greens. Pass dressed cucumbers with each helping of fish.

DRESSED CUCUMBERS.—Peel the cucumbers, and lay them in cold, salted water. Just before they are required slice them very thin, and cover with a dressing made of two table-spoonfuls of oil, one of vinegar, a salt-spoonful of salt and half a salt-spoonful of white pepper or paprika. In France cucumbers are sliced upon a napkin, which is then rolled about them and wrung to crush them. This done, a dressing of oil and vinegar is added. Cucumbers are always served alone with fish, but when neither they nor any sour sauce has been prepared, plain potatoes are ordinarily placed on the table to accompany the fish course.

PANNED CHICKEN.—Split the chicken down the back, and with a pointed knife sever the joints, but do not separate the parts. Slightly flatten the chicken with a rolling-pin, lay bits of butter upon it, and place it in a moderate oven. When it is nearly done remove from the oven, salt and pepper on both sides, strew once more with bits of butter, dredge with flour, and return to the oven to brown slightly on both sides, the under side first. When the chicken is thoroughly done, place it on a platter with the skin side uppermost, cover, and set where it will keep warm. Pour a cupful of hot milk into the pan, and add a table-spoonful of fine cracker-crumbs or grated bread. Season with salt and pepper, if necessary, and add a few drops of onion juice or a tea-spoonful of chopped parsley or tarragon, as preferred. Stir the gravy vigorously, let it boil one minute, turn it over the chicken, garnish the latter with cress or parsley, and serve.

SARATOGA POTATOES.—This dish has become so well known that instructions for its preparation are not given here. It is included in "The Pattern Cook-Book," published by us, price 4s. or One Dollar.

GREEN PEAS.—Having shelled a suitable quantity of crisp peas, set them in a cool place, wash the pods, and cook them in as little water as possible. After the pods have boiled half an hour, strain the water, boil the peas in it thirty minutes (or less if they are very small), and season with salt and pepper, and either butter or sweet cream, as preferred. If peas are to be served with sweet-breads or heaped beneath chops, they must have no liquid with them, but when sent to table by themselves, the water in which they were boiled should always be poured over them.

SALAD OF TOMATOES.—Drop tomatoes of about equal size into boiling water; in five minutes remove the skins and set the tomatoes where they will become perfectly cold. Just before serving time divide them in halves, cutting them across their widest parts; drain out the juice, and place one piece with its cut side upwards on each serving plate beneath one or two leaves of white, crisp lettuce. Pour over each portion a table-spoonful of French dressing, which should be made of twice as much oil as vinegar, because tomatoes require more oil than cucumbers. Add salt and pepper to taste, and serve with bread or cold wafers.

STRAWBERRIES, WITH WHIPPED CREAM.—Whip the cream, and place two table-spoonfuls of it on each fruit plate or saucer. Wash the strawberries (if they need it), hull them carefully, arrange them in a heap upon the whipped cream on each plate, and sprinkle with powdered sugar. Sometimes the berries are placed in a large glass or china bowl and then plentifully sugared, and covered with the cream piled high in the center. Raspberries and sliced peaches are delicious with whipped cream.

Let us now consider the dinner for a cool Summer day.

PURÉE OF PEAS.—If the pods are tender, wash them, put them on to boil in as little water as will cover them, and in half an hour strain through a colander. Let this water come to a boil, and cook the peas in it, allowing about a quart of water to a quart of peas. While the peas are cooking place a table-spoonful of flour and a table-spoonful of butter together over the fire, but do not let the flour brown. Stir the mixture as it cooks, and then thin it with a pint of hot milk, carefully rubbing out all lumps. When the peas are done, mash them fine in their liquor, and press them through a purée sieve, soup-strainer or fine colander. Stir the milk and butter into the strained peas, and add half a tea-spoonful of sugar, the same of salt and half a salt-spoonful of white pepper or paprika. Let the soup boil up once, and serve. Freshly made *croutons* are delicious with purée of peas.

CREAMED FISH, OR FISH TIMBALES.—A pound and a-half of any delicate fish, such as halibut, white-fish, cusk or salmon, will prove ample for six persons. Remove the bones and skin, and pound the meat very fine so it may be rubbed through a soup-strainer. Half

a tea-cupful of mushrooms beaten with the fish before it is strained will greatly improve its flavor. Cook half a pint of stale bread-crumbs ten minutes in a pint of sweet cream, and add a scanty cupful of butter, three scanty tea-spoonfuls of salt, a heaping salt-spoonful of pepper or paprika and a few gratings of nutmeg. When this mixture is cold, add the fish, beat the whole thoroughly, and then add four eggs, also well beaten, and place the mass in a nicely buttered form. Set the form in a deep baking-pan, place it in the oven, and pour in water until it reaches to within an inch of the top of the form. Cover the form with buttered paper, and cook for three-quarters of an hour, leaving the oven door slightly open. If the preparation is cooked in what is known as a border mould, a sauce may be poured into its center after it has been turned out upon a flat dish, the effect being very attractive. Hollandaise and tomato sauces are both excellent with a fish timbale; and as tomatoes are to be served later on in the meal, Hollandaise is preferred in this instance. To make it, proceed as follows: Set a bowl in boiling water until very hot, wipe it dry, and in it beat half a cupful of butter to a cream. To the butter add, one by one, the yolks of four eggs, beating all the time; and then put in the juice of a lemon, two salt-spoonfuls of salt and a scanty salt-spoonful of white pepper or paprika. Beat again, and set the bowl in a vessel of boiling water that does not reach near enough to the top of the bowl to endanger the sauce while cooking. Turn into the mixture a-third of a tea-cupful of boiling water, and stir with an egg-beater until the sauce is of the consistency of cream. This is a luxurious sauce for steaks and for filets of fish. This fish course may seem rather elaborate, but it is in reality quite simple and easy to prepare.

BROILED LAMB CHOPS.—Chops should be neatly trimmed so there will be no ragged edges to scorch. Place the chops in a wire broiler over a hot fire, and turn the broiler frequently. If they are liked underdone, they should be sufficiently cooked in two minutes. Before removing the chops from the broiler dust them on both sides with salt and pepper, and place a small lump of butter on top of each. The tomatoes will have been already prepared, and should now be piled upon a hot platter and the chops laid against them with all their tips turned in the same direction. When mashed potatoes are served with lamb chops heap them in the center of the platter and press the hot chops against them.

POTATO PUFF.—To two tea-cupfuls of salted, peppered and finely mashed potatoes add two table-spoonfuls of melted butter, and beat to a white cream. Stir in thoroughly two yolks of eggs that have been beaten separately until very light, and then a tea-cupful of sweet milk. When the whole is nicely blended, add the whites of the eggs, stir lightly, pile the mass at once upon a hot buttered dish, and bake about ten minutes.

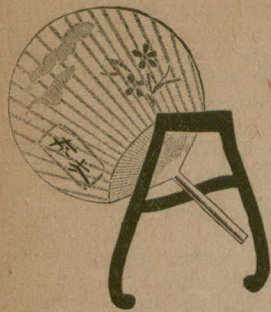
CAULIFLOWER, WITH WHITE SAUCE.—Remove the green and imperfect leaves from the cauliflower, and place it, top downward, in a dish of cold, salted water, to draw out dust and other impurities. Now wrap it in a piece of cheese-cloth or in a twine net made for such purposes, drop it, stem downward, into hot, salted water, and boil twenty minutes. Lift it out very carefully and allow it to drain in a warm place. Pour over the cauliflower, or send to table with it in a sauce-boat, a sauce made in the following way: Cook a table-spoonful of butter with an equal quantity of flour, but do not allow the latter to brown; then add a coffee-cupful of hot milk, rub out all the lumps, and season with two salt-spoonfuls of salt and a scanty salt-spoonful of pepper. Sometimes hot boiled cauliflower is sprinkled with grated cheese and then with buttered cracker or bread crumbs, after which it is baked to a light brown.

TO MAKE MAYONNAISE SAUCE.—Place the raw yolks of two eggs upon a deep plate set in a cold place; also chill the oil that is to be used. Beat the yolks until smooth, add two salt-spoonfuls of salt and one of pepper, and beat again. Pour in the oil, a few drops at a time, and beat the mass in only one direction. When thick, turn in a little vinegar or half a tea-spoonful of lemon juice, beat again, then add more oil and a very little more vinegar, and so continue until sufficient sauce has been made. The entire process should be conducted in a cool place. A perfect mayonnaise has no decided flavor.

STRAWBERRY SHORT-CAKE.—Make a suitable quantity of rich cream or baking-powder biscuit-dough (for the latter, of course, the butter should be rubbed into the flour); and instead of cutting it into biscuits, quickly roll it out about half an inch thick, lay it upon a flat, buttered plate, and bake at once. While it is still hot cut the crust round the edge so the cake can be pulled apart in equal halves, and spread the inner side of each half with butter. Crush a pint of ripe strawberries, sweeten them, and spread them upon the buttered sides of the cake. Now arrange upon the lower half an even layer of whole berries, using the smaller ones for the purpose; and sprinkle with sugar. Lay upon these berries the other half, crust side down, cover it with a layer of the finest berries, and sprinkle them generously with sugar. Serve cold with cream, or hot, as preferred. The short-cake may be made like tea-cake or flavored with extract; but most people prefer it plain.

JAPANESE SKETCHES—No. 5.

A TOKIO MATSURI, OR STREET BAZAAR.



SHORT time ago we attended a grand *matsuri*, or Japanese festival, which had been going on for three days in Akasaka, a district of Tokio, and had been attracting crowds of buyers and sellers, of merchants and fun-lovers, as these jolly, characteristic gatherings are sure to do.

The Japanese *matsuri*, half-market, half-show, is a purely national institution, bearing, however, a faint resemblance, with its booths, jugglers and mountebanks, to a country fair in the United States. On a certain day of every month or of three successive years, or on the anniversary of the death of a popular emperor, or in a peculiar sequence of sevens—all quite clear to the Japanese mind, but hopelessly unintelligible to the ordinary foreigner—each district in Tokio and, in fact, every city and country hamlet throughout the empire has one of these great bazaars. They last one or three days, during which period all the shop-keepers in the vicinity reap a rich harvest, and strolling showmen, wrestlers and venders of sweets gather together with their finest performances and choicest wares.

In the olden times these festivals, held, as they were, in the porches of the temples or in the immediate neighborhood of the sacred edifices, to commemorate some saint or hero in the Buddhist calendar, were closely connected with the religion of the people, but nowadays, although held in the same places and on the same days as of yore, they have lost, as might be expected in this materialistic age, much of their sacred significance, being attended far more for the sake of gain and amusement than for the observance of religious rites. Of course, a few devout souls still make their pious pilgrimages to the ancient shrines, but the great mass of the people are absorbed in bargaining and in the merry-making which prevails on all sides.

