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VOL. L.

NO. 3.

THE Delineator

A JOURNAL

of

FASHION.

CULTURE

AND

FINEARTS.



CANADIAN EDITION

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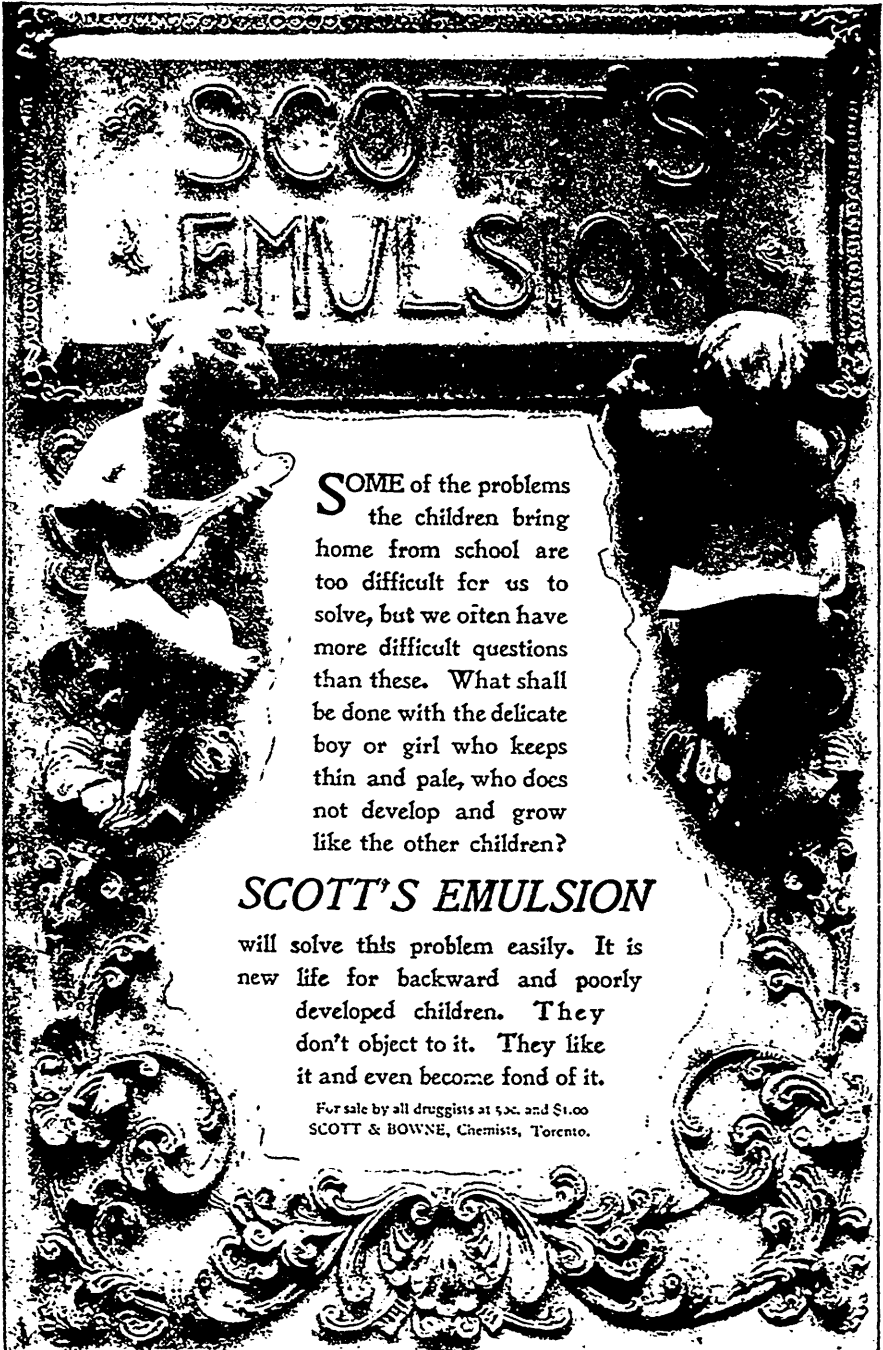
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1897.

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A LATE RENUNCIATION, A SHORT STORY BY CORNELIA ATWOOD PRATT, IN THIS NUMBER.

HOW TO ORGANIZE A CLUB, BY CAROLYN HALSTED, APPEARS IN THIS NUMBER.



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Fig. 1. 1891. *Illustration of a dress* 1891





D 63



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THE DELINEATOR FOR SEPTEMBER, 1897.

CONTENTS

House Furnishing and Decoration.	229	A Chapter on Pies. Blair.	324
The Newest Blouse-Waists and Jackets.	231	Crocheting. (Illustrated.)	326
Suggestions for Decorating Basque-Waists.	233	The Adventures of Clive Rayner. No. 3.	
Ladies' Fashions. (Illustrations and Descriptions.)	235-270	The Closed House. Martin Orde.	328
Styles for Misses and Girls.	271-286	Social Observances. Mary Cadwalader Jones.	331
(Illustrations and Descriptions.)		Home Taxidermy for Women. First Paper.	
Styles for Little Folks.	287-292	W. S. Edwards.	332
(Illustrations and Descriptions.)		Around the Tea-Table. Edna Witherspoon.	334
Styles for Boys. (Illustrations and Descriptions.)	293-295	Tatting. (Illustrated.)	335
Illustrated Miscellany.	296-303	The Flower Garden. E. C. Vick.	336
For the Children.	304	Lace-Making. (Illustrated.)	338
Fashionable Dress Goods.	305	Talks on Health and Beauty. No. 9. The Bath.	
Fashionable Garnitures.	306	Grace Peckham Murray, M.D.	339
The National Conservatory of Music.	307	Social Life in American Cities. No. 7.	
Millinery.	308-313	San Francisco. Emma Wolf.	343
A Late Renunciation. - Cornelia Atwood Pratt.	314	Among the Newest Books.	345
Fancy Stitches and Embroideries.		How to Organize a Club. Carolyn Halsted.	347
Emma Haywood.	316	Housekeeper's Department.	349
New York Types. No. 5.—The Matinee Girl.		Domestic Science.	350
Jeanie Drake.	318	Publisher's Department.	350
Knitting. (Illustrated.)	320	Answers to Correspondents.	- v.
Women Old and New in Japan.—Part First.			
Frances Stevenson.	322		

The Grand Album . . .

IN THE six months that have elapsed since the establishment of THE GRAND ALBUM OF METROPOLITAN FASHIONS the Magazine has become indispensable to every Milliner and Dressmaker who wishes to keep thoroughly informed in regard to Prevailing and Incoming Styles. The success which has attended the Publication has been such that we feel justified in incurring considerable extra expense in enlarging the page size so as to provide a handsomer setting for the Plates, which are artistic in the highest degree and magnificent specimens of color printing. The September Number is the first to appear with the increased page size.

With this Number also is issued the first of the LARGE LITHOGRAPHIC PLATES OF LADIES' FASHIONS of the size of that which formerly accompanied THE QUARTERLY REPORT. These Plates will be especially suitable for framing and for counter use by our Agents and all dressmakers, dry-goods merchants, etc. The Plates will be continued quarterly hereafter, appearing with the Number for December, March, June, etc. A PLATE OF JUVENILE FASHIONS, 13x20 inches, will also be issued each season under the same conditions, and from time to time we will also present Lithographic Plates of Special Styles, such as Bicycling Attire, Storm Garments, etc.

THE GRAND ALBUM is issued in three editions—English, Spanish and German—and is invaluable:

I.—To the Dressmaker and Ladies' Tailor.—For whom its wealth of beautiful and correctly colored illustrations of current and coming Styles of Ladies', Misses' and Children's attire affords at once a criterion for their own creations and an alluring and suggestive book of modes for the inspection of their patrons. They will readily appreciate the effectiveness of its Detachable Plates for use in windows and upon the walls of their reception rooms.

II.—To the Milliner.—Who will find among its monthly Plates of seasonable *Chapeaux* exact reproductions in form and color of the latest examples of Paris, London and New York *Modistes*, together with correct models of the untrimmed shapes and valuable suggestions as to the trend of popular taste in the matter of color harmonies and decorative materials.

III.—To the Juvenile Outfitter.—Who cannot elsewhere obtain any such attractive and well grouped views of all that is seasonable and stylish in the costuming of Misses, Girls, Boys and Children. The signal favor bestowed upon "THE JUVENILE OUTFITTER," when issued as a separate publication, was not more deserved than is this department, which is given generous space in the September issue of THE GRAND ALBUM.

IV.—To the Dry Goods Merchant.—For whose especial benefit has been inaugurated the unique department of Window Dressing, with its reproduction of large photographic views of notable window displays by metropolitan houses, and who will also find its readily-detachable Color Plates on heavy paper of great utility in promoting sales of fabrics suitable for the development of the garments depicted.

V.—To Any Woman.—Who wishes in all matters of fashion to have access to the earliest information possessed by the Professional Dressmaker and Milliner. While essentially a publication for high-class professional use, the home dressmaker and amateur milliner will find THE GRAND ALBUM worth many times its moderate cost by reason of the insight into professional methods and the advanced information it affords.

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THE BUTTERICK PUBLISHING CO. (Ltd.)

OF Metropolitan Fashions, FOR SEPTEMBER, 1897.

NOTE.—A special feature for September will be in the form of two Large Supplementary Sheets containing Illustrations of the Latest Styles in Ladies' Sleeves and Skirts.

Single Copies, - - 25 Cents.
Subscription Price, \$2.00 a Year.

Transportation Charges to any Address in the United States, Canada, Newfoundland or Mexico, on THE GRAND ALBUM OF METROPOLITAN FASHIONS, are paid by us. When the Publication is to be sent on subscription to any other country, One Dollar for Extra Postage on the Subscription is charged.

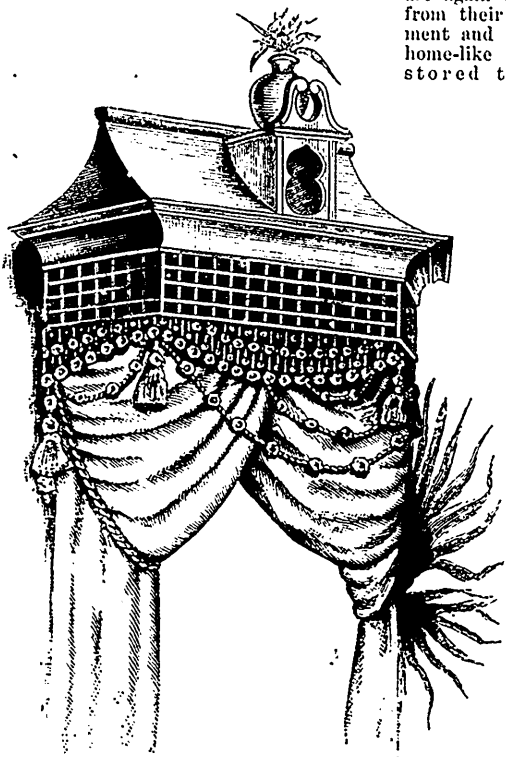
THE BUTTERICK PUBLISHING CO. (Limited),
7 to 17 West Thirteenth Street, New York.

HOUSE FURNISHING AND DECORATION.

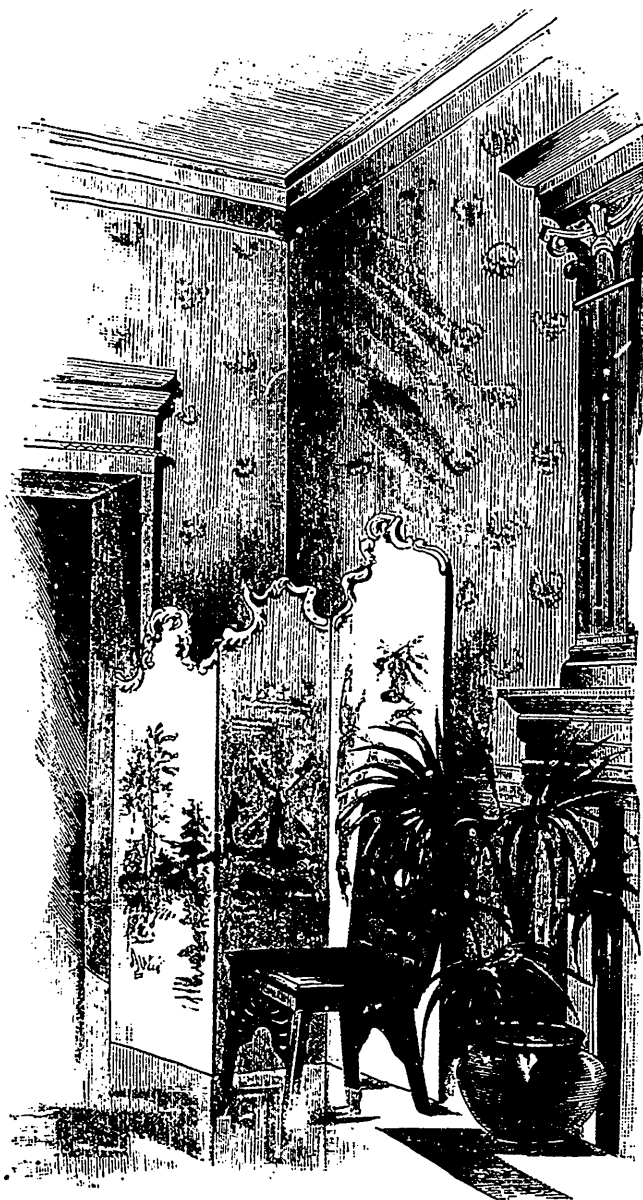
Once again has the season come around for refitting the house. Summer draperies have been removed, the windows and doors await more substantial hangings and the floors rugs or carpets. Pictures are freed from their swathings of cheesecloth or tarleton, ornaments are again brought from their retirement and a cosy, home-like air restored to the

tains could supplement the heavy hangings. Full-length sash curtains are usually preferred.

A section of a hall is shown in the other engraving. The floor is of polished wood and the walls are hung with dark-red embossed paper. An ornamental screen with three leaves is placed near the doorway. The screen, while effective as an ornament, may be put to practical use. Near it stands a walnut hall chair. A growing palm in a red porcelain jardinière completes the appointments, which, though simple, are nevertheless attractive. A rug may be laid across the floor, if desired. Spacious foyer halls are furnished with tables or stands,



rooms. A clever suggestion is offered in the first picture for a drapery, which may be arranged at a window or between doors, with equally artistic effect. In the present instance the drapery is adjusted at a window built with an elaborate cornice and a simple fret in a lattice design, both matching the wood-work of the room. The drapery may be of silk, satin, velours or of any of the numerous oriental stuffs in vogue, being chosen always with reference to the other appointments and the general character of the room. The curtains are parted at the top and are held back at one side by a section of the material lightly twisted about it and tacked to a dried fan-palm leaf. These leaves are variously utilized for decorative purposes and usually with success. At the other side the curtain is caught by a heavy silk cord tassel-tipped, which may contrast in color with the drapery. In this instance the cord is part of an elaborate cord ornament that is furnished with tassels and falls below a fancy ball fringe, the latter hanging over the drapery and forming a sort of frieze. An equally effective frieze could be formed either for window or door hangings of graduated cords falling straight, each cord being finished with a tassel or ball. In making a choice of fringe that containing gilt threads will be found effective with every style of drapery. A vase containing a plant surmounts the cornice. Sash curtains of casement muslin or *point d'esprit* net with lace cur-



a settle, if the architecture permit, and as many comfortable chairs as the space allows, being thus converted into living rooms.



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And all Fluxes and Summer Complaints of Children or Adults.

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Yours truly,
 GEORGE BUSKIN, Missionary,
 Toronto, Ont.

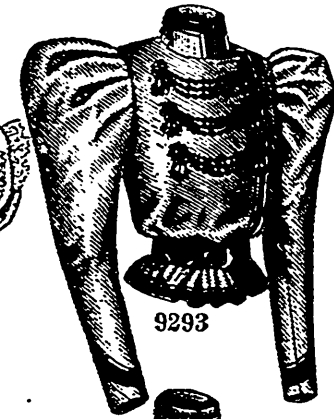


Dr. Fowler's
 EXTRACT OF
Wild
Strawberry





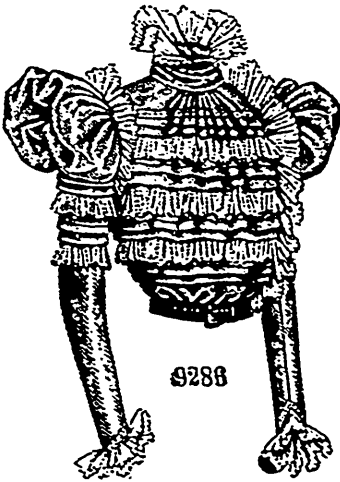
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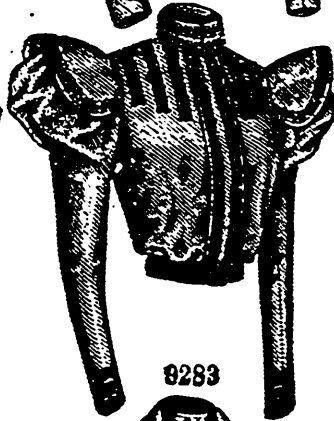
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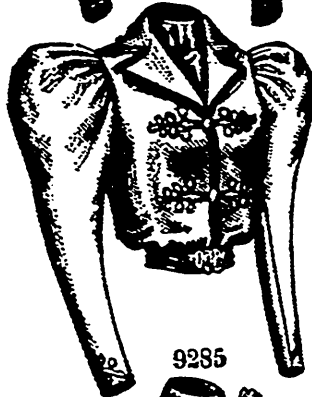
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 (For Description see Pages 268 and 269.)

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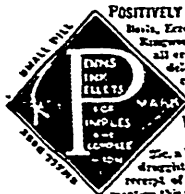
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ANSWERS TO CORRESPONDENTS.

WOULD-BE GRADUATE.—An article on Girton and Newham Colleges appeared in the DELINEATOR for September, 1895. For further information write to Girton and Newham Colleges, Cambridge, England.

CLAIRE S.—The DELINEATOR for June, 1894, contained the song "Give Me Your Answer To-day."

SALAD.—To make vegetable soup, take three onions, three carrots, three turnips, one small cabbage, and one pint of tomatoes; chop all the vegetables except the tomatoes, very fine; have ready in a porcelain kettle three quarts of boiling water, put in all except the cabbage and tomatoes, and simmer for half an hour; then add the chopped cabbage and tomatoes (the tomatoes previously stewed) and a bunch of sweet herbs. Let the soup boil for twenty minutes, strain through a sieve, rubbing all the vegetable through. Take two table-spoonfuls of the best butter, one of flour, and beat to a cream. Now pepper and salt the soup to taste, add a tea-spoonful of white sugar, a half a cupful of sweet cream, and stir in the butter and flour. Let it boil up and it is ready for the table. Serve with fried bread chips or poached eggs, one in each dish.



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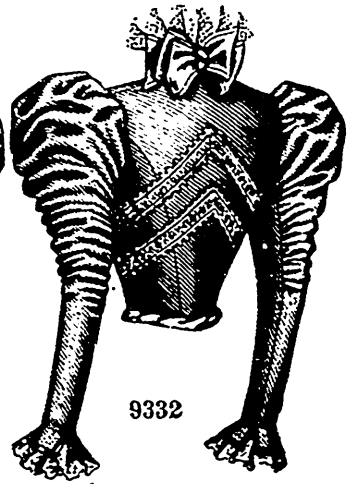
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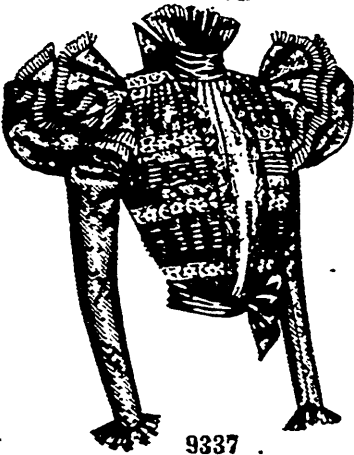
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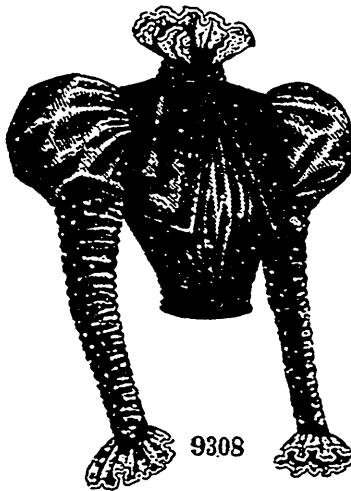
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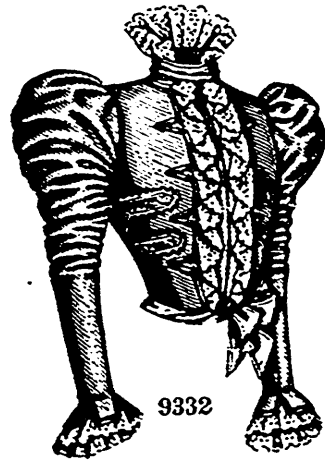
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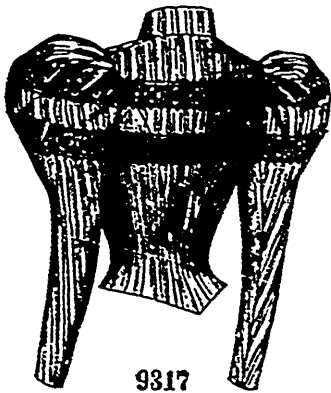
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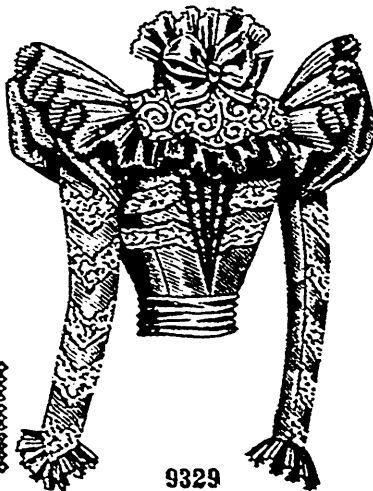
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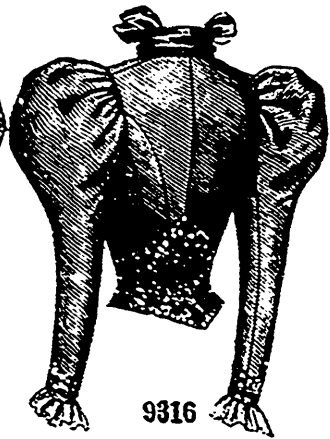
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SUGGESTIONS FOR
DECORATING BASQUE-WAISTS.
For Description see Page 231

The EDIBLEATOR

VOL. I.

September, 1897.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

ILLUSTRATION AND DESCRIPTION OF A STYLISH AND BECOMING BASQUE-WAIST.*

FIGURE No. 131 B.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9337 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 255.

This stylish basque-waist is here shown made of golden-brown taffeta silk, with a center-front of cream-white chiffon; soft jabots of lace edging frame the center-front and insertion, frills of lace edging, a ribbon stock and a fancy belt give decorative touches. The side-fronts show three clusters of five downward-turning tucks and have becoming fulness drawn in gathers at the shoulder edges and at the bottom; between them the full center-front puffs out prettily. The seamless back has fulness only at the waist. Double circular caps fluff out gracefully over the short stylish puffs which the two-seam sleeves form at the top,



FIGURE No. 131 B.—This illustrates LADIES' BASQUE-WAIST.—The pattern is No. 9337, price 1s. or 25 cents.

All rights reserved.

and the wrists are prettily rounded. Wide lace edging and insertion trim the wrists and narrower edging is associated with insertion in decorating the sleeve caps.

A contrast will best bring out the becoming features of this mode. A center-front of *mousseline de soie*, lace net or any transparent goods over some bright color of silk or velvet is suggested, or two materials of harmonious hue may be used. The special occasions for which the basque-waist is intended will influence the selection of colors and materials. A waist copied after this mode in blue fancy canvas over blue silk had a front of dark-blue *mousseline de soie* over maize silk and was decorated with cream lace and knife-plaitings of the *mousseline* and silk. The plaitings framed the center-front and the caps and wrists were lace-trimmed.

The golden-brown straw hat is trimmed with nasturtiums.

DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 42, 43 AND 44.

FIGURES D 60 AND D 61.—PROMENADE TOILETTES.

FIGURE D 60.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9317 and costs 1s. or 25 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and may be seen again on page 253. The skirt pattern, which is No. 9295, and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on page 270.

This tailor-made toilette, though severe in cutline, is exceedingly elegant in effect. It is here shown made of striped blue-and-white cheviot. The double bust darts and usual seams of the basque are arranged to give the most beautiful curves and the curved closing edges are improving to many figures. The sleeves have fashionable fullness at the top and a smooth adjustment below. The collar is in standing style.

The circular skirt has a fan back and expands gracefully at the foot.

Fastidious women, in doubt as to what style of toilette to select for early Autumn, may rest confident that they are conforming to the canons of good taste in adopting a tailor mode which may be made up in the new tailor cloth, tricet, which now comes in novel w aves, camel's-hair, broadcloth with silky lustre or the familiar overt cloth and cheviot.

The hat of dark-blue straw is trimmed with velvet, fancy silk, feathers and aigrettes.

FIGURE D 61.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9308 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 256. The skirt pattern, which is No. 9331 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 266.

A *chic* combination of brown broadcloth, velvet and brown silk overlaid with black chiffon is here pictured in this stylish toilette. The graceful skirt is in the new seven-gored style, with fan back; it spreads moderately at the foot and is decorated with velvet ribbon arranged in Greek key design.

The basque-waist has becoming fullness in the front, which puffs out stylishly, and over the closing is a jabot of chiffon edging. Lace insertion borders the bolero fronts, which meet at the neck but separate and flare below. The sleeves are in mousquetaire style, and a stock of velvet surrounds the collar.

The fancy for combinations still prevails and if anything they are more enticing than ever; the dark hues of Autumn are greatly enhanced in beauty by a slight touch of brilliant color, which may be introduced in the stock, girdle or bolero.

The hat is trimmed with nasturtium-yellow silk, chiffon edging and white wings.

FIGURES D 62 AND D 63.—CARRIAGE TOILETTES.

FIGURE D 62.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9329 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 256. The skirt pattern, which is No. 9331 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 266.

A refined tone harmony is here effected in this toilette of rich taffeta silk; black chiffon over silk forms the draped front and jet-embroidered chiffon the handsome yoke, while knife-platings of black chiffon and platings of ribbon, together with a wrinkled ribbon stock and belt are calculated to subdue the bright-hued silk. The draped front below a smooth yoke that is fancifully curved at the lower edge is a novel feature of the basque-waist, which is closed along the left shoulder and under-arm seams. Frill caps of plaited chiffon fall over the two-seam sleeves.

The skirt is in the newest seven-gored style, with fan back. Ribbon platings define the side-front seams and are carried over the hips to the back.

The new weaves and colors for Autumn will make up handsomely by this mode, which invites a combination and permits of either moderate or lavish decoration.

The hat repeats the color scheme of the toilette and is trimmed with chiffon, aigrettes and flowers.

FIGURE D 63.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9332, costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 257. The skirt pattern, which is No. 9334 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 265.

Open-meshed green canvas over pink silk is here pictured in this toilette, with silk for the full vest, and a silk belt and stock, silk buttons, green ribbon and white lace edging for decoration. The vest, which closes at the center, puffs out becomingly between smooth side-fronts shaped at their front edges in square tabs that are piped with ribbon, adorned with buttons over simulated button-holes and lapped over lace frills. The sleeves are wrinkled above the elbow and are in tabs at the waist.

The five-gored skirt has narrow side-gores and a fan back. It is exceedingly stylish and graceful in effect.

The beauty and freshness of the new colors and weaves and the skilful shaping of this mode make it possible to secure toilettes of rare loveliness. Combinations are favored and decoration is used on both waist and skirt.

The hat of fancy green felt is trimmed with ribbon, wings and flowers.

FIGURES D 64 AND D 65.—EARLY AUTUMN TOILETTES.

FIGURE D 64.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9281, and costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is shown in three views on page 257. The skirt pattern, which is No. 9331 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 266.

Moiré silk and plain velvet are here combined in this toilette, and a plaiting of velvet at the front of the skirt, spangled trimming and lace edging furnish the decoration. The blouse-waist is known as the Sultana blouse, and, though it has the new blouse droop all round over the belt and soft fullness in front, it is made trim by a fitted lining. The closing is made at the left side in Russian style. The neck finish is a standing collar, and fancy caps fall over the tops of the two-seam sleeves.

Soft ripples are merely suggested at the sides of the seven-gored skirt, which has a fan back.

There is much latitude in the Autumn styles, but the Russian modes in waists are conspicuously popular. In silk, velvet, cloth and novelty goods this style of waist is effective and may accompany a five or seven gored skirt that is trimmed or plain. Velvet, feathers and a buckle adorn the becoming felt hat.

FIGURE D 65.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9286 and costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and may be seen in three views on page 260. The skirt pattern, which is No. 9295 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is pictured again on page 270.

A beautiful blending of colors is here shown in the cheviot skirt, which forms part of this *chic* toilette, and changeable taffeta silk is pictured in the blouse-waist, which has a velvet crush belt and stock, a frill of embroidered edging at the neck, plaited frills of chiffon over the closing and at the wrists and gimp to give the final decorative touch.

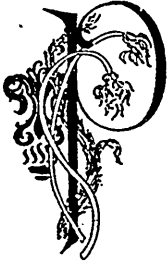
The blouse-waist is known as the Dagmar blouse and is one of the Russian modes so highly favored. Downward-turning tucks in the back appear continuous with similar tucks in the fronts, which close at the left side in Russian style. The sleeves are formed in puffs above tucks.

The fan back characterizes the circular skirt, which is entirely new in effect.

Exquisite silks and new bright blendings in cheviot weaves are dress materials which will be selected for this toilette.

The French felt hat droops over the face and is trimmed with velvet and feathers.

Fashions of To-Day.



POINTED, close-fitting basques are made with curved or straight closing edges and a standing or a turn-down military collar. The skirts of coats are lengthening and the ripples have entirely disappeared. Sleeves are box-plaited instead of gathered into the arms' eyes of coats. A double-breasted jacket combines loose fronts with a close-fitting back. The single-breasted coat is glove-fitting.

The demand for change and variety in top garments is supplied by blouse-jackets. Though the back of one of them has shaping seams it droops at the bottom, with a trifle less fullness, however, than at the front.

In a fly-front jacket bust darts are introduced to effect a perfectly snug adjustment.

The Empire box-jacket flows to the waist-line in box-plaits at the back and straight in front; it may be worn open or closed.

The Cossack blouse-jacket is distinguished by a box-plaited back and a front closed at the left side.

Short skirts and belts are interesting features of blouse-jackets.

Fronts of an Eton jacket may extend in points just beyond the line of the waist or in straight-around style.

Both circular and gored capes are popular.

A pointed hood and a turn-down, standing or storm collar may accompany the circular cape.

Either a Medici or a rucho collar may be the selection for a gored cape.

All the new skirts have fan backs.

A narrow side-gore is the point of interest in a skirt having five gores. A slight ripple is still perceptible in skirts below the hips.

Four, five, seven and eight gores are embraced in skirts and the width of the fan varies.

A fan-back circular skirt fits equally well whether made with darts or scanty gathers at the belt.

Organ folds vary the contour of an eight-gored train skirt. A renewal of the Princess skirt with its pointed bodice is welcomed; below the waist-line it possesses the characteristics of other skirts.

Gracefully draped folds appear below a fanciful yoke in the front of a basque-waist.

Either a standing or a turn-down collar is applicable to a perfectly plain waist with the regulation shaping seams.

Fullness escapes becomingly between battlemented fronts in a basque-waist with sleeves wrinkled only from shoulder to elbow.

Short, pointed boleros are attractive features of a basque-waist with very full fronts.

In a new and modish basque-waist just the merest hint of a droop is given alike in the vest and the fronts framing it.

The full, loose fronts of a blouse shirt-waist are in marked contrast with the plaited and smoothly adjusted back.

A new type of blouse in which the back and fronts droop, the latter rather more than the former, is furnished by the Alexis, the Sultana and the Dagmar blouse-waists.

The Alexis blouse is distinguished by a central box-plait covering its closing edges and epaulettes having round corners.

There is the suggestion of a Turkish mode in the Sultana blouse-waist closing at the left side.

A variation is provided in the Dagmar blouse-waist by clusters of tucks and by sleeves with draped puffs.

Cords instead of frills adorn the back sleeve with a draped puff and a fancy frill.



FIGURE No. 132 B—This illustrates LADIES' BLOUSE-WAIST.—The pattern is No. 9283, price 1s. or 25 cents.—(For Description see Page 235.)

FIGURE No. 132 B.—LADIES' BLOUSE-WAIST.

(For illustration see Page 237.)

FIGURE No. 132 B.—This illustrates a Ladies' blouse-waist.

The pattern, which is No. 9283 and costs 1s. or 25 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and is shown in three views on page 259.

This pleasing blouse-waist, known as the Alexis blouse, is here pictured made of black serge and decorated with gilt braid and buttons. It is gathered at the waist, pouches all round over a fancy leather belt and is made perfectly trim by a fitted lining. At the top the blouse is smooth both back and front and the closing is made under a box-plait at the center of the front. The collar is in standing style. The two-seam sleeves are gathered and upon them smooth caps stand out stylishly.

Blouses may be copied after this mode in flannel, silk or velvet and elaborated with lace or jetted bands, braid, buttons, etc., as is best suited to the material.

The poke-shaped hat is decorated with white lace, roses and black wings.

FIGURE No. 133 B.—LADIES' RUSSIAN TOILETTE.

(For illustration see this Page.)

FIGURE No. 133 B.—This consists of a Ladies' jacket and skirt. The jacket pattern, which is No. 9293, and costs 1s. 3d. or 30 cents, is in six sizes for ladies from thirty to forty inches, bust measure, and may be seen in two views on page 248. The skirt pattern, which is No. 9334 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 265.

The Russian style in waists and jackets is most prominent in the array of early Autumn modes. The Cossack blouse, which forms part of this toilette, is a new Russian style. The toilette is here pictured made of

cadet-blue cloth and decorated in a simple way with black braid. The use of the fitted lining is optional, but it insures a trim effect to the jacket, which has a seamless back formed in a box-plait at the center and connected with the fronts in

shoulder and under-arm seams. The left front is narrow, but the right front is wide enough to permit the closing to be made in true Russian style at the left side. The jacket is gathered near the waist and tacked to the lining to droop in blouse style all round over a belt, below which it forms a full skirt or peplum. A high standing collar and two-seam sleeves box-plaited at the top complete the jacket.

The five-gored skirt, which is one of the new Autumn modes, has narrow side-gores and a fan back.

That the Russian styles are in high favor is easily apparent, and the variety of modes presented enables the slender and stout women, the maid or matron, to select a style suited to her special type. Faced cloth, plain or fancy chevrot, tweed and novelty suitings are popular for a toilette of this kind and braid disposed in plain rows or fancifully is the approved decoration.

The sailor hat is trimmed with roses and ribbon formed in a bow at the left side.

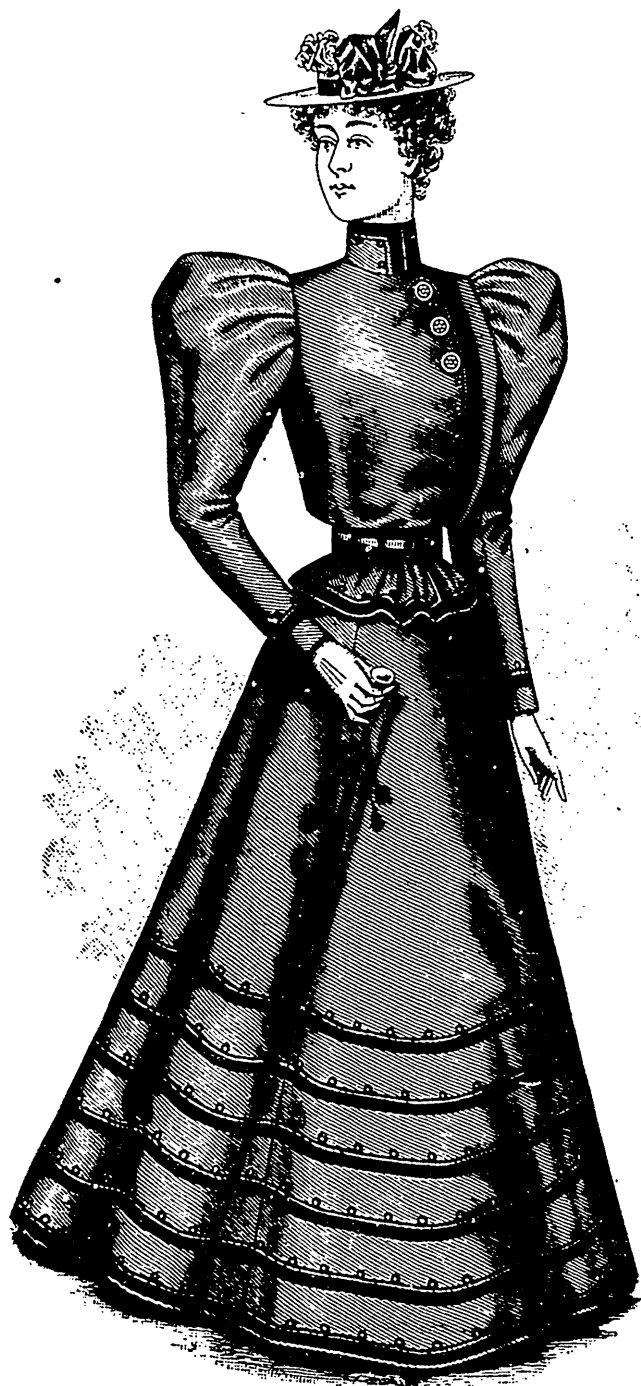


FIGURE No. 133 B.—This illustrates LADIES' RUSSIAN TOILETTE.—The patterns are Ladies' Russian Jacket No. 9293, price 1s. 3d. or 30 cents; and Skirt No. 9334, price 1s. 3d. or 30 cents.