About eight o'clock on the last night of the Akasaka *matsuri* we started from our house in Nagata Cho and made our way toward the fair, with no light to guide us but that supplied by a dim and watery moon. A few minutes walk brought us to an old *yashiki*, or palace, which in anti-revolutionary times was the home of a Japanese nobleman, but is now a school for the higher education of women, carried on under the management of half a dozen English ladies. We soon passed through a gap in the old wall, which now, with its outlying moat, serves only as a dividing line between two sections of the city. Here on the top of a wooded knoll we saw the modern palace of Prince Kitashirakawa, the uncle of the Mikado, looking wonderfully picturesque and stately in the pale moonlight. A little farther on is a shady lane through which we never pass, especially at night, without a shudder, for there, about twelve years ago, the great Count Okobo was set upon by fanatical assassins, dragged from his carriage and, with his servants and unoffending horses, cruelly put to death. In the park, hard by the prince's palace, stands a granite shaft in memory of the brave man and great political leader, who because he pursued a policy in advance of his age and of his people's intelligence, provoked a spirit of mistrust that resulted in his death. But this is a digression. With the myriad lights of the *matsuri* twinkling in the distance, we must not pause to discuss even such interesting matters as far-seeing policy or fanatical blindness.

A long row of red and white paper lanterns hanging before the houses; fluttering strips of paper and waving branches of bamboo; torches flaring and sputtering, now lighting up for a moment the shops and stalls and again leaving them in almost total darkness; a crowd of men, women and children clad in their quaint, flowing, open-throated gowns, most of them bareheaded, some shod with high wooden clogs or straw sandals and many without any foot-covering; everybody laughing, chattering and pushing their way from booth to booth and from shop to shop—such were the most notable features of the *matsuri* as we approached. In a moment we were in the midst of the throng, elbowing our way like the rest, curious, eager and delighted, in true Japanese fashion. Here, a man is blowing balls of sweets, like soap-bubbles, from a long pipe for the amusement of the children, finishing each with a dextrous twist and passing it to a youthful purchaser. There, a group of women with babies on their backs are gossiping over a pile of *crêpe* neck-handkerchiefs and cotton dress patterns. Yonder is a man explaining a hideous mannikin to an awe-struck crowd, shrieking out the function of each organ in a tone calculated to impress, if not hopelessly to deafen, everyone within sound of his mighty voice.

Seated on the ground, with their stock in trade spread out before them on old blankets, are dozens of dealers in second-hand wares;

and these men make by far the most interesting display, for it is doubtful if one can behold anywhere else on the globe such incongruous collections of valuables and rubbish, of odds and ends suitable for all occasions and for every grade of purchaser. A well worn sword, perchance, reposes beside a pair of huge shell-rimmed spectacles, warranted to aid all eyes; while an empty soda-water bottle or an odd shoe is in close communion with a much dilapidated top-hat or a gaudy ring. That fine old lacquer tray, doubtless obtained for a trifle at the general breaking up of some old family, would possess a value in America of which its owner has never dreamed; yet it is surrounded by a confused mass of the cheapest wares, among which we notice a shabby incense-burner from a Buddhist altar and, more ridiculous still, a cracked tea-cup of common English pottery. There are books in abundance, evidently picked up at auctions without regard to subject or style, the assortment ranging from the "Key to Davie's University Algebra" to the "Easiest Primer of the Japanese Alphabet." Pictures are also seen, illustrating subjects both grave and gay, religious and secular. Every country is represented in this artistic collection, although we are especially struck by the great number of German faces displayed and wonder how Emperor William and Prince Bismarck came to fall into Japanese hands.

A little farther on a beggar woman plays on a *samisen*, producing a discord hideous to Western ears. But look, her poor ditty has been rewarded by a goodly store of *rin*, the smallest Japanese coin, bestowed by her more appreciative countrymen. That stall on the right is filled with tiny cages of gauze—too small, you say, for any bird that sings. True; but they make spacious abodes for the tiny sparks of light, the fire-flies, that are confined within them. Do you care for flowers? Here are nasturtiums, chrysanthemums and pansies; and a few coppers will buy that stately rose-bush, nodding under its wealth of blossoms, or that bunch of exquisite ferns clinging to a piece of old damp wood. Yes, a few coppers, if you can secure the services of a Japanese friend to make the purchase for you; but let that half-blind old flower-woman catch a glimpse of your foreign face, and *ichi yen* (one dollar) will not be deemed too high a price for either the rose-bush or the ferns. This end of the narrow street leading up to the temple is devoted to live goldfish, for this is May, the month when the birthday of every small boy in Japan is celebrated; and fish in glass globes are the favorite presents for the little men.

The temple is ablaze with lights, and in the adjoining shrine a Buddhist service is being conducted with much beating of drums and ringing of bells. The priests and acolytes, clad in rich vestments, are chanting the liturgy in a language unintelligible even to themselves; but except for a shower of *rin* and an occasional pilgrim who pauses a moment to offer a prayer to the hideous idol within, the people take no part in the worship, for, as elsewhere remarked, the old religions of Japan are either dying or dead, and comparatively few people make even a pretence of believing in them.

Close to the temple a ring has been formed, and around it a dense crowd is gathered. The air from the smoking torches and from the huddled mass of humanity is very unpleasant, and as the lights flare on the upturned faces of the multitude and we catch a momentary glimpse of what is going on, we turn away in disgust. It is a Japanese wrestling match, a sight always strange to the ordinary western spectator, even when the contest is between men; but to-night the spectacle is a hundred times more unwelcome for those bleared faces and bloated forms, bared to the waist, belong to women, and we blush and grieve for these poor sisters who have been trained in such a school for such a purpose.

At a little distance a man entreats the crowd in high-pitched tones to step inside a curtained enclosure and behold unknown wonders. What he promises to display within the mysterious curtain our limited knowledge of the Japanese tongue and the noise of the crowd prevent us ascertaining, so we hurry on. Outside the wine-shops the throng is noisiest and most ill-mannered, and we are glad to see the friendly form of a policeman, his short sword hanging by his side, following close behind us; for foreigners are always a target for the rude jests of natives when emboldened by copious draughts of *saké* or rice wine, and the police are well aware of the fact.

The crowd is denser than ever when we turn once more into the main street, and we wonder where all these happy, good-humored people have come from, everyone intent on amusement or shrewd bargaining, and apparently careless and contented. It seems almost impossible that such a throng could be gathered together here in Tokio, where the distress caused by the failure of last year's crops is so great that hundreds are even now starving. Such an anomaly

could not be found in any other land than this Empire of the Rising Sun, where one of the chief characteristics of the people is a deep aversion for what is sad or sorrowful. Death may be coming, yes, coming to-morrow; and the store of rice may be low and work hard to get. Nevertheless, they laugh and joke, determined to forget care as long as they can; and then, if trouble comes, "shikata ga nai," "there is no help for it." Life may be short, like one of their own *matsuri*, but they will make the most of both while they last.

A few days later, if we pass along these streets, now so gay and crowded, what a change will we behold! The booths and stalls, with their gay decorations of flags and evergreens, will have been removed; the wrestlers and puppet men will have departed to display

their performances at other feasts and to other crowds; and the throng of light-hearted women and children, of busy salesmen and of mumbling priests will have disappeared as though they had never been. We will see in their place a train of carts, heavily laden, passing slowly along; a scattered group of women washing rice at the well, and a score of dirty, half-naked children playing in the gutter. All that will then remain to remind us of the brilliant scene which we have just beheld will be a few lanterns swinging dismally from the deserted doorways, a quantity of straw heaped in the middle of the silent street, and a few fluttering papers and broken torches scattered about in the mud.

FRANCES STEVENSON.

TOKIO, MAY 15, 1891.

TEA-TABLE GOSSIP.

The long, dreamy Summer days have come and with them to many the annual season of idling by the sea or in the country. There are many busy persons, of course, who can spare neither time nor money for even a brief Summer outing, but there are many others who go without this needed period of rest simply because they do not know how to procure it at a small or even a reasonable outlay. Many hundreds of young women who are compelled to depend on their own exertions for a livelihood and who look upon a week or two out of town as something to be dreamed of but never to be experienced, are unaware that there are now numerous wholly refined "Homes," under the management of various city organizations, in which any respectable woman may pass a brief vacation by paying an almost nominal rate of board. The idea of these "Homes" originated with the Working Girls' Club, of New York, who purchased and furnished a house at the sea-side, where deserving working girls can obtain comfortable lodgings during the Summer for three dollars a week. That woman is almost criminally foolish who declares she would rather stay at home forever than go to a cheap place where she would meet "all sorts and conditions" of women. Such a feeling of false pride should never be allowed to stand in the way of preserving one's health; and, besides, a party of acquaintances could go together to such a "cheap place," and if the other guests seemed not exactly desirable, the members of the party could be as exclusive in one another's society as though they were at the most costly of hotels or boarding-houses. While I do not imagine any of my girls will have to obtain their outing in this way, you may have some humble acquaintances or protégés who would be glad to learn of these "Homes."

Grace is to spend a month or so at one of the large country hotels, and as this will be her first experience at such a caravansary, she has asked me a few questions which I think will prove of general interest. Soap is not furnished in the rooms of a hotel any more than tooth-brushes, and if a guest neglects to bring a suitable supply, it may be procured of the chambermaid, but must be paid for. The matter of "tipping" the servants at a hotel should receive due consideration. Whether women are more careful than men in their expenditure of money is an open question, but it is a well known fact that they are a great deal less liberal in bestowing this extra remuneration than are members of the sterner sex. Any extra service at any time or place should certainly be paid for. The bell-boy who runs errands for you and heats your curling-irons should be remunerated, and the maid who attends to your room should receive a small sum when you take your departure. But the indiscriminate feeing of waiters is much to be deplored, for the custom has become so general that one feels almost compelled to yield to it, although on many occasions it is a positive burden. At most of the sea-side hotels those of the waiters, porters, etc., who have performed even the slightest service for you stand conveniently at hand to receive any gratuities that may be forthcoming as you depart, but there is no need to reward any but those who really deserve it.

A decidedly convenient toilet accessory for the use of travellers is a book of "soap-leaves." The book is covered with chamois-skin or celluloid, and one leaf is just sufficient to wash the hands. The carrying of a cake of soap, which must generally be packed away in a wet and untidy condition, may thus be avoided.

The hammock may be made a much more comfortable resting-place by the use of a long, narrow pillow, say fifteen by twenty inches in size. Very effective is a pillow covered with plain yellow awning-cloth and trimmed at the ends with yellow cord and tassels; and an equally artistic effect may be produced with red Turkey calico and red cord and tassels.

The Summer sun now lies in wait for careless womankind, ready

to inflict freckles, tan and sunburn as a sort of offset to the good health he bestows. But these ills, while they cannot always be avoided, can still be greatly lessened by knowing just how to treat them. Freckles indicate an excess of iron in the blood, and finely powdered nitre (salt petre) is usually an effective remedy for them. Dip the finger in water and then in the powder and apply to the freckles, repeating the operation at brief intervals until the spots disappear.

Acid is also a well known enemy of freckles. Lemon-juice frequently applied will aid materially in driving them away. A lemon should always find a place on my lady's dressing-table, for its uses are many and important. Rubbed on the finger-tips it quickly removes all grime; and there is nothing better to clear the complexion than lemon-juice generously applied.

Still another remedy for freckles is made by placing two tablespoonfuls of grated horseradish in a cupful of sour milk, allowing the mixture to stand twelve hours and then straining off the liquid, with which the freckles should be frequently moistened.