(For Description see this Page.)

LADIES' TAILOR-MADE COSTUME, HAVING A SEVEN-GORED SKIRT WITH FAN BACK.

(For Illustrations see Page 239.)

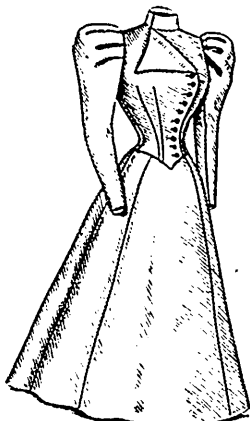
No. 9325.—Another view of this stylish costume may be obtained by referring to figure No. 138 B in this magazine.

This costume is entirely new in design and strictly tailor-made. It is here pictured made of dark-blue cloth, with a simple decoration of braid. The skirt is in seven gores and presents a smooth effect at the front and only slight ripples below the hips; at the back

it is laid in three backward-turning, overlapping plaits at each side of the placket, the plaits spreading in fan fashion

toward the lower edge, which measures four yards in the medium sizes. A small bustle or any style of skirt extender may be worn.

Double bust darts and the usual seams give a perfect adjustment to the basque, the center seam ending at the top of extra width that is underfolded in a box-plait. The back is shaped in short postilion style; the fronts may be square or pointed across the bottom, and the sides arch gracefully. The right front laps widely over the left front so as to bring the closing, which is made with buttons and button-holes, at the left side; it is folded back in a large revers from the top of the closing to the neck at the right side, and the left front is cut wide at the top so that no opening is left. The standing



9325

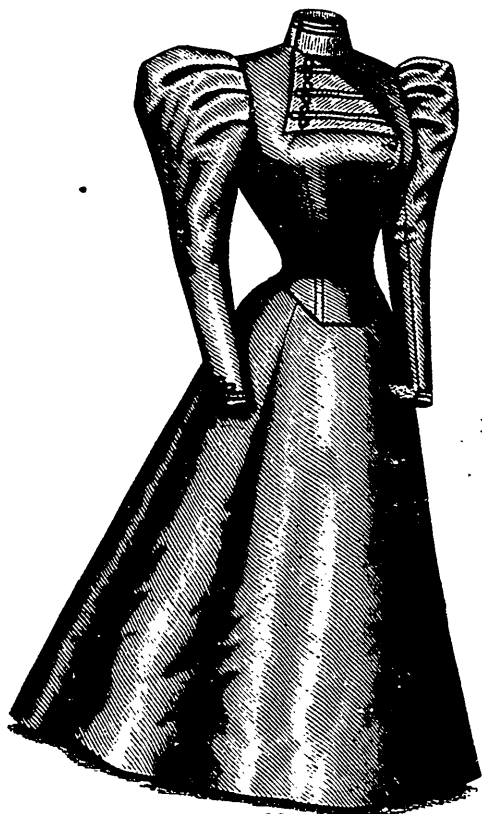


9325

Side-Back View.

LADIES' TAILOR-MADE COSTUME, HAVING A SEVEN-GORED SKIRT WITH FAN BACK.

(For Description see Page 238.)



9325

Front View.

collar is closed in line with the top of the revers. Five box-plaits collect the fulness in the two-seam sleeves, which are arranged on coat-shaped linings.

The costume will be made up for the promenade, travelling, etc., in mohair, serge, cheviot and tailor cloth, and the distinctive points of the mode will be brought out by a decoration of braid. A costume of red cloth was trimmed with black braid

arranged as in this instance on the basque and in ornaments presenting trefoils on the lower part of the side-front seams.

We have pattern No. 9325 in eleven sizes for ladies from thirty to forty-four inches, bust measure. To make the costume for a lady of medium size, will require five yards and three-eighths of material forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 134 B.—
LADIES' STREET
TOILETTE.

(For Illustration see
Page 240.)

FIGURE No. 134 B.—This illustrates a Ladies' coat or jacket and skirt. The coat pattern, which is No. 9305 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown again on page 248. The skirt pattern, which is No. 9295 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 270.

A chic street toilette is illustrated at this figure. The coat or jacket of tan melton has an inlay of dark-brown velvet on the rolling collar, lapels and pocket-laps, and white pearl buttons are used in making the double-breasted closing; machine-stitching gives the tailor finish. The loose fronts are curved

at the sides to follow the lines of the figure and the back and sides are made close by under-arm and side-back gores, and a center seam that ends at the top of coat-laps. The two-seam sleeves are box-plaited at the top.

Bias plaid cheviot in which tan shades are mingled with dark tones of brown, red and green, was used for the skirt, which is a graceful circular mode with fan back. The skirt may be gathered or dart-fitted at the front and sides.

Quiet colors and unassuming modes are selected by tasteful women for travelling, the promenade and other outdoor wear. A skirt made like this of serge, whipcord or mohair and a jacket of faced cloth, diagonal or covert cloth will constitute a suit in every way desirable for these uses.

The tan hat is trimmed with dark-brown ribbon and light wines.

LADIES' EMPIRE GOWN. (TO BE MADE WITH A HIGH ROUND OR SQUARE NECK, WITH FULL-LENGTH MOUSQUETAIRE SLEEVES OR SHORT PUFF SLEEVES WITH A BAND, AND WITH A SHORT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE MARIE LOUISE GOWN.

(For Illustrations see Page 341.)

No. 1453.—Plain and brocaded satin are associated in this graceful Empire gown, which is known as the Marie Louise gown. Jet gimp and passementerie and lace edging trim the

dress exquisitely. The skirt comprises a front-gore, a gore at each side and a straight back-breadth; the hemmed front edges of the side-gores overlap the front-gore and are outlined with jet passementerie, the arrangement giving the front-gore a panel effect. It may be made with a short train or in round length and is of graceful width, measuring about four yards and a quarter round in medium sizes. It is gathered at the top and joined to the short Empire body, which may be made with a high or a square neck. The full fronts and seamless back, which are joined in shoulder and under-arm seams, are arranged over a fitted lining. The back has fulness gathered at the waist, while the fronts are gathered at the top and bottom at each side of the closing, which is made at the center. A low, shallow yoke, that is pointed at the lower edge both front and back, overlaps the full portions and serves as a pretty finish, whether the neck is low or high. When the neck is high it is completed with a standing collar. The sleeves may be in full length or in a short puff with a band. In the full-length sleeve the lining is covered below the puff with a section that is wrinkled softly in mousquetaire fashion by gathers at the side edges. A girdle pointed at the upper edge at the center of the front and back is closed at the left side.

All sorts of rich fabrics will be used for gowns of this kind and beautiful effects are easily

achieved with colors and prettily contrasting silken textures.

We have pattern No. 1453 in six sizes for ladies from thirty

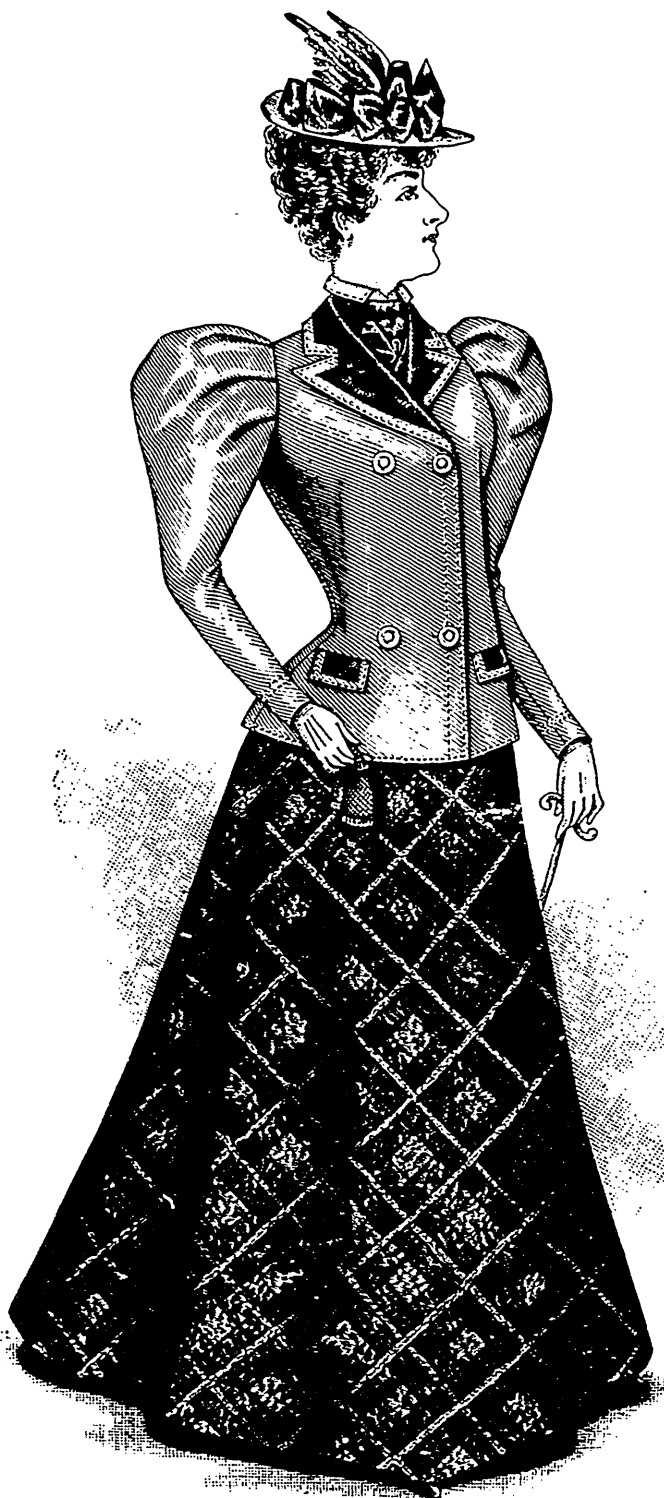


FIGURE No. 134 B.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Double-Breasted Coat or Jacket No. 9305, price 1s. 3d. or 30 cents; and Skirt No. 9295, price 1s. 3d. or 30 cents.

(For Description see Page 239.)

to forty inches, bust measure. To make the garment for a lady of medium size, needs thirteen yards and three-eighths of plain with a yard and three-fourths of brocaded satin twenty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WAT-TEAU TEA-GOWN OR WRAPPER, WITH BOLERO FRONTS. (To BE MADE IN DEMI-TRAIN OR ROUND LENGTH.)

(For Illustrations see Page 242.)

No. 9322.—Dressy features of this handsome tea-gown are the bolero fronts and stylish sleeves; and the combination of red Henrietta and black silk, with lace edging for the sleeve ornaments and lace edging and ribbon for decoration, is calculated to bring out its attractiveness. Trimness is given by the well-fitted lining, the backs and side-backs of which reach only to basque depth, while the fronts reach to the edge of the gown and are fitted by under-arm darts and bust dart seams that extend from the shoulders to well below the waist. The full center-front is gathered at the neck and its back edges are sewed to the lining fronts under smooth side-fronts that are fitted by under-arm darts and bust dart seams taken up with the corresponding seams in the lining; their hemmed front edges are outlined with a jabot of lace edging to a little below the dart seam, and the center-front is slashed at the center for a closing and drawn in at the waist by ribbon ties. A jaunty bolero is included in the shoulder, arm's-eye and

under-arm dart seams and the front edges are reversed to form pointed lapels that are faced with silk. The back is arranged at the center in a double box-plait that falls out in Watteau style, and the tea-gown may be made with a demitrain or in round length, as preferred, both lengths being illustrated. The two-seam sleeves are gathered at the top and along the side edges for a short distance from the top and also through the center to form a butterfly puff. A frill of lace edging is included in the arm's-eye seam and carried over the gathers at the center of the sleeve in double jabot style, the effect being graceful and stylish; at the wrist the sleeve may be plain or shaped in a Venetian point and a frill of lace edging is a pretty finish. A graduated frill rises above the standing collar, which is encircled by a ribbon stock, the frill being caught down over the center of the stock bow.

The delicate tints of cashmere, vailing, Henrietta and other soft weaves that may be purchased in becoming hues in solid colors or in figured, checked or striped patterns, are commended for the gown.

which may be simply or profusely trimmed with ribbon, lace, etc. We have pattern No. 9322 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, needs five yards and a fourth of dress goods forty inches wide, with three yards and three-eighths of silk twenty inches wide, and four yards of edging five inches and a fourth wide for the sleeve ornaments. Price of pattern, 1s. 8d. or 40 cents.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH OR WITHOUT THE HOOD, WITH A STANDING, TURN-DOWN OR STORMY COLLAR AND WITH OR WITHOUT A CENTER SEAM.)

(For Illustrations see Page 245.)

No. 9310.—A new circular cape that will have a large vogue when cool days arrive is here illustrated made of fur. It is well adapted to Astrakhan, plush and similar heavy materials. The cape is smoothly fitted at the top by a dart on each shoulder and may be made with or without a center seam, as will be most effective in the material used. It ripples only at the sides and is most graceful in effect. The neck may be finished with a standing or turn-down collar or with a high storm collar that may have square or rounding ends flaring becomingly from the throat, where the cape is closed with a

hook and loop. A pointed hood on the capuchin order is a stylish accessory, but its use is optional. The cape has a sweep of nearly three yards and a quarter in the medium sizes.

For capes like this Astrakhan, seal-plush, velvet, coney, seal, black marten, beaver or other fur and cloth of a heavy variety will be appropriate. On cloth capes braid, fur band or stitch-



1453

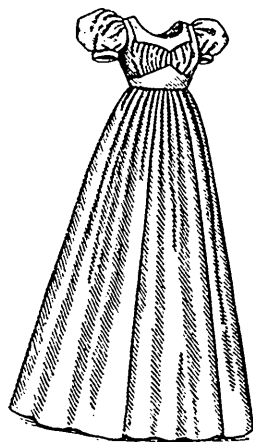
Front View.

LADIES' EMPIRE GOWN. (TO BE MADE WITH A HIGH, ROUND OR SQUARE NECK, WITH FULL-LENGTH MOUSQUETAIRE SLEEVES OR SHORT PUFF SLEEVES WITH A BAND AND WITH A SHORT TRAIN OR IN ROUND LENGTH.) KNOWN AS THE MARIE LOUISE GOWN.

(For Description see Page 239.)



1453



1453



1453

Side-Back View.

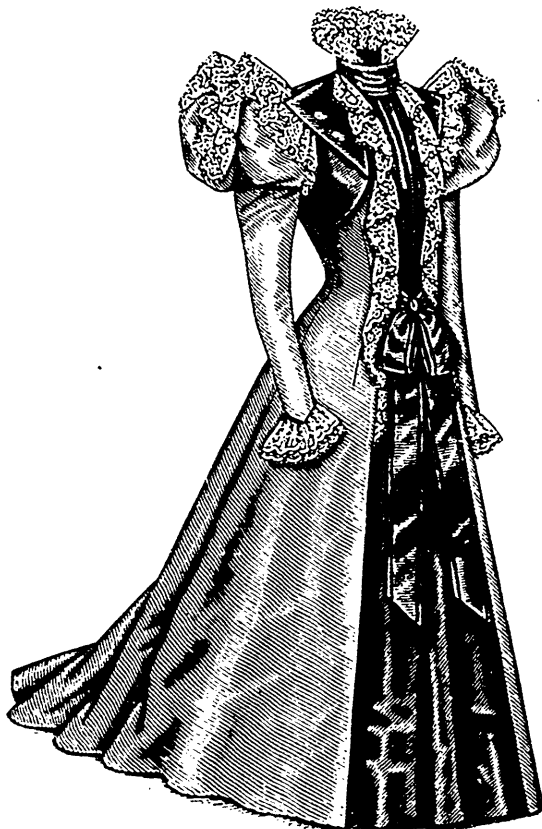
ing will be suitable. A lining of bright plaid or striped silk may be used for the hood.

We have pattern No. 9310 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the cape without the hood needs a yard and five-eighths of goods fifty-four inches wide. The cape with the hood needs

two yards of material fifty-four inches wide, with five-eighths of a yard of goods twenty-seven or more inches wide for the hood lining. Price of pattern, 1s. or 25 cents.

LADIES' GORED CAPE. (TO BE MADE WITH A PLAIN OR GORED MEDICI COLLAR OR WITH STANDING COLLAR WITH OR WITHOUT A RUCHE.)
(For Illustrations see Page 241.)

No. 9311.—Another view of this pretty cape, showing a differ-



9322

Front View.

LADIES' WATTEAU TEA-GOWNS OR WRAPPER, WITH BOLERO FRONTS.
(TO BE MADE IN DEMI-TRAIN OR ROUND LENGTH.)

(For Description see Page 240.)

ent material, is given at figure No. 137 B in this magazine.

The cape is in a becoming gored style of fashionable length and with a sweep of a little over three yards in the medium sizes. It is a decidedly smart style and is here pictured made of heavy silk. Eight gores are comprised in the cape, which fits smoothly at the top and spreads toward the lower edge, falling in graceful flutes below the shoulders. It reaches just to the waist. The neck may be finished with a plain Medici collar having only a center seam, or with a gored Medici collar having its gores corresponding with the gores in the cape, or with a standing collar with or without a full, soft ruche.

A cape of this simple style may be made of Bengaline or faille silk, satin or velvet, lined prettily with plain or figured taffeta and trimmed with ruchings of silk, ruffles of chiffon or lace or bands of ribbon or passementerie.

We have pattern No. 9311 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs four yards and an eighth of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 135 B.—LADIES' JACKET AND SHIRT-WAIST.

(For Illustration see Page 240.)

FIGURE No. 135 B.—This illustrates a Ladies' jacket and shirt-waist. The jacket pattern, which is No. 9314 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again shown on page 250. The shirt-waist pattern, which is No. 9320 and costs 1s. or 25 cents, is in nine sizes from thirty to forty-six inches, bust measure, and may be seen again on page 260.

In this instance the Eton jacket is shown made of black cheviot finished with stitching and the blouse shirt-waist of pink glacé taffeta, with a removable linen collar. The jacket is close-fitting at the back and sides, where it ends at the waist-line, and the shapely fronts extend in becomingly deep points below the waist and are reversed their entire depth in lapels that extend in short points beyond the ends of the rolling coat collar. The two-seam sleeves are box-plaited at the top. The jacket may be in straight-around style, if pre-



9322

Side-Back View.

ferred—that is, the fronts may, like the back, end at the waist.

The shirt-waist has its fronts tucked to yoke depth and closed through a box-plait at the center with studs. Leg-o'-nutton sleeves, a back with plaited fulness at the center and a fancy back-yoke are attractive points of the shirt-waist and a practical feature is a fitted lining, the use of which, however, is optional. The black satin bow is a neat accompaniment, and the prevailing fancy for drooping effects is prettily displayed by the front.

The shirt-waist will be made up for Autumn wear of cotton cheviot, duck, silk, flannel, cloth, etc., and worn with jackets
(Descriptions Continued on Page 245.)



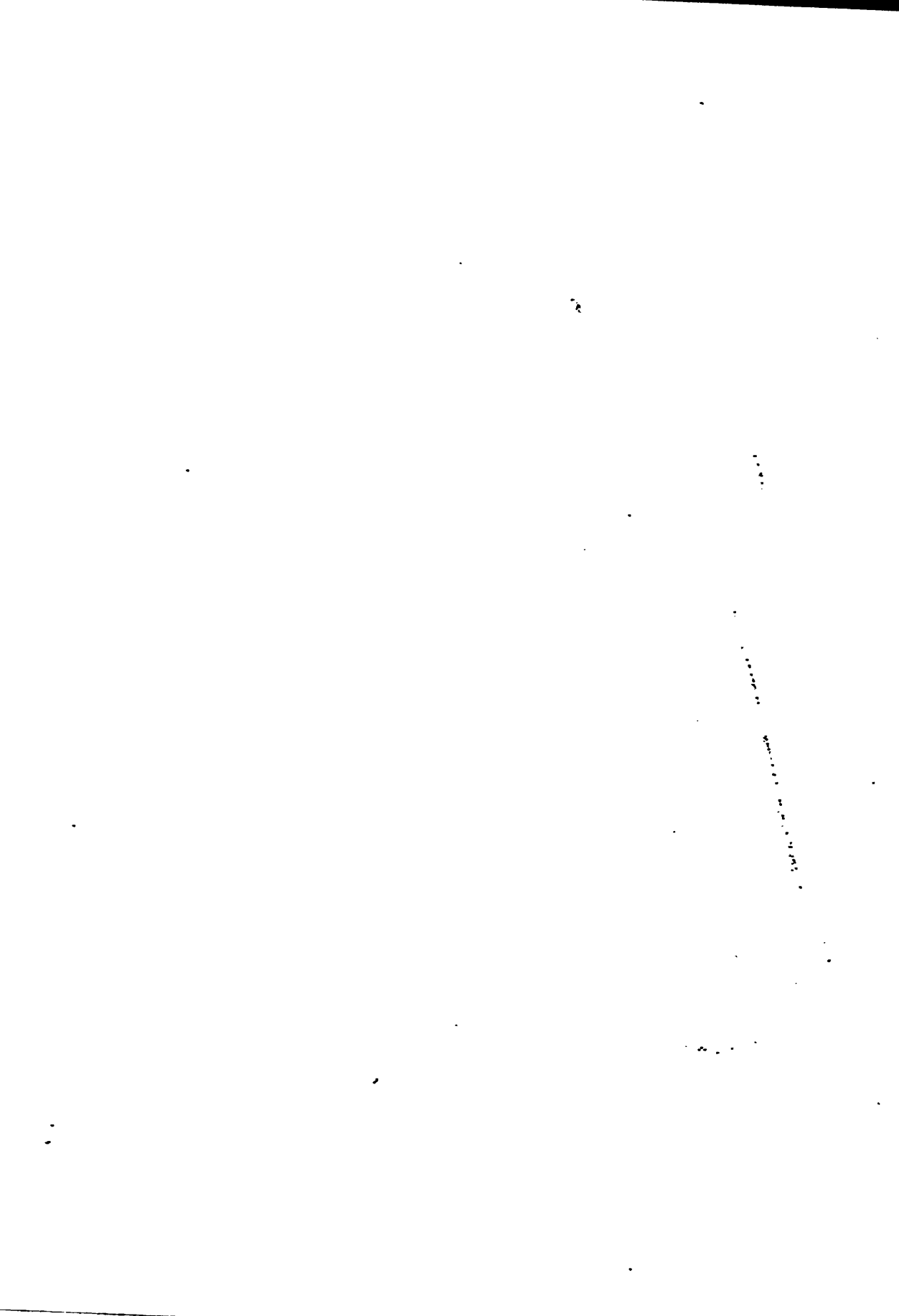
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The Delineator.

Early Autumn Toilets.
DESCRIBED ON PAGE 236.

September, 1897.



(Descriptions Continued from Page 242.)

of serge, fine smooth cloth and mixed or plain jacket materials of medium weight.

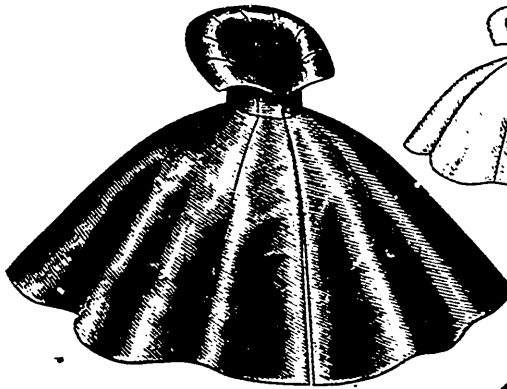
The black hat has a puff silk binding and is adorned with black feathers and white and black-and-white striped ribbon.

FIGURE No. 136B.—LADIES' DART-FITTED COAT.

(For Illustration see Page 246.)

FIGURE No. 136 B.—This represents a Ladies' coat or jacket. The pattern, which is No. 9336 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and is shown in two views on page 248 of this magazine.

This is a new and exceptionally stylish coat or jacket. It is here shown in a gray with a black and a tailor chine-stitch-fronts are close adjustable bust the usual

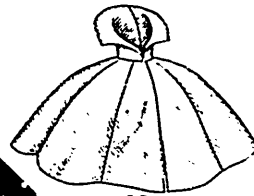


9311

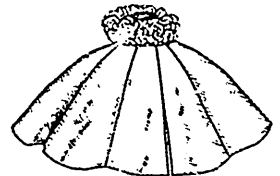
Front View.

LADIES' GORED CAPE. (TO BE MADE WITH A PLAIN OR GORED MEMENT COLLAR OR WITH STANDING COLLAR WITH OR WITHOUT A RUCHE.)

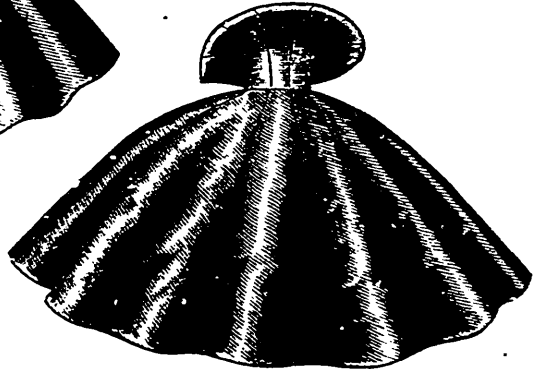
(For Description see Page 242.)



9311



9311



9311

Back View.

fly and above it the fronts are turned back in small lapels that form short wide notches with the ends of the rolling collar. The two-seam sleeves are laid in broad box-plaits at the top, and inserted pockets in the fronts are covered with laps.

This coat promises to be a decided favorite. It is appropriate for women of all ages and will be made of plain and fancy coatings, with a velvet inlay on the collar, lapels and pocket-laps.

The rough straw hat is trimmed with flowers and ribbon.



9310



9310

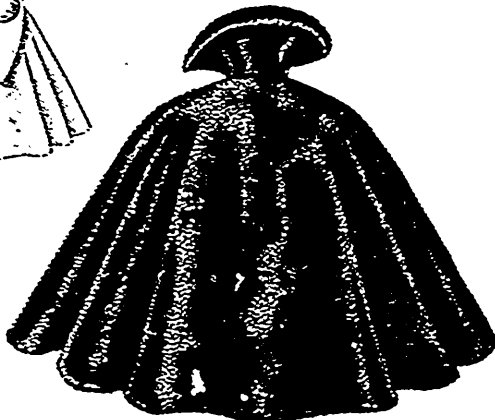


9310



9310

Front View.



9310

Back View.

LADIES' CIRCULAR CAPE. (TO BE MADE WITH OR WITHOUT THE HOOD, WITH A STANDING, TRENCH-COAT OR STORM COLLAR AND WITH OR WITHOUT A CENTER SEAM.)

(For Description see Page 241.)

LADIES' BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT BREAST POCKETS AND LAPS.)

(For Illustrations see Page 247.)

No. 9292.—Another view of this blouse-jacket may be obtained by referring to figure No. 142 B in this magazine.

This blouse-jacket is a *chic* novelty that will be much admired during the coming-season. The jacket is seamless at the center of the back and has very wide side-gores extending well back so as to make the

back gracefully narrow at the waist-line. The back and gores extend below the waist to form a flat skirt and the fronts are lengthened by circular peplum-sections with rounding front ends to be of even depth with them. The fronts are closed with a fly below lapels in which they are reversed by a rolling collar. Slight fulness in the lower part of the fronts is collected in gathers and a belt is stitched all round to the jacket underneath to draw the jacket close to the waist and make it

plete the fitting at the sides and back, coat-laps and coat-pockets being arranged in true coat style. The closing is made with a



FIGURE No. 135 B.

FIGURE No. 135 B.—This illustrates LADIES' JACKET AND SKIRT-WAIST.—The patterns are Ladies' Eton Jacket No. 9314, price 18 or 25 cents; and Eton Skirt-Waist No. 9320, price 18 or 25 cents.
 FIGURE No. 136 B.—This illustrates LADIES' DART-FITTED COAT.—The patterns No. 9320, price 18 or 25 cents.
 (For Descriptions see pages 212 and 213.)

droop in blouse style over a belt that is closed in front, the droop at the back giving the straight-across outline of the Eton jacket. Inserted breast-pockets with semi-circular laps are provided, but they may be omitted. The two-seam sleeves are box-plaited at the top and fit well.

The style is one that will prove be-



FIGURE No. 136 B

coming to the majority of women. Serge, cheviot, bouclé suiting and fine smooth cloth are suitable for it and braid decorations are entirely appropriate.

We have pattern No. 9292 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket will require a yard and seven-eighths of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SINGLE-BREADED CLOSE-FITTING COAT OR JACKET. (TO BE MADE DEEP OR SHORT IN THE SKIRT.)
 (For Illustrations see Page 247.)

No. 9304.—This is a trim and becoming style of coat or jacket; it is pictured made of tan cloth. The close adjustment is due to single bust darts, under-arm and side-back gores, and a curving center seam that terminates at the top of coat-laps. The jacket may be made medium deep or short in the skirt, as preferred. The fronts are closed at the center with hooks, loops and frogs below small lapels that form notches with the rolling coat-collar. The two-seam sleeves are arranged in five box-plaits at the top and puff stylishly. Machine-stitching gives a tailor finish.

Jackets of this style are generally made of faced cloth in shades of fawn, blue, gray, brown or black; diagonal and cheviot are also appropriate. Braid simply or fancifully arranged and machine-stitching will afford a desirable finish.

We have pattern No. 9304 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the jacket for a lady of medium size, calls for two yards and a fourth of goods fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

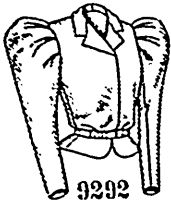
LADIES' RUSSIAN JACKET. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING.) KNOWN AS THE COSSACK BLOUSE.
 (For Illustrations see Page 248.)

No. 9293.—This jacket is again illustrated at figure No. 133 B in this number of THE DELINEATOR.

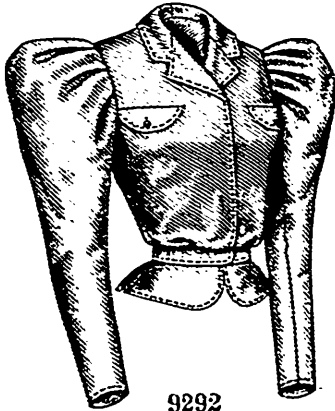
Russian effects in both jackets and waists are exceedingly popular. The jacket here shown made of heavy serge with a neat finish of braid is in Russian style and is decidedly smart. It is called the Cossack blouse and may be made with or without a fitted lining that is closed at the center of the front. The back is formed in a wide box-plait at the center; the right front laps far over on the left front so as to bring the closing at the left side in Russian fashion; the upper corner being prettily rounded. Three button-holes and large buttons close the blouse above the bust. Two rows of gathers are made at belt depth apart, the fulness being drawn well to the front and back; and the gathers are tacked to the lining or to a belt-stay so as to make the jacket present the fashionable droop all round over

a broad belt that is closed in front. A standing collar with straight front ends and two-seam sleeves stylishly box-plaited at the top complete the jacket.

The jacket, although a decided novelty, so skilfully introduces the blouse effect and left-side

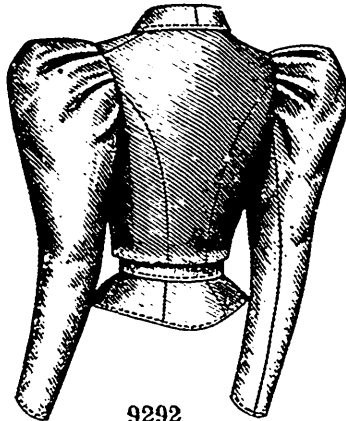


9292



9292

Front View.



9292

Back View.

LADIES' BLOUSE JACKET. (TO BE MADE WITH OR WITHOUT BREST POCKETS AND LAPS.)
(For Description see Page 245.)

closing characteristic of the Russian modes that the most fastidious taste is pleased with its graceful and smart appearance.

Rough cheviot and faced cloth in blue, red, black and brown will be effective on the jacket and braid plainly or fancifully arranged will give a simple or elaborate finish.

We have pattern No. 9293 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the jacket calls for two yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED COAT OR JACKET.

(For Illustrations see Page 248.)

No. 9305.—By referring to figure No. 134 B in this magazine, this coat may be seen differently made up.

A smart style of coat for Autumn wear is here shown made of brown cloth, with velvet for inlaying the collar and lapels and machine-stitching for a tailor finish. The loose box-fronts are lapped and closed in double-breasted style with buttons and button holes placed above the bust and below the waist: they are reversed in lapels that form notches with the rolling collar. The close effect at the back and sides is produced by under-arm and side-back gores, and a center seam that terminates at the top of coat-laps. The effect in the skirt of the coat is smooth. Pockets inserted in the fronts are covered by square-cornered laps. Five box-plaits collect the fulness at the top of the two-seam sleeve.

Broadcloth, covert cloth and also plain and fancy coatings are eminently appropriate for the mode and a dressy finish may be given by facings of velvet or a simple braid decoration. Stitching is liked on coats for general wear. A stylish coat was of tan broadcloth, with inlays of dark-brown velvet on the pocket-laps, collar and lapels. The buttons were of white pearl and of large size.

We have pattern No. 9305 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium

size, the jacket needs two yards and an eighth of goods fifty-four inches wide, with half a yard of velvet twenty inches wide for the facing. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DART-FITTED COAT OR JACKET, WITH FLY FRONT.

(For Illustrations see Page 248.)

No. 9336.—At figure No. 136 B in this magazine this coat is again represented.

A pretty variety of twilled cloth was here used for the coat or jacket and stitching gives a tailor finish. A new fancy is expressed in the fronts, which are curved to the figure by single bust darts and closed with a fly below small lapels that form wide notches with a rolling collar. Under-arm and side-back gores and a center seam complete the half-close adjustment, and coat-laps and plaits are formed in true coat style, a button marking the top of each plait. The shapely two-seam sleeves have their fulness collected in three broad box-plaits and stand out well at the top. Openings to side pockets inserted in the fronts are finished with laps.

Smart little jackets will be made up like this of covert cloth, whipcord or bouclé suiting in blue, brown and tan.

We have pattern No. 9336 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the garment for a lady of medium size, will require two yards of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 137 B.—LADIES' VISITING TOILETTE.

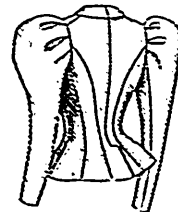
(For Illustration see Page 249.)

FIGURE No. 137 B.—This illustrates a Ladies' cape and Princess skirt.

The cape pattern, which is No. 9311 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six



9304

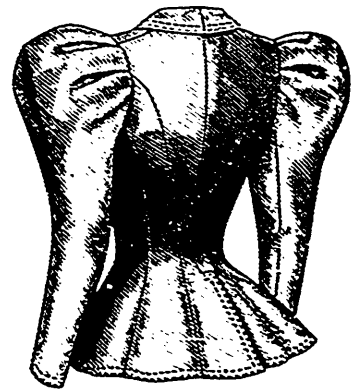


9304



9301

Front View.



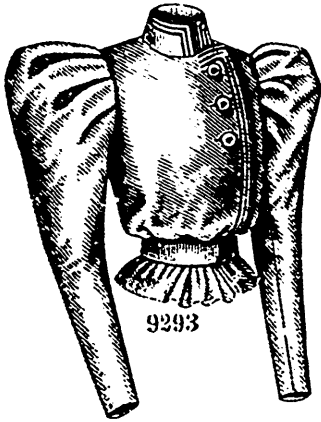
9301

Back View.

LADIES' SINGLE-BREADED CLOSE-FITTING COAT OR JACKET. (TO BE MEDIUM-DEEP OR SHORT IN THE SKIRT.)

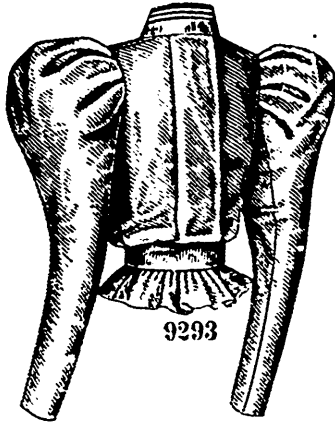
(For Description see Page 245.)

inches, bust measure, and is also shown on page 245. The skirt pattern, which is No. 9289 and costs 1s. 6d. or 35 cents,



9293

Front View.



9293

Back View.

LADIES' RUSSIAN JACKET. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING.) KNOWN AS THE COSSACK BLOUSE.
(For Description see Page 216.)

Eton jackets are made to match or contrast with the skirt and are worn with vests, shirt-waists and other waists. The lapels and collar may be inlaid with silk and braid may provide the decoration. Velvet jackets with cloth skirts and soft vests or waists of chiffon, linen, etc., are exceedingly stylish. We have pattern No. 9314 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EMPIRE BOX-COAT OR JACKET, (TO BE CLOSED WITH A FLY OR WORN OPEN.)

(For Illustrations see Page 250.)

No. 9296.—An exceedingly stylish box-coat or jacket in Empire style is here displayed made of tan broadcloth, with a tailor finish of machine-stitching. The coat is shaped by shoulder and under-arm seams and may be closed with a fly below small lapels or worn open and reversed all the way down in long, tapering lapels. In either case the lapels form wide short notches with the ends of the rolling collar. The

is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and it may be seen again on page 268.

A Princess-skirt of checked wool-goods and a gored cape of gray cloth, with a stylish decoration of black braid, compose the handsome visiting toilette here pictured. The skirt is in seven gores, which are extended to form a deep or shallow pointed bodice; it presents a gracefully close effect to below the hips and breaks into slight flutes at the sides. At the back it is disposed in fan-plaits.

The cape comprises eight gores and flutes prettily all round. It is here finished with a plain Medici collar, but the pattern provides also for a gored Medici collar and for a standing collar that may be covered by a full ruche. The cape is of the fashionable depth for Autumn wear.

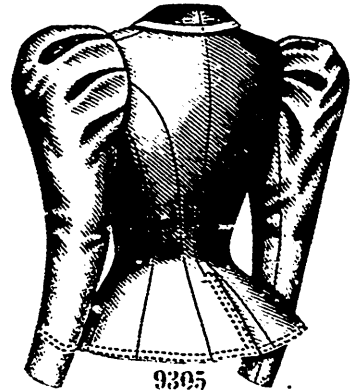
The mode may be copied in rich material—handsome silk-and-wool novelties for the skirt and velvet elaborated with jet for the cape—or be made up in simple woollens, with equal appropriateness.

The hat of rough straw is lavishly adorned with ostrich feathers and ribbon.



9305

Front View.



9305

Back View.

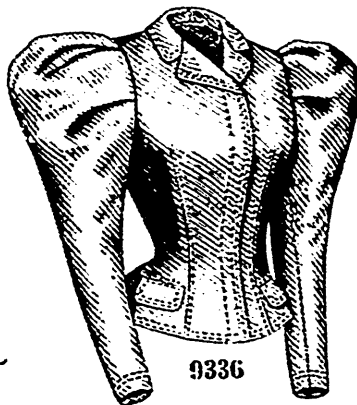
LADIES' DOUBLE-BREASTED COAT OR JACKET.
(For Description see Page 257.)

LADIES' ETON JACKET. (TO BE MADE WITH THE FRONTS EXTENDING IN POINTS BELOW THE WAIST OR IN STRAIGHT-AROUND STYLE.)

(For Illustrations see Page 250.)

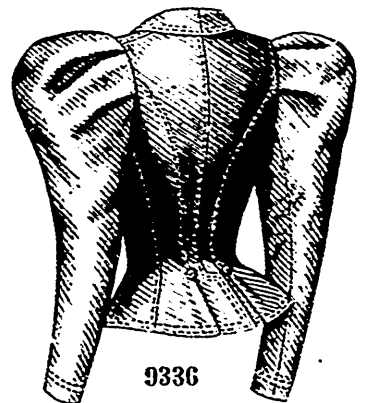
No. 9314.—Different developments of this stylish Eton jacket are pictured at Figures Nos. 135 B and 139 B in this magazine.

An unusually smart Eton jacket is here shown made of dark-green cloth and finished with machine-stitching. The back of the jacket is shaped with a center seam and is joined in shoulder and under-arm seams to fronts fitted by single bust darts. The fronts are reversed their entire length in large lapels that extend in points beyond the ends of a rolling coat-collar shaped with a center seam. The jacket may be made with the fronts extending in points below the waist or in straight-around style, as illustrated. The two-seam sleeves are handsome in shape and their fullness is fashionably arranged in five box-plaits at the top.



9336

Front View.



9336

Back View.

LADIES' DART-FITTED COAT OR JACKET, WITH FLY FRONT.
(For Description see Page 247.)

back is arranged in a wide rolling box-plait at each side of the center and is joined to a square yoke. The two-seam sleeves

are arranged in five box-plaits at the top, where they puff out stylishly; they follow the arm closely below and are finished plainly at the wrist.

Stylish jackets may be fashioned by this mode from broadcloth, tweed, cheviot and covert cloth, with a tailor finish of machine-stitching.

We have pattern No. 9296 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the garment requires a yard and three-fourths of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 138 B.—LADIES' TAILOR-MADE COSTUME.

(For Illustration see Page 231.)

FIGURE No. 138 B.—This represents a Ladies' costume. The pattern, which is No. 9325 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from thirty to forty-four inches, bust measure, and is differently portrayed on page 239.

Fine smooth cloth in a rich, dark shade of green was here used for this elegant tailor-made costume, with cream cloth for the collar and facings and a smart decoration of black soutache braid. The close-fitting basque is shaped at the back in a shallow position in which a box-plait is underfolded at the center, and the front is square between the darts, although it could be shaped in a point, if preferred. The closing is made at the left side of the front below the bust with button-holes and black bone buttons, the right front being lapped widely over the left and turned back in a large pointed revers from the closing nearly to the right shoulder, while the left front is made wide enough at the top to leave no opening. The high standing collar closes in line with the top of the revers. Box-plaits collect the fulness at the top of the two-seam sleeves.

The seven-gored skirt is of the newest shaping and the fulness is massed at the back in plaits that spread in a broad fan.

The tailor-like character of the mode makes it appropriate for firm weaves, such as serge, covert cloth and cheviot. The mixed chevots are shown this year in an endless variety of effect and meet with increasing favor for tailor costumes. Braid is the favorite decoration.

Lace, ribbon and feathers adorn the black hat.



FIGURE No. 137 B.—LADIES' VISITING TOILETTE.—The patterns are Ladies' Gored Cape No. 9311, price 1s. or 25 cents; and Princess Skirt No. 9289, price 1s. 6d. or 35 cents.

(For Description see Page 247.)

LADIES' JACKET-BASQUE. (TO BE WORN OPEN OR CLOSED OVER A VEST OR SHIRT-WAIST.) VERY DESIRABLE FOR EQUESTRIAN WEAR.

(For Illustrations see Page 252.)

No. 1461.—This novel jacket-basque is decidedly *chic* and is a favorite style for equestrian wear and one of the smartest basques for tailor-made street suits. It may be worn open or closed over a vest or shirt-waist and is pictured made of rich mulberry faced-cloth and finished in tailor style with machine-stitching. The jacket-basque extends below the hips and its close adjustment is effected by single bust darts, under-arm and side-

back gores and a curving center seam; coat-laps and coat-plaits are arranged in true coat style. The froats close with three buttons and button-holes and then round in cutaway fashion; and above the closing they are reversed in pointed lapels that

extend a trifle beyond the ends of the rolling coat-collar. A strap in which is worked a button-hole is sewed to each under-arm seam at the waist for attachment to a corresponding button on the vest or shirt-waist to keep the back in proper

lines when the garment is worn open. The two-seam sleeves fit the arm comfortably and are without fulness at the top; they are closed at the back of the wrist with two buttons and button-holes. A button is placed at the top of each coat-plait and a button-hole is worked in each lapel, giving a masculine touch in accord with demands for special modes of this type.

As the season for new styles approaches jacket-basques for equestrian wear are sought or partially worn ones are remodelled, the radical change in the style of sleeves and some changes in the general shaping making this absolutely necessary if one desires to be stylishly dressed. Broadcloth in Autumn hues, cheviot, tweed and faced cloth are commended for this mode and machine-stitching is the usual finish.

We have pattern No. 1461 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, will need two yards of pattern fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

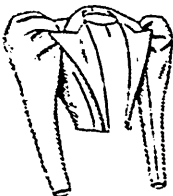
LADIES' TOP COAT. (VERY DESIRABLE FOR WEAR WITH RIDING HABITS OR FOR DRIVING.)

(For Illustrations see Page 232.)

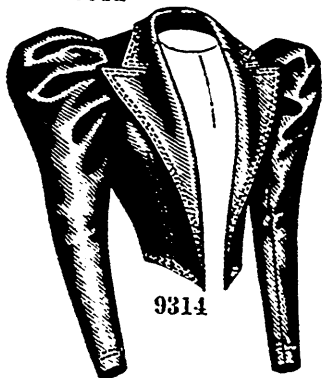
No. 1462.—A handsome top-coat for wear with riding habits, for driving or for general wear is here shown made of dark-blue kersey, which permits of a raw-edge finish. The coat is made without a center seam and is handsomely fitted by under-arm and side-back gores, the seams being curved to give the very best effect possible to the figure at the sides and back. The side-back seams are terminated a short distance from the lower edge and underlaps are allowed on the back edges of the side-backs. The loose fronts are closed at the center with buttons and button-holes in fly and are reversed in small lapels which

form wide notches with the ends of the rolling coat-collar.

Box-plaits adjust the fulness at the top of the two-seam sleeves, which puff out fashionably at the top and fit the arm comfortably below. Shallow turn-back cuffs having rounding ends meeting at the back of the arm are of velvet to match the collar. A large vase pocket in patch style, with an opening near the top finished with a lap, is on the lower part of each front and a similar pocket smaller in size

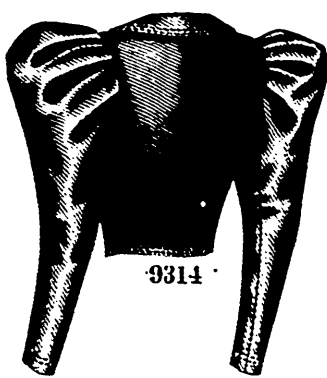


9314



9314

Front View.



9314

Back View.

LADIES' ETON JACKET. (TO BE MADE WITH THE FRONTS EXTENDING IN POINTS BELOW THE WAIST OR IN STRAIGHT-AROUND STYLE.)

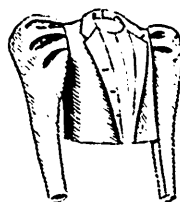
(For Description see Page 248.)

is placed high up on the right front. Two rows of machine-stitching at the edge and strappings of the material stitched

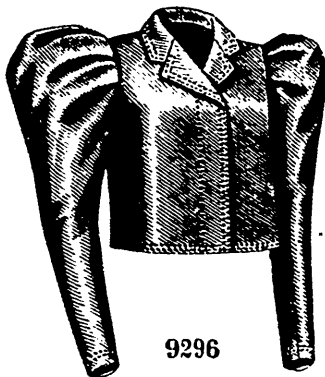
on over the seams give a tailor-like finish to the garment.

The coat will make up stylishly in broadcloth, box-cloth and melton and all kinds of coatings and the finish illustrated or one of stitching alone will be popular.

We have pattern No. 1462 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the garment for a lady of medium size, needs two yards and a fourth of material fifty-four inches wide, with five-eighths of a yard fifty-four inches wide extra for strapping the seams

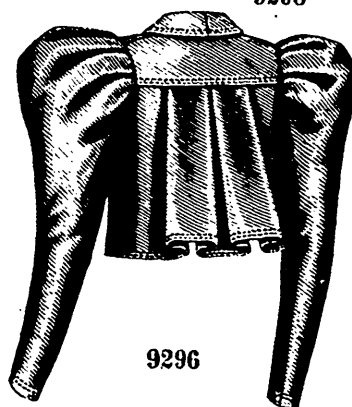


9296



9296

Front View.



9296

Back View.

LADIES' EMPIRE BOX COAT OR JACKET. (TO BE CLOSED WITH A FLY OR WORN OPEN.)

(For Description see Page 248.)

and three-eighths of a yard of velvet twenty inches wide for the collar and cuffs. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BASQUE WITH CURVED CLOSING EDGES AND TWO-SEAM SLEEVE. (TO BE MADE WITH A HIGH NECK AND STANDING OR TURN-DOWN MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.)

(For Illustrations see Page 233.)

No. 9317.—The handsome effect of this basque when made of striped woollen goods is here illustrated. The closing is made at the front with buttons and button-holes, the closing edges being skilfully curved, and double bust darts, under-arm and side-back gores and a center seam adjust the basque faultlessly. At the closing and at the center of the back the lower edge forms a shapely point, and at the side it arches gracefully. The neck may be high and completed with a standing collar or a turn-down military collar; or it may be low in round, V or square outline, as preferred. The two-seam sleeves are gathered at the top and stand out stylishly; they have coat-shaped linings.

The mode is as well suited to plain, figured and checked materials as to striped goods, and all textures, except sheer or diaphanous ones, may be used according to the season. Decoration of lace edging and insertion or bands of velvet ribbon or of spangled or jewelled gimp or velvet bands may be added. Lengthwise disposals of trimming are advised for stout women, but for slender figures curving rows of lace or fancy band trimming are becoming.

We have pattern No. 9317 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the garment needs a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

medium size, the garment needs a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE, WITH STRAIGHT CLOSING EDGES AND TWO-SEAM SLEEVE. (TO BE MADE WITH A HIGH NECK AND STANDING OR TURN-DOWN MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.) (For illustrations see Page 253.)

No. 9316.—This basque is pictured made of whipcord. It is an excellent style of plain basque for evening wear, as it may be made with a low neck in round, V or square outline and also for a tailor-made day basque, as it may be made with a high neck and finished with a standing collar or a turn-down military collar. The closing edges are straight and hemmed and the basque is handsomely fitted by double bust darts, under-arm and side-back gores and a center seam. The pointed lower edge is graceful and becoming. The two-seam sleeves, which are mounted on coat-shaped linings, are gathered at the top, where they stand out in a stylish way; from above the elbow to the wrist they are comfortably close.

A well-shaped plain basque is desirable in every wardrobe. It may be of any firmly woven material fancied and may be finished with perfect plainness or elaborated with fancy bands or a made garniture, such as boleros, yokes, etc. A stock with a lace frill and lace at the wrists will give the dainty finish that is now in vogue.

We have pattern No. 9316 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. To make the basque for a lady of medium size, needs a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

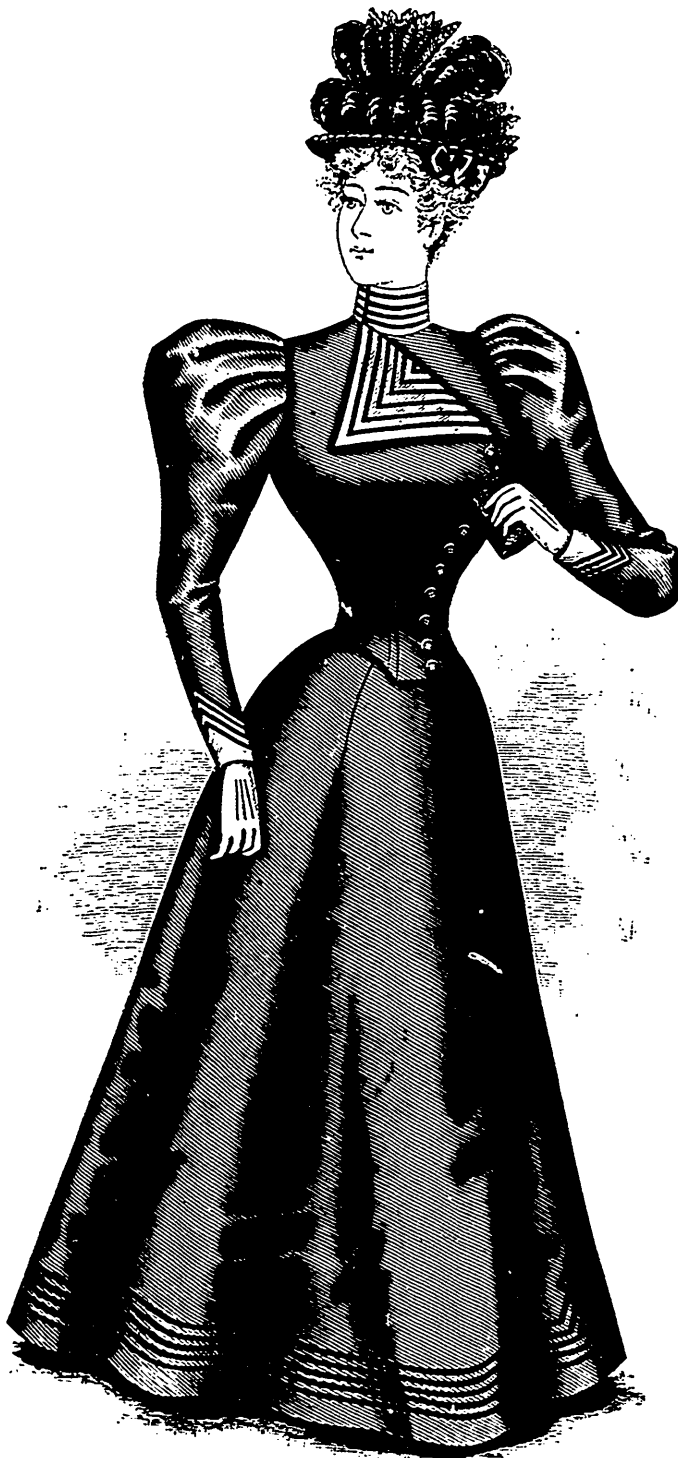


FIGURE No. 135 B.—This illustrates LADIES' TAILOR-MADE COSTUME.—The pattern is No. 9325, price 1s. 5d. or 40 cents. (For Description see Page 249.)

FIGURE No. 139 B.—LADIES' STREET TOILETTE. (For illustration see Page 254.)

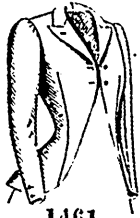
FIGURE No. 139 B.—This consists of a Ladies' Eton jacket, shirt-waist and skirt. The jacket pattern, which is No. 9314 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is again pictured on page 250. The skirt pattern, which is 9289 and costs 1s. 6d. or 35 cents, is in nine sizes, for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 268. The shirt-waist pattern, which is No. 8964 and costs 1s. or 25 cents, is in nine sizes, from thirty to forty-six inches, bust measure.

This is a smart toilette for street, seaside or traveling wear. The skirt and jacket are of dark-blue serge, with a decoration of black braid in a becoming and stylish arrangement. The shirt-waist is of figured silk, with white linen collar and a black satin tie. The graceful Princess skirt is made with a fan back and is extended to form a pointed bodice that laps over the shirt-waist and may be made shallower than in this instance, if desired. The shirt-waist shows a cluster of three tucks across the front at each side of the closing, which is made with studs through a box-plait.

The Eton jacket is here made in straight-around style, but the fronts may extend in points below the waist, if preferred. The fronts are reversed in lapels that extend in

points beyond the ends of the rolling coat-collar and the two-seam sleeves are box-plaited at the top.

The jacket and skirt may be of chevot, homespun or covert



1461

suiting and the shirt-waist of plain or figured glacé taffeta or fine French flannel. Flowers, feathers and ribbon adorn the straw hat.

LADIES' BASQUE, WITH RUSSIAN POUCH-FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND SLEEVE CAPS.) KNOWN AS THE OLGA BLOUSE.

(For Illustrations see Page 255.)

No. 9344.—At figure No. 140 B in this

We have pattern No. 9344 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the basque for a lady of medium size, requires two yards and five-eighths of goods forty-four inches wide, with two yards and a fourth of silk twenty inches wide to line the caps and peplum. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST.

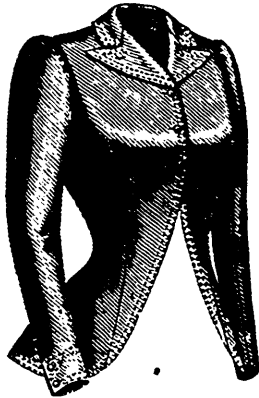
(For Illustrations see Page 255.)

No. 9337.—This basque-waist is shown differently developed at figure No. 131 B in this number of THE DELINEATOR.

There are exceptionally pretty features in the basque-waist and the union of materials is French and pleasing. Brown silk, with light-green silk overlaid with chiffon for the center-front and ribbon and platings of chiffon for decoration, combine to form an artistic *ensemble*. The waist is rendered trim by a lining fitted by double bust darts and the usual seams and closed at the center of the front. The seamless back is smooth across the shoulders and has fullness closely plaited at the bottom; it meets the side-fronts in shoulder and under-arm seams. The side-fronts show three attractively spaced clusters of five downward-turning small tucks and are softly wrinkled by gathers at the lower and shoulder edges; they open over a full center-front that is gathered at the top and bottom and sewed permanently to the lining at the right side and fastened with hooks and loops at the left side. The center-front and side-fronts puff out in the pretty way that gives a long, graceful effect to the figure. Double circular caps gathered at the top and bordered with platings of chiffon stand out attractively over the two-seam sleeves, which are formed in a short puff at the top by gathers at the upper and side edges.

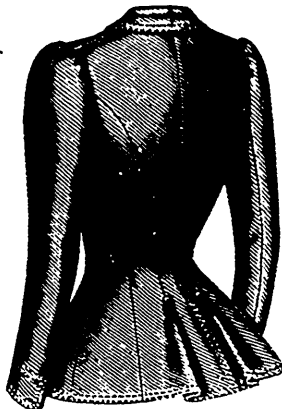
A graduated frill of chiffon rises above the standing collar at the back and sides and the collar is encircled by a ribbon stock. A wrinkled ribbon surrounds the waist and is bowed at the left side.

A combination is quite essential if the dressy features of the basque-waist are to be emphasized and two kinds and colors of silk, silk-and-wool goods or silk with velvet are suggested, but there is a still larger list of dress goods from which



1461

Front View.



1461

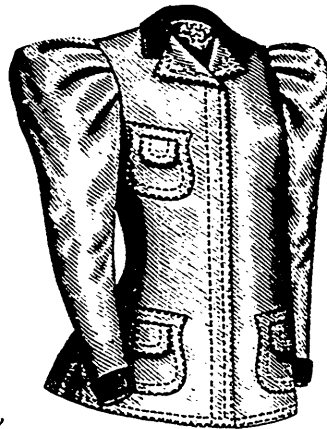
Back View.

LADIES' JACKET-BASQUE. (TO BE WORN OPEN OR CLOSED OVER A VEST OR SHIRT-WAIST.) (VERY DESIRABLE FOR EQUESTRIAN WEAR.) (For Description see Page 249.)

number of THE DELINEATOR this basque is again illustrated.

The basque has unusually dressy features, but if greater simplicity be desired the ornamental accessories may be omitted. Lustrous blue mohair was here chosen for its development and ornamental buttons, ribbon and fancy band-trimming contribute attractive decoration. The close adjustment of the basque at the sides and back is due to under-arm and side-back gores and a curving center seam and a trim effect in front results from the lining fronts, which are fitted by single bust darts and closed at the center. Both fronts are smooth at the top, but have fullness at the bottom drawn in gathers; and the left front is narrow, while the right front is wide enough to bring the closing at the left side in correct Russian style. The fronts pouch in a manner characteristic of the Russian waists, and the arrangement of small buttons at the closing is novel and pretty. The two-seam sleeves are mounted on coat-shaped linings; they are gathered at the top and shaped to produce a short puff effect, and about them are arranged stylish caps that are shallowest under the arm and widest at the ends, which flare on the shoulders and are plaited to fall in jabots. The basque is lengthened by a circular peplum having a center seam, the shaping causing it to ripple stylishly all round. A wrinkled ribbon covers an applied belt of the material and is bowed at the left side, and a ribbon stock encircles the standing collar, its ends meeting under a bow at the left side. The peplum and sleeve caps may be omitted.

The new novelty goods, étamine, serge effects, the standard silks and bright mixed chevots will serve as an admirable basis for the application of band trimming on the basque, which is one of the dressiest of the Russian styles.



1462

Front View.



1462

Back View.

LADIES' TOP COAT. (VERY DESIRABLE FOR WEAR WITH RIDING-HABITS OR FOR DRIVING.)

(For Description see Page 250.)

may be chosen becoming contrasts. Embroidered trimming, spangled net and the gauzy mulls and chiffons in delicate tints of becoming colors will be used to overlay the full center-front.

A dainty waist was of gray nun's veiling, with the center-front of pink-and-mauve glacé taffeta. Knife plaitings of the changeable silk contributed the finish for the neck, wrists and sleeve caps and both a pink and a green stock and belt were provided.

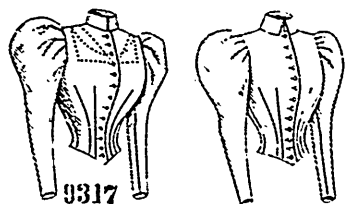
We have pattern No. 9337 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, needs five yards and a half of dark, with three-fourths of a yard of light silk, each twenty-inches wide, and three-fourths of a yard of chiffon forty-five inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE BOLERO FRONTS.)

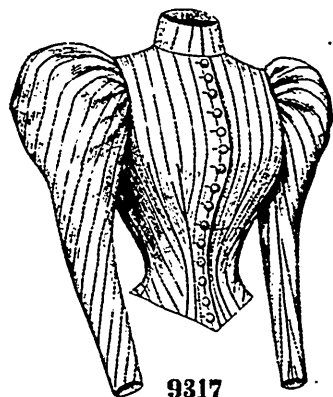
(For Illustrations see Page 253.)

No. 9308.—Gray silk was selected for this stylish basque-waist, which is arranged over a lining fitted by double bust darts and the customary seams. The closing is made invisibly at the front. Under-arm gores give a smooth adjustment at the sides and separate the full fronts from the seamless back, which is perfectly smooth across the shoulders and has fulness in the lower part arranged in overlapping, backward-turning plaits that flare upward. The fronts are gathered at the neck and shoulder edges and at the bottom and puff out in a becoming and stylish way. Short bolero fronts, which may, however, be omitted, are a stylish feature of the basque-waist; they meet at the throat, flare widely below and have pointed lower front corners, and are bordered with fancy band trimming. A crush girdle-section that is shirred at the center and at both ends crosses the fronts and is drawn down narrowest at the center, with pretty effect. A frill of lace rises above the standing collar, which is covered with a wrinkled ribbon that

is stylishly bowed at the back. The one-seam queue-taire sleeves have coat-shaped linings; they are gathered at their upper and side edges and may be plain or in Venetian style at the wrist, a lace frill being a dainty finish.

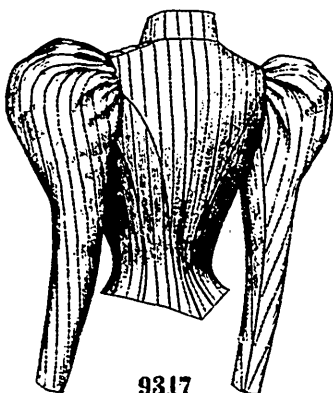


9317



9317

Front View.



9317

Back View.

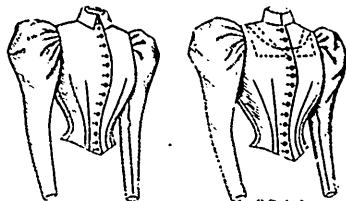
LADIES' BASQUE, WITH CURVED CLOSING EDGES AND TWO-SEAM SLEEVE. (TO BE MADE WITH A HIGH NECK AND STANDING OR TURN-DOWN MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.)

(For Description see Page 250.)

Fancy-band trimming ornaments the lower edge of the sleeve, the lower edge of the basque-waist at the back and the

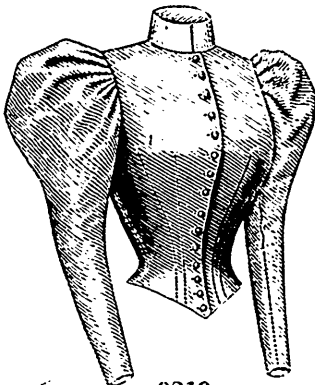
upper and lower edges of the girdle section.

Canvas, poplin, silk, *drap d'été*, cashmere and novelty goods, with band trimming, gimp, passementerie,



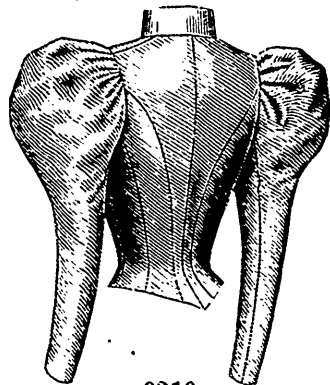
9316

9316



9316

Front View.



9316

Back View.

LADIES' BASQUE, WITH STRAIGHT CLOSING EDGES AND TWO-SEAM SLEEVE. (TO BE MADE WITH A HIGH NECK AND STANDING OR TURN-DOWN MILITARY COLLAR OR WITH A ROUND, V OR SQUARE NECK.)

(For Description see Page 251.)

ric, fancy braid, lace and ribbon for decoration, may be used for the basque-waist, with satisfactory results.

We have pattern No. 9308 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist needs two yards and three-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH DRAPED FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

(For Illustrations see Page 256.)

No. 9329.—The draped front is a pleasing novelty in this basque-waist, for which green silk was selected. A well-fitted lining closed at the center of the front insures perfect trimness. The front, which is bias, is mounted on a lining front that is smoothly fitted by double bust darts, and is most gracefully draped by a group of upturning, overlapping plaits in each arm's-eye edge; it is closed along the left shoulder and under-arm seams. Under-arm gores separate the front from the seamless back, which is smooth at the top but has fulness in the lower part laid in lapped plaits at the center. The waist may be made with a high or round neck, as illustrated. With the high neck a yoke fancifully curved at the lower edge falls upon the front and back; it is overlaid with lace net and is trimmed at the lower edge in front with a knife-plaiting of silk under a knife-plaiting of chiffon; and a knife-plaiting of chiffon that is graduated to be narrowest at the ends rises from the standing collar above a ribbon stock. A plaiting of chiffon falls from the two-seam sleeves, which may be in full length or elbow length, as preferred, the full-length sleeves being in Venetian style at the wrists. The sleeves are arranged on coat-shaped linings and are gathered at the top, where they

have the effect of short puffs. Frill caps of chiffon gathered up very full after being knife-plaited fluff out in a fetching way over the sleeves. A wide wrinkled ribbon belt caught down prettily in front adds a dressy finish to the waist.

Peau de soie, taffeta and other silks and soft, pretty woollens like nun's-veiling, étamine, etc., will make up charmingly in this basque-waist, and a decoration of plaited chiffon, lace edging or insertion and ribbon will provide becoming adornment.

We have pattern No. 9329 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the waist for a lady of medium size, requires four yards and three-fourths of silk twenty inches wide, with seven-eighths of a yard of chiffon forty-five inches wide for the caps and to trim, and a half of a yard of lace net twenty-seven inches wide to cover the yokes. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST.

(For Illustrations see Page 257.)

No. 9332.—In this fanciful basque-waist a tasteful combination is here arranged with gray *drap d'été* and blue-and-green glacé taffeta. Under-arm and side-back gores enter into the adjustment and the back is seamless at the center, but is arranged over a lining fitted with a center seam. The full fronts of silk are gathered at the neck and lower edge and puff out becomingly between smooth side-fronts that may be plain at their front edges or shaped in tabs that are piped with satin and lapped over lace frills. Dart-fitted lining-fronts complete the close adjustment of the waist and the closing is made at the center of the front. A twisted blue ribbon follows the lower edge of the basque-waist and ends in a bow at the left side of the front.

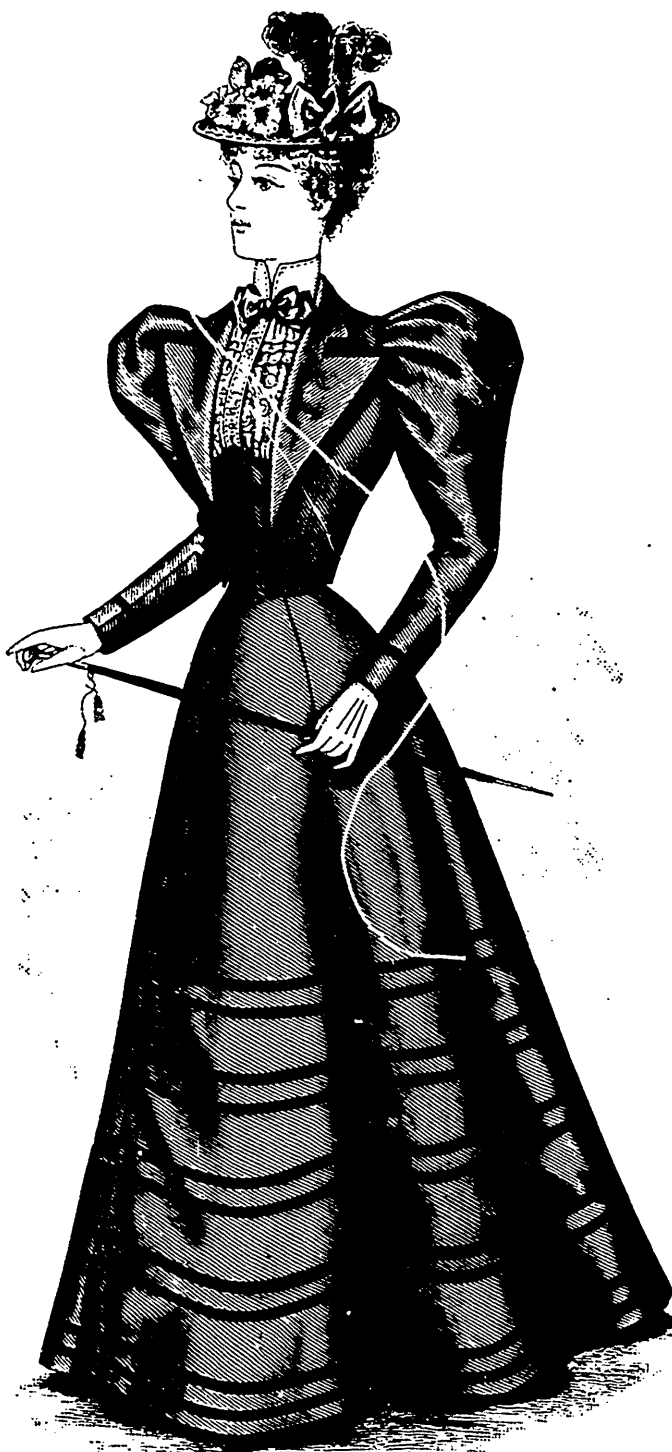


FIGURE NO. 139 B.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Eton Jacket No. 9314, price 1s. or 25 cents; Shirt-Waist No. 8964, price 1s. or 25 cents, and Princess Skirt No. 9289, price 1s. 6d. or 35 cents.

(For Description see Page 251.)

A similar ribbon forms a stock and from the top of the collar at the sides and back rises a graduated frill of lace. The two-seam sleeves have coat-shaped linings and are gathered at the top; they are cross-wrinkled above the elbow by gathers at the seams and stand out well at the top; the wrists are usually finished to correspond with the front edges of the side-fronts.

The mode offers opportunity for varying effects, a contrasting color or material in the fronts, and a stock and belt of some pretty hue being effective in the basque-waist. Canvas, fine cloth and the new fancy weaves are appropriate and ribbon, *mousseline de soie* or soft silk may be used for the full fronts, with knife-plaitings for decoration.

We have pattern No. 9332 in ten sizes for ladies from thirty to forty-two inches, bust measure. To make the garment for a lady of medium size, will require a yard and three-fourths of dress goods forty inches wide, with a yard and a fourth of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BLOUSE-WAIST, CLOSED AT THE LEFT SIDE.

(TO BE MADE WITH OR WITHOUT CAPS.)

KNOWN AS THE SULTANA BLOUSE.

(For Illustrations see Page 257.)

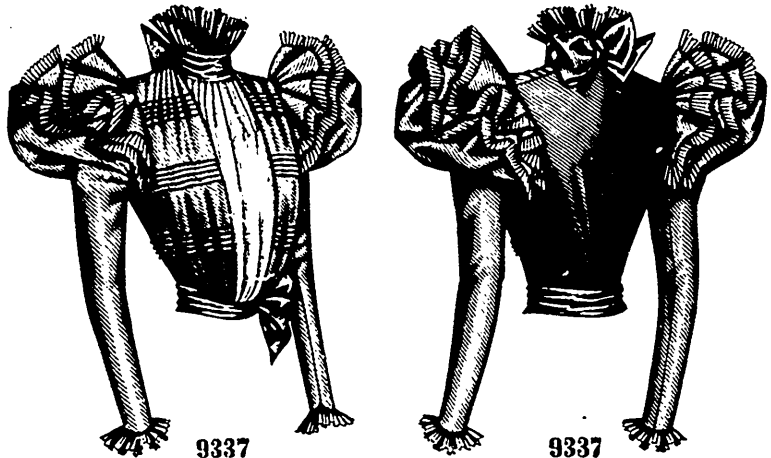
No. 9281.—This blouse-waist, fashionably known as the Sultana blouse, is here pictured made of soft woollen goods. The back and the narrow left front are smooth at the top, while the wide right front has becoming fulness at the center taken up in gathers at the neck. The blouse-waist is gathered all round below the waist-line, and the gathers are tacked to the fitted lining so as to make the blouse droop all round over a moderately deep belt that is closed in front. The waist is closed at the left side of the front in Russian style. A row of

fancy braid decorates the belt, the overlapping edge of the right front and the moderately high standing collar, which also closes at the left side. A row of similar braid is arranged on triple-pointed circular caps that extend in slight ripples out upon the two-seam sleeves, which are disposed in puff effect by gathers at the top and along the side edges for a short distance from the top. Coat-shaped linings sustain the sleeves and the wrists may be plain or in Venetian style, as desired. The wrists are trimmed with a row of fancy braid.

There is a strong liking for these blouses, which are especially charming upon slender women. They are made of woollens and silks and sometimes are elaborately trimmed with spangles or embroidered bands, silk or chiffon platings, lines or fancy designs in braid, etc.

We have pattern No. 9281 in six sizes for ladies from thirty to forty inches, bust measure. To make the garment for a lady of medium size, requires two yards and a half of material forty-four inches wide. Price of pattern, 1s. or 25 cents.

ing fronts close at the center and the Russian pouch fronts close at the left side, the fulness at the center being collected in gathers at the waist. At the sides and back the basque is snugly adjusted and it is lengthened all round by a circular pleatum that ripples stylishly. A short puff effect is produced at the top of the two-seam



LADIES' BASQUE-WAIST.

(For Description see Page 252.)

FIGURE No. 140 B.—LADIES' VISITING TOILETTE.

(For Illustration see Page 253.)

FIGURE No. 140 B.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9344 and costs 1s. 3d. or 30 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown again on this page. The skirt

pattern, which is No.

9331 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen differently depicted on page 266.

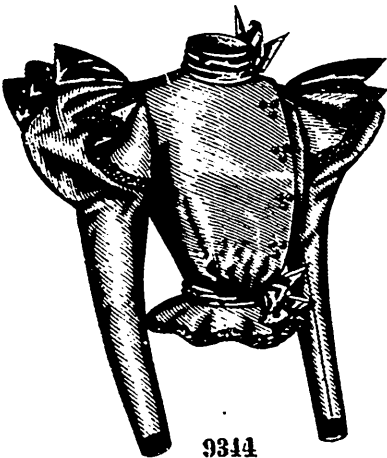
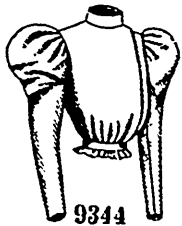
The new Russian blouse, known as the Olga blouse is here represented made of blue-and-green changeable silk and decorated with wide and narrow braid, knife-platings of silk and

sleeves and this gives a broad outstanding effect to the sleeve caps, which are fanciful in arrangement and prettily trimmed.

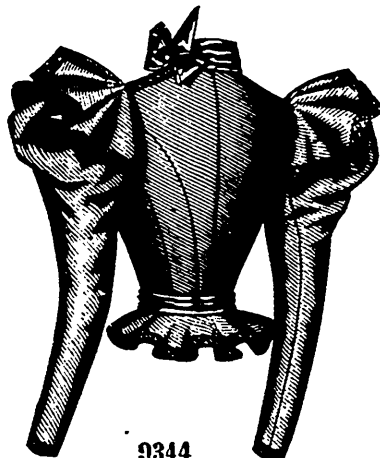
The seven-gored skirt has a fan back, and the decoration emphasizes its beauty and grace.