If the face is tanned, wash it every night and morning in butter-milk, and then rinse well in clear water. Besides tending to remove the discoloration of the skin, the oily particles in the butter-milk prove very soothing in case the sun has irritated the cuticle. Before setting out for a row or sail or for a long tramp in the country it is well to give the hands and face a very thin coating of almond oil to prevent sunburn. The oil should not be used lavishly, and a little powder may be applied to the face over the oil, with good results.

Women are to be congratulated, my dears, that the prevalence of physical culture has brought white faces into disfavor. It is no longer thought desirable to look "pale and interesting," so there is no excuse for the use of whitening washes. It is claimed that the majority of women live, move and have their being solely for the admiration of the opposite sex; and while most of us would indignantly deny the truth of this rather sweeping statement, it must be admitted that such a standard would be a healthy one to aim at. Men do not, as a rule, admire women with dead-white complexions and hour-glass waists, but rather those who rejoice in the soundness of their health and who can hold their own with their masculine friends in a ten-mile walk or any other recreation requiring strength and endurance. The women who to-day are making their influence felt in the world are those who quicken their minds and souls by exercising their muscles. The poor foolish women who still continue to whiten their faces and paint their cheeks remind me of the obstinate soldier who declared every man in the ranks to be out of step but himself. These unwise women are out of step with the age. But a harmless powder is woman's true friend in Summer.

Catharine would like to know what amusement she can propose for a rainy evening that must be spent indoors. A cobweb-party will be just the thing. The amusement caused by this party will fully recompense one for the work required in its preparation. The cobwebs are made by unwinding spools of silk, cord or thread in every conceivable portion of the house, from the garret to the cellar, on the chandeliers, *bric-à-brac* and legs of chairs. Upon the arrival of the guests, each person is duly presented with an empty spool; and the object is to find the cobwebs and rewind the thread, silk or cord without tangling or breaking it. At the end of each web a prize is attached, usually of a ridiculous character. Sometimes in place of having a prize at the end of each web a gift is presented to the one who first unwinds his or her web; and a booby prize is given to the laggard who brings up the rear. The cords should be frequently crossed to increase the confusion.

E. S. W.

CROCHETING.—No. 4.

INFANTS' HOOD. (MADE OF SPLIT ZEPHYR (OR SAXONY) AND SILK.)

No. 1.—FOR THE LINING.—Make a chain of 6 stitches and catch to form a ring; make a chain of 4 and then 19 double crochets in the ring, drawing each out long and catch the last one in the top of the chain of 4 to form the foundation circle. Make another chain of 4, then 1 double crochet in the first stitch underneath and 2 double crochets in each of the remaining stitches, catching the last one in the chain as in the first circle.

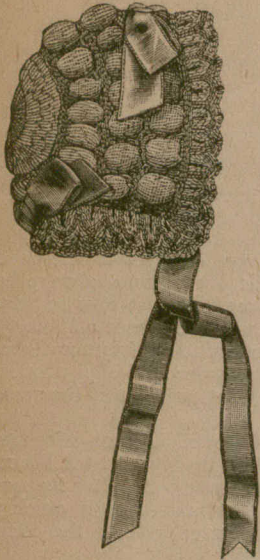


FIGURE NO. 1.—INFANTS' HOOD.

Begin the third row the same as the others and widen by making 2 double crochets in every other stitch, making 1 double crochet in the alternate stitches.

In the fourth row, begin as before, and widen by 2 double crochets in every fourth stitch.

Now make 12 double crochets across the back of the lining in the last row made, for the neck portion. Then make a chain of 5 and catch it in the stitch where a thirteenth double crochet would be made, and fasten and break the thread. Then fasten the thread in the second stitch of the chain and make double crochets along it and in each remaining stitch of the former row, making 3

double crochets over the first of the 12 crochets made for the neck edge. Finish the lining by three more rows of plain double crochets.

To make the Outside.—Make a chain of 4 from the coarsest white crochet silk and catch to form a ring; make 4 chain, and 27 double crochets over the ring and catch the last stitch in the chain the same as in the lining. Fasten the silk and attach the worsted; then make 6 chain and 1 treble crochet in the stitch from which the chain starts, and 2 trebles in each of the remaining stitches of the circle, and catch the last one in the chain as in the first circle. Fasten the wool and attach the silk again by a single crochet to one of the trebles. Make 3 chain, and 1 single crochet in the next treble, 3 chain, and 1 single crochet in next treble and so on around the circle. Then repeat for two rows, making the single crochet in the spaces formed by the chains of 3 in the other rows. This will form a silk stripe. Break off the silk and attach the worsted.

Now make 5 chain, then 1 double crochet in a space of the last silk row; then make a puff of 4 double crochets in the next space, according to the following method: Throw the wool over the hook and pick up a loop through the space; repeat three times more in the same space, then throw the yarn over the hook again and draw through all the loops on the hook except the last one; throw thread over and draw through the two loops left. * Then make 1 double crochet in each of the next two spaces, then a puff in the next space, and repeat from * for the remainder of the row, fastening the last puff to the chain made at the beginning of the row.

Make another silk stripe of three rows, the same as the first stripe made, fastening the single crochets of the first row in the spaces formed by the double crochets and puffs.

This forms the crown part of the outside. For the front and sides of the hood, two more rows of puffs, with 13 puffs in each row, alternating with two corresponding silk stripes. Now begin with the worsted fastening it to the space in the last silk row at the corner; make a chain of 5, make a double crochet in the space just mentioned, * 2 chain, 1 double crochet in next space and repeat from * all around the hood. Make another similar row of double crochets and chains making 2 double crochets at each corner, so that the work will be flat.

To make the Border for the Outside.—Fasten the worsted at a double crochet, make a chain of 3, then 3 double crochets over the double crochet to which the worsted was fastened, and 3 more over the adjoining double crochet in the next row of double crochets; turn and work back the other way in the next double crochets in the two rows, making 3 doubles over each double. Work back and forth in this manner all around the hood. The effect will be like a fluted ruffle. Now edge this ruffle with silk, making chains of 3 and catching them with single crochets at the top of the ruffle, in the spaces between the clusters of 3 doubles; and also with single crochets drawn up long, at the front and back of the ruffle, catching the single crochets in the spaces of the silk stripe and to the edge of the hood.

Now place the outside over the lining and fasten the two together with a scollop made as follows: Fasten the worsted to the edges of the lining and outside at a point between the flutings; make a loose chain of 2 stitches, 3 double crochets in the hole where the worsted is fastened, and then make a single crochet between the next two flutings to complete the shell. Make similar shells between all the flutings to hold the edges of the outside and lining together. Finish the hood with a bow of ribbon at the top of the front and at the back of the neck, and add ties of the same ribbon.

This hood may be made larger by adding more rows to the outside and lining; but as directed it is large enough for a young infant.

PINEAPPLE LACE.

No. 2.—Make a chain of 30 stitches. Turn.

First row.—Skip 3 ch., make 3 d. c., 2 ch., and 3 d. c., all in 4th stitch to form a double shell; 3 ch., skip 3, 1 double shell in the next stitch; 3 ch., skip 3, 1 shell, as before, in next stitch; skip 2, 1 d. c. in next stitch; * 1 ch., skip 1, 1 d. c. in next stitch; repeat from * 5 times more. Turn.

Second row.—3 ch., 1 d. c. in first space; * 1 ch., 1 d. c. in next space; repeat from * 4 times more; 1 ch., 1 d. c. in d. c. underneath; 1 shell in middle space of shell underneath; 3 ch., 11 d. c. in middle space of 2nd shell; 3 ch., 1 shell in space of next shell. Turn.

Third row.—4 ch., 1 shell in space of shell underneath; 3 ch., 1 d. c. between all of the 11 d. c. underneath, making 10 d. c. in all; 3 ch., 1 shell in space of shell; 1 d. c. in d. c. underneath; * 1 ch., 1 d. c. in next space; repeat from * 6 times more. Turn.

Fourth row.—3 ch., 1 d. c. in first space; * 1 ch., 1 d. c. in next space; repeat from * 5 times more; 1 ch., 1 d. c. in d. c. underneath; 1 shell in space of shell; 3 ch., 1 d. c. between the 10 d. c.

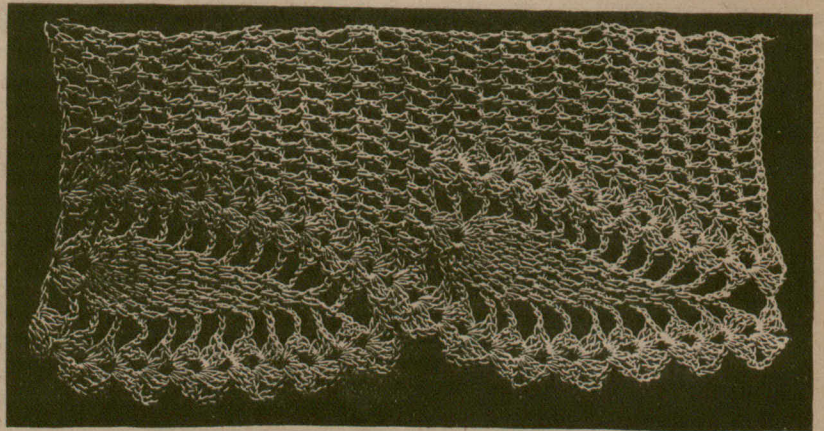


FIGURE NO. 2.—PINEAPPLE LACE.

underneath, making 9 d. c. in all; 3 ch., 1 shell in space of shell. Turn.

Fifth row.—4 ch., 1 shell in space of shell underneath; 3 ch., 1 d. c. between all of the d. c. underneath making 8 d. c. in all; 3 ch., 1 shell in space of shell, 1 d. c. in next d. c.; * 1 ch., 1 d. c. in next space and repeat from * 7 times more. Turn.

Sixth row.—3 ch., 1 d. c. in 1st space; * 1 ch., 1 d. c. in next space and repeat from * 6 times more; 1 ch., 1 d. c. in d. c. underneath; 1 shell in space of shell; 3 ch., 1 d. c. between all of the

8 d. c. making 7 d. c. in all; 3 ch., 1 shell in space of shell. Turn.
Seventh row.—4 ch., 1 shell in space of shell; 3 ch., 1 d. c. between all of the 7 d. c. underneath making 6 d. c. in all; 3 ch., 1 shell in space of shell; 1 d. c. in d. c. underneath; 1 ch., 1 d. c. in next space, and repeat to end of row. Turn.

Eighth row.—3 ch., 1 d. c. in first space and repeat as before to shell; 1 shell in space of shell; 3 ch., 1 d. c. between all the d. c. underneath as before; 3 ch., 1 shell in space of shell. Turn.

Ninth row.—4 ch., 1 shell in space of shell; 3 ch., 1 double between all of the 5 d. c. underneath; 3 ch., 1 shell in space of shell; 1 d. c. in d. c. underneath; 1 ch., 1 d. c. in each space as before, to end of row. Turn.

Tenth row.—3 ch., work back as before to shell; 1 shell in space

of shell; 3 ch., 1 d. c. between the 4 d. c. as before; 3 ch., 1 shell in space of shell. Turn.

Eleventh row.—4 ch., 1 shell in shell; 3 ch., 1 d. c. between the 3 d. c. as before; 3 ch., 1 shell in shell; work rest of rows as before making 12 d. c. Turn.

Twelfth row.—3 ch., and work back as before to shell, 1 shell in space of shell; 3 ch., 1 d. c. between the 2 d. c.; 3 ch., 1 shell in space of shell. Turn.

Thirteenth row.—4 ch., 1 shell in space of shell; 1 shell in space of next shell and work rest of row as before, making 13 d. c.

Fourteenth row.—3 ch., and work back as before to shell; 1 shell in space of shell. Turn.

Fifteenth row.—4 ch., 1 shell in space of shell; 3 ch., skip 3 d. c.; 1 double shell in next space. (This shell is the foundation for the second pineapple). 3 ch., skip 3 d. c.; 1 shell between next 2 d. c.; 1 d. c. in the last of these 2 d. c.; 1 ch., skip 1 d. c. 1 d. c. in next space and repeat as before to end of row. Turn, and repeat the pattern from the 2nd row for the length required.

single groups of double crochets. Now thread a needle with a piece of the wool and run it through the groups close to the circle-chain drawing them up tightly by tying the wool in three or four hard knots.

Second row.—Pull up the loop on the hook very long. (This is to be done at the beginning of every row). Then make a double group of double crochets in every space underneath, with 1 chain also between the double groups; and join the last stitch of this and every row to the first one of the row.

Third row.—Make a treble group of double crochets in every space underneath, and a single crochet in the chain stitch between the double groups.

Fourth row.—Make a double group in each space of the treble groups, making no chain stitch between the double groups; and make a single crochet in every single crochet underneath.

Fifth row.—Make a treble group in every space of each double group underneath, and 1 single crochet in the threads between the double groups, and a single crochet in each single crochet underneath.

Sixth row.—Same as 4th row.

Seventh row.—Make a double group in the space of every double group underneath, and a single crochet in the threads between the double groups and in every single crochet underneath.

Eighth row.—Make a double group in the space of every double group underneath, and a single crochet in each single crochet underneath.

Ninth row.—Make a treble group in the space of every double group underneath, and a single crochet in each single crochet.

Tenth row.—Same as 4th.

Eleventh row.—Make a double group underneath, and a single crochet in the threads between the groups of doubles and also in every single crochet underneath.

For the next four rows.—Make a double group in the space of every double group underneath, and a single crochet in every single crochet underneath.

For the Border.—Make 9 double crochets in each space of the last row with a single crochet in the single crochet underneath. For the extreme edge make 1 single loose crochet in the upper loop of every stitch underneath.

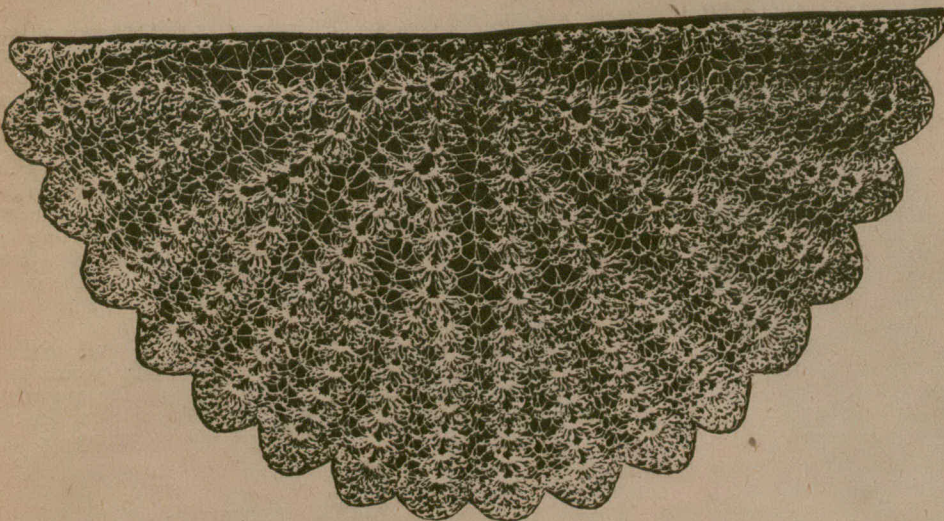


FIGURE NO. 3.—CIRCULAR COBWEB SHAWL.

CIRCULAR "COBWEB" SHAWL.

No. 3.—This shawl is generally made of Shetland floss or Iceland wool in white or some delicate tint, and is begun at the center. The work is done very loosely with a coarse hook and the stitches are drawn out long. In making this shawl, the rows are worked in groups of double crochets. The groups are single, double and treble. A single group is 3 double crochets. A double group is 6 double crochets separated into 2 groups of 3 by a chain stitch between the crochets separated into 2 groups of 3 by a chain stitch between the 4th and 5th. A treble group is 9 double crochets separated into 3 groups of 3, by a chain stitch between the 3rd and 4th, and the 6th and 7th double crochets. Make a chain of 4 and join to form a circle. Make a loose chain of 3, and 3 double crochets in the 1st chain of circle, 1 chain, 3 double crochets in 2nd chain of circle, 1 chain, 3 double crochets in 3rd chain, 1 chain, and 2 double crochets in 4th chain joining the last double crochet to the 3rd stitch of the chain made after closing the circle. This will make 4

SILK WATCH-FOB.

No. 4.—This is a very pretty little accessory to the toilette of either a lady or gentleman, and is very inexpensive, as well as easy to make.

It is made of crochet silk, used double, and is in double crochet stitch. To begin it, make a chain of 15 stitches; then turn and make 12 double crochets in this chain for the first row, catching the first double into the third stitch from the hook. Make 12 rows, narrowing the last two rows to form the shape as seen in the engraving. At each side where you turn, make 2 chain before making the first double crochet. This will keep the edge and rows even. Tie strands of silk into the lower end of the fob to form a fringe, and fasten a fob hook, which may be obtained at a jewelry or fancy store, to the upper end.

Black silk is generally used for fobs of this kind, though for a dressy toilette a fob of white silk would be very pretty.



FIGURE NO. 4.—SILK WATCH-FOB.

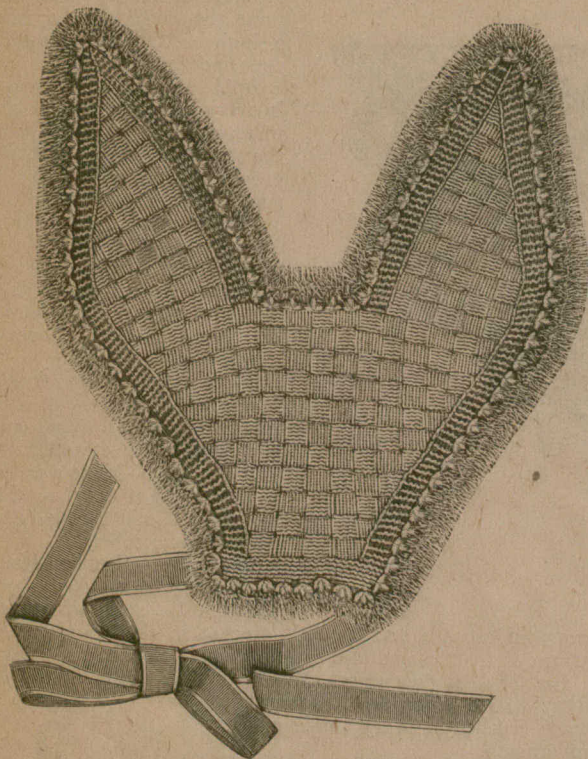
CANDY-MAKING AT HOME.—"The Correct Art of Candy-Making at Home" is a well-written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the

reader regarding some of the merits of this thoroughly practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home and at a minimum of cost. Price, 7d. or 15 cents.

THE ART OF KNITTING—No. 3.

CHILD'S CHEST-PROTECTOR.

No. 1.—This comfortable little article may be made of any fine worsted, such as single zephyr or Germantown wool, with Angora wool for the outer edge, and of any tint desired, though white is



CHILD'S CHEST-PROTECTOR.

preferable as it may be renovated without losing any of its beauty. The tabs meet at the back of the neck where they may be fastened with a fancy pin.

In knitting this protector, it is advisable to first cut out a stiff paper pattern having the same general outlines as the engraving, but of a size suitable for the child who is to wear the protector.

The protector illustrated is for a child five years of age, and its dimensions are as follows:

Across the lower edge of the front,	5 inches.
From neck to lower edge,	7½ inches.
From neck to point of tab,	7 inches.
Width at widest portion,	13 inches.
From tab to tab at neck edge,	2½ inches.

By cutting a pattern by these measurements the proper shape may be obtained, and then a pattern larger or smaller, as required may be cut from it.

To begin the Protector.—Cast on 30 stitches and knit back and forth plain until there are 7 rows. (Once across and back forms one row.)

To make the first row of Blocks.—After finishing the 7th row, turn and knit as follows: Knit 10, purl 5, knit 5, purl 5, knit 5. (In knitting the rows, 5 stitches must be knit plain at each side of every row, in order to form the border seen in the engraving.) Turn.

Knit 10, p 5, k 5, p 5, k 5. Turn.

K 10, p 5, k 5, p 5, k 5. Turn.

Knit back and forth in this order until there are 6 rows, each formed by knitting across and back. This completes the first set of blocks.

To begin the second set of Blocks.—(These blocks must alternate with those of the first set).

Knit 5; then widen by knitting a stitch out of the next stitch, but do not slip it off the needle; then purl, out of this same stitch and slip it off; purl 4, k 5, p 5, k 5, now purl 1 out of the next stitch, but do not slip it off the needle, to widen, and then knit 5. Turn.

K 7 but do not slip off the last stitch; p 5, k 5, p 5; k 7 but do not slip the last stitch off the needle; p 1, k 5. Turn.

Complete this set of blocks after this manner widening as described at each side between the blocks and border. Then make a set of blocks to correspond with the first set, widening as in the second set, and so on until the widest part of the protector is reached.

To make the Tabs.—When the neck-edge is reached (in the protector illustrated) pass all the stitches of the border at one side and those of 6 blocks onto another needle; then bind off the stitches of 4 blocks for the neck-edge. Now continue the knitting after the manner before directed, to form the tab at one side, making the plain border at each side of the tab and narrowing at the outer border, instead of widening as before. Complete the other tab to correspond.

For the Outer Edge.—Use Angora wool and crochet shells along the border as follows: 1 single crochet and 2 doubles all in the same space, selecting the spaces so that the shells will be perfectly flat. Fasten ties of ribbon at the sides as seen in the engraving, to tie the protector about the waist.

FLUTED EDGING.

No. 2.—This edging is very pretty whether made of Saxony yarn, silk or thread, or crochet cotton. It presents the appearance of a fluted ruffle when properly knitted, and is suitable trimming for any article of wear.

Cast on 22 stitches.

First row.—Knit across plain.

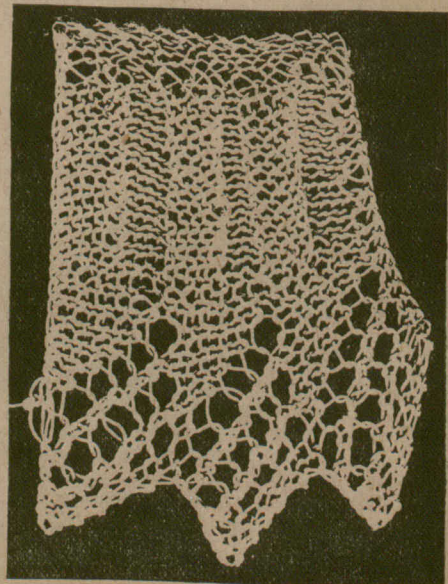
Second row.—Knit sixteen stitches, thread over, narrow, thread over, narrow, thread over, knit 2 plain.