With the approach of Autumn comes the decidedly new in form and fabric. Soft materials in the deep, rich shades of brown, green, red, dahlia and mulberry and in many happy blendings of Autumnal colors are offered. The weaves may be chevrot, cloth of smooth surface or novelty mixtures. The element of surprise in dress goods is equalled by the garnitures, which either sparkle or show a mingling of quiet hues in embroidery, beading, gimp and jet. For this toilette any of the colors or materials suggested may be chosen.

The light felt hat is trimmed with flowers and ribbon.



9314
Front View.



9344
Back View.

LADIES' BASQUE, WITH RUSSIAN POUCH-FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND SLEEVE-CAPS.) KNOWN AS THE OLGA BLOUSE.

(For Description see Page 252.)

LADIES' BLOUSE, WITH CHEMISSETTE AND FITTED LINING THAT MAY BE OMITTED.

(For Illustrations see Page 259.)

No. 9285.—A *chic* blouse in the new pouch style is here shown made in a combination of green serge and black silk and trimmed with braid. When the blouse is to be worn like a jacket over a shirt-waist or other style of waist it is made without the lining and chemisette, as shown in the large views. Shoulder and under-arm seams shape the blouse and the fronts are turned back in lapels that form notches with a rolling collar and are closed below the lapels with hooks and loops and braid frogs. The chemisette is applied on the lining fronts, to which it is sewed at one side

a ribbon stock and belt; it accompanies a skirt of black silk trimmed with platings of silk headed by jet gimp. The lin-

ing fronts close at the center and the Russian pouch fronts close at the left side, the fulness at the center being collected in gathers at the waist. At the sides and back the basque is snugly adjusted and it is lengthened all round by a circular pleatum that ripples stylishly. A short puff effect is produced at the top of the two-seam

and secured with hooks and loops at the other side; it is finished with a standing collar that extends across the back. Three forward-turning plaits are formed near the waist-line in each front, and back of the plaits the blouse is gathered and tacked to the lining or to a belt to droop all round in pouch style, the back showing the straight-across line of the Eton jacket. A wrinkled belt closed in front with a buckle may be drawn to be the depth desired, some figures looking best with a wide belt and others with a narrow one. The two-seam leg-o'-mutton sleeves have coat-shaped linings and are gathered at the top.

Pretty outing suits of flannel, serge or cheviot may include a blouse like this and any fashionable skirt. The mode would be dressy made of fine cloth or silk, with velvet chemisette and silk-cord decorations.

We have pattern No. 9285 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse needs two yards and an eighth of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE-WAIST. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE ALEXIS BLOUSE.

(For Illustrations see Page 259.)

No. 9283.—This blouse-waist is shown differently made up and trimmed at figure No. 132 B in this magazine.

A novel style of blouse-waist, known as the Alexis blouse, is here illustrated made of red serge, with machine-stitching for a finish. The back and fronts are perfectly smooth at the top and near the bottom are made slight gathers that are tacked to the well-fitted lining at the waist-line so as to make the blouse droop all round

front edge of the right front conceals the closing. The collar is in close-fitting standing style. The two-seam sleeves are gathered at the top and have coat-shaped linings; they fit closely nearly to the top, where they stand out in a puff under circular caps having rounding corners. The caps are

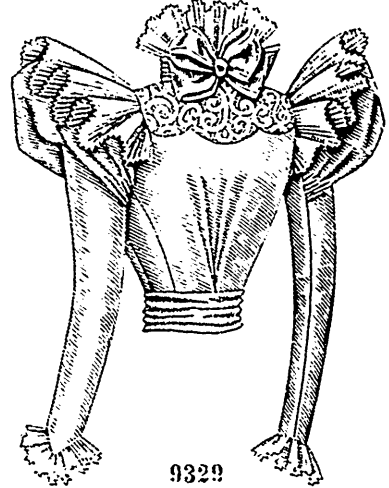


9329



9329

Front View.



9329

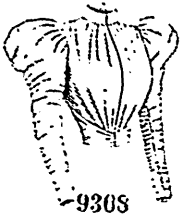
Back View.

LADIES' BASQUE-WAIST, WITH DRAPED FRONT CLOSED AT THE LEFT SIDE. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW SLEEVES.)

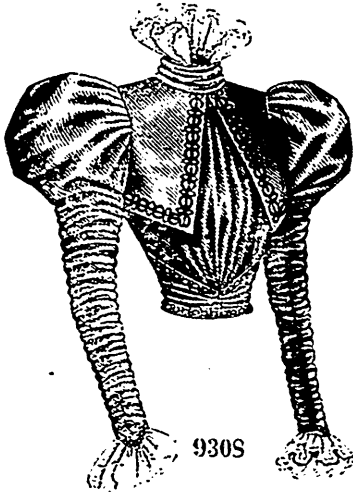
(For Description see Page 253.)

a stylish feature, but they may be omitted, if not desired. The blouse, although rather more severe than many of the new blouses, is very attractive. All the wool and silk-and-wool textiles are adaptable to the style and a decorative effect may be given by braiding, lace bands, etc.

We have pattern No. 9283 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size, the garment calls for two yards and an eighth of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



9308



9308

Front View.



9308

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE BOLEKO FRONTS.)

(For Description see Page 253.)

LADIES' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE DAGMAR BLOUSE.)

(For Illustrations see Page 260.)

No. 9286.—The fanciful blouse-waists now in demand merit the favor everywhere accorded them; the mode here shown is specially stylish and is known as the Dagmar blouse. Taffeta silk is the material pictured in the waist and ribbon, lace insertion and plaitings of chiffon provide a dainty decoration. A well-fitted lining closed at the center of the front supports the blouse, which has a seamless back arranged in four pairs of downward-turning tucks that are continuous with similar tucks in the fronts. The back meets the fronts in shoulder and under-arm seams. The left front is narrow, but the right front, which has fullness drawn in gathers at the neck, is wide enough to bring the closing at the left side in true Russian style. A plaited frill of chiffon stands out in a pretty way

over a belt in the new fashion, the back taking the straight-across line of the Eton jacket. A box-plait formed at the

is wide enough to bring the closing at the left side in true Russian style. A plaited frill of chiffon stands out in a pretty way



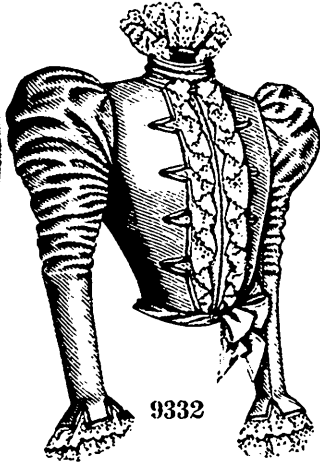
from the closing and the blouse-waist is gathered all round near the bottom, the gathers being tacked to the lining so as to produce the fashionable blouse droop all round over a leather belt that is closed in front. The sleeves are gathered at the top and shaped by the usual inside seam and a dart seam extending from the wrist to a

waist; they puff and droop slightly and are closed with studs or with button-holes and buttons through a box-plait formed at the front edge of the right front. The back is arranged in three backward-turning plaits at each side of the center and joined to a fancifully-shaped yoke; it is smooth at each side of the plaits and under-arm gores effect a smooth adjustment at the sides. The yoke is bias, shaped with a center seam and curved at its lower edge to form two points. The two-seam leg-o'-mutton sleeves are placed over

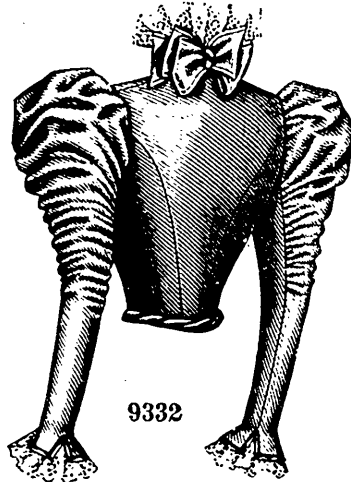
coat-shaped linings and the fulness at the top is collected in gathers. The neck is finished with a neck-band to which may be buttoned either of the two styles of collars illustrated. One collar is in standing style with flaring ends, and the other has two shallow turn-down portions joined to the top of a high standing portion. A belt with pointed ends is closed in front.

Silk in black or colors will be selected for the shirt-waist when a dressy separate waist is desired; it will also be very attractive in cashmere or flannel.

We have pattern No. 9320 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist, except the collars, needs two yards and three-fourths of goods thirty-six inches wide, and the collars call for a half of a yard of linen thirty-six inches wide. Price of pattern, 1s. or 25 cents.



Front View.



Back View.

LADIES' BASQUE-WAIST.
(For Description see Page 254.)

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

(For Illustrations see Page 261.)

No. 9299.—This comfortable Spencer

waist is illustrated made of *drap d'été* and trimmed with braid. It may be made with or without a lining that is fitted with double bust darts and the usual seams. The full back and full fronts are joined in under-arm and shoulder seams, and the closing is made at the center of the front with buttons and button-holes. The waist is smooth at the top both front and back, but has fulness at the bottom

little above the elbow; two pairs of downward-turning tucks are formed just above the elbow and above the tucks they form an artistic puff, which is tacked to the coat-shaped lining to produce the effect illustrated. The wrists may be plain or fancy and a knife-plaited frill of chiffon completes them daintily. A similar frill rises above the standing collar, which is encircled by a ribbon stock, the frill being caught down over the center of the stock bow.

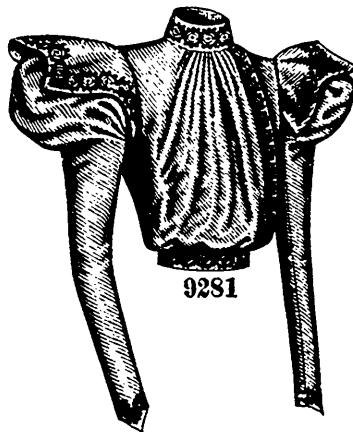
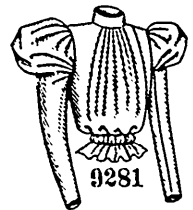
A blouse-waist of this style may be made of silk, novelty goods, or silk-and-wool mixtures; and the method of decoration should vary according to the different fabrics. In a light silk waist Mechlin insertion may surmount each pair of tucks.

LADIES' BLOUSE SHIRT-WAIST, WITH TWO SEAM LEG-O'-MUTTON SLEEVE AND REMOVABLE COLLARS. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Illustrations see Page 260.)

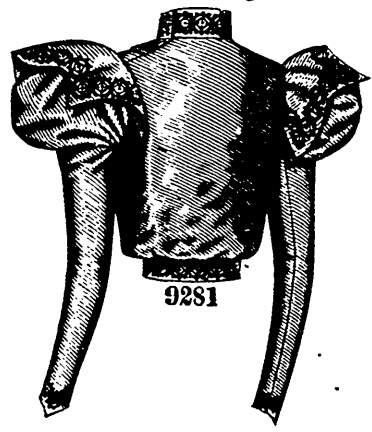
No. 9320.—At figure No. 135 B in this number of THE DELINEATOR this shirt-waist is again represented.

The separate waist in various shapes, and always with some acceptable new feature, is still exceedingly popular. Golden-brown surah silk is here pictured in the *chic* shirt-waist, which has two styles of removable white linen collars, and a fitted lining that may be used or not. The fronts have pretty fulness collected in fine tucks that extend from the neck and shoulder edges to shallow yoke depth and in two cross-rows of gathers at the

waist is illustrated made of *drap d'été* and trimmed with braid. It may be made with or without a lining that is fitted with double bust darts and the usual seams. The full back and full fronts are joined in under-arm and shoulder seams, and the closing is made at the center of the front with buttons and button-holes. The waist is smooth at the top both front and back, but has fulness at the bottom



Front View.



Back View.

LADIES' BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE SULTANA BLOUSE.
(For Description see Page 254.)

drawn to the center in two short rows of shirring under a belt of the material which is stitched to position. The neck

may be finished with a turn-down collar having widely flaring ends or with a close-fitting standing collar, both styles being illustrated. The two-seam sleeves are mounted on coat-shaped linings and are gathered at the top to puff out stylishly, a becomingly close effect being given below.

The style is simple yet popular. It may be satisfactorily developed in serge, cashmere, étamine, *drap d'été*, taffeta silk, etc., and may be made as ornamental as desired with a trimming of fancy braid, guip, lace and ribbon.

We have pattern No. 9299 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the waist requires a yard and three-fourths of goods forty-four inches wide. Price of pattern, 10c. or 20 cents.

LADIES' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE CZARINA WAIST.) (For Illustrations see Page 251.)

No. 9319.—At figure No. 141 B in this number of THE DELINEATOR this waist is shown differently made up.

Yellow and gray glacé silk, yellow chiffon and cream lace edging are here combined in this dainty Russian blouse-waist, which is known as the Czarina waist. A smooth effect is seen at the top of the waist both back and front and fullness below is drawn to the center by shirrings at the waist-line, the front pouching stylishly over a ribbon belt. The left front is narrow and the right front extends across to bring the closing at the left side in true Russian



FIGURE No. 140 B.—This illustrates LADIES' VISITING TOILETTE.—The patterns are Ladies' Blouse No. 9344, price 1s. 3d. or 30 cents; and Skirt No. 9331, price 1s. 3d. or 30 cents.

(For Description see Page 255.)

style. A fitted lining closed at the center of the front and under-arrangements render the waist comfortable and trim. Both fronts and also the back have two groups of three downward-turning small tucks taken up in them with ornamental effect, the upper groups being a little below the neck, and a row of insertion is placed above and below the lower groups. Two similar groups of tucks are made in the upper portion of the coat-shaped sleeves below mushroom puffs, and frill caps of lace edging stand out in a fluffy way over the puffs. A frill of lace finishes the wrists and a similar frill inside of a doubled frill of chiffon rises from the standing collar, which closes at the left side. A frill of lace over a doubled frill of chiffon is placed down the closing, with harmonious and highly ornamental effect.

The mode is a dainty one by which to make up étamine in combination with lace or chiffon edging or by which to fashion dressy house waists from silk and wool goods, grenadine, challis or silk. A trimming of lace insertion, embroidered bands and knife-platings is necessary to give a decorative effect.

We have pattern No. 9319 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse-waist, except the frills, requires four yards and a half of silk twenty inches wide, with a half a yard of chiffon forty-five inches wide for the wide front-frill and wide

collar-frill, two yards of edging seven inches wide for the cap-frills, one yard of edging five inches and a fourth wide for

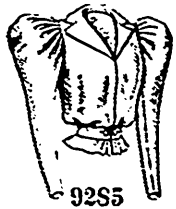
the narrow front-frill, and two yards and seven-eighths of edging three inches and a fourth wide for the collar frill and wrist frills. Price of pattern, 1s. or 25 cents.

LADIES' PLAIN WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR)
(For Illustrations see Page 262.)

No. 9318.—Mohair was selected for the waist here illustrated, which is simple and practical. The waist extends only to the waist-line and is smoothly adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The closing is made at the center of the front with button-holes and buttons and the lower edge of the waist is finished with a belt. The two-seam sleeves are arranged over coat-shaped linings; they are gathered at the top, where they puff out stylishly, and are finished plain at the wrist. The pattern provides two styles of collars—a turn-down collar which flares widely at the throat and a high standing collar.

The mode is adaptable to either cotton or woollen fabrics, among which are serge, cloth, mohair, silk, poplin,ingham, percale and wash chevist. Narrow soutache braid may be used on the standing collar and the sleeves at the wrist or machine-stitching may provide the finish. A simple morning indoor toilette may include a gored skirt and a waist of this kind in navy-blue cashmere. If decoration be desired, it may be contributed by black soutache braid arranged in straight lines or in some simple design. A white linen collar and cuffs may be worn.

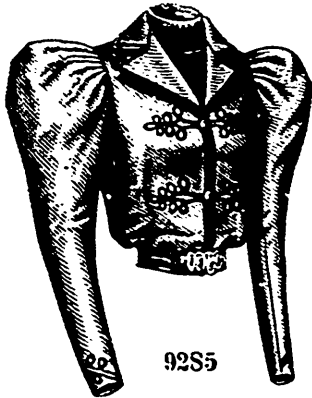
We have pattern No. 9318 in ten sizes for ladies from thirty to forty-eight inches, bust measure. To make the waist for a lady of medium size, calls for a yard and seven-eighths of goods forty-four inches wide. Price of pattern, 7d. or 15 cents.



9285

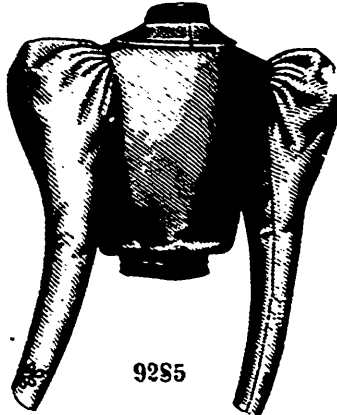
LADIES' FANCY FRONT OR WAIST DECORATION. (TO BE MADE WITH A HIGH OR ROUND NECK.)
(For Illustrations see Page 262.)

No. 1468.—Any simple waist or



9285

Front View.



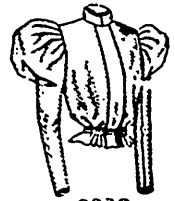
9285

Back View.

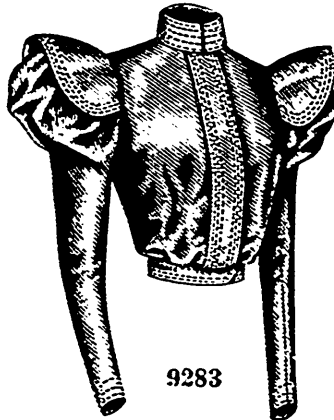
LADIES' BLOUSE, WITH CHEMISSETTE AND FITTED LINING THAT MAY BE OMITTED.
(For Description see Page 255.)

basque may be transformed into a most elaborate bodice by this exquisite waist decoration. Embroidered *mousseline de*

soie, satin-edged *mousseline* and plain silk overlaid with lace net are united in its development, and ribbon is very effectively introduced as a trimming. A yoke made with shoulder seams and showing a square outline at the back and a rounding outline in front forms the upper part of the decoration, and to the yoke is joined a full pouch front that is gathered at the top

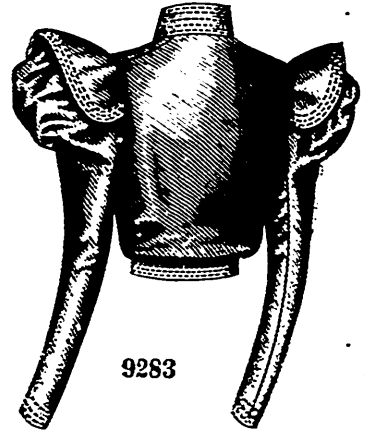


9283



9283

Front View.



9283

Back View.

LADIES' BLOUSE-WAIST. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE ALEXIS BLOUSE.
(For Description see Page 256.)

and shirred at the bottom. A wrinkled ribbon ending in bows covers the shirrings. Double frill-caps of the satin-edged *mousseline* are joined to the yoke and along the arm's-eye edges of the front and stand out in a charmingly fluffy way. The yoke is closed invisibly at the back. The decorations may be made with a high neck and completed with a standing collar that is covered with a ribbon stock and decorated at the back and sides with a standing plaiting of chiffon; or it may be made with a low round neck, the caps being the only part appearing at the back, when the decoration is low necked.

Chiffon, lace net, Liberty silk, all-over embroidery, taffeta, India or other silk, velvet and all sorts of dainty decorative materials are suitable and combinations may be achieved with colors and textures or with the use of ribbon, insertion, lace, passementerie or gimp.

We have pattern No. 1468 in three sizes, small, medium and large. In the medium size the high-necked waist decoration needs five-eighths of a yard of embroidered *mousseline de soie* forty-five inches wide for the front, with two yards and an eighth of satin-edged *mousseline de soie* twelve inches wide for the frills, and half a yard of silk twenty inches wide for the yokes and collar, and three-eighths of a yard of lace net twenty-seven inches wide for covering the yokes. The rounded-neck waist decoration requires two yards and five-eighths of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

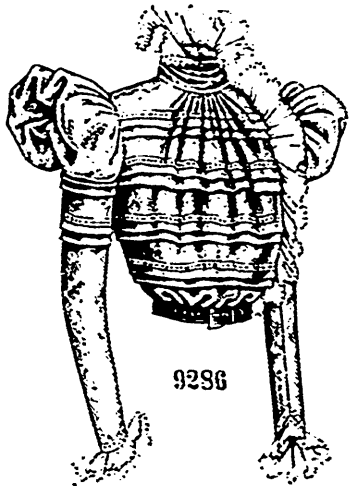
LADIES' DRESSING-SACK OR TEA-JACKET.

(For Illustrations see Page 263.)

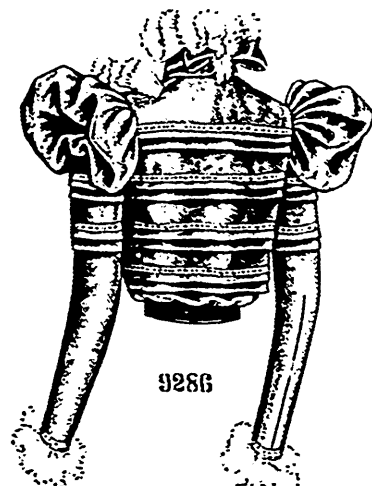
No. 9327.—This graceful and becoming dressing-sack is pictured made of fine nainsook. The back, which is smooth across the shoulders, has fullness drawn well to the centre at the waist-line by three rows of shirrings that are tacked to a stay. Under arm darts render the side-fronts smooth-fitting at the sides, and the full centre-fronts are gathered at the top

and sewed to a narrow band that is overlaid with insertion bordered at the top and bottom with embroidered edging. The full sleeves are gathered at the top and bottom and com-

edging fall with charming grace over the short puffs arranged closed in over the top of the two-seam sleeves and two clusters of downward-ward-turning tucks are taken up in the upper portion below the back the puff. A fringed shawl collar is edged with lace and the decorative fronts are finished with a deepened wrist. Frills of lace correspondingly graduated and sewed to be narrowest on skirts-front produce a soft fluffy effect at the top of the stand-over collar.



9286



9286



9286

FIGURE NO. 142 A.—LADIES' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE INDIAN BLOUSE.) (For Description see Page 256.)

FIGURE NO. 142 B.—LADIES' BLOUSE-JACKET. (For Illustration see Page 257.)

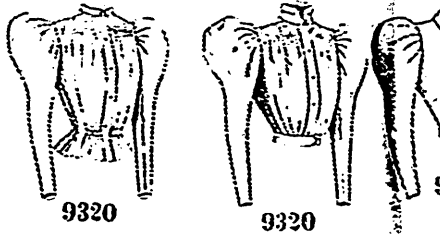
pleted with bands to which are sewed deep frills of embroidered edging. Insertion borders the pretty rolling collar, which reaches only to the side-fronts, where its ends form points; it is edged with a frill of deep lace edging that is carried down the front edges of the side-fronts in jabot effect. A frill of embroidered edging trims the lower edge of the sack and ribbon ties tacked to ends of the shirtings in the back are bowed in front. The sack closes at the center of the front.

Soft silks, also lawn, dimity, flannel, cashmere and numerous other soft pretty materials are used for these sacks, which are made as elaborate as desired by the arrangement of lace, ribbon, embroidery, fancy stitching, etc.

We have pattern No. 9227 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the garment needs two yards and five-eighths of goods thirty-six inches wide, with a yard and five-eighths of edging five inches wide for the sleeve frills. Price of pattern, 1s. or 25 cents.

Ladies' jacket. The pattern, which is No. 9292 and costs 1-30c. or 30 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown in three views on page 257 of this magazine.

This novel style of blouse-jacket is here pictured made of green whipcord and finished with machine-stitching. It pouches all round, the back



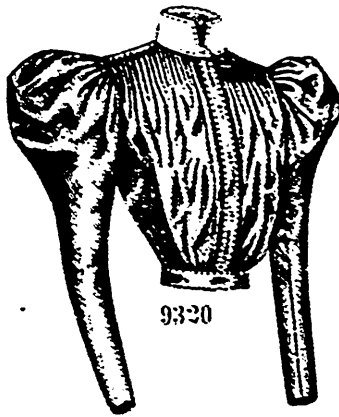
9320

9320

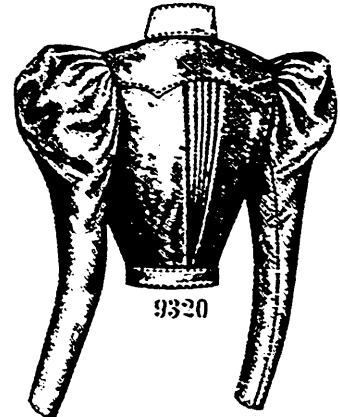
FIGURE NO. 141 B.—LADIES' BLOUSE-WAIST. (For Illustration see Page 257.)

FIGURE NO. 141 B.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 9319 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown in three views on page 261 of this magazine.

The Czarina blouse-waist shown at this figure is another of the many pretty Russian styles coming into vogue; it is here pictured made of spotted changeable silk, plain silk and lace edging and decorated with jet gimp and a wrinkled ribbon belt with a large bow. The accurately adjusted lining is closed at the center of the front and under-arm gores give a smooth effect at the sides and separate the fronts from the full, seamless back, which is arranged in two clusters of three downward-turning tucks corresponding with the tucks in the fronts. The left front is narrow and the right front is wide so that the closing comes at the left side in Russian style; and the fronts have the new pouch effect. A frill of lace edging over a doubled frill of silk defines the closing, both frills being graduated quite narrow toward the lower ends. Fluffy frill-caps of lace



9320

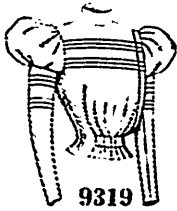


9320

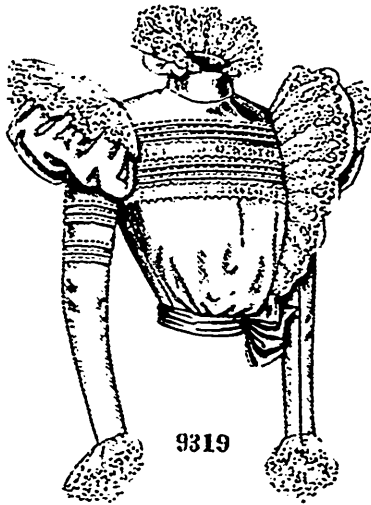
LADIES' BLOUSE-SHIRT-WAIST, WITH TWO-SEAM LIFE-O'-MUTTON SLEEVE AND REMOVABLE COLLARS. (TO MADE WITH OR WITHOUT FITTED LINING.) (For Description see Page 257.)

being smooth and showing the straight-across lower outline of the Eton jacket at the top of the belt. Wide side-gores separate the narrow whole back from the fronts, which are

enclosed in a fly and reversed above the closing in small, pointed lapels that form short wide notches with the rolling collar. The back and side-backs extend below the belt to form a smooth skirt giving the effect of the fronts are all deepened to correspond with the skirt-seams having rounded corners. An opening to a breast pocket is made in each

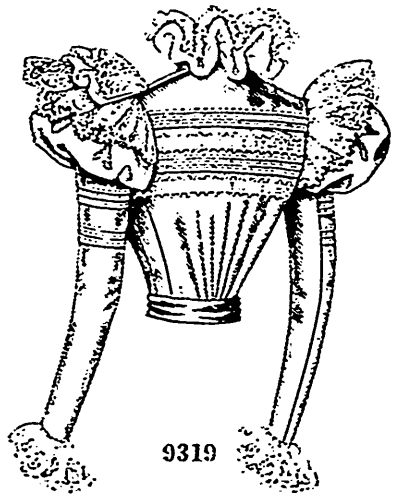


9319



9319

Front View.



9319

Back View.

LADIES' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE CZARINA WAIST.)

(For Description see Page 258.)

is covered with a pocket-lap and a rounding lower outline and fastened at the center with a button-bridge and button. The breast pockets and laps may be omitted without detracting from the good effect of the pocket. The two-seam sleeves are broadly-plaited at the top and fit the arm closely to far above the elbow. The early Autumn modes include some handsome jackets, the blouse style being among the most novel. Any of the autumnal shades of cloth may be chosen for them, serge, whipcord and chevot being highly commended, with machine-stitching for a finish. A stylish blouse-jacket of this kind may be cut from navy-blue cloth for wear with a skirt of blue and green plaid goods. The collar, lapels and pocket-lap may be inlaid with velvet to match the cloth.

The hat is stylishly trimmed with quills and two shades of silk.



9299

LADIES' DRESS SLEEVE WITH PUFF AND CAP. (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND WITH OR WITHOUT THE CAP AND FINISHED PLAIN OR IN VENETIAN STYLE.)

(For Illustrations see Page 261.)

No. 1465.—This sleeve shows the

bottom. The cap may be omitted, if not desired. At the wrist the sleeve may be plain or shaped in a stylish Venetian point.

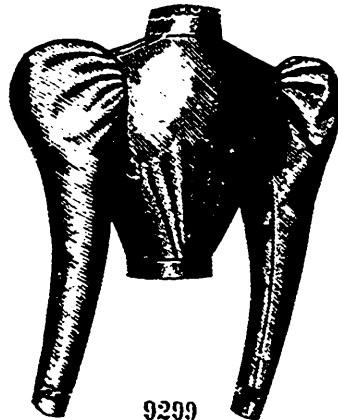
Silk, novelty goods, cloth and numerous soft fabrics suitable for all seasons of the year may be made up in this style. If inserted in a fancy waist of green and white glacé silk for theatre or dressy house wear, the sleeve may be encircled at intervals with cream Mechlin lace insertion. Lengthwise rows of the insertion may be let into the puff and crosswise rows into the cap.

We have pattern No. 1465 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves will need three yards and a fourth of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.



9299

Front View.



9299

Back View.

LADIES' SPENCER WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH STANDING OR TURN-DOWNS COLLAR.)

(For Description see Page 257.)

best effects in its puff and cap and may be plain or in mousquetaire style. It is pictured made of silk and trimmed with edging. The lining is in coat shape, and the mousquetaire

arranged in a double box-plait. The cap is trimmed with edging and insertion and the frill with edging.

The sleeve is stylish both for day and evening gowns.

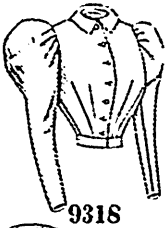
LADIES' MOUSQUETAIRE DRESS SLEEVE HAVING A TRIPLE CORD SHIRTING ALONG THE OUTSIDE OF THE ARM AND A WRIST RUFFLE AND FANCY CAP THAT MAY BE OMITTED.

(For Illustrations see Page 261.)

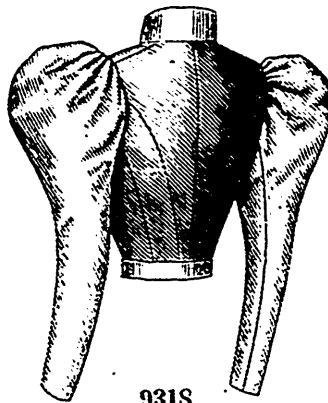
No. 1459.—One of the most beautiful of the new sleeves for silks, soft woollens and sheer goods is here represented in nun's-veiling. It is arranged over a coat-shaped lining and is wrinkled in mousquetaire style by gathers along the edges of the seam and a triple cord-shirring all the way to the top along the outside of the arm. The upper edge is gathered and the sleeve forms a butterfly puff at the top. A triple-pointed cap that is laid in lapped plaits at the center to form a jabot and gathered at the top to fluff out prettily is a very stylish addition, but it may be omitted. The wrist may be finished plain or with a circular frill that deepens toward the outside of the arm, where it is arranged in a double box-plait. The cap is trimmed with edging and insertion and the frill with edging.

We have pattern No. 1459 in five sizes for ladies from ten 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 need four

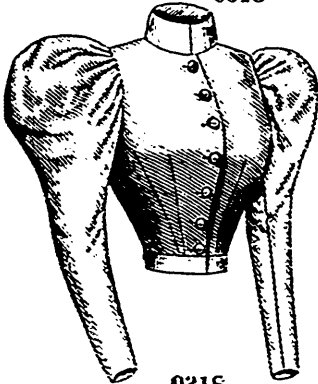
the arm's-eye. For a lady whose arm measures eleven inch as described, a pair of sleeves will need one yard of material fifty-four inches wide. Price of pattern, 5d. 10 cents.



9318



9318
Back View.



9315
Front View.

LADIES' PLAIN WAIST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see Page 259.)

yards and an eighth of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TWO-SEAM SLEEVE, LAID IN THREE BOX-PLAITS AT THE TOP.
(FOR COATS, JACKETS, ETC.)
(For Illustrations see Page 261.)

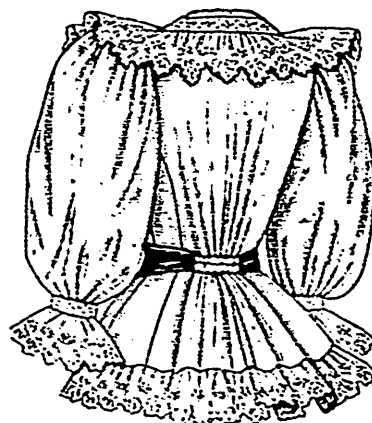
No. 1448.—This is the newest style of sleeve for coats, jackets, etc.: it is here pictured made of cloth. It is shaped with two seams and the fullness at the top is arranged in three box-plaits. The sleeve puffs out stylishly at the top and is comfortably close-fitting below.

Cloth of light or heavy weight, plain or fancy cloaking, heavily corded silk, velvet, etc., will make up stylishly in this manner. Stitching may finish the sleeve at the bottom.

We have pattern No. 1448 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of



9327
Front View.



9327
Back View.

LADIES' DRESSING-SACK OR TEA-JACKET.
(For Description see Page 259.)

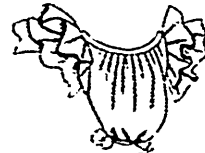


1468
Back View.



1468
Front View.

LADIES' FANCY FRONT OR WAIST DECORATION. (TO BE MADE WITH A HIGH OR ROUND NECK.)
(For Description see Page 259.)



1469

low the close. The under-seams are terminated a little above the lower edge and back is notched a little back these openings to give a desirable spring to the hips. The neck is in shape at front and to pocket-laps are sewed to each front—one for a lady at the top of the twenty-seven darts and they are stitched across about an inch below the top.

The vest matches the remainder of the riding-habit suit. It is made of fancy or plain velvet. The lining or of teachers also or red cloth sleeve in give a note of color. A white optional. linen chemise at the wrist and a band-let for cuff matching. We have vest in color fourteen may be worn below with it.

We have pattern No. 1464 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the vest of pat

LADIES' VEST, WITH STANDING COLLAR. (TO BE MADE WITH POINTED OR SQUARE NECK OPENING.) VERY DESIRABLE FOR EQUESTRIAN WEAR.
(For Illustrations see Page 265.)

No. 1463.—Fancy red vesting is represented in this handsome vest and stitching gives the finish. The back is to be made of silk or some suitable lining material and is shaped by a center seam. The fronts are closely adjusted by double bust darts and are shaped to form a deep notch below the closing, which is made with a fly at the center. The back is notched at each side and the under-arm seams are terminated the depth of the notch from the lower edge to give an easy spring over the hips. The neck is finished with a low standing collar that ends a little back of the upper front corners of the fronts, and the fronts are shaped to form a narrow opening that may be pointed or square, as preferred. Two pocket-laps are applied on each front—one at the top of the darts and the other at the waist—and they are stitched across about one inch below the top.

Silk or wool vestings in mixed or solid colors may be chosen for the vest, and the riding-habit material



FIGURE No. 741 B.—This illustrates LADIES' BLOUSE-WAIST.—The pattern is No. 9319 price 1s. or 25 cents.

(For Description see Page 260)

For a lady of medium size needs a yard and a fourth of goods of twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LADIES' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE, IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH AND WITH OR WITHOUT THE CAP.)
(For Illustrations see Page 264.)

No. 1466.—This stylish sleeve is pictured made of Liberty silk. It is in two-seam leg-o'-mutton style with a coat-shaped finishing, and may be made in full length or elbow length, as illustrated. The fulness at the top is collected in gathers, and gathers along the side edges of the upper portion wrinkle the sleeve in mousquetaire fashion above the elbow. A gathered cap trimmed with lace is a charming addition, but its use is optional. The full-length sleeve may be plain or curved at the wrist and a lace-trimmed frill provides a pretty decoration for either length.

We have pattern No. 1466 in five sizes for ladies from ten to fourteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves needs a yard and a half of material forty-four inches wide. Price of pattern, 5d. or 10 cents.

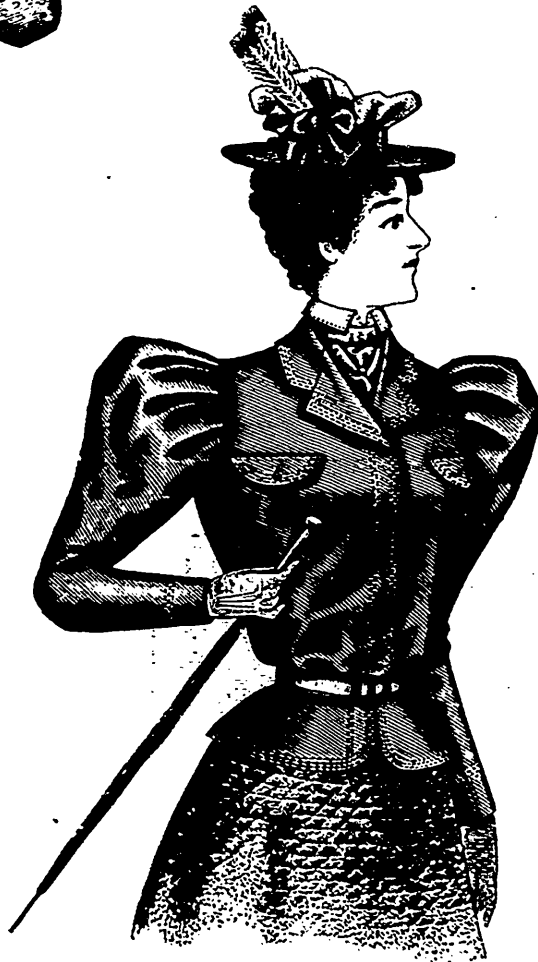
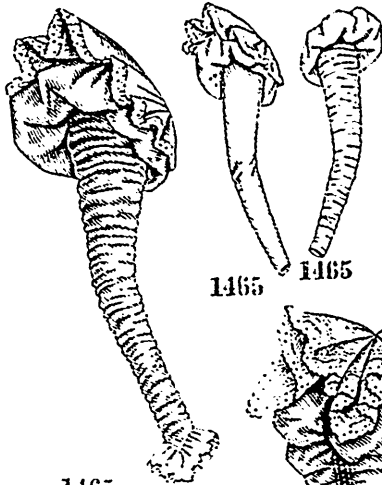


FIGURE No. 142 B.—This illustrates LADIES' BLOUSE-JACKET.—The pattern is No. 9292, price 1s. 3d. or 30 cents.

(For Description see Page 260.)

may also be used for it. The finish illustrated is the most approved for garments of this kind.



1465 1465

LADIES' DRESS SLEEVE, WITH PUFF AND CAP. (TO BE MADE SMOOTH OR IN MOUSQUETAIRE FASHION AND WITH OR WITHOUT THE CAP AND FINISHED PLAIN OR IN VENETIAN STYLE.) (For Description see Page 261.)

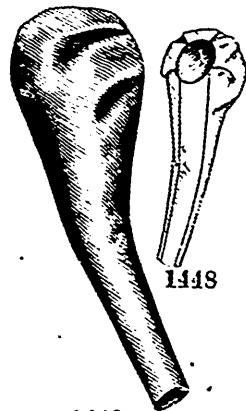
seven inches wide. Price of pattern, 10d. or 20 cents.

LADIES' CHEMISSETTE-VEST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (For Illustrations see Page 261.)

No. 1460.—A simple vest for wear with open jackets is here shown made of blue chambray, with cordings of white linen. The vest is made with a shallow cape back in chemisette style, the cape joining the fronts in shoulder seams. The fronts are shaped by seams extending to the shoulders; they are closed at the center with button-holes and buttons and form a notch below the closing. The neck may be finished with a standing collar having flaring front ends or with a high collar having shallow turn-down sections, as preferred, both styles being illustrated. An elastic secured to the fronts at the waist-line with buttons and button-holes, and an elastic secured in the same way to each front near the arm's-eye and to the lower edge of the cape back retain the vest in place on the wearer.

This style of vest is excellent for washable goods as it is easy to launder. It is also suitable for all sorts of vestings and will usually be simply finished. A smart vest for wear with a brown cloth Eton gown may be fashioned from tan cloth and trimmed with cloth pipings. Flat pearl buttons close the vest.

We have pattern No. 1460 in four sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the garment needs five-eighths of a yard of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.



1448

LADIES' TWO-SEAM SLEEVE, Laid in THREE BOX-PLAITS AT THE TOP. (FOR COATS, JACKETS, ETC.) (For Description see Page 262.)

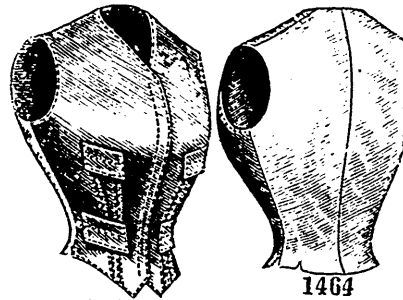
We have pattern No. 1463 in eight sizes for ladies from thirty to forty-four inches, bust measure. To make the vest for a lady of medium size, will need a yard and a fourth of goods twenty-

LADIES' FIVE-GORED SKIRT, WITH NARROW SIDE-GOULAR EFFECT AND FAN BACK.

(For Illustrations see Page 265.)

No. 9334.—Another illustration of this fashionable skirt is given at figure No. 133 B in this number of THE DELINEATOR.

This is a graceful new skirt. For which gray mohair was selected in the present



1464

Front View.

Back View.

LADIES' VEST, WITHOUT A COLLAR. (VERY DESIRABLE FOR EQUESTRIAN WEAR.)

(For Description see Page 262.)

instance. The skirt comprises a front-gore a rather narrow gore at each side and two wide back-gores that join the side-gores seams extending over the hips. It is smooth at the front and sides, only slight ripples appearing below the hips; and at the back it is laid in three backward-turning, overlapping plaits at each side of the placket, the plait flaring in fan fashion. The flare is gradual and the skirt is of fashionable width, measuring four yards at the foot in the narrowest. If desired, a small bustle or any style of extender may be used.

The newest skirts are characterized by graceful fan back and perfect smoothness; the top in front of the fan-plaits. Canvas, boucle suiting, canvas, serge, cheviot, woad and other seasonable woollens will meet up satisfactorily by this pattern, and any mode of trimming skirts may be followed.

We have pattern No. 9334 in nine sizes for ladies from

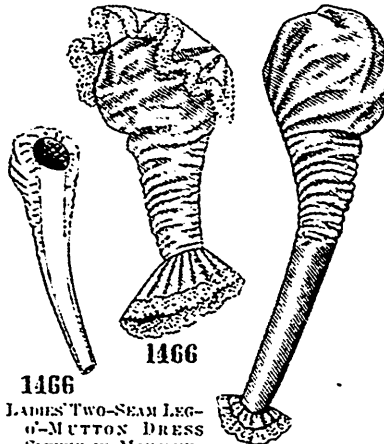
twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs four yards of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FOUR-GORED SKIRT, WITH FAN BACK.

(For Illustrations see Page 265.)

No. 9294.—The graceful skirt here illustrated is made of lady's-cloth. It is entirely up to date in cut and effect and comprises a narrow front-gore, a wide gore at each side and a back-gore.

Each side-gore is fitted by a dart at the top and falls in a



1466

1466

1466

LADIES' TWO-SEAM LEG-O-MUTTON DRESS SLEEVE IN MOUSQUETAIRE STYLE ABOVE THE ELBOW. (TO BE MADE FULL LENGTH OR ELBOW LENGTH AND WITH OR WITHOUT THE CAP.) (For Description see Page 263.)

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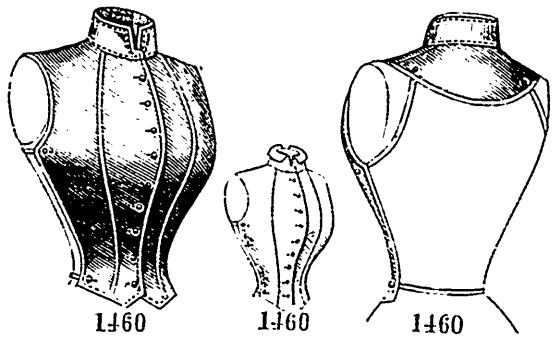
side-gored effect and in very slight ripples below the hip. The back-gore is laid in two backward-turning plaits at each side of the center, the plaits spreading below in fan fashion. The width of the skirt at the bottom is a little over four yards and in the medium sizes. Any style of skirt extender or small bustle may be used, if desired.

The mode is suitable for silk, *drap d'été*, poplin, mohair, serge and novelty goods. We have pattern No. 9294 in ten sizes for ladies from twenty to thirty-eight inches, waist measure. To make the skirt for a lady of medium size, calls for four yards and three-fourths of goods forty-four inches wide. Price of pattern, 1s. 6d. or 30 cents.

LADIES SEVEN-GORED SKIRT, WITH FAN BACK.

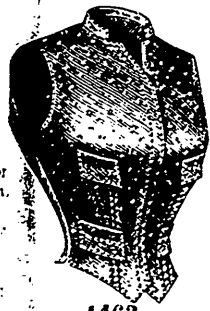
(For Illustrations see Page 265.)

No. 9331.—By referring to figure No. 140 B in this number of THE Delineator, this skirt may be again seen. The skirt is the newest seven-gored style and is here pic-



LADIES' CHEMISE VEST. (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see Page 264.)

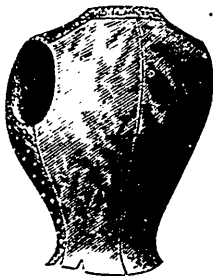
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1463
Front View.



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Back View.

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LADIES' VEST, WITH STANDING COLLAR. (TO BE MADE WITH POINTED OR SQUARE NECK-OPENING.) (VERY DESIRABLE FOR EQUESTRIAN WEAR.)

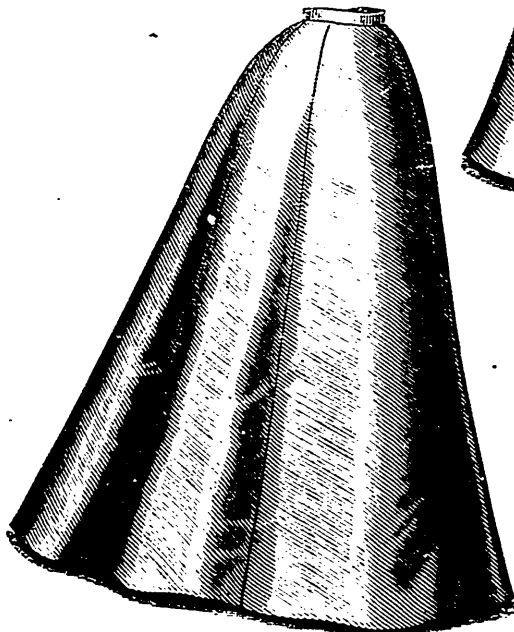
(For Description see Page 263.)

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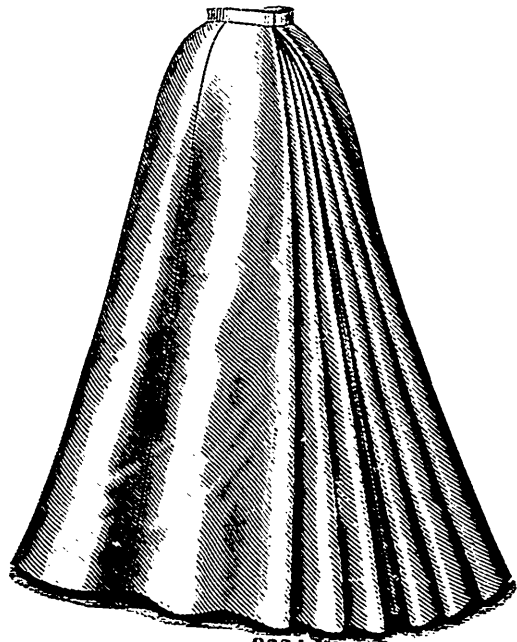
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Skirts with the
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with braid or a
ad trimming.

We have pattern
No. 9331 in nine sizes for ladies from twenty to thirty-six
gones, waist measure. For a lady of medium size, the skirt



9331
Side-Front View.



9331
Side-Back View.

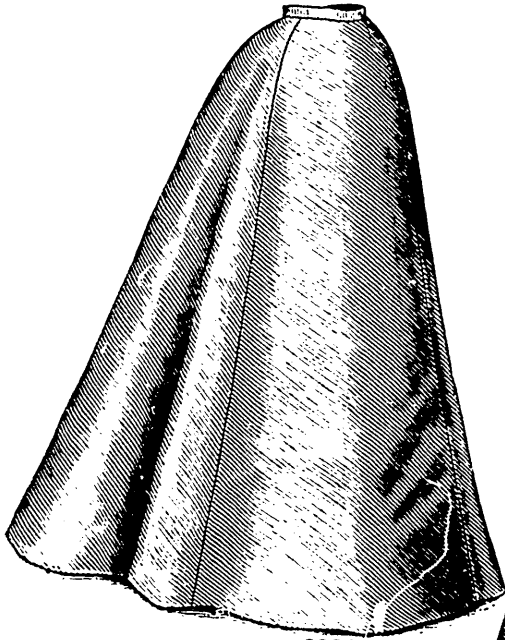
LADIES' FIVE-GORED SKIRT, WITH NARROW SIDE-GORE AND FAN BACK.
(For Description see Page 264.)

calls for four yards and a half of goods forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EIGHT-GORED SKIRT, FALLING IN ORGAN FOLDS AT THE BACK.

(TO BE MADE IN DEMI-TRAIN OR ROUND LENGTH.)
(For Illustrations see Page 267.)

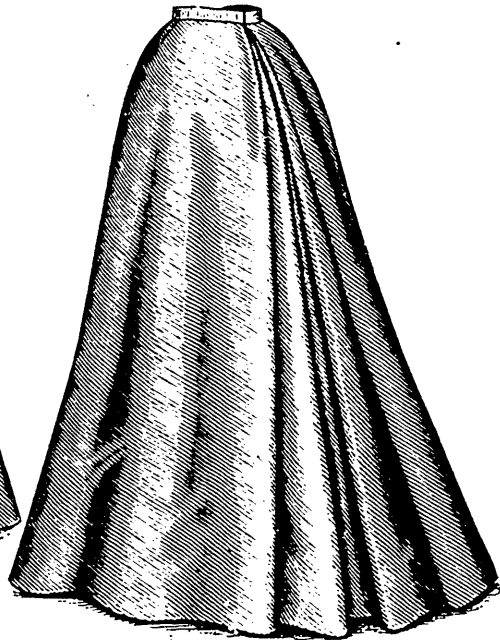
No. 9330.—This new skirt is handsome for carriage, reception and ceremonious wear generally, as well as for street use. It is pictured made of brocade silk. It consists of eight gores and may be made in round length or with a demi-train, as illustrated. The three back-gores are gathered closely and hang in three large organ folds that will usually be stiffened with hair-cloth or other stiffening material. The effect at the front and across the hips is smooth and very slight flutes appear at the sides. The skirt flares in the approved



9291

Side-Front View.

LADIES' FOUR-GORED SKIRT, WITH FAN BACK.
(For Description see Page 261.)



9291

Side-Back View.

fashion, and in the medium sizes the lower edge measures four yards and a fourth in the round length and four yards and seven-eighths with the demi-train. A small bustle or any style of skirt extender may be worn with this skirt.

The number of gores makes the skirt quite as appropriate for silk and other narrow goods as for woollen textures and the numerous silk-and-wool mixtures, such as fancy canvas, etc. Trimming may be added at the foot or in lengthwise disposals on the seams at the front and sides, according to fancy and becomingness.

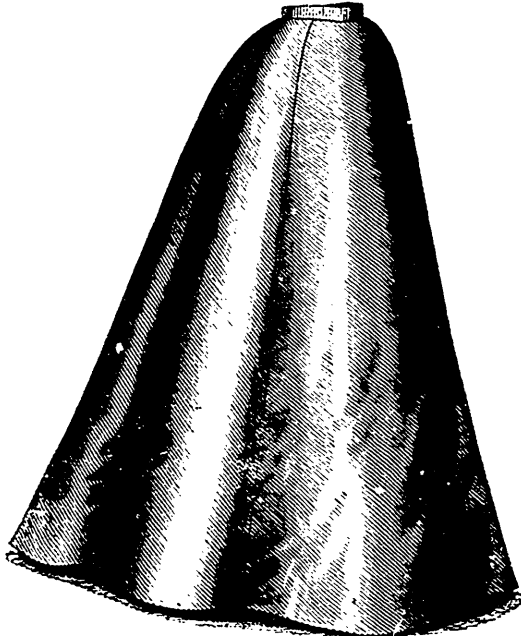
We have pattern No. 9330 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with demi-train needs ten yards and a

fourth of goods twenty-two inches wide; the skirt in round length requires nine yards and an eighth of material twenty-two inches wide. Price as seen, pattern, is, bring three or 35 cents. edge in the other skirt

Princess
LADIES' SEVEN-GORED SKIRT, WITH FAN BACK.
(To be made with deep or low bonice for five yards wide. Price

No. 9289
Other views of this skirt given at figure Nos. 137 B and 139 B in our magazine.

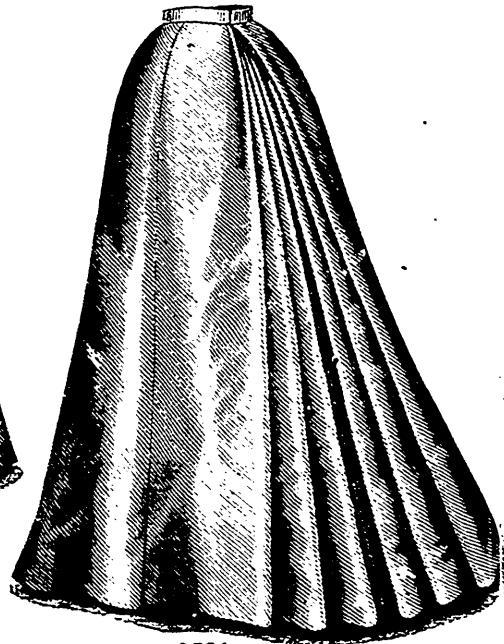
An entire up-to-date Princess skirt No. 1457—here shown made of serge mo hair trimmed with black velvet ribbon of graduated widths. is formed seven gores which are tended to form a close-fitting bodice at the center of the back and front. The bodice is



9331

Side-Front View.

LADIES' SEVEN-GORED SKIRT, WITH FAN BACK.
(For Description see Page 265.)



9331

Side-Back View.

LADIES' EIGHT-

be shallow or deep, as illustrated. The clinging effect over each side, and hips peculiar to the Princess modes is a feature of the skirt which appears at each s

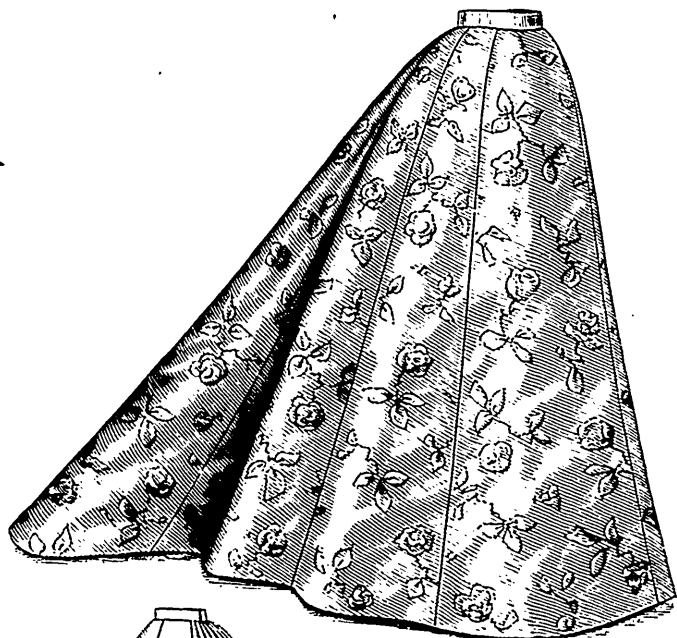
light flutes below the hips combine with four spreading fan-plaits at the back to give most graceful outlines. Above the flutes the skirt is closed invisibly. The approved pattern is seen, and the skirt is of stylish width, measuring three yards and seven-eighths at the lower edge in the medium sizes. A small bustle or any other skirt extender may be used.

Princess styles are always welcomed by women of graceful figure. This skirt is specially pleasing and is appropriate for woollen dress goods of all kinds, silk, brocade and velvet. The bodice may be all-over decorated with braid or guipure lace and a corresponding trimming may be arranged at the back of the foot.

We have pattern No. 9289 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, call for five yards and a half of goods forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

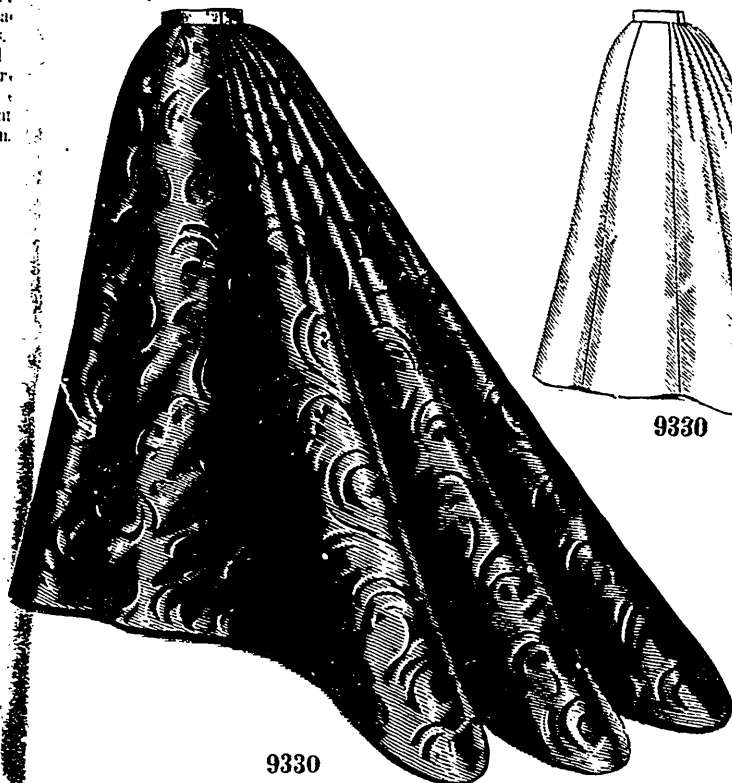
9289 views skirt at sign 137 B in line. entire late Pr. skirt shown in air ed velvet of gra widths. rmed gor. are point lice n.

and then spreading in fan effect. A divided under-skirt, which is included in the seams nearest the center of the front and



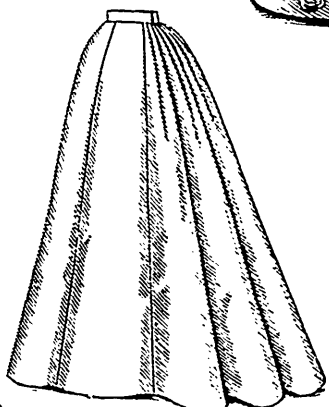
9330

Side-Front View.



9330

Side-Back View.



9330

back nearly to the lower edge, is shaped by inside leg seams and a seam at the center of the front ending at the top of an underfacing and underlap that extend to the top of the back, where the divided portions are widely lapped. Button-holes made in the underfacing are passed over corresponding buttons on the underlap to close the under-skirt. The plackets are made above the second seams from the center of the front and the top of the skirt is completed with belt sections that are

secured above the plackets. The skirt measures three yards and a half round at the bottom in the medium sizes and may be made in either length illustrated.

The best materials for skirts for cycling or other uses where durability is of first importance are cheviot, homespun, serge and covert cloth, and stitching is the most desirable finish.

We have pattern No. 1457 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the garment needs four yards and a half of material fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' EIGHT-GORED SKIRT FALLING IN ORGAN FOLDS AT THE BACK. (TO BE MADE IN DEMI-TRAIN OR ROUND LENGTH.) (For Description see Page 265.)

LADIES' FANCY APRON.

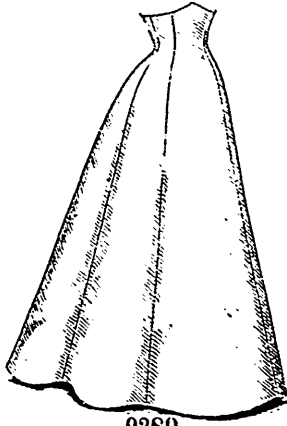
(For Illustration see Page 270.)

No. 1456.—White Swiss was selected for this dainty apron, the belt being of ribbon and the trimming of lace edging. The apron has a pretty skirt-portion that is rounding at the bottom and gathered to

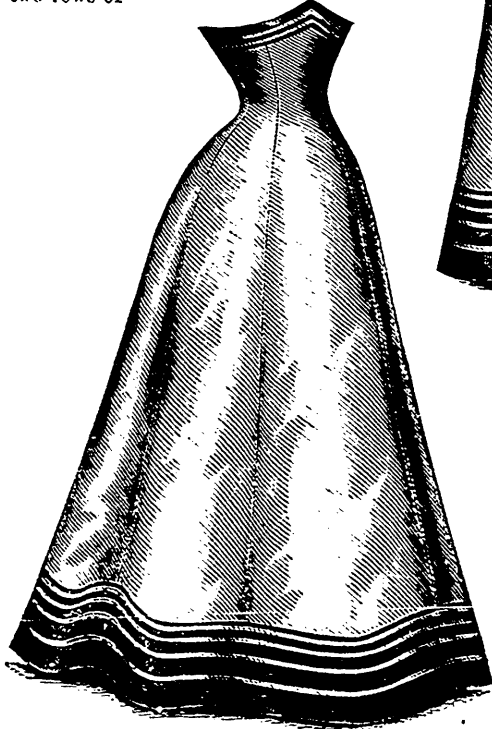
each side, and a straight back-breadth that is laid in three plaits at each side of the center, the plaits meeting at the top

a belt, that is laid in an upturning plait about the waist and extended to form long ties that are bowed at the back. A pocket placed at the right side is laid in a box-plait and then gathered at its rounding lower edge. The fanciful bib is in two sections that are gathered at their lower edges and narrowed to points at the top; the sections flare in V effect from the belt.

The apron is a dainty protection for the dress when one is engaged in embroidery or some other such occupation. Dimity, lawn, plain or dotted Swiss and grass linen will be used for it and fine-embroidered or lace edging, insertion and ribbon will afford pleasing decoration. A dainty apron may be made of Persian lawn, with two rows of



9289



9289

Side-Front View.

LADIES' SEVEN GORED PRINCESS SKIRT, WITH FAN BACK. (TO BE MADE WITH DEEP OR SHALLOW BODICE.)

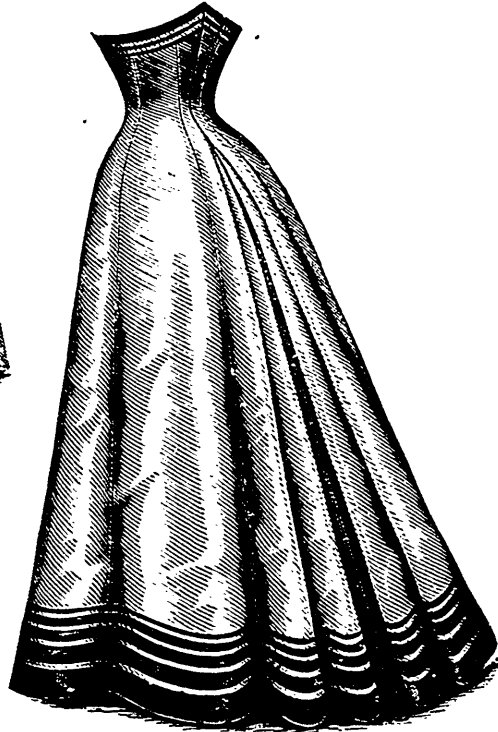
(For Description see Page 265.)

lace insertion let in near the edge and a frill sewed at the edge. Pattern No. 1456 is in one size, only, and, to make an apron like it, requires a yard and an eighth of goods thirty-six inches wide with three yards and an eighth of ribbon three inches and a fourth wide for the belt. Price of pattern, 7d. or 15 cents.

LADIES' CIRCULAR SKIRT, WITH FAN BACK. (TO BE MADE WITH GATHERED OR DART-FITTED BODICE.) (For Illustrations see Page 270.)

No. 9295.—At figure No. 134 B in this number of THE DELINEATOR this skirt is again pictured.

The circular skirt in an entirely new effect is here



9289

Side-Back View.

the skirt will require four yards and a fourth of goods four inches wide. Price of pattern, 1s. 3d. or 30 cents.

THE NEWEST BLOUSE-WAISTS AND JACKETS.

(For Illustrations see Page 231.)

The Russian blouse returns to favor with modifications to suit present tastes and necessities. Many of the new blouses are made lovely by multitudinous frills and by yards upon yards of ribbon and lace, while others are severely plain with braid *fourragères*—loops hung across the bust with ornaments on each side—and military ornaments for decoration.

The materials are varied, the plain waists being of serge, canvas and barège and the dressier ones of silk. In all shades, from navy and corn-flower to turquoise and blue, is a leading color and pink is also popular, both blues and pinks harmonizing admirably with the gray separate now in vogue. In the color schemes of the season combinations are held in high favor, blue with orange, and blue with violet, being especially conspicuous. Pink and shot silk veiled with black chiffon produces a charming effect and grenadine over colored silk is also stylish.

A tucked blouse-waist, made of cherry-red silk by pattern No. 9286, which is in six sizes from thirty to forty inches bust measure, and costs 1s. or 25 cents, has tucks in pairs circling the blouse, which droops all round over a leather

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ow each pair of tucks a knife-plaiting of white *mousseline* is used. A harmonious arrangement of tucks and *mousseline* is in the close sleeves below draped puffs; knife-plaitings in the wrists and arm's-eyes, contribute a collar frill above the stock and fall in a cascade down the closing. Fancy and trimming adds to the elaborate effect. The waist is originally called the Dagmar blouse and is a notably attractive Russian style.

A contrast to this fanciful mode is furnished by the blouse made of cream-white serge and black silk by pattern No. 9285. It is smooth at the top both back and front but there is slight

ness below gathered in to fit the waist. The fulness blouses in the reasonable way over a black silk belt having a massive silver buckle and the closing is made with cord ornaments and olive buttons. Above the portrait the fronts roll back in lapels and form notches with a rolling collar and in the open neck appears a black silk chemisette. Braid trims each blouse. The pattern is in seven sizes from thirty to forty-two inches, bust measure, and costs 1s. or 25 cents.

Another pretty blouse-waist, called Alexis blouse, is fashioned from a cloth, with a simple trimming of fancy braid. The pattern, No. 9283, is in six sizes from thirty to thirty-four inches, bust measure, and costs 1s. or 25 cents. Slight fulness at the top contrasts with a smooth effect at the top and the popular all-around box-plait is a feature. A box-plait is used over the closing. The caps resting upon fulness in the sleeves are smooth and the collar is in plain standing style. The belt is of black leather.

The Czarina waist is an exceptionally dainty style embraced in pattern No. 9319, in seven sizes from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. In this the back is drawn down tightly, the front pouching over the ribbon belt. Frill caps and puffs on the sleeves and tucks in the smooth part of the back and fronts are distinctive features of the mode. The material is pink silk, and cream lace and pale-violet ribbons give the finish. The shades must be carefully selected when pink and violet are to be used together, but these hues can be made to harmonize very prettily.

An arrangement of ribbon and lace over a ruffle of pink silk with the closing is a trimming seen on many of the Russian blouses. The neck finish agrees with this decoration. Much elaboration is seen in the Russian waist made by pattern No. 9273, in seven sizes from thirty to forty-two inches, bust measure, and costing 1s. or 25 cents. The waist is made of black silk shot with yellow and the decoration of cream lace and black velvet-baby-ribbon is most artistic and novel. The closing edge is cut in tabs that rest upon a knife-plaiting of silk and are edged with lace, the lace being continued at the side across the full front from the bottom of each tab. The neck and belt ribbons are black and plaitings trim the caps, while lace rises from the neck and droops over the hands from the wrists of the *moussetaire* sleeves, which are buttoned like the closing edge.

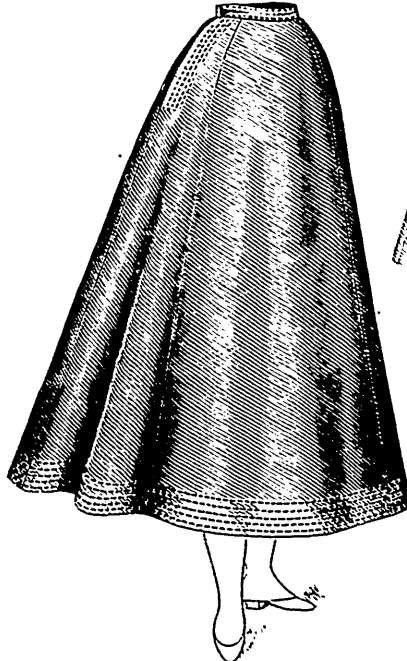
Dark-red silk will look particularly well for the Sultana blouse, representing pattern No. 9281, in six sizes from thirty to forty inches, bust measure, and costing 1s. or 25 cents. It is drawn up closely at the throat spreads toward the neck-line and the pouch effect extends all about the figure. The back is smooth at the top and has very slight fulness at the bottom. Black silk knife-plaiting headed by jet gimp follows the closing and the gimp bands the collar and belt. The trimming on the caps, front and sleeves consists of gimp worked at each edge by a narrow knife-plaiting.

A Russian jacket known as the Cossack blouse is pictured

made of brown serge, with an edge finish of wide and narrow braid. The jacket blouses all round and extends in a short skirt below the wide leather belt. The closing is made in Russian style at the left side and three black cord *fourragères* ornament the wide right front. Box-plaited sleeves and a standing collar complete the jacket. The pattern is No. 9293, in six sizes from thirty to forty inches, bust measure, and costing 1s. 3d. or 30 cents.

The blouse-waist made of figured organdy by pattern No. 9207 is a pretty Russian style with a circular frill of the organdy falling in a jabot over the closing. The front pouches over a ribbon

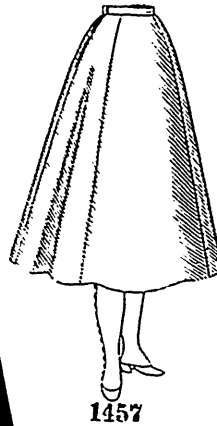
belt matching the full stock and the back is drawn down tightly but has fulness gathered to the center at the waist. Puffs and circular frill caps make the sleeves fanciful and the tasteful decoration is arranged with lace edging and insertion. The pattern is in eight sizes from thirty to forty-four inches, bust measure, and costs 1s. or 25 cents.



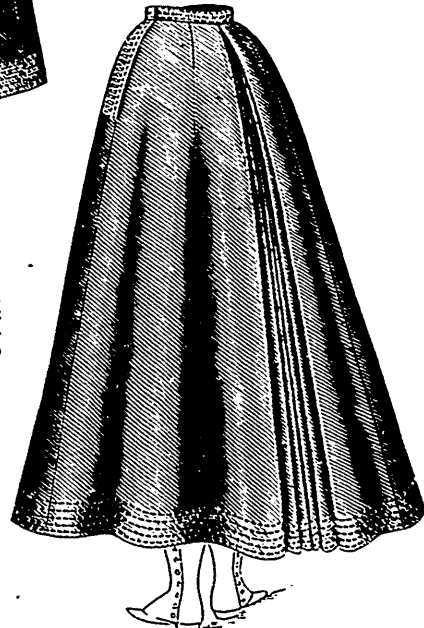
1457
Side-Front View.

LADIES' SIX-GORED CYCLING SKIRT, HAVING A DIVIDED UNDER-SKIRT SEWED IN WITH THE SEAMS. (TO EXTEND NEARLY TO THE ANKLES OR ONLY TO THE SHOE TOPS.) ALSO DESIRABLE FOR SKATING, ETC.

(For Description see Page 267.)



1457



1457

Side-Back View.

A full pompadour yoke of velvet varieties the waist made by pattern No. 9213, in seven sizes from thirty to forty-two inches, bust measure, and costing 1s. 3d. or 30 cents.

The back and fronts are smooth just below the yoke but are full at the bottom and the front blouses stylishly. The trimming of black velvet ribbon is in excellent taste and becomingly supplements cream lace edging.

A Russian pouch front is combined with a fitted back in the Olga blouse made by pattern No. 9344, which is in eight sizes from thirty to forty-four inches, bust measure and costs 1s. 3d. or 30 cents. The material is gray barege and the finish is given by wide and narrow green braid at the edges, a green ribbon stock and belt and green cord ornaments on the wide right front. A peplum and prettily-plaited caps on the sleeves give the blouse a very dressy air.

SUGGESTIONS FOR DECORATING BASQUE-WAISTS.

(For Illustrations see Page 233.)

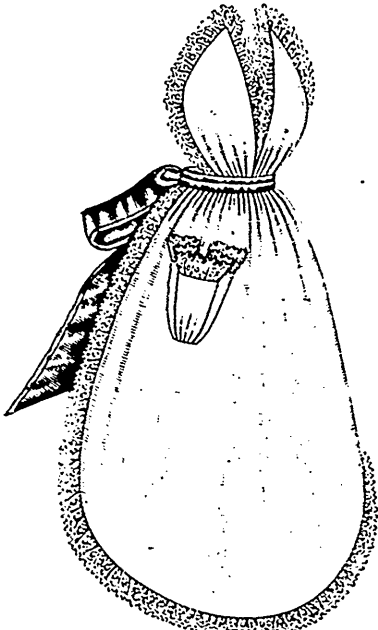
The backs as well as the fronts of the newest basque-waists are decorated, and the illustrations give helpful hints to the couturière and home dressmaker as to how this is done.

Bolero fronts render dressy the basque-waist shaped by pattern No. 9308, which is in ten sizes for ladies from thirty to forty-two

Striped cheviot is represented in the basque shaped by pattern No. 9317, which is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and costs 1s. or 25 cts. The decoration consists of bands of heavily wrought lace insertion carried across the sleeves in a continuous line with the trimming on the front and back.

A handsome quality of green *drap d'été* and silk is pictured in the basque-waist shaped by pattern No. 9332, which is in sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents. The smooth side-fronts are shown in tabs that are piped with satin, and jabots of lace edging line the full fronts, while passementerie is applied effectively on the back and side-fronts and ribbon in a soft twist encircles the waist and is bowed at the left side. A graduated frieze, with lace edging rises above the collar and similar frills complete the sleeves. A ribbon stock is arranged about the collar.