Third row.—K 9, purl 11, leave 3 stitches on the needle, and then turn for the next row.

Fourth row.—K 14, th o, n, th o, n, th o, k 2.

Fifth row.—K 10, p 11, k 3.

Sixth row.—K 18, th o, n, th o, n, th o, k 2.



FLUTED EDGING.

Seventh row.—K 11, p 11, leave 3 on the needle and turn for the next row.

Eighth row.—P 11, k 5, th o, n, th o, n, th o, k 2.

Ninth row.—Knit across plain.

Tenth row.—K 3, p 11, k 6, th o, n, th o, n, th o, k 2.

Eleventh row.—K 24, leave 3 stitches on the needle and turn for the next row.

Twelfth row.—P 11, k 7, th o, n, th o, n, th o, k 2.

Thirteenth row.—K 1, bind off 6, thus leaving 21 on the left hand needle. Knit the rest of the row plain.

Repeat from the second row for all the points.

KNITTED BED SOCK.

No. 3.—This sock is made of Germantown wool in two colors.

Cast on 98 stitches, and knit across plain, for 13 rows. Then knit 46



BED SOCK.

stitches plain, narrow, knit 2, narrow, and knit the remaining 46 stitches plain. For the next row, knit 45 plain, narrow, knit 2, narrow, 45 plain. Now continue to narrow in every row at each side of the center as above directed until there are 60 stitches on the needle, or 28 stitches before the first narrowing and also after the second. Then narrow every other time until there are 50 stitches on the needle or 23 at each side of the narrowings.

Now knit 2 stitches and purl 2 alternately until the length desired is obtained, and then bind off and crochet a scollop on the edge. Then sew the sock together down the back and along the sole.

This sock will be found very convenient for invalids or those whose circulation is feeble, as it provides a comfortable warmth for cold extremities.

RURAL NEW ENGLAND.

As the trees in the city parks and squares don their bright green garb of Spring and a stray song-bird here and there tells that nesting time has come again, townfolk of every degree, whether dwelling in a mansion or a cottage, yearn for the shady woods and placid valleys of the country. With the first warm days windows are thrown open to admit the balmy air, which, even in the crowded city, hints of budding grass and bursting blossoms; but with the welcome draught of Nature's tonic comes a greater or less admixture of the foul odors of the streets and a full measure of the ever-present din of street-cars and trucks, of hand-organs and street-players, and of over-crowded humanity itself. Then it is that the desire to leave all this turmoil for a season takes possession of the average citizen, and he begins to reflect how he may best compass his desire.

Last year, when considering where we would spend the period of our Summer outing, we determined to follow an entirely novel plan. We had seen enough of the suburban country and of the suburban sea-side to make us heartily weary of badly kept rural boarding-houses and of crowded and uncomfortable Summer hotels; and we decided that our temporary home must be remote from the busy world, yet easy of access to those of our family who would be forced to remain in the city during the week. After considerable discussion we remembered spending two Summers a dozen years before in a small town among the hills of Eastern Massachusetts; and we all agreed that this place or its vicinity would suit our purpose admirably, since its only Summer residents were a few people from Boston and Cambridge.

During one of our former sojourns we had visited an old deserted homestead not far from the town and had always retained a pleasant recollection of its large, cool rooms and delightful location. It was one of many to be found in rural Massachusetts. The family who owned it had doubtless long since scattered, but still retained possession of the "old home" either from sentiment or from lack of a purchaser; and very likely the greater part of the old furniture we knew, was almost empty, the greater part of the old furniture having been removed to beautify the city homes of its owners; but, nothing daunted, we determined to carry out our original plan and negotiate for this cheery old farm-house in which to pass the Summer. The result was a speedy arrangement by which we secured the house and all it contained for three dollars a month, which, by-the-bye, is a not unusual rental in that locality.

Next arose the question of furniture, china and linen and the countless miscellaneous articles needed in housekeeping. We were told that there were chairs, one or two bedsteads and a few kitchen utensils and dishes in the house—rather meagre supplies to be sure! But we were eager to begin our outing, and we realized besides that if we once started to make a selection of household conveniences to carry with us we would find no end to our necessities; so we simply closed the door of our city home and began our journey, accompanied by a competent servant and taking with us a small amount of clothing, and a few boxes of provisions to guard against a possible scarcity in the remote region whither we were going.

A ride on the Boston and Albany railway, which traverses New

England from east to west, gives one the impression that the entire country must be thickly populated, for busy towns and villages lie so closely together that their boundaries almost touch; but as the train leaves the main line for one of its numerous branches the collections of dwellings grow smaller and smaller and are separated by frequent stretches of thick woodland and enchanting wilderness. Here and there we pass a typical New England farmhouse, usually painted white, with green blinds, and surrounded by faultlessly neat grounds and out-buildings. The farmers' wives and daughters as they occasionally appear seem healthful and contented, as though a life of activity, especially in the open air, exerted a wholesome effect alike on their health and spirits. The New England farmer's wife, in spite of her almost endless round of domestic duties, is an ardent lover of flowers and has a by no means imperfect knowledge of them, with the result that her door-yard invariably contains a garden that shows signs of much care and labor.

Our listless train, after meandering for an hour or so through the forests and valleys, and stopping in an aimless fashion at "every pair of bars," as the country folk of this section express it, finally came to a halt at a little station in the woods, where a two-seated wagon was in waiting to convey us to our destination. We arranged ourselves and our luggage in this modest vehicle, and then began the most agreeable portion of our journey. The country air was warm yet bracing, and delighted us quite as much as the lovely country through which we were passing. The driver, kindly and hospitable as are all his class in this section, and delighted in his remote home to obtain a glimpse of outside life, entered heartily into our enjoyment; and we in return listened with eager interest while he discussed in quaint fashion regarding the lives of his neighbors, the mysteries of chicken-raising and butter-making and the numerous other items which go to make up the sum of a farmer's life. We were often forced to pause in our conversation to exclaim over the grandeur of the panorama before us, for the scenery was remarkably fascinating. In turn we looked up at lofty mountains, rising clear against the blue of Summer sky, and gazed down from their heights into some glorious amphitheatre covered with every shade of green and divided by a winding river that lay half in sunshine and half in shadow.

After riding thus for seven miles, we suddenly emerged from the woodland and beheld in the distance the object of our search. It was a fine old house in true colonial style and, in its fresh cream-colored dress, had such a hospitable air that we felt at home almost before we arrived. The driver deposited our boxes on the lawn and quickly disappeared round a bend in the road; and we turned to enter the house. We found fine, large rooms, with here and there a few stray pieces of furniture; and although the wall-paper was greatly discolored by time, we were more than pleased with our new quarters, especially when we threw open the blinds and beheld the exquisite stretch of scenery that met the eye on every side.

As there were quite sufficient conveniences at hand to enable us to pass the night comfortably, and as it was now nearly dark, we started a blazing fire on one of the large open hearths and ate our supper by its light, feeling as we did so a sense of freedom and

careless enjoyment that was novel and refreshing. The next morning we began to arrange our house "decently and in order." We discovered neighbors of the true New England stock, who entered at once into the spirit of our adventure, with the result that in a few hours the contents of a dozen garrets were at our disposal—and, let me state, the stores to be found in the garret of a New England farm-house that has not changed hands for a lifetime form a prize not to be scoffed at.

Among the many attractions of the house was a dancing hall covering half the second floor, in which a hundred years ago the young folks from all the country round were wont to gather to enjoy the old-fashioned reels and minuets. This room, which had a low seat built all round it, for the accommodation of the dancers, doubtless, we made our living room. Here we arranged the prettiest of our antique furniture, and as we gathered round the crackling wood fire at night, it required no stretch of the imagination to carry us back a century or so to the days when those quaint chairs and tables were new.

The outside features of our Summer home were characteristic of rural life, pure and simple. The neighboring village consisted of a very few houses and boasted the usual country store, one side of which was used as the post-office, while the other was devoted to the sale of all sorts of wares, from ploughs and hay-cutters down to shoe-strings and peppermint candy; and there were also in the vicinity a schoolhouse and a grist mill. In the schoolhouse ministers from the neighboring town held Divine service every Sunday. They came without regard to denomination or creed, for, as one of our neighbors once remarked to me, "What does it matter as long as they be all good folks?" The simple and dignified way in which these people look at life is both edifying and interesting. True, in business matters they have a keen eye to their own interests, but they are equally desirous to treat a stranger fairly. The farmer's wife from whom I purchased poultry for the table did not cease to regret during all our stay that on one occasion she had sold me a chicken after the head was removed, which was not customary. She lost in this way the weight of the head, worth a cent or a little less; but on the other hand she was always scrupulously particular that I should have my dues to the fullest extent.

Our only regular channel of communication with the outside world was the daily stage, which passed us as it carried the mail from the town on our right to the one on our left, dropping ours by the way. The man who presided over this vehicle was a perfect type of the country stage-driver. He always drove very leisurely, stopping to chat with everyone he met, and thus he gleaned all the neighborhood gossip, which he retailed at length to his passengers and his many friends in the village. His arrival at the post-office was the chief event of every day. On his approach one or more members of every family in the vicinity were at hand to receive their mail or, more truthfully, to hear the latest gossip. The post-office and store, in fact, formed the place of general rendezvous, where the weather and crops were talked over, politics and family matters discussed and the neighbors' affairs speculated upon.

In situation and natural features this little hamlet is all that can be desired. A small but impetuous river flows through the valley in which it lies, and an occasional stretch of grassy margin overshadowed by stately elms gives the lover of dainty scenery most enticing views and attracts the wandering attention of young men and maidens with sketch-book and pencil.

We had room in plenty for our friends who really enjoyed the country, but those who preferred to pass the long Summer days on a hotel piazza we did not invite. Our days were spent in the open air, even our meals being frequently served under the wide-spreading tree in the door-yard. There was no one to molest us; we lived our lives as those about us lived theirs, and I think the country folk enjoyed looking on at our enthusiasm. We soon became firm friends with all our neighbors, who often lent us a helping hand when our larder waxed low or our stove would not bake.

We passed many a pleasant hour on a neighboring lake, a spot of such genuine beauty that, were it generally known, it would become the site of a Summer hotel and thus lose its chief charm of quietude. Our visitors all became skilful fishermen, if they were not such already, for here there were not a dozen anglers to every trout, and our men rarely returned from a day's fishing without a handsome string of the gamey beauties. Our rooms were always decked with flowers, which grew profusely all about us; and the flowers and buds were a fruitful source of study and improvement.

Toward the end of September the city life, which seemed so distasteful in July and August, began once more to put forth its allurements, so that by the first of October we had made our arrangements for leaving this "earthly Paradise." We closed and barred the shutters to protect the windows from the village urchins, bolted the doors, and regretfully departed, but not without a hope that we might soon pass a Thanksgiving in rural New England or eat a Christmas turkey that had been roasted on a spit in the huge fire-place of some Yankee farmhouse. A. H.