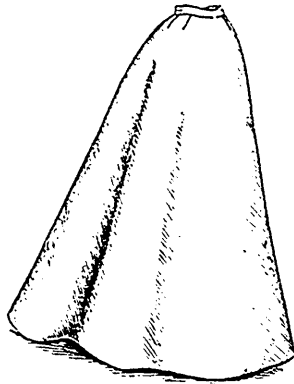
Excellent suggestions for trimming a basque-waist are applied to pattern No. 9329, which is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. 3d. or 30 cents. The back view of the basque shows an artistic disposal of insertion on the waist and sleeves, the materials being satin with lace net and knife-plaitings of silk in combi-



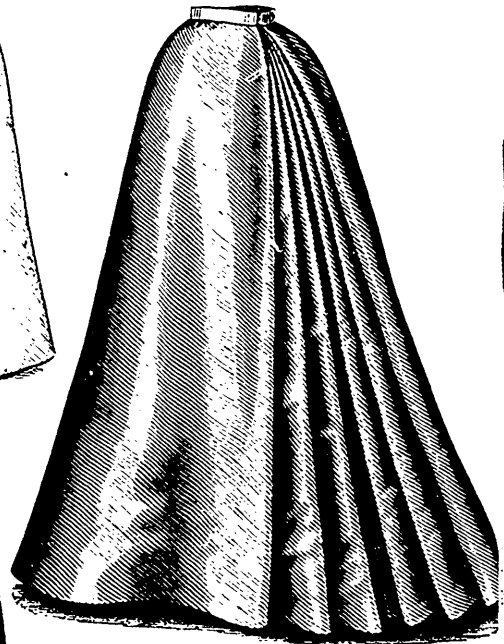
1456

LADIES' FANCY APRON.

(For Description see Page 267.)



9295

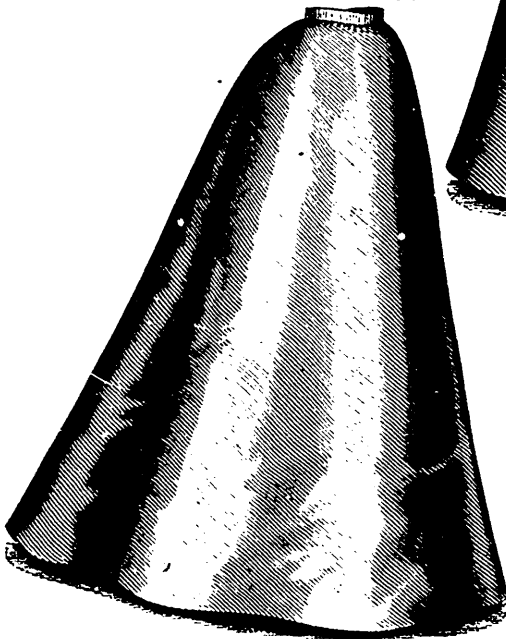


9295

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH FAN BACK. (TO BE GATHERED OR DART-FITTED.)

(For Description see Page 268.)



9295

Side-Front View.

inches, bust measure, and costs 1s. or 25 cents. Dotted silk is the material represented in the basque-waist and passementerie and lace edging supply the decoration. The bolero fronts are a dressy feature, but if greater simplicity be desired, they may be omitted without detracting from the general good effect.

A graceful basque with straight closing edges is represented made of étamine and shaped by pattern No. 9316, in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and costing 1s. or 25 cents. A girde formed of jet passementerie surrounds the waist, a ribbon stock encircles the collar and a soft jabot of lace droops from the throat over the closing, while jet passementerie and frills of lace edging complete the fashionable leg-o'-mutton sleeves.

tion. The draped front is a novel feature, wide ribbon forms the girde and soft and chiffon frills the neck and sleeves.

A dressy style of basque-waist, is shaped by pattern No. 9337, which is in ten sizes for ladies from thirty to forty-two inches, bust measure, and costs 1s. or 25 cts. Figured silk and chiffon are associated with insertion and knife-plaitings of silk, together with lace edging and a ribbon stock and they give the decorative touch. Pretty clusters of downward-turning tucks collect some of the fulness in the side-fronts; above and below the groups of tucks the insertion is applied, while at the back the trimming is carried straight across. Circular edging bordered with plaitings of silk stands over the short puffs which the two-seam sleeves form at the top, and the wrists are finished with wide plaitings of silk.

Styles for Misses and Girls.

FIGURE No. 143 B.—MISSSES' PROMENADE TOILETTE.

(For Illustration see this Page.)

FIGURE No. 143 B.—This consists of a Misses' shirt-waist and two-piece costume. The shirt-waist pattern, which is No. 9189 and costs 10d. or 20 cents, is



FIGURE No. 144 B.—This illustrates MISSSES' STREET

TOILETTE.—The patterns are Misses' Box Coat or Jacket No. 9300, price 10d. or 20 cents; and Skirt No. 8888, price 1s. or 25 cents.

(For Description see Page 272.)

is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 272.

In this costume wide-wale serge in a stylish shade of blue is here effectively combined with red serge, and bands of the red serge and fancifully coiled soutache braid provide a most attractive decoration. The shirt-waist is of striped cotton cheviot; it is closed with studs through a box-plait at the center of the front and has a removable white linen collar, with which a satin band-bow is worn.

The fronts of the Eton jacket open in pretty curves over the shirt-waist and the collar rolls deeply and tapers to points below the bust with the effect of a shawl collar. The seamless back is separated by under-arm gores from the fronts and is gracefully curved at the lower edge. The two-seam sleeves are gathered at the top and are decorated in round cuff effect.

The five-gored skirt is gathered at the back; it expands gradually with a graceful flare at the bottom and falls in slight ripples at the sides and in flute-folds at the back. A smooth girde pointed both top and bottom at the center of the front and back surrounds the waist.

A combination will be effectively arranged in this manner, and if such materials as serge, mohair, faced cloth, canvas or cheviot, either plain or mixed, be selected, a serviceable and becoming toilette will result. The shirt-waist may be of silk in striped, figured, plain or changeable effects or of such washable goods as Madras, percale, piqué, etc.

The felt hat is trimmed with ribbon, feathers and a bird.

FIGURE No. 143 B.—This illustrates MISSSES' PROMENADE TOILETTE.—The patterns are Misses' Two-Piece Costume No. 9328, price 1s. 6d. or 35 cents; and Shirt-Waist No. 9189, price 10d. or 20 cents.

(For Description see this Page.)

Five sizes for misses from twelve to sixteen years old. The costume pattern, which is No. 9328 and costs 1s. 6d. or 35 cents,

FIGURE No. 144 B.—MISSSES' STREET TOILETTE.

(For Illustration see Page 271.)

FIGURE No. 144 B.—This consists of a Misses' jacket and skirt. The jacket pattern, which is No. 9300 and costs 10¢, or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 279. The skirt pattern, which is No. 8888 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age.

Tan whipcord is here pictured in this jaunty Empire box coat or jacket. The rolling collar is inlaid with velvet and the finish is machine-stitching. The seamless back is formed in a box-plait at each side of the center and joined to a square yoke which meets the fronts in shoulder seams. The fronts are closed with a fly and reversed above the closing in pointed lapels that form wide notches with the ends of the collar. The two-seam sleeves are box-plaited at the top and fit the arm closely to far above the elbow.

The circular bell-skirt is of handsome bias plaid canvas. It may be gathered or plaited at the back.

The first choice for Autumn street wear will be just such a jacket as this made of faced cloth, fancy coating, whipcord or chevot. A velvet collar and machine-stitching provide the popular decorative finish. The skirt may be of serge, cloth, chevot or novelty dress goods.

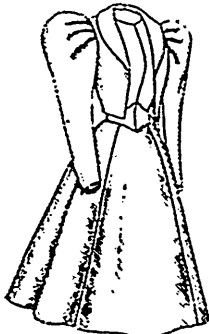
The brown felt hat is prettily trimmed with feathers and ribbon.



FIGURE

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FIGURE
No. 145 B
This illustrates Misses' A
Soutache Costume.—The pattern is No.
9325, price 1s. 6d or 35 cents.
(For Description see Page 272.)



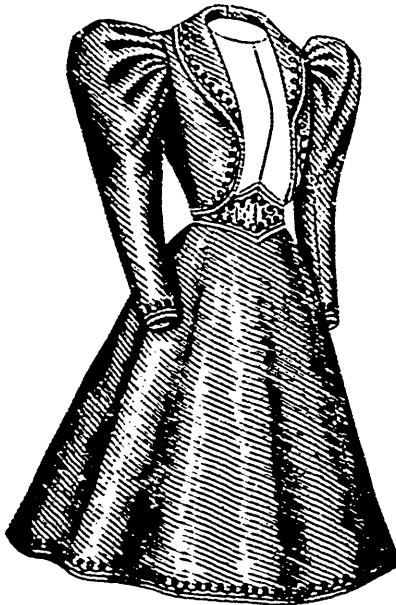
9325

MISSSES' TWO-PIECE COSTUME,
CONSISTING OF AN ETON
JACKET AND A FIVE-
GORED SKIRT.

(For Illustrations see this Page.)

No. 9328.—By referring to figure No. 143 B in this magazine, this costume may be again seen.

This jaunty Eton costume is up to date in every particular and is



9325

Front View.



9325

Back View.

MISSSES' TWO-PIECE COSTUME, CONSISTING OF AN ETON JACKET AND A FIVE-GORED SKIRT.

(For Description see this Page.)

here illustrated made of navy-blue serge and prettily trimmed with black soutache braid. The Eton jacket is fitted with

the back. A pretty girdle that is pointed top and bottom both of the center of the front and back is fitted by side and center

under-arm gores and its seam-
back may be straight across or popular
cifully curved at the lower
The fronts are apart all the
and may have square or round
lower front corners. The re-
collar is shaped by a center
and its ends taper to points
below the bust. The two-
sleeves are gathered at the top
stand out prettily.
The five-gored skirt expand-
gradually towards the lower
where it measures three
and a fourth round in the
sizes. It ripples very slightly
low the hips and is gathered
under-arm
both of
center

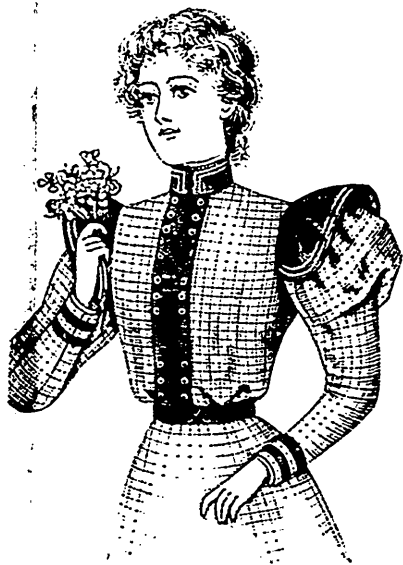


FIGURE No. 146 B.—This illustrates MISSES' BLOUSE-WAIST.—The pattern is 9284, price 10d. or 20 cents.
(For Description see this Page.)

seams and closed at the left side.

The popularity of two-piece costumes continues and they are made of Scotch tweed and cheviot, covert cloth, serge, flannel, cloth and mohair. Fancy or plain braid and stitching will furnish the completion. Shirt-waists, blouse-waists and vests are worn with them. A vest of white cloth was a stylish accompaniment of a brown cheviot.

ribbon stock encircles the standing collar, above which rises a graduated frill of lace edging. The five-gored skirt is gathered at the back; it falls in shallow ripples below the hips and in deep flutes at the back and flares moderately at the bottom.

The early Autumn brings an enticing display of new styles, among which the Russian waist appears both charming and youthful. Pretty mixtures gay in coloring will be chosen for misses' best costumes, also the standard weaves of cashmere, serge, cheviot and light-weight faced cloth. Gimp, passementerie and braid, arranged plainly or fancifully, are the admired garnitures. A very dressy costume copied after this mode was of fancy canvas with blue as the dominant color. The yoke was edged with lace insertion and knife-plaitings of chiffon gave a fluffy effect.

The picturesque hat of felt is adorned with curling feathers and ribbon.

FIGURE No. 146 B.—MISSES' BLOUSE-WAIST.

(For Illustration see this Page.)

FIGURE No. 146 B.—This illustrates a Misses' waist. The pattern, which is No. 9284 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years old, and may be seen in three views on page 283.

This blouse-waist, known as the Alexis blouse, embraces several features of the new Russian style of waist. Checked wool dress goods and green velvet are here combined in the waist and gold braid and buttons and green velvet ribbon provide the decoration. The waist is arranged over a well-fitted lining and the blouse fronts and broad, seamless back are joined in shoulder and under-arm seams and gathered at the waist, the gathers being tacked to the lining to cause the blouse to droop all round in the fashionable way. A box-plait faced with velvet conceals the closing at the center of the front, and smooth sleeve-caps of velvet fall over the tops of the two-seam sleeves. The collar is in standing style and a belt of velvet with pointed ends is closed in front. Pretty waists will be copied from this in silk, cloth, striped and checked wool goods,

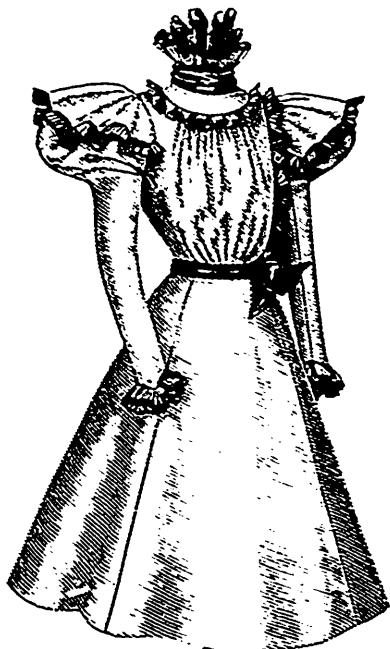
It costume made after this pattern and trimmed with braid. We have pattern No. 9328 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require three yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. 6d. for 35 cents.

FIGURE No. 145 B.—MISSES' AFTERNOON COSTUME.

(For Illustration see Page 272.)

FIGURE No. 145 B.—This illustrates a Misses' costume. The pattern, which is No. 9323 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on this page.

Brown novelty suiting and velvet are here combined in this graceful costume and velvet ribbon, gimp, lace edging and buttons, together with a ribbon stock and cuffs give smart decorative touches. The waist is of the popular Russian style and is perfectly trim by the fitted lining. A shallow, smooth, round yoke surrounds the full back and fronts, and the closing is made invisibly at the left side of the front in Russian style, the arrangement of buttons in clusters at the waist being novel and prettily. The popular droop over the belt at the center of the waist is in accord with the Russian blouse-waist style. The under-arm gores produce a



9323

Front View.



9323

Back View.

MISSES' COSTUME, CONSISTING OF A BLOUSE-WAIST CLOSED IN RUSSIAN STYLE AND A FIVE-GORED SKIRT.

(For Description see Page 271.)

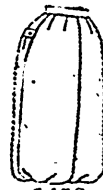
both effect at the sides. Circular caps fluff prettily over the neck and a

plaid and the standard cashmere and Henrietta weaves that come in delicate colors. Velvet or silk will combine nicely



1458

Front View.



1458



1458



1458

Back View.

MISSSES' CYCLING COSTUME, CONSISTING OF A DOUBLE-BREAETH ETON JACKET, A FOUR-GORED SKIRT AND KNICKERBOCKERS.

(For Description see this Page.)

with any of these materials, and silver or gilt buttons will give an added adornment that will be effective.

MISSSES' COSTUME, CONSISTING OF A BLOUSE-WAIST CLOSED IN RUSSIAN STYLE AND A FIVE-GORED SKIRT.

(For Illustrations see Page 273.)

No. 9323.—This costume is shown differently made up at figure No. 145 B in this number of THE DELINEATOR.

Golden-brown cashmere was here selected for this attractive costume and ribbon and plaitings of silk contribute the decoration. The five-gored skirt is smooth across the front and sides at the top and is gathered at the back; it hangs gracefully, flaring gradually toward the lower edge, where it measures three yards and a fourth round at the foot in the middle sizes. The top of the skirt is finished with a belt.

The waist is made over a lining fitted with single bust darts and the customary seams and closed at the center of the front. The seamless back has gathered fullness drawn well to the center at the top and bottom and is separated from the fronts by under-arm gores, which give a smooth effect at the sides. The fronts close at the left side in the popular Russian style, the left front being narrow, with only slight fullness gathered at the waist-line, while the wide right front is gathered at the top and at the waist and puffs out stylishly. Both the wide right front and the back are shaped low at the top and joined to a shallow round yoke that closes on the left shoulder. A plaiting of silk rises above the wrinkled stock of ribbon, which is stylishly bowed at the back. The two-seam sleeves are made over coat-shaped linings; they are gathered at the top and at the side edges of the upper portion near the top to form a stylish puff, below which they fit the arm closely; they are shaped in Venetian style at the wrist, and circular frill-caps droop over them and fluff out in a stylish way.



9321



9321

Front View.



9321

Back View.

GIRLS' DRESS.

(For Description see Page 273.)

A wrinkled ribbon alphabet the waist ends in a jar. The bow at the left side. 7 insie

Exceedingly stylish and costumes may be made up in this mode of silk, puffed in *drap d'été*, cashmere, serge and silk-and-wool from the goods. Lace, ribbon, plaitings, etc., will show in the trimming.

We have pattern No. 1458 in seven sizes for girls from ten to sixteen years of age. For a miss of two or three years, the costume will require four yards and an eighth of goods forty-four in wide. Price of pattern 6d. or 35 cents.

MISSSES' CYCLING COSTUME, CONSISTING OF A DOUBLE-BREAETH ETON JACKET, A FOUR-GORED SKIRT AND KNICKERBOCKERS.

(For Illustrations see this Page.)

No. 1458.—Comfort and good style are combined in this cycling costume, which is made of selected, with machine-stitching for a finish.

The Eton jacket is closely fitted by a two-seam, under-arm gores and single bust darts and is closed in double-breasted style with button-holes and bone buttons. The lower edge is pointed at the center of the front and the fronts are reversed in long, pointed lapels above, closing by a rolling coat collar. The two-seam sleeves are box-plaited at the top.

The skirt consists of four gores and hangs evenly and fully; the back-gore is gathered across the top and two forward-turning plaits in each side-gore are brought together at the center of the back and flare toward the lower edge, and the skirt measures three yards and an eighth in the middle sizes. This arrangement of the plaits and gathers gives it a fullness to fit well over the saddle. Plackets are placed above the side-front seams, the openings being finished

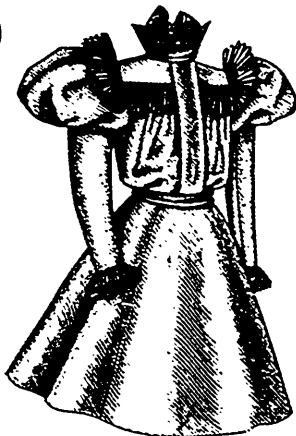
underlaps and triple-pointed overlaps and closed with button-holes. Belt sections closed above the plain or

See No. 1 patterns see

complete the top of the skirt. The knickerbockers are shaped inside and outside leg seams and a center seam and the lower edges are drawn in on elastic inserted in the hems to droop in a regular knickerbocker fashion. The front is dart-fitted and at the back is a deep smooth yoke that is closed at the center with buttonholes and buttons. The back is gathered at the top and finished with a hand that is buttoned over the lower edge of the yoke. The top of the knickerbockers is finished with a belt that is closed at the back.



9333



9333

Front View.



9333

Back View.

GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT.

(For Description see Page 274.)

or braid fancifully disposed will afford a decorative completion. We have pattern No. 1458 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket and skirt call for three yards of goods fifty inches wide, and the knickerbockers a yard and three-fourths thirty-six inches wide. Price of pattern, 1s. 3d. or 39 cents.

GIRLS' DRESS.

(For Illustrations see Page 274.)

No. 9324.—The picturesque little dress here shown is made of fawn cashmere. Rows of narrow cerise velvet ribbon and cerise satin ribbon ruffles and bows form the decoration. The pretty waist is made with a smooth lining fitted by single bust darts and shoulder and under-arm seams and is closed at the back. The fulness in the back is drawn to the center and collected in gathers at the top and bottom. The full front is gathered at the top and bottom and droops slightly in blouse fashion at the center. A novel adjunct is a fancy front-yoke that is pointed at the center and deepened at each side of the front to form boleros, which enter the under-arm seams. A ruffle of the satin ribbon rises above the standing collar which completes the neck. Circular sleeve-caps fall in ripples over the short puffs at the top of the close-fitting coat sleeves. The straight, full skirt, which is deeply hemmed at the bottom and gathered at the top is joined to the lower edge of the waist. Silk, cashmere, canvas, *drap d'été*, mohair, camel's-hair and novelty goods will make attractive dresses in this style and they may be tastefully trimmed with gimp, braid, moiré and satin ribbon and narrow velvet ribbon.

We have pattern No. 9324 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs three yards and three-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 147 B.—MISSES' STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 147 B.—This consists of a Misses' blouse-jacket and skirt. The jacket pattern, which is No. 9290 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 281. The skirt pattern, which is No. 9301 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is again shown on page 285.

The blouse-jacket pictured in this toilette is of rich mulberry faced cloth, with black frog ornaments and black silk braid used as a binding for the simple decoration; the graceful skirt is of striped cheviot. Wide side-gores separate the narrow whole back from the loose fronts, which are closed with a fly below lapels that are small and form wide notches with



FIGURE No. 147 B.—This illustrates MISSES' STREET TOILETTE.—The patterns are Misses' Blouse-Jacket No. 9290, price 1s. or 25 cents; and Skirt No. 9301, price 1s. or 25 cents.

(For Description see this Page.)

costume will be made of serge, covert cloth, homespun plain or mixed cheviot, and the finish may be as illustrated

the rolling collar. The slight fulness in the lower part of the front is drawn in gathers and the jacket is tacked to a belt to pouch over all round in the new way; the fronts are lengthened by circular peplum sections having rounding front ends to be of even depth with the back and gores, which extend below the belt in peplum fashion. Openings to inserted breast-pockets are covered with laps that are gracefully rounded and closed at the center with a button-hole and button. The two-seam sleeves are box-plaited at the top and the cuffs shown belong to the shirt-waist worn.

A popular Autumn style is the five-gored skirt with fan back which may accompany basques, blouse-waists or jackets.

Faced cloth in Autumn shades is commended for the blouse-jacket, as are also serge, cheviot and tweed. Velvet and heavy corded silk will be chosen for elaborate wear. The skirt may be of silk or wool goods.

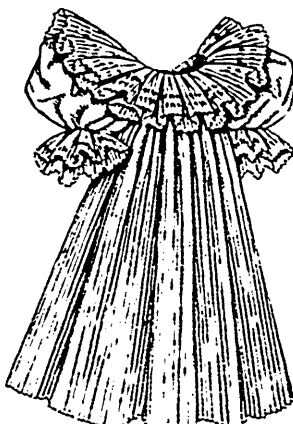
The dark straw hat is trimmed with feathers and ribbon.



9312

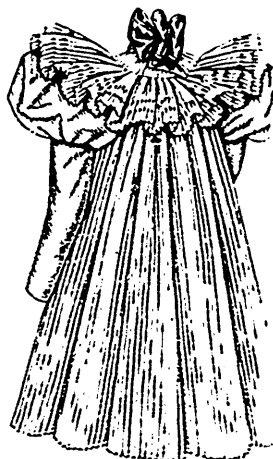


9312



9312

Front View.



9312

Back View.

GIRLS' BLOUSE-DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 275.)

No. 9333.—Light-brown woolen goods was chosen for this attractive little dress. The four-gored skirt flares towards the bottom and is smooth at the top across the front and sides, but breaks into ripples below the hips; it is gathered at the back and joined to the lower edge of the waist, which is arranged over a lining fitted by single bust darts and shoulder and under-arm seams. The full front and backs are joined in under-arm seams and are formed in a box-plait at the center, where they extend to the neck over the ends of square yoke sections. At each side of the box-plait the front and backs are gathered at the top and joined to the yoke. The fulness at the bottom is adjusted by two rows of shirrings that are tacked to the lining to cause the waist to droop in blouse style all round over a wrinkled ribbon that is tied in a bow at the back. A ribbon stock covers the standing

GIRLS' ACCORDION-PLAIED DRESS, WITH YOKE SLIP-LINING. (TO BE MADE WITH A HIGH OR LOW NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT THE SLIP-LINING.)

(For Description see Page 277.)

Mohair, serge, cheviot, cashmere, *drap d'été* and silk-wool or all-wool novelty goods are well suited for this style. We have pattern No. 9333 in eight sizes for misses from twelve years of age. To make the dress for a girl of eleven years, will require three yards and an eighth of goods for four inches wide. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see this Page.)

No. 9341.—Figured organdy was selected for the dainty little dress here pictured. The upper part of the dress is a square yoke fitted by shoulder seams, closed invisibly at the back. The full skirt, which has a straight lower edge, is gathered at the top and joined to the lower edge of the yoke. The neck may be high or completed with a standing collar; it may be low and square. The sleeves may be made with full-length or short puffs at the top or with short sleeves as preferred. Triple lace-edged fabric caps stand out in a light, airy fashion over the puffs and lace edging and insertion ornament the yoke daintily.

The style is well adapted for materials as plain or dotted swiss, organdy, lawn, dimity, grass linen, challis, cashmere, vailing and silk, with embroidered or beaded edging and insertion, ribbon-banding, narrow velvet or satin ribbon for ornamentation. A deep feather-stitched or hem-stitched position would make a dainty finish for the bottom of the dress. The at Pink flowered crêpe de Chine made up in the dress for the present fittings fitted



9311

Front View.



9311



9311

Back View.

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

(For Description see this Page.)

collar and is bowed at the back. A plaiting of dark-brown ribbon rises above the collar and similar plaiting of ribbon

wear. The neck was low and the sleeves short and narrow. Mechlin lace trimmed the upper and lower edges of the yoke

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We have pattern No. 9341 in eleven sizes for girls from two to twelve years of age. To make the dress for a girl of eight

front is smooth at the sides and has drooping fulness at the center taken up in gathers at the top and bottom; it is separated by under-arm gores from the full backs, which are gathered at the top and bottom at each side of the closing. The fulness in front is framed by fanciful bretelles extending to the lower edge of the back and shaping points that stand out on each side of short puffs at the top of the two-seam sleeves. The bretelles taper almost to points at the bottom of the waist, where their ends are concealed under dainty ribbon bows. Greater simplicity may be attained by omitting the bretelles, as shown in the small engraving. The neck is completed by a standing collar closed at the center of the back. The four-gored skirt is gathered at the back and falls in graceful flute folds below the hips; it presents a moderate flare and is joined to the lower edge of the waist.

For the early Autumn the dress will be made of the mixed chevots and novelty goods that show rich blendings of gay colors that are not vivid but suggestive of the season and invite a heightening



9342
Front View.



9342
Back View.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Description see this Page.)



9342

years, will require six yards and an eighth of goods thirty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' ACCORDION-PLAITED DRESS, WITH YOKE-SLIP LINING. (TO BE MADE WITH A HIGH OR LOW NECK, WITH FULL-LENGTH OR SHORT PUFF SLEEVES AND WITH OR WITHOUT THE SLIP LINING.)

(For Illustrations see Page 276.)

No. 9312.—By referring to figure No. 148 B in this number of THE DELINEATOR, this dress may be again seen.

A charming little dress is here portrayed made of Liberty silk. It may be made with or without a yoke-slip lining. The slip lining consists of a square yoke fitted by shoulder seams, and a straight, full skirt that is deeply hemmed at the bottom, gathered at the top and joined to the yoke. The dress portion has only shoulder seams and is laid in accordion-plaits from the neck down. The closing is made invisibly at the back. Two rows of baby ribbon decorate the accordion-plaited Bertha, which is a stylish adjunct of the dress. The dress may be made with a low round neck or with a high neck completed with a standing collar covered with a wrinkled ribbon, which ends under a bow at the back. The sleeves may be in full length or in short puffs with a ribbon-bordered, accordion-plaited frill at the lower edge. The dress may fall free below the neck or a ribbon may be worn about the waist and tied in a bow with long ends at the back, both effects being illustrated.

This mode is especially appropriate for day or evening parties, for dancing school and for many festive occasions and may be made up in organdy or chiffon over silk, mousseline de soie, Liberty and China silk, gaze de chambray and silk or wool grenadine. The slip may be made of silk, percaline or of the new lining material, nearsilk, which comes in a large variety of pretty shades and much resembles silk in effect.

We have pattern No. 9312 in five sizes for girls from four to twelve years of age. For a girl of eight years, the dress needs seven yards and a fourth of goods twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 9342.—At figure No. 149 B in this number of THE DELINEATOR this dress is again shown.

The attractive features of the dress are well brought out in the present development in serge, with velvet ribbon and silk satings for decoration. The waist is made over a lining that fitted by single bust darts and the usual seams. The full



FIGURE NO. 148 B.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 9312, price 1s. 3d. or 30 cents.

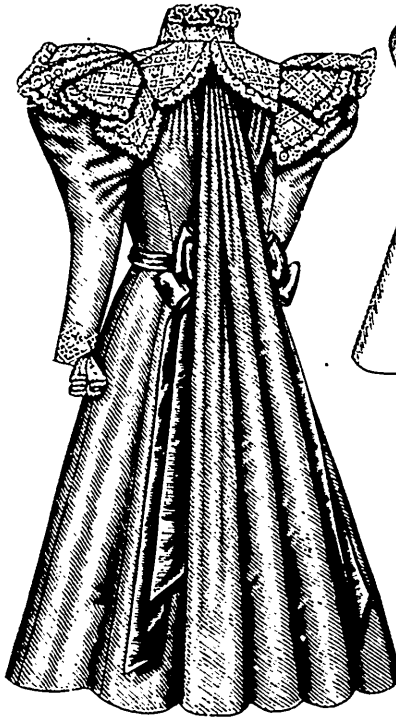
(For Description see Page 278.)

of their beauty by the use of such decoration as velvet ribbon, lace or embroidered band trimming or ribbon plaitings.



9303

Front View.



9303

Back View.



9303

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

We have pattern No. 9342 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, will need two yards and seven-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 148 B.—GIRLS' PARTY DRESS.

(For Illustration see Page 277.)

FIGURE No. 148 B.—This illustrates a Girls' dress. The pattern, which is No. 9312 and costs 1s. 3d. or 30 cents, is in five sizes for girls from four to twelve years, and is differently depicted on page 276 of this issue.

This is an exquisitely dainty frock for party wear. It is here shown made of rose-colored Liberty silk over a yoke-slip lining of taffeta silk and trimmed with ribbon. The dress is accordion-plaited and falls free with charming grace over the foundation slip, which is made with a square yoke and a full skirt portion. The closing is made at the back, and the low round neck is outlined with a Bertha frill that is also accordion-plaited. The short, puff sleeves are completed with accordion-plaited frills of the silk.

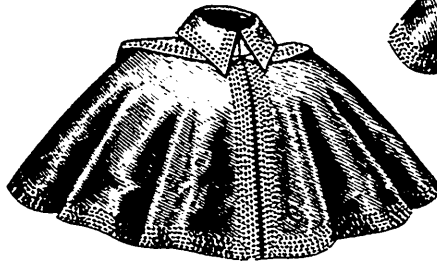
Lovely dresses may be patterned after this of China or Liberty silk in the pale tints so becoming to the young, or cashmere, vailing and sheer materials of all kinds may be chosen. For transparent fabrics the mode is admirable and when the slip is of a bright color the effect is charming. The slip could be omitted when the material is not diaphanous. Ribbon, insertion and lace edging are appropriate garnitures.



9302



9302



9302

Front View.



9302

Back View.

MISSES' AND GIRLS' CIRCULAR CAP!
(TO BE MADE WITH OR WITHOUT THE HOOD.)

(For Description see Page 273.)

We have pattern No. 9303 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the wrapper needs five yards and a fourth of goods thirty-six inches wide. Price of pattern, 1s. or 25 cents.

MISSES' WRAPPER WITH FITTED LINING (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (For Illustrations see this Page.)

No. 9303.—A very attractive wrapper is here depicted made of violet cashmere. It is made over a short lining that is fitted by single bust darts, under-

arm and side-back gores and a center seam and the wrapper has under-arm gores to give a smooth effect at the sides. The upper part of the wrapper is a fancy yoke fitted by shoulder seams and curved away from the neck at the center, the front and back of the wrapper extending to the neck and having their fulness collected in three short rows of gathers between the yoke portions. The back falls in graceful Watteau effect and the front and back are also gathered where they join the curved edges of the yoke. A standing or a turn-down collar may be used, as illustrated. A frill of lace at the top of the standing

collar at the back is very effective. The stylish sleeve-caps are shaped to flare in V effect between two box-plaits; they stand out in a charming way over the two-seam sleeves, which are made with coat-shaped linings and gathered at the top, where they puff out in accordance with the present fashion. Strips of lace insertion arranged in plaid effect ornament the yoke, collar, sleeve caps and wrists. Two ribbons tacked under a bow at the throat are carried under the arms to the back at the waist-line, where they end in a bow at each side of the fulness.

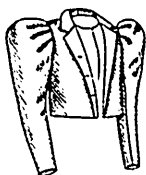
Wrappers of this style may be made of serge, cashmere, drap d'été, challis and fine flannel and becomingly trimmed with lace insertion and edging, braid, gimp and satin ribbon.

MISSES' WRAPPER WITH FITTED LINING (TO BE MADE WITH STANDING OR TURN-DOWN COLLAR.) (For Illustrations see this Page.) No. 9303.—A very attractive wrapper is here depicted made of violet cashmere. It is made over a short lining that is fitted by single bust darts, under-arm and side-back gores and a center seam and the wrapper has under-arm gores to give a smooth effect at the sides. The upper part of the wrapper is a fancy yoke fitted by shoulder seams and curved away from the neck at the center, the front and back of the wrapper extending to the neck and having their fulness collected in three short rows of gathers between the yoke portions. The back falls in graceful Watteau effect and the front and back are also gathered where they join the curved edges of the yoke. A standing or a turn-down collar may be used, as illustrated. A frill of lace at the top of the standing collar at the back is very effective. The stylish sleeve-caps are shaped to flare in V effect between two box-plaits; they stand out in a charming way over the two-seam sleeves, which are made with coat-shaped linings and gathered at the top, where they puff out in accordance with the present fashion. Strips of lace insertion arranged in plaid effect ornament the yoke, collar, sleeve caps and wrists. Two ribbons tacked under a bow at the throat are carried under the arms to the back at the waist-line, where they end in a bow at each side of the fulness. Wrappers of this style may be made of serge, cashmere, drap d'été, challis and fine flannel and becomingly trimmed with lace insertion and edging, braid, gimp and satin ribbon.

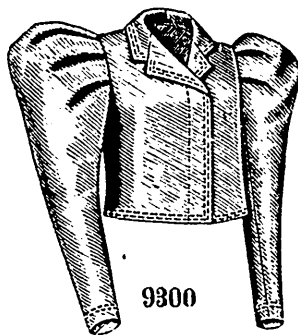
MISSES' AND GIRLS' CIRCULAR CAPE. (TO BE MADE WITH OR WITHOUT THE HOOD.)

(For Illustrations see Page 278.)

No. 9302.—This stylish cape is shown developed in navy-blue cloth, with the hood lining of bright plaid silk. It is circular in shape and hangs in ripples below the shoulders, but is smooth at the center of the front and back and has a sweep of two yards and a half in the middle sizes. An attractive feature of the cape is the pointed hood, shaped by a center seam and widely reversed at the edge, the reversed part being faced with the cloth and the rest of the hood lined with the plaid silk. The cape may be made without the hood, if desired. The neck is finished with a turn-down collar that is deeply pointed at its flaring ends and at the center of the back. Several rows of machine-stitching form a neat finish for the edges of the cape, hood and collar. Broadcloth, kersey, diagonal, silk and velvet are suitable materials for this cape and braid will decorate it neatly. We have pattern No. 9302 in seven sizes, from four to sixteen years of age.

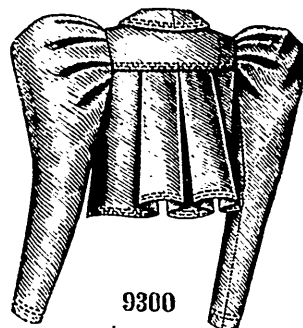


9300



9300

Front View.



9300

Back View.

MISSES' EMPIRE BOX COAT OR JACKET. (TO BE CLOSED WITH A FLY OR WORN OPEN.)

(For Description see this Page.)

and back. Short puffs are arranged on the coat-shaped sleeves. The neck finish is a plain standing collar about which a stock may be arranged, if desired.

The mode is well suited to challis, cashmere, French flannel, serge and the tasteful wool checks and plaids always liked for girls' dresses. Fancy braid or lace bands could be used for trimming.

The hat is trimmed with ribbon and feathers.

MISSES' EMPIRE BOX-COAT OR JACKET. (TO BE CLOSED WITH A FLY OR WORN OPEN.)

(For Illustrations see this Page.)

No. 9300.—This coat is shown again at figure No. 144 B in this magazine.

Broadcloth in a new blue shade was here used for this stylish box-coat or jacket, and machine-stitching gives a tailor finish. The coat is shaped by shoulder and under-arm seams and the back is in Empire style, the upper part having a square yoke to which the loose lower part is joined after being arranged in a wide rolling box-plait at each side of the center. The loose box fronts may be closed at the center with buttons and button-holes in a fly and reversed in small lapels that form wide notches with the ends of the rolling collar, or they may be worn open and reversed all the way down in long tapering lapels, as illustrated. The fulness at the top of the two-seam sleeves is arranged in box-plaits, causing the sleeve to puff out at the top in accordance with the present fashion.

Jackets in the Empire style are exceedingly popular and may be pleasingly made up in cheviot, tweed, lady's-cloth, broadcloth and covert cloth.

We have pattern No. 9300 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket needs a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' ETON JACKET. (TO BE MADE WITH THE FRONTS

EXTENDING IN POINTS BELOW THE WAIST OR IN STRAIGHT-AROUND STYLE.)

(For Illustrations see Page 280.)

No. 9315.—The smart Eton jacket here represented is made of green broadcloth, with machine-stitching for a finish. It is fitted by center and under-arm seams and the fronts are reversed their entire length in tapering lapels that extend in points beyond the ends of a rolling coat-collar. The jacket may be made with the fronts extending in points below the waist or in straight-around style, both effects being illustrated. The two-seam sleeves are box-plaited at the top.

The jacket will be pretty when fashioned from velvet, cloth, cheviot and serge and an ornamentation of braid may be added. It will frequently be made up to match a skirt for wear with shirt-waists or fancy blouses.

We have pattern No. 9315 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket needs a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 149 B.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 149 B.—This represents a Girls' dress. The pattern, which is No. 9342 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 277.

In this instance a triple combination of plaid wool goods and plain silk and velvet is developed in the dress. The four-gored skirt is gathered at the back and joined to the waist and falls with a graceful flare. The front of the waist is smooth at the

FIGURE NO. 149 B.—This illustrates GIRLS' DRESS.—The pattern is No. 9342, price 1s. or 25 cents.

(For Description see this Page.)

laces and blouses attractively between fancifully shaped bellies that extend to the lower edge of the waist at the front

MISSES' DOUBLE-BREADED COAT OR JACKET.

(For Illustrations see this Page.)

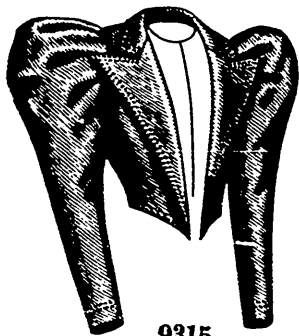
No. 9306.—The double-breasted style of coat or jacket will be highly favored during the coming season. It is pictured in its newest cut and effect, the material chosen for it being brown cloth. The back and sides are closely adjusted by a center seam and under-arm and side-back gores, and coat-laps are arranged below the center seam. The loose fronts are lapped and closed in double-breasted style with two pairs of buttons placed at the bust and below the waist. Above the closing the fronts are reversed in pointed lapels that meet and form notches with the rolling collar, the collar and lapels being covered nearly to the edge with velvet. The two-seam sleeves have their fullness arranged in five box-plaits at the top. Square-cornered pocket-laps cover openings to inserted pockets in the fronts.

Smooth finished cloth, rough-surfaced cheviot, tweed and fancy coatings will be chosen to make this garment, with velvet for the rolling collar and machine-stitching for a finish. On very dressy coats braiding sometimes provides the finish.

We have pattern No. 9306 in seven sizes for misses from ten

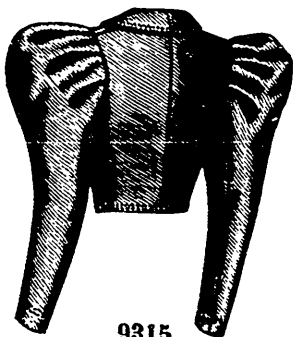


9315



9315

Front View.

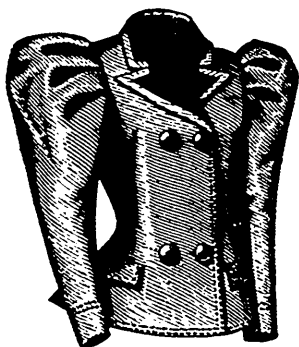


9315

Back View.

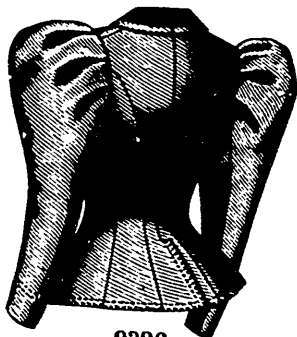
MISSES' ETON JACKET. (TO BE MADE WITH THE FRONTS EXTENDING IN POINTS BELOW THE WAIST OR IN STRAIGHT-AROUND STYLE.)

(For Description see Page 279.)



9306

Front View.



9306

Back View.

MISSES' DOUBLE-BREADED COAT OR JACKET.

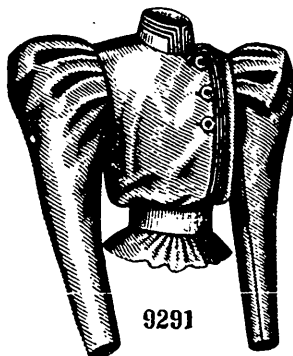
(For Description see this Page.)

to sixteen years of age. For a miss of twelve years, the coat needs a yard and three-fourths of goods fifty-four inches wide, with three-eighths of a yard of velvet twenty inches wide for the facing. Price of pattern, 1s. or 25 cents.

MISSES' RUSSIAN JACKET. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING) KNOWN AS THE COSSACK BLOUSE.

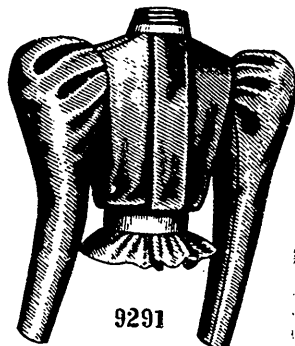
(For Illustrations see this Page.)

No. 9291.—The Russian styles are highly favored in both



9291

Front View.



9291

Back View.

MISSES' RUSSIAN JACKET. (TO BE MADE WITH OR WITHOUT FITTED BODY-LINING.) KNOWN AS THE COSSACK BLOUSE.

(For Description see this Page.)

bodies and top garments. The jacket here illustrated is a handsome Russian style known as the Cossack blouse. It is made of tan faced cloth and decorated with braid put on in straight lines. The use of the fitted body-lining is optional, but it insures perfect trimness and is fitted by single bust darts and the usual seams and closed at the center of the front. The wide seamless back, which is formed in a box plait at the center, meets the fronts in shoulder and under-arm seams. The right front is wide, while the left front is narrow to permit the closing to be made at the left side in true Russian style; three button-holes and buttons perform the closing above the bust. The fulness at the waist is collected in gathers made at belt depth apart and tacked to make the jacket droop in the new blouse way all round over a wide belt that has pointed ends closed in front. The jacket extends below the belt in pretty fulness and gives the effect of a peplum. A standing collar is closed at the center of the front completes the neck. The fulness in the two-seam sleeves is collected in five box-plaits at the top.

This is a jaunty mode for early Autumn and will frequently be made of blue, brown, gray, heliotrop and red cloth, with braid and buttons for decoration.

We have pattern No. 9291 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket needs a yard and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE NO. 150 B.—GIRLS' REEFER JACKET.

(For Illustration see Page 231.)

FIGURE NO. 150 B.—This represents a Girls' jacket. The pattern, which is No. 9313 and costs 10d. or 25 cents, is in seven sizes for girls from three to nine years of age, and is differently depicted on page 231.

Gray cloth was here used for the jacket, which is a new reefer style with a sack back that is shaped by a center seam ending at the top of coat-laps. The pointed fronts are closed in double-breasted fashion with button-holes and white pearl buttons and are reversed in pointed lapels by the rolling coat-collar. Openings to inserted side-pockets are covered with lapels. The leg-o'-mutton sleeves are box-plaited at the top. Stitching gives a neat finish.

Reefer jackets for girls are made of serge, cheviot and smooth cloth in blue, red and brown. Braid and stitching are equally liked as a finish.

The hat is a dark-blue straw sailor.

MISSIS' BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT BREAST POCKETS AND LAPS.)

(For Illustrations see this Page.)

No. 9290.—By referring to figure No. 147 B in this magazine,

this jacket may be seen differently developed.

A novel and attractive style of blouse-jacket is here pictured made of green serge. It is fitted by shoulder seams and has side-back gores and a seamless back, the gores extending far back to allow the back to be made quite narrow at the waist. The fronts close at the center with buttons and button-holes in a fly and are reversed above the closing in lapels which form small notches with the ends of the rolling coat collar. The back and side-backs extend to form a flat skirt or peplum, and the fronts are lengthened to be of even depth with them



FIGURE No. 150 B.—This illustrates GIRLS' REEFER JACKET.—The pattern is No. 9313, price 10d. or 20 cents.

(For Description see Page 230.)

skirt sections which have rounding lower front corners, the fronts being gathered before the joining is made. The jacket droops all round in the new blouse style over a belt of the material closed at the front. The side pockets are closed with button over openings to inserted in front of the side-pockets, but the pockets and laps may be omitted. The comfortable two-seam sleeves puff out at the top, where the fulness is arranged in box-plaits; they are finished plainly at the wrists. Machine-stitching completes the blouse-jacket in tailor fashion.

Flannel, serge, cheviot, whipcord and canvas will develop this mode in a satisfactory manner.

We have pattern No. 9290 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-jacket needs a yard and a half of goods fifty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' REEFER JACKET, WITH SACK BACK.

(For Illustrations see this Page.)

No. 9313.—Another view of this jacket is given at figure No. 150 B in this number of THE DELINEATOR. Red broadcloth was here used for the jaunty little reefer and the finish is in tailor style. The jacket is neatly fitted by shoulder and under-arm seams, and a center seam which terminates above coat-laps. The coat-laps and close in double-breasted style with buttons and button-holes and are reversed at the top in pointed lapels which extend a little beyond the ends of the rolling coat-collar that is shaped by a center seam. The pocket-laps conceal openings to inserted side-pockets. The comfortable two-seam sleeves are box-plaited at the top and puff out in the prevailing fashion.

Broadcloth in gray, brown, tan and blue, as well as cheviot, diagonal, covert cloth and fancy coating, afford assortment from which there will be no difficulty in making selection for the satisfactory development of this reefer. Machine-stitching, strappings or braid are appropriate for a finish.

We have pattern No. 9313 in seven sizes for girls from three

to nine years of age. For a girl of eight years, the jacket needs a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' EMPIRE COAT OR JACKET.

(For Illustrations see Page 232.)

No. 9338.—This handsome little Empire coat or jacket is represented made of green broadcloth and decorated with braid in two widths. The full fronts and full back, which are joined in under-arm seams, are laid in a box-plait at each side of the closing and at each side of the center of the back and joined to the lower edge of a square-yoke lining covered with a pointed yoke of the cloth that extends quite a little below the seam, producing a very pretty effect. The closing is made with a fly. Pointed sleeve-caps flare in a graceful way over the two-seam sleeves, which are gathered at the top to stand out fashionably. The rolling collar has flaring ends and is pointed at the center of the back.

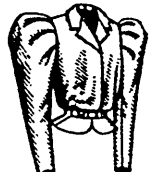
Braid-trimmed jackets of this style are popular and stylish made of dark-red, dahlia, green and brown cloth.

We have pattern No. 9338 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the coat will require a yard and three-eighths of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

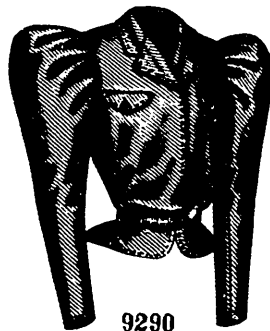
MISSIS' BASQUE, WITH RUSSIAN POUCH FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND SLEEVE-CAPS.) KNOWN AS THE OLGA BLOUSE.

(For Illustrations see Page 232.)

No. 9345.—A stylish basque in the

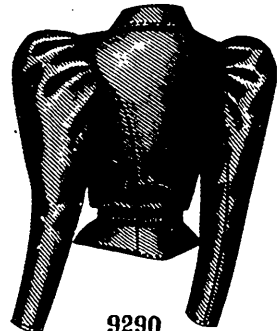


9290



9290

Front View.

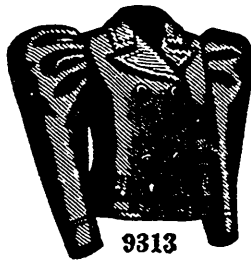


9290

Back View.

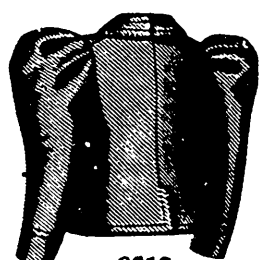
MISSIS' BLOUSE-JACKET. (TO BE MADE WITH OR WITHOUT BREAST POCKETS AND LAPS.)

(For Description see this Page.)



9313

Front View.



9313

Back View.

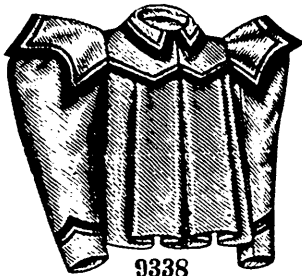
GIRLS' REEFER JACKET, WITH SACK BACK.

(For Description see this Page.)

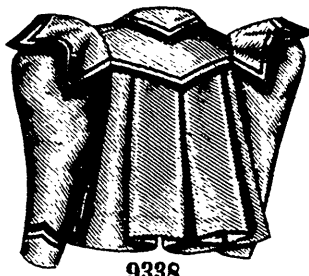
favorite Russian style and known as the Olga blouse is here illustrated made of gray camel's-hair. A smooth-fitting lining closed at the center of the front supports the basque, which has a seamless back that is joined to the fronts in shoulder and

under-arm seams. The back is smooth at the top, but has fulness at the bottom drawn well to the center by two short rows

to sixteen years of age. To make the basque for a miss twelve years, will need two yards and an eighth of goods four inches wide, with a yard and a half of material twenty inches wide to line the caps and lapels. Price of pattern, 1s. or 25 cents.



9338
Front View.



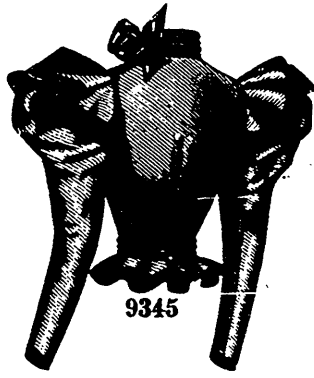
9338
Back View.

GIRLS' EMPIRE COAT OR JACKET.
(For Description see Page 281.)



9345

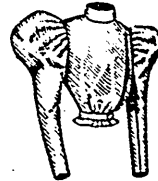
Front View.



9345

Back View.

MISSSES' BASQUE, WITH RUSSIAN POUCH-FRONT. (TO BE MADE WITH OR WITHOUT THE PEPLUM AND SLEEVE-CAPS.) KNOWN AS THE OLGA BLOUSE.
(For Description see Page 281.)



9345

No. 9280.—A most attractive new style blouse is here illustrated made of blue serge and trimmed with braid. It is made with chemisette and fitted lining when it is to be worn with a shirt-waist, and without lining and chemisette when it is to be worn over a shirt-waist. The lining is fitted by single bust darts, under-arm and side-gorges and a center seam, and the chemisette is sewed to it at one side and secured with hooks and loops at the other. A standing collar closed on the left side finishes the chemisette. The back of the blouse is seamless and is joined to the fronts in the under-arm and shoulder seams. The fronts are reversed and form wide notches with the ends of a rolling coat-collar and below the lapels they are closed at the center with hooks and loops and buttons.

frogs. Two rows of shirring at belt divide apart regulate the fulness of the blouse at the waist and are tacked to a belt or to the lining to make the blouse droop all round in a new way over a belt that is closed in front with a buckle, the back taking the straight-across outline of the Eton jacket. The two-seam sleeves are made over coat-shaped linings that puff out stylishly at the top, where the fulness is collected in gathers.

We have pattern No. 9280 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse needs a yard and three-fourths of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSSES' BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE SULTANA BLOUSE.
(For Illustrations see Page 283.)

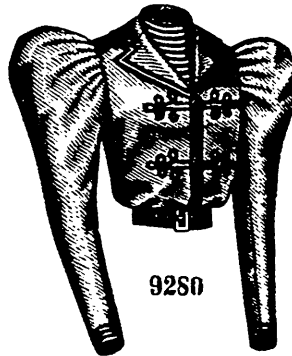
No. 9282.—This graceful blouse-waist, which is known

of shirring at the waist. The wide right front overlaps the narrow left front and the closing is made invisibly at the left side in Russian style, small buttons arranged in clusters of three along the overlapping front edge giving a novel and pretty effect. The fronts are smooth at the top, but have fulness at the bottom taken up in three rows of shirrings at the waist, the shirrings being tacked to cause the fronts to pouch becomingly. A circular peplum that has a center seam ripples prettily all round, and is sewed to the waist under the lower edge of an applied belt that is covered with a wrinkled ribbon stylishly bowed at the left side. A wrinkled ribbon stock covers the standing collar and is tied in a coquetish bow at the left shoulder. Fancy sleeve-caps that are narrow under the arm and widest at the ends, which meet and flare in jabots a little in front of the shoulder seams, fall with exceeding grace over the tops of the gathered two-seam sleeves, which stand out in short puffs at the top and are made over coat-shaped linings. Fancy braid borders the free edges of the sleeve caps and the lower edges of the sleeves and peplum, and fancy silk is used for lining the sleeve-caps and peplum. The sleeve-caps and peplum may be omitted.

Drap d'été, cashmere, poplin, étamine, novelty goods or any sensible dress material now in vogue may be selected for this basque, which is one of the prettiest of the Russian styles. Passementerie, hand trimming, fancy braid and tiny gilt buttons will decorate it. We have pattern No. 9345 in seven sizes for misses from ten

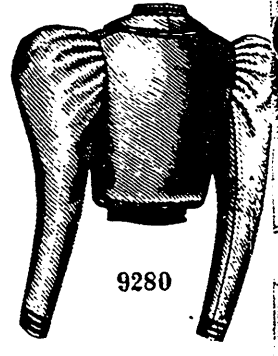


9280



9280

Front View.



9280

Back View.

MISSSES' BLOUSE, WITH CHEMISETTE AND FITTED LINING THAT MAY BE OMITTED.
(For Description see this Page.)

the Sultana blouse, is pictured made of étamine. It is made over a lining that is fitted by single bust darts and under-

side-back gores and a center seam and closed at the center the front. The blouse is shaped by shoulder and under-arms seams and closes invisibly at the left side after the maunps and pieces of the new Russian waists.

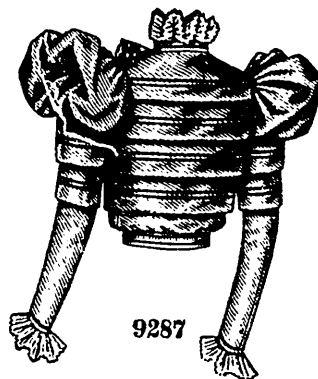
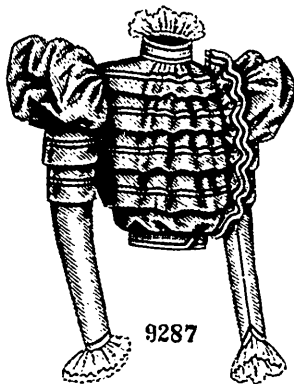
The left front is narrow and, like the back, is smooth at the top, but the wide right front is gathered at the neck, and the blouse-waist is gathered at the waist and tacked to droop all round over a belt that is closed in front. The two-seam sleeves are

arranged over coat-shaped linings and are gathered at the top and at the side edges of the upper part near the top to form a stylish puff, below which it fits the arm closely; it may be finished in plain or in Venetian style at the wrist. Stylish circular caps fall in points over the tops of the sleeves, but they may be omitted. The neck is completed with a standing collar which closes at the left side. Fancy black braided wrings the wrists, the front edge of the right front, the edges of the sleeve caps and the collar.

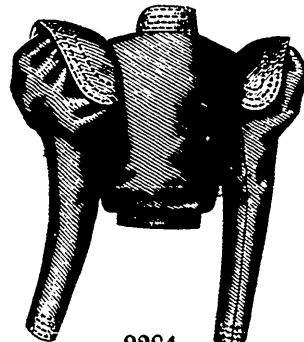
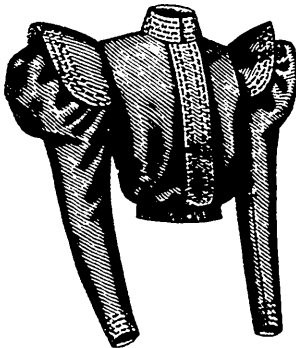
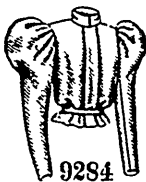
The mode is adapted to wash goods, serge, flannel, cashmere, *drap d'été* or wash silk, and fancy bands, black braid and passementerie will afford decoration.

We have pattern No. 9282 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the waist needs two yards of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

the usual inside seams and a seam along the outside that terminates in dart style above the elbow; the fulness is collected



9287
9287
9287
Front View. Back View.
MISSIS' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE DAGMAR BLOUSE.)
(For Description see this Page.)



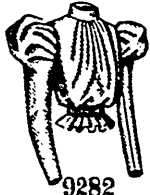
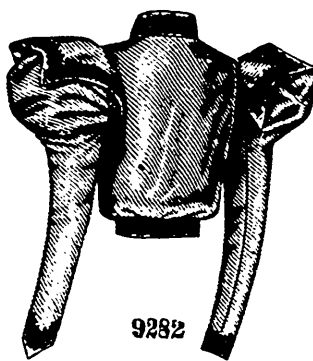
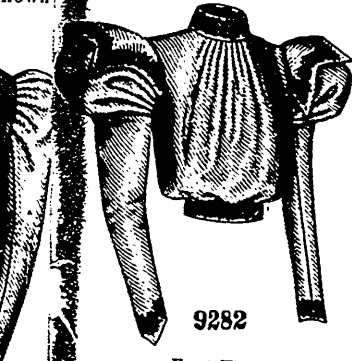
9284
9284
9284
Front View. Back View.
MISSIS' BLOUSE-WAIST. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE ALEXIS BLOUSE.
(For Description see this Page.)

MISSIS' TUCKED BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (KNOWN AS THE DAGMAR BLOUSE.) (For Illustrations see this Page.)

No. 9287.—The increased favor accorded the Russian style of waist brings into vogue many pretty new modes for misses, many of them similar to those for ladies. The waist here pictured is made of cashmere, with velvet ribbon and frills of white chiffon giving a decorative touch throughout, is exceedingly attractive and is known as the Dagmar blouse. A lining fitted by single bust darts and the seams and closed at the center of the front sears a trim effect. The blouse is closed at the left side in true Russian style, and a graduated frill of the material follows the closing edge. The wide right front is gathered at the neck and both fronts and the back, which they meet in shoulder and under-arm seams, are arranged in four deep, evenly-spaced, downward-turning tucks and gathered at the waist, the gathers be-

in gathers at the top and along the side edges of the seam to form the short puff, which is tacked to the coat-shaped lining, and two downward-turning tucks are formed below the puff. The sleeves may be plain or fancy at the wrist. A graduated knife-plaited frill of chiffon rises above the standing collar.

Silk, velvet, cloth, serge, novelty goods and some cotton fabrics may be made up in this style, and the method of decoration is a matter of personal fancy. We have pattern No. 9287 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the blouse-waist needs two yards and three-fourths of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.



9282
9282
9282
Front View. Back View.
MISSIS' BLOUSE-WAIST, CLOSED AT THE LEFT SIDE. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE SULTANA BLOUSE.
(For Description see Page 282.)

MISSIS' BLOUSE-WAIST. (TO BE MADE WITH OR WITHOUT CAPS.) KNOWN AS THE ALEXIS BLOUSE.
(For Illustrations see this Page.)

No. 9284.—This blouse-waist is shown differently made up at figure No. 146B in this issue. Marine-blue cashmere was here selected for this *chic* blouse-waist, which is known as the Alexis blouse. The finish is

tacked to the lining to make the blouse droop all round over the belt in regular blouse style. The sleeves are shaped by

machine-stitching. The blouse-waist is made over a fitted lining. The fronts and seamless back are smooth at the top and joined in shoulder and under-arm seams, and the closing is made under a box-plait formed at the front edge of the right front. The waist is gathered and tacked to droop all round like all the new blouses over a belt of the material with pointed ends, the back showing the straight-across outline of the Eton jacket. Circular caps stand out in epaulette effect over the tops of the two-seam gathered sleeves, which are made over coat-shaped linings. The sleeve caps may be omitted. A high standing collar completes the neck.

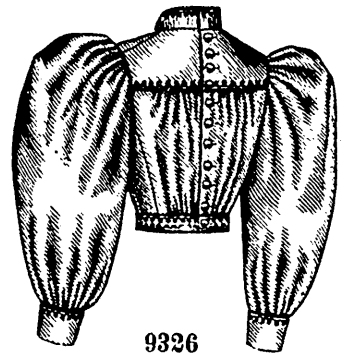
Blouse-waists of this style are popular and convenient for all outdoor sports and on outing expeditions. They are made of flannel, serge or smooth cloth, velvet, corduroy or silk.

We have pattern No. 9284 in seven sizes for misses' from ten to sixteen years of age. For a miss of twelve years, the waist calls for a yard and seven-eighths of material forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SPENCER WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH STANDING OR TURN-DOWN COLLAR.)
(For Illustrations see this Page.)

No. 9297.—This practical waist is simple and may be worn with all kinds of skirts. It is illustrated made of garnet cashmere and trimmed with fancy braid. It may be

closing is made with button-holes and buttons at the front. The waist is smooth at the top, while the fulness at the lower edge is becomingly drawn to

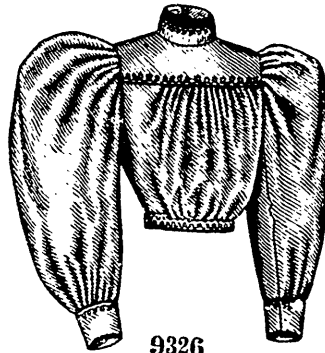


9326

Back View.

MISSES' AND GIRLS' YOKE-WAIST CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Description see Page 285.)



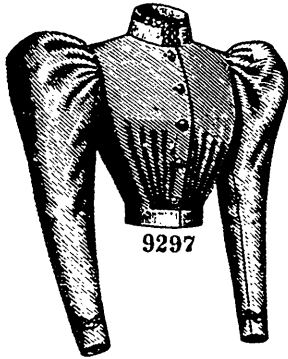
9326

Front View.

the center by short rows of shirring at the back and at each side of the closing, the shirrings being concealed by a belt that is stitched completed with a standing collar or with a turn-down collar having flaring ends. The two-seam sleeves are made over coat-shaped linings and are gathered at the top where they puff out in a stylish way.

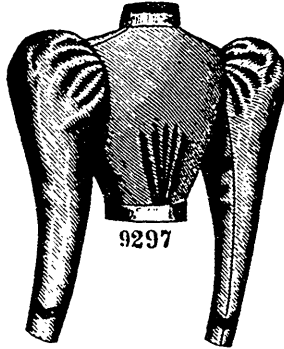
The waist may be easily laundered, hence washable fabrics are well adapted to it. It is also suitable for cashmere, vailing, *drap d'été*, étamine or any soft fabric.

We have pattern No. 9297 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the waist will require a yard and three-eighths of goods forty-four inches wide. Price of pattern, 7d. or 15 cents.



9297

Front View.



9297

Back View.

MISSES' SPENCER WAIST. (TO BE MADE WITH OR WITHOUT FITTED LINING AND WITH STANDING OR TURN-DOWN COLLAR.)
(For Description see this Page.)



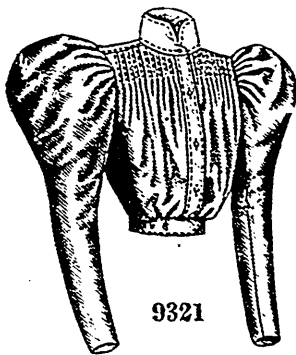
9297

forty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' BLOUSE SHIRT-WAIST, WITH TWO-SEAM LEG-O'-MUTTON SLEEVE AND REMOVABLE COLLARS. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Illustrations see this Page.)

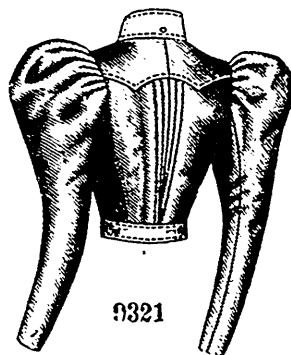
No. 9321.—A becoming and dressy shirt-waist is here illustrated made of taffeta silk.

It is mounted on a smooth-fitting lining, but may be made without the lining, if preferred. The back is made with a bias, double-pointed yoke and has fulness at the center laid in backward-turning plaits that spread toward the top and lap closely at the waist-line. The fronts are formed in upright tucks at the top to very shallow yoke depth and puff out prettily below, the fulness at the waist being collected in a short double row of gathers at each side of the closing, which is made with button-holes and buttons or studs through a box-plait that is formed at the front edge of the right front. Under-arm gores give a smooth effect at the sides. At the neck is a fitted band closed at the throat with a stud, the collar being made removable. Two styles of linen collars are provided—a standing collar with bent corners and a high collar with shallow turn-over portions that flare at the front and back. The two-seam leg-o'-mutton sleeves have



9321

Front View.



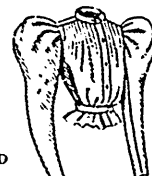
9321

Back View.

MISSES' BLOUSE SHIRT-WAIST, WITH TWO-SEAM LEG-O'-MUTTON SLEEVE AND REMOVABLE COLLARS. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
(For Description see this Page.)



9321



9321

made with or without the closely-fitted lining. The full fronts join the full back in shoulder and under-arm seams and the

and a high collar with shallow turn-over portions that flare at the front and back. The two-seam leg-o'-mutton sleeves have

144
MISSES' AUTO-ERED

ty-six in 20 cents.

MISSES' AT

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We have

coat-shaped linings and are gathered at the top.

Shirt-waists of figured or plain silk are very stylish and those of cash-

and five-eighths of goods forty-four inches wide. Price of pattern, 7d. or 15 cents.

MISSES' FIVE-GORED SKIRT, WITH FAN BACK.

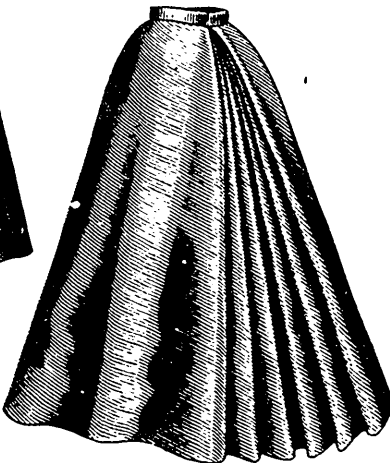
(For Illustrations see this Page.)

No. 9301.—At figure No. 147 B in this magazine this skirt is again represented.

This is one of the graceful new styles of skirt with fan back; it is here pictured made of blue serge. It comprises five gores—a front-gore, a wide gore at each side and two back-gores that are formed in three backward-turning plaits at each side of the center seam, the plaits expanding with a gradual flare in fan shape. At the bottom the skirt measures about three yards and three-eighths round in the middle sizes.

The new dress goods in fancy and standard weaves will be made up in this style and in some instances band trimming or ruffles will be applied.

We have pattern No. 9301 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs two yards and five-eighths of goods forty-four inches wide. Price of pattern, 1s. or 25 cents.



9301

Side-Back View.

MISSES' FIVE-GORED SKIRT, WITH FAN BACK.

(For Description see this Page.)

mere or serge are serviceable and neat.

We have pattern No. 9321 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the shirt-waist, except the collars, will need two yards and a half of goods thirty-six inches wide; the collars require half a yard of linen thir-

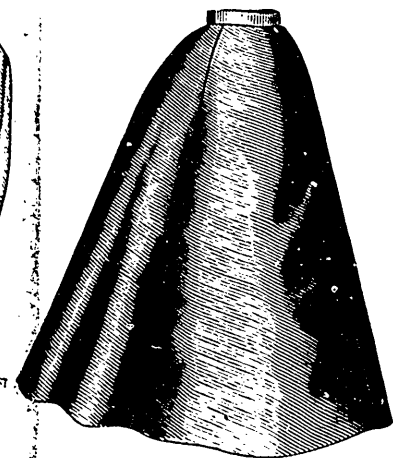
ty-six inches wide. Price of pattern, 10d. or 20 cents.

coats, jackets, etc., is here shown made of cloth. The sleeve is shaped by two seams and is smooth-fitting to far above the elbow, but has becoming fulness at the top that may be collected in gathers or in plaits turning toward each side edge, the change in the direction of the plaits giving the effect of a

MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED.) FOR COATS, JACKETS, ETC.

(For Illustrations see this Page.)

No. 1449.—The newest shape in the leg-o'-mutton sleeve for misses' and girls' is shaped by two seams and is smooth-fitting to far above the elbow, but has becoming fulness at the top that may be col-



9301

Side - Front View.



1449

1449

MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED.) FOR COATS, JACKETS, ETC.

(For Description see this Page.)

ty-six inches wide. Price of pattern, 10d. or 20 cents.

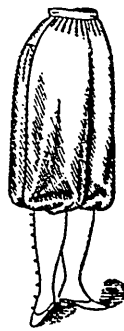
MISSES' AND GIRLS' YOKE-WAIST, CLOSED AT THE BACK. (TO BE MADE WITH OR WITHOUT FITTED LINING.)

(For Illustrations see Page 284.)

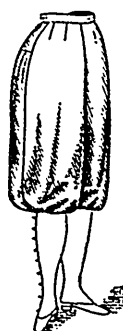
No. 9326.—This yoke-waist, which is well adapted to both washable and woollen materials, is pictured made of gray mohair. The waist may be made up with or without a fitted and lining. The full front and backs are separated by under-arm gores, which give a smooth effect at the sides; they are gathered at the top and each joined to the lower edge of a square yoke that is fitted by shoulder seams. Two rows of gathers or ruffles under an applied belt regulate the fulness at the bottom both back and front, and the front puffs out in a becoming manner. The closing is made with button-holes and buttons at the back. The bishop sleeves, which are gathered at the top and bottom and finished with ruffled cuffs, are arranged upon coat-shaped linings, which, however, may be omitted. Sou-

—India silk and all varieties of woollen and cotton fabrics are suited to this mode and the decoration should be simple.

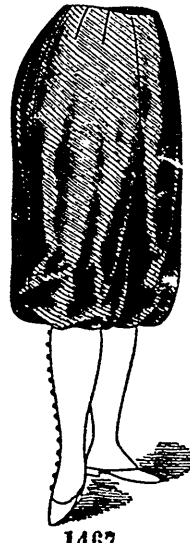
We have pattern No. 9326 in fourteen sizes from three to sixteen years of age. For a miss of twelve years, it needs a yard



1467

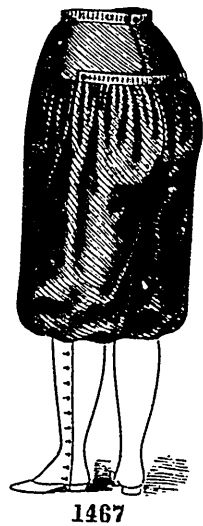


1467



1467

Front View.



1467

Back View.

MISSES' KNICKERBOCKERS, BUTTONED TO A SMOOTH YOKE AT THE BACK. (TO BE DART-FITTED OR GATHERED IN FRONT AND FINISHED WITH OR WITHOUT A BELT.)

(For Description see Page 286.)

box-plait at the shoulder. The fulness puffs out fashionably.

We have pattern No. 1449 in seven sizes, from four to sixteen years of age. To make a pair of sleeves for a miss of twelve years, needs seven-eighths of a yard of goods fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' KNICKERBOCKERS, BUTTONED TO A SMOOTH YOKE AT THE BACK. (TO BE DART-FITTED OR GATHERED IN FRONT AND FINISHED WITH OR WITHOUT A BELT.)
(For Illustrations see Page 285.)

No. 1467.—These practical knickerbockers are represented made of serge. They are shaped by a center seam and inside and outside leg seams and are drawn in at the knee to droop in the regular way by elastics inserted in hems. The upper part of the back is a deep, smooth yoke that is closed at the center with buttons and button-holes. The knickerbockers are gathered at the back and joined to the lower edge of the yoke in front of upright openings and to a band between the openings, the band being buttoned to the yoke. They may be gathered or dart-fitted in front. The top may be finished with a belt or an underfacing, as preferred.



1454

MISSES' AND GIRLS' KNICKERBOCKER DRAWERS.
(For Description see this Page.)

These excellently designed knickerbockers will be made of percaline, crash or of the skirt material. We have pattern No. 1467 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the knickerbockers require a yard and three-fourths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' KNICKERBOCKER DRAWERS.

(For Illustration see this Page.)

No. 1454.—Cambrie was used for these drawers, which are fashioned with every regard for comfort. Inside leg seams and a center seam shape the drawers and the lower edges are gathered and finished with bands over which they droop in knickerbocker style. The bands are trimmed with a frill of edging and are closed with buttons and button-holes below openings finished with underlaps and overlaps. The upper edges of the drawers are gathered and finished with bands closed with button-holes and buttons at the sides above slashes that may be finished with a continuous underfacing and underlap, or with an underfacing at both edges, or with a separate underfacing and underlap, or with a binding, as preferred, the different methods being accurately explained in the label accompanying the pattern.

The drawers are well shaped and comfortable and will be made of cambrie, nainsook or long cloth and trimmed with edging, insertion and beading.

We have pattern No. 1454 in twelve sizes, from five to sixteen years of age. For a miss of twelve years, the drawers will require two yards and an eighth of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' AND GIRLS' SOLEIL OR SUNBURST SKIRT, WITH FIVE-GORED FOUNDATION SKIRT.

(For Illustrations see this Page.)

No. 1450.—A very graceful skirt known as the soleil sunburst skirt is here pictured made of black net over foundation skirt of green taffeta silk. It is in gores and accordion-plaited, the plaits being narrowest at the top and gradually enlarging toward the bottom, giving the radiating effect of sun's rays, from which effect the skirt takes its name. The skirt, being in gores, makes all the seams invisible so that the very best effect possible is attained. The five-gored foundation-skirt is smooth-fitting at the front and sides and is gathered at the back; it flares in the fashionable way and measures nearly three yards round at the bottom in the middle sizes. This style of plaiting is done very satisfactorily by George Bruce, 16 West 14th St., N. Y. (C)



1455

MISSES' AND GIRLS' DRAWERS.
(For Description see this Page.)

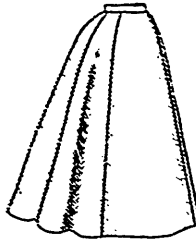
This skirt is especially adapted for sheer materials, such as chiffon, mousseline de soie and organdy. Liberty and Chiffon silk, gaze de chambray and silk or wool grenadine are all pretty materials for it. The foundation may be of silk, perline or nearsilk—a cheap lining resembling silk. Silk, satin and velvet baby ribbon will make an effective trimming for a skirt if made of La Tosca or Brussels net.

We have pattern No. 1450 in six sizes, from six to sixteen years of age. To make the skirt for a miss of twelve years will need eleven yards and three-fourths of goods twenty-one inches wide. Price of pattern, 1s. 3d. 30 cents.

MISSES' AND GIRLS' DRAWERS.

(For Illustration see this Page.)

No. 1455.—These drawers are pictured made of fine muslin. A center seam and inside leg seams enter into the shaping and the upper edges are gathered and completed by bands that are closed with buttons and button-holes at the sides above slashes that may be finished with a continuous underfacing and underlap, or with a separate underfacing and underlap, or with a binding, as preferred, the various ways being described on the pattern. The wide bands are decorated with tucks and edging. The tucks must be allowed for in cutting of the skirt. Tucks and edging or ruffles may be used to decorate drawers of fine cambrie.