ANSWERS TO CORRESPONDENTS.

WINCHESTER:—Galbanum and pitch may be procured at any drug shop and may easily be mixed at home; always bear in mind that the mixture must be used *warm*, before it has had time to harden. Elder-flower water is a good lotion for removing tan and sunburn. The hands may be whitened very promptly by dissolving five or six grains of chlorinated lime in a washbowlful of water, which should always be kept as near the temperature of the body as possible.

BROWN EYES:—From your description we should say you were a decided brunette. A preparation to promote the growth of the brows and lashes is made as follows:

Olive oil,.....	1/4 ounce.
Oil of nutmeg,.....	12 drops.
Oil of rosemary,.....	12 drops.
Tincture of cantharides,.....	3 drachms.

Read answer to "Rosebud" elsewhere in these columns. Visiting cards should be unglazed and of fine texture, and the engraving should be fine, but not diminutive, such as script, without flourish of any sort. Square cards are liked by young ladies.

SCHOOL-GIRL:—Washing the marble table thoroughly with soap and water will remove the pencil marks.

AN IDIOT:—A girl of sixteen is much too young to be married. Your writing must be improved before you can hope to obtain a position as copyist.

AN ANXIOUS INQUIRER:—Galbanum and white pitch may be procured at any drug shop. Spread the preparation upon a piece of thin leather, such as the top of an old kid boot.

T. M. V.:—Make up the black silk with brocade, and trim with silk-and-jet passementerie. Combine the light dress goods with a dark shade of old-rose velvet, and make the dress by pattern No. 3937, which is illustrated in the June DELINEATOR and costs 1s. or 25 cents.

INQUIRER:—White Suède gloves are more appropriate for a bride; white mitts are no longer fashionable. The groom and best man should wear white kid gloves. A veil is a necessary adjunct to a wedding when a white gown is to be worn. The slippers and hose should be white. As there are to be but two bridesmaids it would be better to have them attired alike.

PEACH BLOSSOM:—The sample enclosed is gray Summer cheviot and will develop stylish by skirt pattern No. 3815, price 1s. 6d. or 35 cents, and basque No. 3835, price 1s. 3d. or 30 cents. Have the buttons covered to match the dress goods, and finish the skirt with several rows of machine-stitching. Linen collars and cuffs are very fashionable for street wear. Tan Suède gloves are stylish and may be worn with any costume. Lace makes an effective trimming for the bottom of a skirt.

MRS. J. J. W., Va.:—Lace flouncing is very fashionable upon cloth dresses, and your gray Henrietta cloth will be pretty and appropriate for church wear trimmed as you describe.

HALL B.:—We have never heard any complaints concerning the preparation to which you refer.

M. L. B., Virginia.—Combine black faille with the silk like sample, and trim with silk passementerie. Why not use the black Surah as the foundation for a grenadine costume? The style is at present very fashionable. The little girl's dresses should reach her ankles.

AN APPRECIATING FRIEND:—We have no reason to doubt that the preparation you refer to is efficacious. The lotion to prevent wrinkles is as follows:

White wax,.....	1 ounce.
Strained honey,.....	2 ounces.
Juice of lily bulb,.....	2 ounces.

X. Y. Z.:—The groom selects the ushers. At a morning wedding the groom wears a cutaway coat; and his gloves, if any are worn, should be white.

NINA J. K.:—Select a hat of dark-blue straw trimmed with ribbons and yellow primroses, to wear with the blue costume. Flowers are more fashionable than feathers for trimming a hat for a miss of fifteen. Tan gloves are more appropriate than black for a young girl.

IGNORANCE OF B. C. S.:—Read the article upon Letter Writing in the February DELINEATOR. We do not recommend the exchange of rings between boys and girls. A gentleman will not prolong his call upon a lady after ten o'clock. A boy of sixteen is too young to wear the regulation dress suit.

NEW CORRESPONDENT:—Personally we know nothing of the preparation to which you refer, but we have no reason to doubt it is all that is claimed for it.

LILLIAN V. G.:—Mixed Cheviot makes pretty and inexpensive travelling dresses. Black net dresses will be fashionable this Summer. A pretty fashion by which to develop one is skirt No. 3890, price 1s. 6d. or 35 cents, and basque No. 3889, price 1s. 3d. or 30 cents.

MISS LENA D.:—A stylish cape may be made of steel-colored Bedford cord and trimmed with gimp and feather bands; for it use pattern No. 3915, which is illustrated in the June DELINEATOR, and costs 1s. 6d. or 35 cents. Line the cape with Surah matching the dress. The cape is closed invisibly at the throat. Camphor ice is an excellent remedy for chapped hands. A simple wash to improve an oily face is made of

Elder-flower water,.....	1 pint.
Tincture of benzoin,.....	1 ounce.

Drop the benzoin slowly into the water, stirring all the time to prevent curdling.

Special and Important!

To Our Patrons in Canada:

A Canadian edition of the DELINEATOR, duplicating that issued in New York, is now issued by

The Delineator Publishing Co. of Toronto, Limited,

33 RICHMOND ST., WEST, TORONTO,

who will fill all standing engagements and hereafter receive all communications and subscriptions from persons not our agents residing in the Dominion.

The present circulation of the DELINEATOR in British North America is **Fifteen Thousand**, and we do not doubt that, under the new arrangement, so much more convenient to the Canadian public than the old order of things, these figures will show a large and rapid increase.

The Subscription Price of the Canadian Edition is the same as that for the American—One Dollar per Year. With the premium Metropolitan Catalogue delivered free to the Subscriber, the Subscription Price is \$1.25, the extra 25 cents covering the cost of duty and transportation on the Catalogue.

TO ORDER PATTERNS BY MAIL.

In ordering Patterns by Mail, either from this Office or from any of our Agencies, be careful to give your Post-Office Address in full, naming the Town, County and Province in which you reside.

When Patterns are desired for Ladies, the **Number** and **Size** of each Pattern should be carefully stated; when Patterns for Misses, Girls, Boys or Little Folks are needed, the **Number, Size** and **Age** should be given in each instance. A convenient formula for ordering patterns is as follows:

THE BUTTERICK PUBLISHING CO. [Limited]:
 GENTLEMEN—Enclosed please find Postal-Order or (Express Order) for —dollars and —cents, for which send me pattern 983, 36 bust; 881, 24 waist; 994, 12 years, 28 bust; 1000, 6 years, 28 bust; and 8646, 7 years, 23 waist.
 "WARDSVILLE, MIDDLESEX CO., ONT. MRS. JOHN MARTIN."

To Take Measures for Patterns.

To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the measure around the body, OVER the dress, close under the arms, drawing it closely—not too tight.

To Measure for a Lady's Skirt or Over-Skirt:—Put the measure around the waist, OVER the dress.

To Measure for a Lady's Sleeve:—Put the measure around the muscular part of the upper arm, about an inch below the bottom of the arm's-eye, drawing the tape closely—not too tight.

Take the Measures for Misses' and Little Girls' Patterns the same as for Ladies' In ordering, give the ages also.

To Measure for a Boy's Coat or Vest:—Put the measure around the body, UNDER the jacket, close under the arms, drawing it closely—not too tight.

To Measure for a Boy's Overcoat:—Measure about the breast, OVER the garment the coat is to be worn over.

To Measure for Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—not too tight.

To Measure for a Shirt:—For the size of the neck, measure the exact size where the collar encircles it, and allow one inch—thus, if the exact size be fourteen inches, use a Pattern marked 15 inches. In other words, give the size of the collar the shirt is to be worn with. For the breast, put the measure around the body, under the jacket or coat, close under the arms, drawing it closely—not too tight.



In taking measures, it is immaterial whether the party taking them stands before or behind the party being measured. If properly observed the following rules will ensure satisfactory results:

To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a Change of Address, are particularly requested to give their full former Address, together with the new Address, and state the Month and Year in which the subscription began. Thus:

"THE BUTTERICK PUBLISHING CO. [LIMITED]:
 "Mrs. John Martin, formerly of Wardsville, Middlesex Co., Ontario, whose Subscription to the DELINEATOR began with June, 1890, desires her address changed to Gananoque, Leeds Co., Ontario."

To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. Our subscription lists being kept by months instead of alphabetically, the need of the above information is evident. A convenient form for such a complaint is as follows:—

"THE BUTTERICK PUBLISHING CO. [LIMITED]:
 "Mrs. John Martin, of Wardsville, Middlesex Co., Ontario, has not received the December number of the DELINEATOR, for which she subscribed commencing with the number for November, 1890. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the DELINEATOR.

To insure the filling of orders of DELINEATORS for any specific Edition, they should be received by or before the tenth of the month preceding the date of issue. For instance: parties wishing the DELINEATOR for February, may be certain to secure copies of that Edition by sending in their orders by the tenth of January.

To Parties Ordering Patterns or Publications by Mail.

In sending Money to us or our agents through the mail, use a Post-office Order, Express Money-order, a bank Check or Draft or a Registered letter.

Should a post-office order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An express money-order is equally safe and often less expensive.

A registered letter, being regularly numbered, can be easily traced to its point of detention should it not reach us in ordinary course. To facilitate tracing a delayed registered letter, the complaining correspondent should obtain its number from the local postmaster and send it to us.

Bank drafts or checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery. A postal-note, unless in a registered envelope, is as liable as other money to loss in the mails.

THE BUTTERICK PUBLISHING CO. (Limited).



STOP THIEF!!!

HAVE HIM ARRESTED!!

AND NOTIFY US!

WE desire to warn the Public against the Schemes of pretended Canvassers, who, ostensibly acting as our Agents, obtain money by the fictitious Establishment of Agencies for the sale of our goods and by taking Subscriptions for our Publications. The Names recently assumed by such Swindlers are H. Sothern, H. C. Olin, F. H. Keene, D. C. Webb, J. W. Hill, C. H. Pallerson, Mr. Rose, Frank Williams, F. A. Rills, R. M. Miller and Geo. White. Vermont, Illinois, Pennsylvania, Ohio, Tennessee, New York and Indiana, as well as Ontario and Nova Scotia, have been recently visited by these Impostors. H. Sothern has been employing a card on which is printed "Waldron, Granger and Co., 471 Tremont St., Boston, Mass.," a firm which does not appear in the Boston directory. The man "Olin" claims to represent the "Armour and Stevens Library Association of Chicago," which has no existence.

We offer the following Reward for the Capture and Conviction of these Frauds:

There is no one of our authorized representatives who is not at all times able to produce abundant evidence of his authority to transact business for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen, and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a justice of the peace or other magistrate.

\$100 REWARD.

We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized person, who, representing himself as our agent, obtains money fraudulently either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

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7, 9 and 11 West Thirteenth St., New York.

Our Celebrated Shears and Scissors

WILL BE FOUND TO BE THE

BEST IN THE WORLD.

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No.	Length.	Price.
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No.	Length.	Price.
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They are as low as for those of ordinary manufacture.

On receipt of Price and Order, we will send to any part of the World any Size of Shears or Scissors in the above List, charges for carriage to be paid by the purchaser. We send out no goods C. O. D.

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ANSWERS TO CORRESPONDENTS.

CANADIAN G.:—A man will put on his overcoat without assistance. A lady of twenty-two has her own visiting cards. It is the lady's place to recognize the gentleman first. You should have no difficulty in making yourself understood.

I. R.:—Short light jackets are more fashionable this Summer than black plush capes. It is not allowable to wear a silk blouse with a black lace skirt to church or at an evening party. White and light-tan Suede gloves are most fashionable for evening wear. Velvet sleeves are not worn as much as formerly. Trim the Gobelin-blue dress material with white or with velvet of a darker shade.

A SUBSCRIBER:—Brocade satin is very fashionable for Louis Quinze coats. Brocade will combine handsomely with the dove-gray silk.

THREE GIRLS OF OTTAWA:—Arrange the hair in a Catogan braid or else braid and coil it loosely at the nape of the neck.

P. Q. S. T.:—The 16th of August, 1878, was Friday, and the first of January, 1876, was Saturday. A preparation for removing tartar from the teeth is here given, with the caution, however, that it must be applied *only occasionally*, and the mouth *immediately* washed well with water so the acid will not act on the enamel.

Pure muriatic acid,.....1 ounce.
Water,.....1 ounce.
Honey,.....2 ounces.

Mix thoroughly, dip a tooth-brush in the mixture, and briskly rub it over the teeth; in a few moments they will become perfectly white. Be sure, however, to immediately wash the mouth thoroughly with water.

SADIE:—Time and space forbid our giving you the addresses desired; it would mean an enumeration of hundreds of names. In the largest town near your residence you will doubtless be able to procure the directories of the large cities in the United States, and in them you will obtain all the information you desire. Boiled linseed oil is used in oil-painting. Read the article upon "Letter Writing" in the February DELINEATOR.

A SUBSCRIBER:—Sulphate of quinine will not dissolve in sweet almond oil, but it will mix with it; and when applied as directed, enough of the softened quinine is absorbed by the skin to produce the stimulation required. The mixture should be well stirred or shaken before being used. The prescription was given by one of the best authorities on the subject, and the above information was obtained from a competent chemist.

L. A. H.:—To promote the growth of the eyelashes proceed as follows: Place a lump of sulphur in some pure olive-oil, being careful that none of it powders or crumbles off; and apply at night or during the day, as most convenient.

A SUBSCRIBER:—Girls from five to seven years of age wear their dresses either to their ankles or just below their knees, as preferred; the long dresses are most fashionable.

MRS. P. A.:—Silk and jet passementerie, gimps and lace are fashionable garnitures for a black lace costume.

LOUISE:—The boy may wear a waiter's jacket when waiting at table. The latest styles in waitresses' caps and aprons may be procured at any large dry-goods establishment.

ROSEBUD:—If the gentleman has come from a distance to see you, there would be no impropriety in inviting him to stay at your house during the few days he remains in town.

AGNES K. M.:—The sample of hair is a golden-brown. You may becomingly wear bluette-blue, mode, ecru and the lighter shades of gray.

T. J.:—The pansy collars may be procured at Morrison's, Nineteenth Street and Broadway, New York City. We do not give prices in these columns.

THE Patterns illustrated on this and the succeeding two pages have been selected for the especial consideration of those who are about to prepare

MOURNING APPAREL FOR FAMILIES.

While they are all appropriate for any material used for Summer wear, they are such as will also make up most satisfactorily in

Fashions Adapted to Mourning Uses.

The Patterns can be had from ourselves or any of our Agencies. In ordering, please specify the Numbers, and Sizes or Ages, desired.

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Ladies' Wrapper (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

3581



3581



3819

Ladies' Tea-Gown, with Fitted Lining (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



3819



3507



3507



3507



3472



3472



3472



3742



3742



3742

Ladies' Princess Dress, with Demi-Train (Perforated for Walking Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Demi-Train (Perforated for Walking Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Watteau Wrapper or Tea-Gown, with Fitted Front-Lining, and Train (Perforated for Walking Length) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



3753



3753



3754



3754



3773



3773



3841



3841



3635



3635

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume, with Short Train (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



3797



3797



3332



3332



3665



3665



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3633



3730



3730

Ladies' Costume (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

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Ladies' Costume (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Princess Dress, with Draped Front (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



3800



3800



3798



3798



3827



3827



3735



3735



3732



3732



3237



3237

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 23 to 46 ins. Any size, 1s. or 25 cents.

Ladies' English Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cts.

Ladies' Cape-Wrap (For Evening or General Wear) (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 36 cents.

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.



3412 3412

Ladies' Costume (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



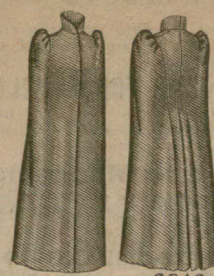
3822 3822

Ladies' Polonaise (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.



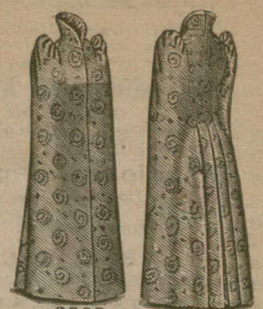
3776 3776 3776

Misses' English Coat, with Removable Cape (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.



3810 3810

Misses' Russian Circular Wrap (Desirable for Traveling and General Wear) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



3808 3808

Ladies' Russian Circular Wrap (Desirable for Traveling and General Wear) (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



3553 3553

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3589 3589

Misses' Costume (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.



3839 3839

Misses' Costume (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.



2694 2694

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3765 3765

Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



3774

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3774



3560

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3560



3327

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3327



3673

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3673



3492



3492



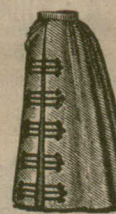
3471



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3747



3747

Misses' Walking Skirt, with Removable Girdle (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

Ladies' Walking Skirt, with Removable Girdle (Known as the English or Habit Skirt) (Copyr't): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.

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Ladies' Walking Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3798

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3798



3296

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3296



3824

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3824



3752

Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



3752



3694



3694



3603



3603



3835



3835



3337



3337



3755



3755



3755

Ladies' Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Basque, with Jacket Front (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket or Blazer (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Jacket, with Side-Front Dart (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



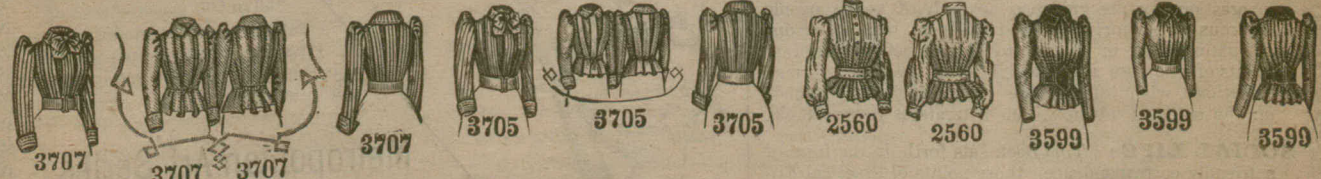
3640 3640 Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts. 3622 3622 Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts. 3326 3326 Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts. 3823 3823 Ladies' Double-Breasted Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts. 3503 3503 Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s or 25 cents. 3723 3723 Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.



3802 3802 Ladies' Blouse, with Fitted Body-Lining (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents. 3674 3674 Ladies' Surplice Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents. 3704 3704 Ladies' Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents. 3761 3761 Ladies' Shirred Blouse, with Fitted Lining (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents. 3551 3551 Ladies' Blouse, with Girdle (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



3836 3836 Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts. 3772 3772 Ladies' Coat (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cts. 3455 3455 Misses' Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3604 3604 Misses' Basque, with Jacket Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3597 3597 Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3769 3769 Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



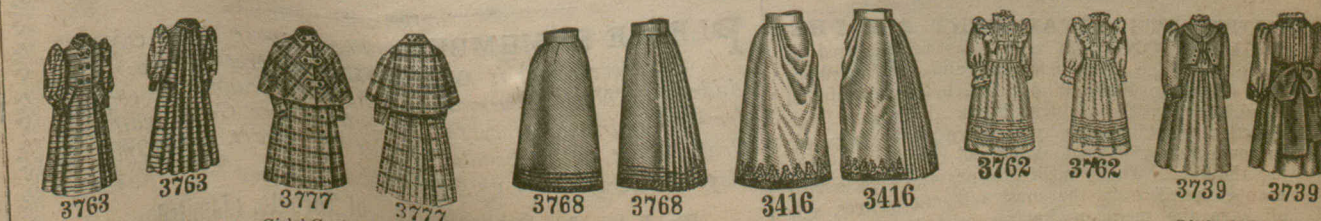
3707 3707 Ladies' Box-Plaited Shirt-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents. 3705 3705 Misses' Box-Plaited Shirt-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 2560 2560 Misses' Blouse (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3599 3599 Misses' Blouse, with Girdle and Fitted Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



3767 3767 Misses' Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3832 3832 Girls' Jacket or Blazer (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents. 3487 3487 Misses' Shirt-Waist (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 1s. or 25 cents. 3667 3667 Misses' and Girls' Cape (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 7d. or 15 cents. 3646 3646 Misses' Cape, with Bolero Collar (Copyright): 5 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.



3803 3803 Girls' Dress (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents. 3833 3833 Girls' Dress (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents. 3570 3570 Girls' Dress (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents. 3759 3759 Little Girls' Dress (To be Worn with a Gump) (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents. 3770 3770 Girls' Dress (To be Worn with a Gump) (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. or 25 cents. 3750 3750 Girls' Coat (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. 3d. or 30 cts.



3763 3763 Little Girls' Cloak (Copyright): 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 30 cents. 3777 3777 Girls' Coat (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. 3d. or 30 cts. 3768 3768 Misses' Walking Skirt (Also Known as the Cleopatra Skirt) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 3416 3416 Misses' Walking Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cts. 3762 3762 Little Girls' Dress (Copyright): 6 sizes. Ages, 1 1/2 to 5 years. Any size, 10d. or 20 cts. 3739 3739 Little Girls' Dress (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cts.

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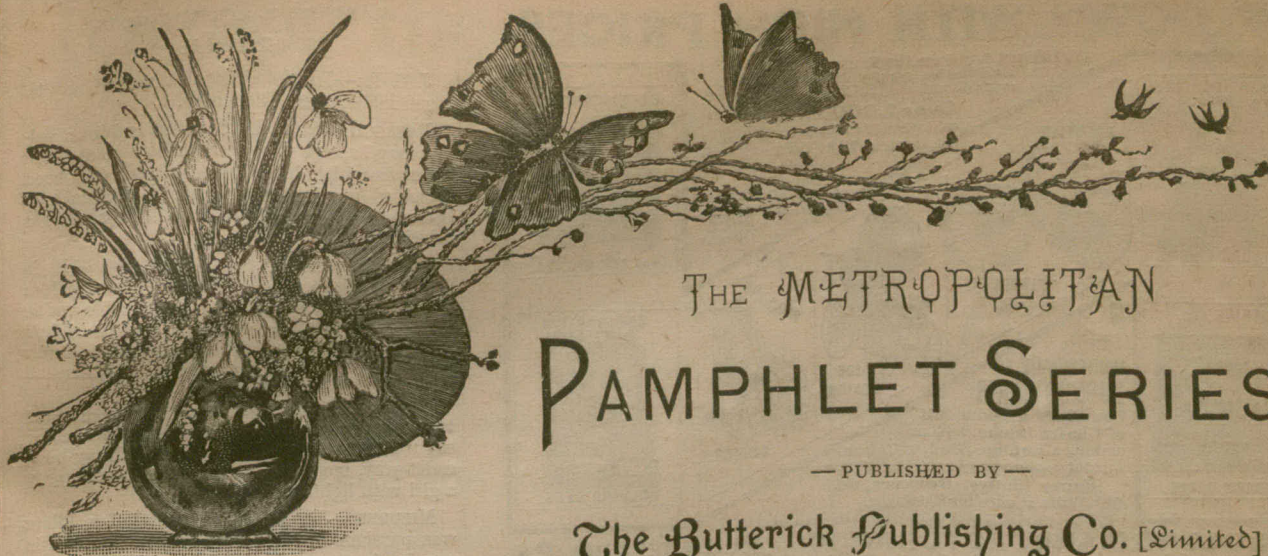
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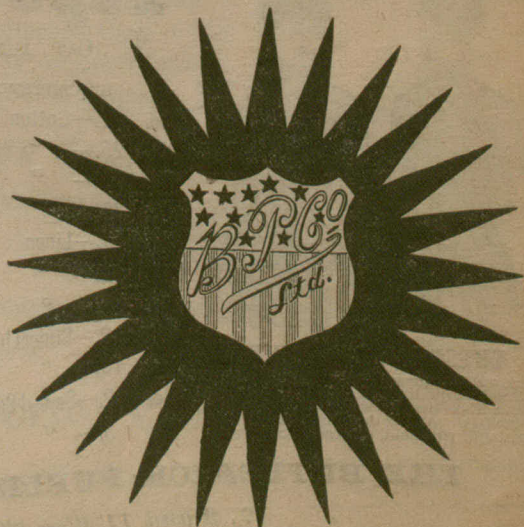
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TWO READERS OF THE DELINEATOR:—It is much too late to make a call upon returning from the theatre. Rose-plaiting is fashionable and is made in the following manner: Fold the ribbon or silk in triple box-plaits and stitch the latter through the center; the plaiting will then fall with the desired effect.

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L. B. C.:—Charming gowns for little folks are illustrated in our current Catalogues. Broad hats are much favored for little girls. Old-rose, pink, baby-blue or a light shade of tan in merino, flannel, serge or any of the great variety of dainty cotton goods will make pretty dresses.

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DAISY:—The tea-gown is essentially for day wear. It may be assumed by a young matron at an informal tea at her own house, but should never be worn on that occasion while visiting.

GRAY CLIFF:—Dyeing moiré silk will not change the watered effect, but will render the material so sleazy as to be unfit for use.

JUDITH:—India silks will be very fashionable this Summer. A stylish costume may be developed with silk such as you have described by using pattern No. 3879, which is illustrated in the May DELINEATOR and costs 1s. 8d. or 40 cents.

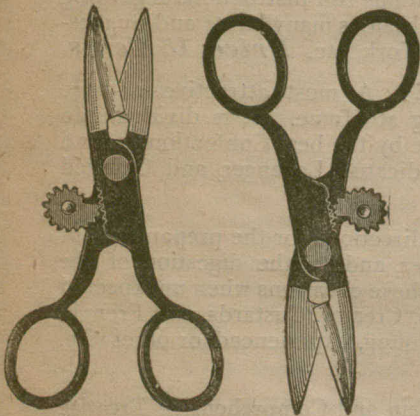
FANNIE S.:—Make the black cashmere for the middle-aged lady by pattern No. 3753, which costs 1s. 8d. or 40 cents, and trim with the braiding design as illustrated. For the young lady select skirt No. 3865, price 1s. 6d. or 35 cents, and basque No. 3854, price 1s. 3d. or 30 cents, both of which are illustrated in the May DELINEATOR. A vest of white broadcloth braided with silver will add greatly to the good effect of the costume.

AURA:—Make up the striped dress goods by skirt No. 3865, price 1s. 6d. or 35 cents, and basque No. 3854, price 1s. 3d. or 30 cents. Both patterns are shown in the May DELINEATOR. A vest of white broadcloth embroidered with gold soutache would form a handsome finish for the costume. Either combine faille with your Henrietta cloth, or trim it with a rich braiding design in black soutache braid. A gentleman should not be invited to call until he has intimated a desire to do so. Use serge for the skirt, and make it up by pattern No. 3722, price 1s. 6d. or 35 cents. Make the waist of Jersey cloth by pattern No. 3707, price 1s. 3d. or 30 cents.

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Mrs. R. A. H.:—We cannot advise you about the paste, neither can we tell what is the difficulty with the shellac solution, unless it is too thick; perhaps it was on thick cloth that was slightly oily, but even then the alcohol should have gone through.

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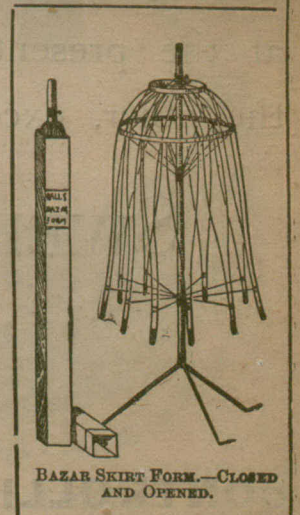
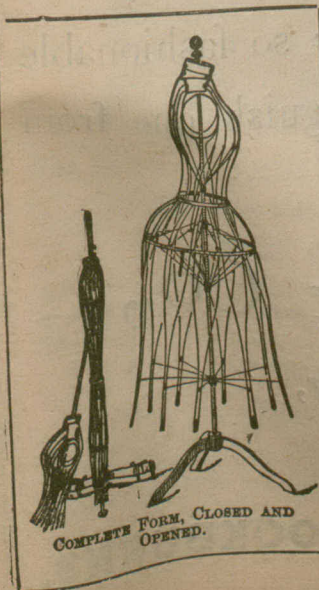
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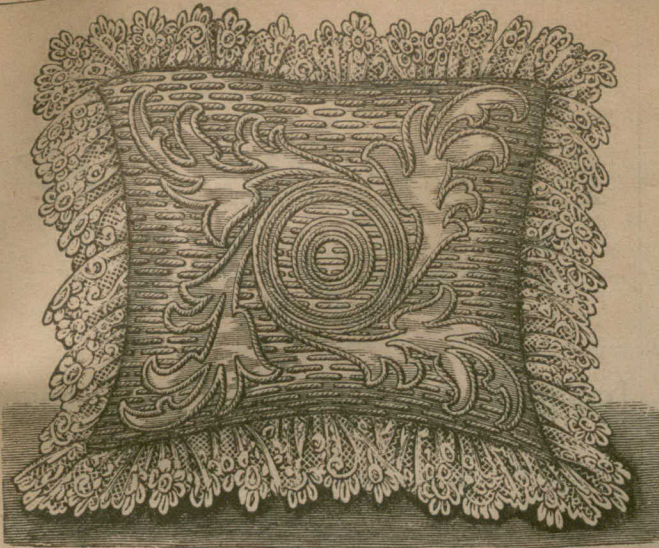
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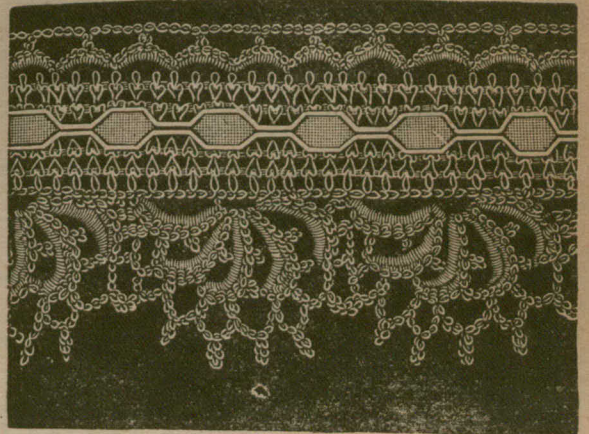
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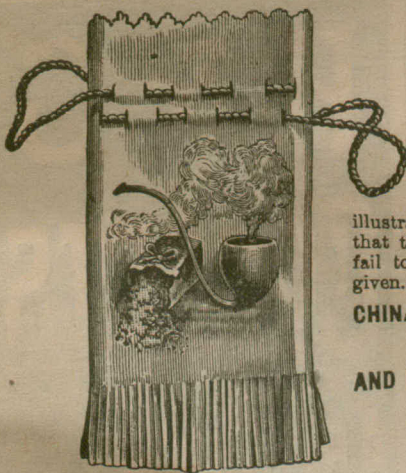
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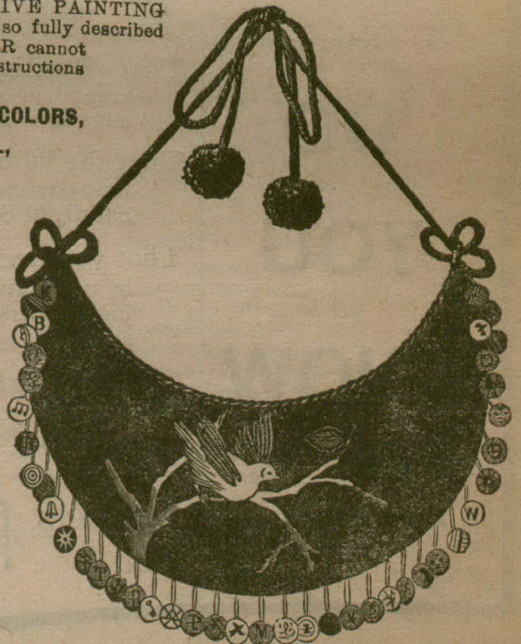
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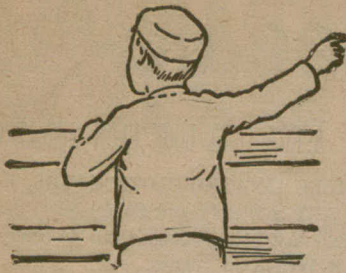
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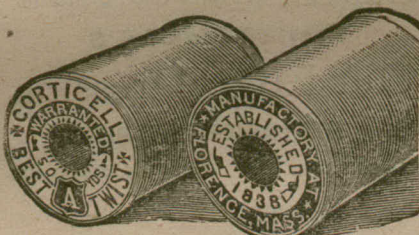
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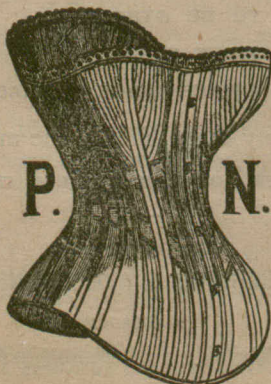
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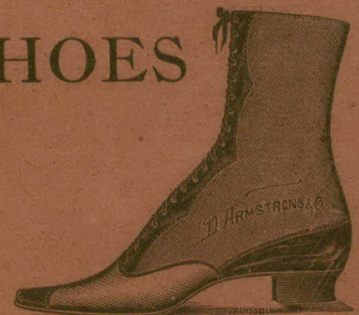
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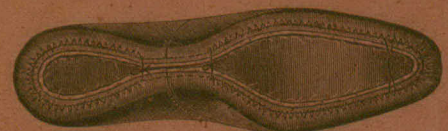
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