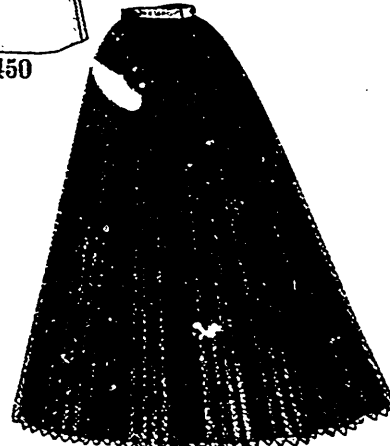


1450



1450

Side-Front View.



1450

Side-Back View.

MISSES' AND GIRLS' SOLEIL OR SUNBURST SKIRT, WITH FIVE-GORED FOUNDATION SKIRT.

(For Description see this Page.)

We have pattern No. 1455 in twelve sizes, from five to sixteen years of age. For a miss of twelve years, the drawers will need a yard and five-eighths of goods thirty-six inches wide. Price of pattern, 7d. or 15 cents.

FIGURE GIII

The center of two frills are also a tache straight, to the w finished with This li underfacin in gener: When ma figured s continuous t with lace derlaps at overlaps or w while for h'vailing

LITTLE (MADE

(No. 3-4 allowed for combines cutting of full skirt, of low ne having shuff sleeve as here requir for brocure embroidered

Styles for Little Folks.



FIGURE NO. 151 B.—LITTLE GIRLS' PARTY DRESS.
(For Illustration see this Page.)

FIGURE NO. 151 B.—This illustrates a Little Girls' dress. The pattern, which is No. 9340 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and is differently portrayed on page 288 of this issue.

Violet-figured white silk and violet velvet are here combined in this charming frock. A smooth lining supports the full front and backs of the waist, which meet in under-arm seams. The front droops in blouse fashion, but the back has its fullness drawn well down at each side of the closing.

are gathered at the top and bottom and arranged on a shorter, smooth lining that is faced in round-yoke effect when the dress is to be high-necked. The blouse droops all round over the skirt, which is gathered and joined to the body. The closing is made at the center of the back. A standing collar finishes the high neck.

Cashmere, merino, French flannel, India and China silk and Swiss or organdy over silk will make up with pleasing results by the mode, and lace and ribbon will provide the trimming.

We have pattern No. 9343 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will need three yards and three-fourths of gingham twenty-seven inches wide, with three-eighths of a yard of white pique twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

FIGURE NO. 152 B.—LITTLE GIRLS' DRESS.

(For Illustration see Page 288.)

FIGURE NO. 152 B.—This illustrates a Little Girls' dress. The pattern, which is No. 9298 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen again on page 289.

Bright-red cashmere and ceru silk form the pretty combination here pictured in the dress and a tasteful decoration is provided by black ribbon ruching. The dress hangs in full folds below a simulated pointed yoke and the standing collar is of moderate depth. The sleeves are in close coat shape, with short full puffs upon which rest pointed frill-caps that give a dressy air to the little frock.

Challis, soft silk-and-wool mixtures or all-wool goods will combine effectively with plain or figured silk in the dress, and ribbon, lace insertion and edging, giump or fancy braid will provide pretty decoration.

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

(For Illustrations see Page 288.)

No. 9340.—By referring to figure No. 151 B in this magazine, this dress may be again seen.

A dainty frock that may be made up for serviceable use or for dancing, party or dressy wear is here illustrated made

FIGURE NO. 151 B.—This illustrates LITTLE GIRLS' PARTY DRESS.—The pattern is No. 9340, price 10d. or 20 cents.

(For Description see this Page.)

The velvet yoke is a pretty feature; it is pointed at the center of the front and is square at the back and is bordered by two frills of lace. The short puff sleeves are also finished with frills of lace and a tuche of laco is dainty at the neck. The straight, full skirt is gathered and joined to the waist.

This little mode is simple in lines, but its general effect is dressy and becoming. When made up in the pretty flowered and figured silks of light color and trimmed with lace edging and insertion it will answer for dancing school and party wear, while for more general use French challis, prevailing, cashmere, etc., will be chosen.



9343



9343

Front View.



9343

Back View.



9343

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

(For Description see this Page.)

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

(For Illustrations see this Page.)

No. 9343.—This charming French dress combines a long blouse body and short full skirt, and may be made with a high or low neck and with full-length sleeves having short puffs at the top, or with short puff sleeves with a band. Blue gingham was here used for the dress, with white tulle for the tab Bertha, which is followed by a frill of fine embroidered edging. The full front and backs of the blouse

of white lawn and fancy tucking. Hemstitching fastens the deep hem at the lower edge of the full skirt, which is gathered

and joined to the pretty waist. The front and backs are gathered at the top and bottom, the front drooping in blouse fashion, and are joined to a deep yoke that is square at the back and pointed in front and outlined with two frills of front and embroidered edging. The neck may be made slightly low and round and trimmed with a frill of edging, or it may be high and finished with a standing collar. The dress may be made with coat-shaped sleeves showing short puffs at the top or with short puff sleeves decorated at their lower edges with a frill of edging.

The dress may be made of organdy, Swiss, nainsook, silk or cashmere.

We have pattern No. 9340 in eight sizes for little girls from two to nine years of age. To make the dress for a girl of five years, requires three yards and an eighth of lawn thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

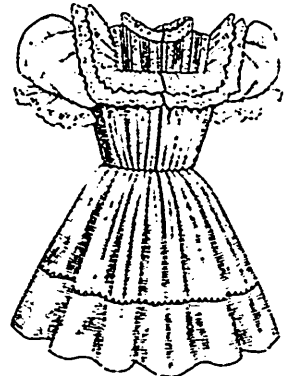


9340



9340

Front View.



9340

Back View.

LITTLE GIRLS' DRESS, WITH SHORT FITTED BODY-LINING. (TO BE MADE WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 289.)

No. 9298.—By referring to figure No. 152 B in this number of THE DELINEATOR, this dress may be again observed.

A very attractive dress is here illustrated made of pink cashmere and lace net and trimmed with lace edging and beading through which black velvet ribbon is run. The front and backs are joined by under-arm and short shoulder seams; they

are gathered at the top and arranged over a short body-lining that is shaped by shoulder and under-arm seams and faced above the full portions to have the effect of a pointed yoke. The dress is closed to the back. A frill of lace rises above the standing collar, which, like the yoke facing, is overlaid with lace net. Triple-pointed sleeve-caps fall in ripples over the tops of the puff sleeves, which may be in full length or in short puffs finished with a band.

Soft silk, Henrietta, canvas, camel's hair, challis, nun's-veiling, etc., will make up charmingly in this little dress and ribbon, lace edging and insertion will afford a pleasing decoration. A

Yoke of white silk covered with cream open-patterned point Venise lace may be made up with gray nun's-veiling.



FIGURE NO. 152 B.—THIS ILLUSTRATES LITTLE GIRLS' DRESS.—THE PATTERN IS NO. 9298, PRICE 10d. OR 20 CENTS.

(For Description see Page 287.)

We have pattern No. 9298 in eight sizes for little girls from two to nine years of age. For a girl of five years, the dress will require three yards and an eighth of lawn thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

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

(For Description see Page 287.)

needs two yards and a fourth of goods forty-four inches wide, with a fourth of a yard of lace net twenty-seven inches wide for facings. Price of pattern, 10d. or 20 cents.

CHILD'S WRAPPER, EXTENDING TO THE INSTEP AND HAVING A SHORT BODY-LINING THAT MAY BE OMITTED.

(For Illustrations see Page 289.)

No. 9309.—Figured French flannel was used for this simple little wrapper, which extends to the instep. The back has fullness at the center collected in gathers at the neck; the fronts are in plain sack style and are closed all the way down the center with button-holes and buttons. The wrapper may be made with or without a short body-lining, as preferred. Lace edging and fancy stitching decorate the rolling collar and also the wristbands finishing the full sleeves, which are shaped by inside seams only and gathered at the top and bottom.

Children's wrappers may be made of flannelette, plain or figured flannel, eider-down or cashmere, and narrow ribbon fancy stitching done with colored embroidery silk and fancy bands are used to trim.

We have pattern No. 9309 in eight sizes for children from one to eight years of age. For a child of five years, the wrapper will need two yards and five-eighths of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S LONG COAT.

(For Illustrations see Page 289.)

No. 9288.—This becoming and stylish little coat is pictured made of heliotrope cashmere and decorated with knife-plaitings of silk. It has a short body shaped by shoulder and under-arm seams and to the lower edge of the body is joined the full, gathered skirt which is extended to the neck at the center of the front, the fullness falling free. The coat is closed to a desirable depth at the front with button-hole and buttons. A large sailor-collar bordered with a silk plaiting falls deep and square at the back and its wide ends are sewed to the body at each side of the extended part of the skirt, with stylish revers effect. The rolling collar has square ends that flare prettily from the throat, and is edged with knife-plaiting. The full sleeves have full linings and are finished with round cuffs.

Very comfortable and stylish little coats will be made like this of faced cloth in such shades as green, blue, red, gray, rose and heliotrope; serge and Henrietta in pale hues will be chosen and prettily lined with plain or quilted silk or satin to make the coat suitable for even the coldest weather.

LITTLE

coat need wide. I

No. 93 figure at figure This is faced closed bon. Th shoulder under-ar closing, at each s toward t as the t drop su three sc Faced heliotrop so will n velvet. We ha two to se years, rec wide. P

CHILD'S TO FOI

No. 14 when ma when se necessary Fancy sleeves. at the low closing is edges are under a fl The sreg at t above the Alterna miming match the

We have pattern No. 9288 in seven sizes for children from one-half to six years of age. For a child of five years, the

We have pattern No. 1443 in eight sizes, from infants to six years of age. To make the yoke and a pair of sleeves for a child of four years, needs a fourth of a yard of fancy tucking twenty-seven inches wide, with seven-eighths of a yard of lawn thirty-six inches wide. Price of pattern, 5d. or 10 cents.



9296

Front View.



9298

Back View.



9298

LITTLE GIRLS' DRESS, WITH SHORT, FITTED BODY-LINING. (TO BE MADE WITH FULL-LENGTH AND SHORT PUFF SLEEVES.)

(For Description see Page 288.)

coat needs two yards and a half of goods forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' EMPIRE COAT OR JACKET.

(For Illustrations see Page 290.)

No. 9339.—Another illustration of this stylish coat is given at figure No. 153 B in this magazine.

This graceful Empire coat is here pictured made of tan faced cloth and decorated with braid in two widths and ribbon. The upper part of the coat is a square yoke shaped by shoulder seams. The full fronts and full back are joined in under-arm seams and a box-plait is laid at each side of the closing, which is made invisibly at the center of the front, and at each side of the center of the back, the plaits flaring stylishly toward the lower edge. The two-seam sleeves are gathered at the top to stand out in the approved style and over them droop smooth caps that may be plain or prettily shaped in three scollops. The rolling collar has square, flaring ends.

Faced cloth in such shades as blue, brown, green, gray, heliotrope, etc., will be selected for a coat of this style, and so will mixed or plain cheviot, tweed and sometimes silk and velvet. Braid is always a stylish trimming.

We have pattern No. 9339 in six sizes for little girls from two to seven years of age. To make the coat for a girl of five years, requires a yard and a fourth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.



9309

Front View.



9309

Back View.

CHILD'S WRAPPER, EXTENDING TO THE ANKLE AND HAVING A SHORT BODY-LINING (THAT MAY BE OMITTED).

(For Description see Page 288.)

CHILD'S POINTED YOKE, AND BISHOP SLEEVE SHIRRED TO FORM A FRILL AT THE WRIST. (FOR DRESSES, ETC.)

(For Illustrations see Page 290.)

No. 1443.—The yoke and sleeves here illustrated are useful when making larger the little dresses baby has outgrown or when shortening the long dresses out of which, with these necessities, two dresses are frequently produced.

Fancy tucking was used for the yoke and main-look for the sleeves. The yoke is made with shoulder seams and is pointed at the lower edge at the center of the front and back. The closing is made invisibly at the back. The neck and lower edges are completed with a frill of embroidered edging set on under a feather-stitched band.

The sleeves are in one-seam bishop style. They are gathered at the top to puff out prettily and are shirred a little above the lower edge to form a frill at the wrist.

Alternate strips of insertion and tucking, with an edge trimming may be employed for the yoke and material to match the skirt may be used for the sleeves.



9288

Front View.



9288



9288

Back View.

CHILD'S LONG COAT.
(For Description see Page 288.)

Plain or fancy tucking or the dress material elaborated with edging, insertion and fancy stitching will be used for the yoke.

We have pattern No. 1444 in eight sizes from infants to six years of age. To make the yoke and a pair of sleeves for a child of four years, requires a fourth of a yard fancy tucking twenty-seven inches wide, with three-fourths of a yard of lawn thirty-six inches wide. Price of pattern, 5d. or 10 cents.

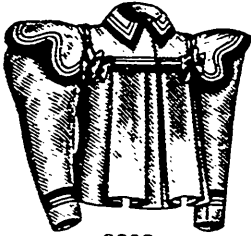
CHILD'S SQUARE YOKE AND ONE-SEAM LEG-O'-MUTTON SLEEVE (FOR DRESSES, ETC.)

(For Illustrations see this Page.)

No. 1445.—A square yoke of fancy tucking and a one-seam leg-o'-mutton sleeve of nainsook are represented in these engravings, and these accessories may be used in a guimpe or dress of any material or to remodel dresses a child has outgrown. The yoke is shaped by shoulder seams and closed at the back and the neck is completed with a narrow band that



9339



9339
Front View.



9339
Back View.

LITTLE GIRLS' EMPIRE COAT OR JACKET.

(For Description see Page 289.)

is decorated with fancy stitching and a frill of edging. The lower edges are decorated with a frill of edging set on under a fancy-stitched band.

The sleeve is shaped by an inside seam and the fulness is collected in garters at the top. It is trimmed at the wrist with two ruffles of edging each headed by a fancy-stitched band.

The yoke may contrast with the waist and sleeves or be of the same material, according to individual fancy.

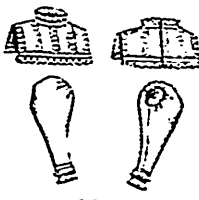
We have pattern No. 1445 in eight sizes, from infants to six years of age. To make the yoke and a pair of sleeves for a child of four years, requires a fourth of a yard of fancy tucking twenty-seven inches wide, with three-fourths of a yard of lawn thirty-six inches wide. Price of pattern, 5d. or 10 cents.

FIGURE No. 153 B.—LITTLE GIRLS' EMPIRE JACKET.

(For Illustration see this Page.)

FIGURE No. 153 B.—This illustrates a Little Girls' coat or jacket. The pattern, which is No. 9339 and costs 10d. or 20 cents, is in six sizes for little girls from two to seven years old and is differently depicted elsewhere on this page.

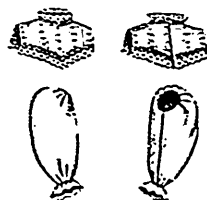
Green faced cloth is here represented in the jacket and ribbon ruffles and passementerie provide attractive decoration. The upper part of the jacket is a square yoke shaped by shoulder seams and to it the fronts and back are joined after being formed in a box-pleat at each side of the center of the back



1445

CHILD'S SQUARE-YOKE AND ONE-SEAM LEG-O'-MUTTON SLEEVE. (FOR DRESSES, ETC.)

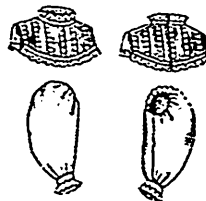
(For Description see this Page.)



1443

CHILD'S POINTED YOKE AND BISHOP SLEEVE, SHIRRED TO FORM A FRILL AT THE WRIST. (FOR DRESSES, ETC.)

(For Description see Page 289.)



1444

CHILD'S ROUND YOKE AND BISHOP SLEEVE. (FOR DRESSES, ETC.)

(For Description see Page 289.)

Muslin, cambric, fine lawn and nainsook are the materials used for drawers and insertion, tucks and embroidered or lace edging provide decoration. Long cloth was chosen for a pair of drawers of this kind. The legs were edged with embroidery

in a neat pattern and above the frills was a row of insertion finished at the top with a narrow fancy-stitched band.

We have pattern No. 1446 in six sizes for children from one to six years of age. For a child of four years, the drawers will need seven-eighths of a yard of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.

and at each side of the closing. Smooth scalloped sleeve-cuffs fall over the tops of the two-seam sleeves, which are gathered at the top. The rolling collar has square ends that flare prettily from the throat.

Although the Empire styles are all loose in effect, there is no uniformity of outline, the modes varying as widely as the materials from which they are made. Yokes of contrasting material may be combined in coats of the present style.

The felt hat is trimmed with ribbon and feathers.



FIGURE No. 153 B.—This illustrates LITTLE GIRLS' EMPIRE JACKET.—The pattern is No. 9339, price 10d. or 20 cents.

(For Description see this Page.)

CHILD'S SHORT DRAWERS.

(For Illustrations see this Page.)

No. 1446.—

These little drawers are pictured made of muslin and trimmed with tucks and frills of embroidered edging. The tucks must be allowed for in cutting out, as they are simply decorative and are not considered in the pattern. The drawers are very short and wide in the leg and are nicely shaped by inside leg seams and a center seam. Openings are made in each side to a convenient depth, and the front edges of the openings are finished with underlaps and pointed overlaps to strengthen them and prevent them from tearing down. The drawers are gathered across the top and finished with waistbands having button-holes for attachment to an under-waist.

Muslin, cambric, fine lawn and nainsook are the materials used for drawers and insertion, tucks and embroidered or lace edging provide decoration. Long cloth was chosen for a pair of drawers of this kind. The legs were edged with embroidery



1446



1446

CHILD'S SHORT DRAWERS.

(For Description see this Page.)



1447

CHILD'S KNICKERBOCKER DRAWERS, TERMINATING ABOVE THE KNEE.

(For Description see Page 291.)



1447

CHILD'S KNICKERBOCKER DRAWERS, TERMINATING ABOVE THE KNEE.

(For Illustrations see Page 290.)

No. 1447.—Fine cambric was used for these drawers, which terminate just above the knee. The drawers are shaped by inside leg seams and a center seam and the lower edges are gathered and finished in knickerbocker style with bands that are covered with insertion and bordered with a frill of edging. Slashes made at the sides are neatly and strongly finished with an underlap and a pointed overlap. The upper edges of the drawers are gathered and completed with bands in which button-holes are made for attachment to an under-waist.

Drawers of cambric or nainsook are daintily trimmed with fine lace or embroidery, and to fine lace or heavy embroidery is a durable trimming.

We have pattern No. 1447 in six sizes for children from one to six years of age. For a child of four years, the drawers will require three-fourths of a yard of goods thirty-six inches wide. Price of pattern, 5d. or 10 cents.

SET OF INFANTS' CLOTHES, CONSISTING OF A SLIP, WRAPPER, SACK, MUSLIN SKIRT, FLANNEL PETTICOAT, PINNING-BLANKET OR BARRIE-COAT AND SHIRT. (CALLED THE DORA OR DORINDA SET.)

(For Illustrations see this Page.)

No. 5335.—In this set of infants' clothes, called the Dora or Dorinda set, the hygienic principle of support from the shoulders is observed. The slip of nainsook is shaped with shoulder and under-arm seams and has a double row of gathers at the neck and a little below and falls in soft folds. The pretty little bishop sleeves are gathered at the top and bottom and finished with narrow wristbands. A narrow band completes the neck and the slip is prettily decorated with feather-stitching and narrow lace edging.

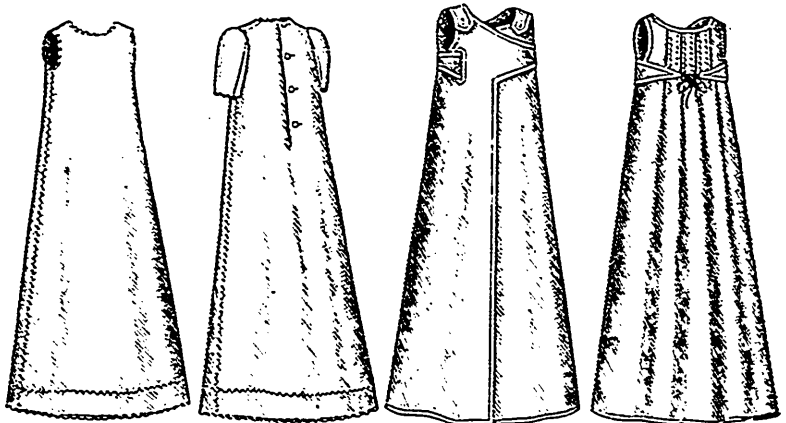
The wrapper is made of flannel and is rendered fanciful by a tab collar. Feather-stitching decorates the shoulder and under-arm seams and fastens the hems at the front and lower edges, while the edges of the collar and sleeves are cut in tiny scallops and button-hole stitched, with dainty effect. Although the fronts and back are smooth the wrapper is of desirable width; it is closed at the front with buttons and button-holes. The collar spreads over the sleeves, which are gathered at the top and also near the lower edge at the outside of the arm, forming a pretty frill at the edge.

The muslin skirt is made with a sleeveless body that is shaped by shoulder and under-arm seams and closed with buttons and button-holes at the back. The body may be made with a high or low neck and to it the full skirt is joined after being gathered. The skirt is decorated above the hem with two clusters of three tucks, which are, however, simply ornamental and are not allowed for in the pattern.

The flannel petticoat is shaped by shoulder and under-arm seams and may be made with a high or low neck and with or without sleeves that have inside and outside seams. The petticoat is slashed at the back for the closing, which is made with button-holes and buttons. The neck, lower and arm's-eye or wrist edges are scalloped and button-hole stitched and feather-stitching contributes further decoration.

The pinning-blanket or barrie-coat is made of flannel and its edges are bound with ribbon. Three box-plaits formed in the upper part of the back are stitched for a short distance along their underfolds and then allowed to hang free, and feather-stitching decorates them along their outer folds. The back is extended over the shoulders in pointed straps that button to the fronts, which are extended at their front edges to almost meet in points at the center of the back, the left end being passed through an opening made in the right side almost under the arm and the adjustment completed by tying together tapes sewed to the points.

Flannel was used for the shirt, which is shaped with only



9335

SET OF INFANTS' CLOTHES, CONSISTING OF A SLIP, WRAPPER, SACK, MUSLIN SKIRT, FLANNEL PETTICOAT, PINNING-BLANKET OR BARRIE-COAT AND SHIRT (CALLED THE DORA OR DORINDA SET.)

(For Description see this Page.)

shoulder seams and is lapped widely at the front. The sleeves have only inside seams and all the edges are bound with silk ribbon.

The sack is made of cashmere and a decorative effect is produced by feather-stitching and button-holed scallops. It is shaped with center and shoulder seams and under-arm gores, and the center, side and under-arm seams are terminated some distance above the lower edge to form the back and gores in tabs. The neck is finished with a round double collar that stands out upon the sleeves, which are gathered at the top and also a little above the lower edge at the outside of the arm, forming a frill at the bottom. The fronts are secured at

the throat with narrow ribbon tie-strings and flare prettily. In making these garments woollen and cotton textures should be selected as in this instance, but the various grades of flannel and the numerous cotton weaves make it possible for each mother to consult her own taste as regards quality. Set No. 9335 is in one size only. The slip will require two yards and a fourth of goods twenty-seven inches wide, the wrapper two yards and three-eighths twenty-seven inches wide, the sack one yard twenty-two inches wide, the muslin skirt two yards thirty-six inches wide, the flannel petticoat a yard and seven-eighths of flannel twenty-seven inches wide, the pinning-blanket a yard and an eighth of flannel thirty-six inches wide, and the shirt five-eighths of a yard twenty-seven inches wide. Price of pattern, 1s. 8d. or 40 cents.

SET OF INFANTS' CLOTHES, CONSISTING OF A SLIP, NIGHT-GOWN, MUSLIN SKIRT, FLANNEL PETTICOAT, PINNING-BLANKET OR BARRIE-COAT, BAND AND PROTECTOR DIAPER. (KNOWN AS THE NEW GERTRUDE SET.)

(For Illustrations see this Page.)

No. 9307.—This pretty little set of clothes for infants is known as the new Gertrude set, and is planned with every regard for comfort and for facility in dressing and undressing the baby. It consists of a slip, a night-gown, a muslin skirt, a flannel petticoat, a pinning-blanket, a band and a protective diaper.

The slip is made of nainsook and decorated with lace edging and insertion and tucks. Its front and back are joined by under-arm seams and shirred at the neck, which is completed with a narrow binding of the material. One edge of the sleeve is lapped over the other edge at the outside of the arm, the edges being tacked from the bottom of the sleeve nearly half-way to the top, and the dress is closed above this tacking and on each shoulder with button-holes and tiny buttons, thus making it convenient to slip the garment on or off. The tucks in the skirt are only ornamental and must, therefore, be allowed for when cutting out the garment.

The little night-gown is fashioned from fine flannel and is shaped by under-arm seams. The front and back are smooth and the neck, shoulder and sleeve edges are finished with embroidered scollops. The closing is made on each shoulder and along the back of the sleeve in the same manner as in the slip. The bottom of the gown is finished with a hem.

English long cloth was used for the muslin skirt, which is a plain, full skirt, gathered at the top and joined to a wide band that has its ends narrowed nearly to points and finished with ties of tape; in adjusting the skirt one end of the band is slipped through a bound slash in one side of the band and the tapes

are tied in front. Tape binds the free edges of the band. The bottom of the skirt has a deep hem that is hemstitched to position, and above the hemstitching are two clusters of tucks, for which allowance must be made when cutting out, as they are simply a decoration in this instance.

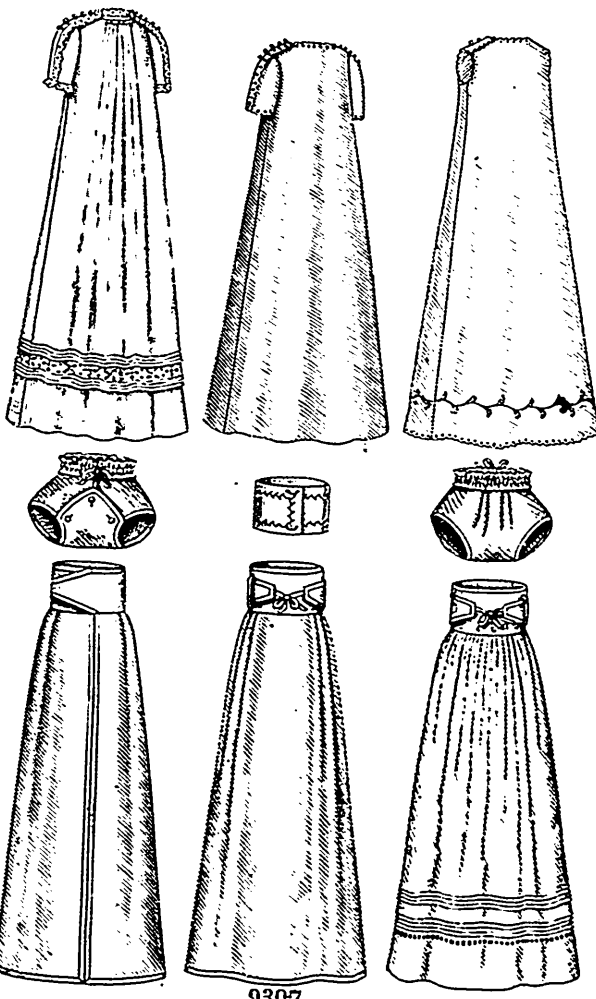
The flannel petticoat is constructed on hygienic principles, the weight of the garment falling upon the shoulders. The petticoat is shaped by under-arm seams and is extended to form a waist that is closed along each shoulder with two button holes and buttons. The neck, arm's-eye and shoulder edges are embroidered in dainty scollops. Larger embroidered scollops ornament the lower edge of the petticoat and a little above the edge a delicate vine is worked with embroidery silk.

Flannel was used for the pinning-blanket or barrie-coat, which has a band shaped and adjusted in the same manner as the muslin skirt. The skirt of the pinning-blanket is laid on and three forward-turning plaits at the top at each side and its ends meet at the center of the front. The silk tape binds the edge of the band and under a soft, fine flannel and the inch-wide hem with which all its edges are finished is daintily feathered. The band is fastened with safety-pins.

The protective diaper is here made of stocking and the edges are bound with tape. The diaper is in one piece and is shaped to lap in front, where it is fastened with three buttons and button-holes. At the center of the back a double box-plait is ranged in the top to provide necessary fullness and a tape inserted in the casing made in the muslin band which finishes the top draws the garment in about the waist.

Rubber cloth and Canton flannel are the materials most used for the diaper. Muslin, cambric and lawn may be chosen for the white skirt; strong muslin should be used for the bands of the skirts. Canton flannel, all-wool flannel and muslin may be used for the night-gown. Dimiti or nainsook may be used for the slip.

Set No. 9307 is in one size only. The slip will need three yards and five-eighths of goods twenty-two inches wide, the night-gown two yards and a fourth twenty-two and three-fourths thirty-six inches wide, the flannel petticoat a yard and seven-eighths of flannel twenty-seven or thirty-six inches wide, the pinning-blanket or barrie-coat a yard and three-fourths of flannel twenty-seven inches wide, with seven-eighths of a yard of muslin thirty-six inches wide for the band, the protector diaper five-eighths of a yard of stockinet, rubber cloth or other goods twenty-seven or more inches wide, with the back five-eighths of a yard of muslin thirty-six inches wide for the band, and the band a fourth of a yard of flannel twenty-seven or more inches wide. Price of pattern, 1s. 8d. or 40 cents.



9307 SET OF INFANTS' CLOTHES, CONSISTING OF A SLIP, NIGHT-GOWN, MUSLIN SKIRT, FLANNEL PETTICOAT, PINNING-BLANKET OR BARRIE-COAT, BAND AND PROTECTOR DIAPER. (KNOWN AS THE NEW GERTRUDE SET.) (For Description see this Page.)

Styles for Boys.

BOYS' REEFER SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.

(For Illustrations see this Page.)

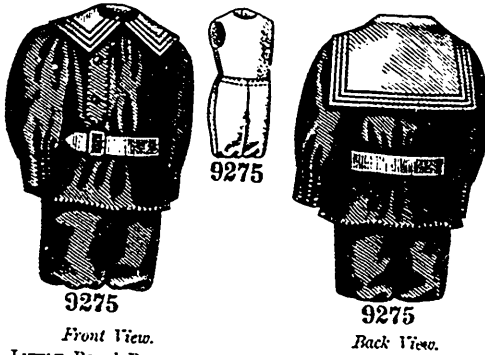
No. 9277.—By referring to figure No. 155 B in this number for THE DELINEATOR, this suit may be again seen. This attractive suit is here pictured made of mixed cheviot and decorated with braid put on as a binding on the collar and in cuff outline on the comfortable sleeves. The reefer is shaped by shoulder and side seams and the fronts are lapped and closed in double-breasted style with button-holes and button-plaques, and are reversed above the closing in pointed lapels that turn in long narrow notches with the ends of the large sailor-collars. A breast pocket, a change pocket and side pockets are covered with square-cornered pocket-laps. The short trousers are made without a fly and are shaped like the usual seams and hip darts; they are finished with under waistbands to button to an under-waist. Suits of this style are made of plain or mixed cheviot or wincey suiting and sometimes of serge, tweed and melton. Braid and buttons generally provide the decorative finish. We have pattern No. 9277 in seven sizes for boys from four to ten years old. To make the suit for a boy of seven years, take a yard and five-eighths of goods fifty-four inches wide. Price of pattern, 1s.

The shaping of the trousers is accomplished by the customary seams and hip darts, and the closing is made at the sides. The legs are turned under at the lower edges for hems in which elastic is inserted to draw the edges closely about the knee, the fullness drooping in Turkish fashion. The top of the trousers is finished in the usual way with waistbands stitched underneath, and button-holes are made in the waistbands for



FIGURE No. 154 B.—This illustrates LITTLE BOYS' OVERCOAT AND LEGGING.—The patterns are Little Boys' Overcoat No. 9274, price 1s. or 25 cents; and Legging No. 3475, price 7d. or 15 cents.

(For Description see this Page.)



LITTLE BOYS' RUSSIAN BLOUSE-SUIT. (WITHOUT A FLY.)
(For Description see this Page.)

attachment to the sleeveless under-waist which is closed at the back.

Little suits of this style will be made up in a combination of red and blue flannel or serge, or in cheviot, tweed or cloth of any admired color or mixture of colors. Braid and machine-stitching will provide the decorative finish.

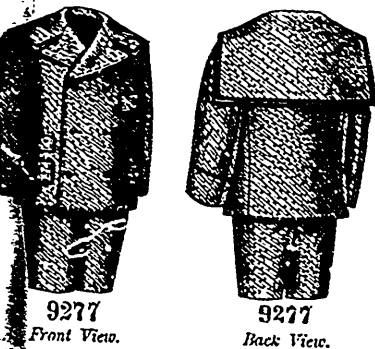
We have pattern No. 9275 in six sizes for little boys from three to eight years of age. For a boy of seven years, the suit requires a yard and three-fourths of a yard of red cloth each fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 154 B.—LITTLE BOYS' OVERCOAT AND LEGGING.
(For Illustration see this Page.)

FIGURE No. 154 B.—This illustrates a Little Boys' overcoat and legging. The overcoat pattern, which is No. 9274 and costs 1s. or 25 cents, is in six sizes for boys from two to seven years old, and is also seen in two views on page 294. The legging pattern, which is No. 3475 and costs 7d. or 15 cents, is in eight sizes, from two to sixteen years old.

The handsome overcoat is here pictured made of plaid cloth and is known as the Claude Duval or highwayman top-coat. Its double-breasted fronts are closed with button-holes and bone buttons and are reversed in pointed lapels by a rolling collar which meets the lapels in notches. A stylish feature of the overcoat is the triple cape which is attached underneath the collar with hooks and eyes. The back clings gracefully to the form and displays coat-laps and coat-plaits; the sleeves are completed with round turn-up cuffs. Square cornered pocket-laps cover openings to inserted pockets.

The leggings are of plain cloth and fit closely; they may extend to the thigh or be in medium or short length and are finished with stitching.



BOYS' REEFER SUIT, HAVING SHORT TROUSERS WITHOUT A FLY.
(For Description see this Page.)

opening is made to a convenient depth and finished with a pointed overlap. The back is smooth at the top but the front has fullness gathered at the neck, and the blouse is held in about the waist by a belt with pointed ends that fastens with a buckle at the right

of the front. The large sailor-collars falls deep and square with the back and its broad ends flare prettily from the throat. The fullness in the sleeves is collected in gathers at the top and even tiny plaits at the wrists, the plaits being stitched along their

The coat will be made of plain or fancy coating and finished with braid or stitching. A handsome overcoat may be made

a frill of edging. The seamless back is laid in two plaits at the center and is separated from the fronts by two arm gores. The fronts lap diagonally from the throat to the waist, below which the lap is wide and straight; the fronts are closed invisibly. A stylish accessory is the cape which falls deep and square at the back and has long hanging ends that are joined to the front edges of the crown of the waist, and lapped in shawl fashion. A belt rounds the waist and closes in front with a fancy buckle. The one-seam sleeves have gathered fulness at the wrist to fit the arm closely below the elbow.



9274

Front View.



9274

Back View.

LITTLE BOYS' OVERCOAT. (KNOWN AS THE CLAUDE DUVAL OR HIGHWAYMAN TOP-COAT.)

(For Description see this Page.)

of dark-green broadcloth with pearl buttons for closing and decorating the cuffs. The leggings may be cut from the same material as the overcoat.

The cap matches the overcoat.

LITTLE BOYS' OVERCOAT. (KNOWN AS THE CLAUDE DUVAL OR HIGHWAYMAN TOP-COAT.)

(For Illustrations see this Page.)

No. 9274.—This overcoat is again represented at figure No. 154 B in this magazine.

The triple cape gives a smart air to this protective overcoat, which is a picturesque style known as the Claude Duval or highwayman top-coat. It is here shown made of diagonal, with machine-stitching and buttons for a completion. The fronts close in double-breasted style with button-holes and buttons and are joined in shoulder and side seams to the back, which is shaped by a center seam that terminates above coat-laps. The side seams disappear under coat-plaits that are marked at the top by a button, and under-arm darts render the fronts clinging at the sides. Above the closing the fronts are reversed in pointed lapels that meet and form notches with the rolling collar. The removable triple cape is a convenient accessory of the overcoat: its front edges are wide apart all the way down and its attachment to the coat is made by hooks and eyes under the rolling collar. The sleeves are shaped by inside and outside seams and finished with roll-up cuffs. Square cornered pocket-laps finish openings to inserted pockets in the fronts.

Heavy qualities of cloth, like beaver, melton, thibet, etc., will be chosen for the coat if it is intended for the coldest season, and cheviot, whipcord, tweed or cloth for the intermediate seasons.

We have pattern No. 9274 in six sizes for little boys from two to seven years old. For a boy of seven years, the garment needs two yards and a fourth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Illustrations see this Page.)

No. 9279.—This stylish overcoat is pictured made of brown cloth, with a handsome collar of light tan-cloth bordered with



9279

Front View.



9279

Back View.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Description see this Page.)



9276



9276

Front View.



9276

Back View.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Description see this Page.)

from two to five years of age. To make the garment a boy of five years, requires two yards and an eighth of material fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' LONG COAT OR OVERCOAT.

(For Illustrations see this Page.)

No. 9276.—This practical and stylish coat will meet much favor during the coming season. Gray cloth of quality was selected for its development and braid lines the collar, cape and cuffs and is arranged in a design at the top of each opening in the cape. The short

is shaped by shoulder and der-arm seams and closed at center of the front with ton-holes and buttons. To joined the full skirt, which laid in three box-plaits at back and gathered in front the plaits. A belt conceals the joining of the skirt and is slipped through at the sides and fastens front with a fancy buckle. A stylish cape, slashed to oddly-shaped tabs, almost conceals the body and a rolling lar with flaring ends completes the neck. The full sleeve gathered at the top and bound fancifully-shaped, the cuffs complete them.

For Autumn wear the will be made of cloth, cheviot and fancy coating; for the colder days heavier coatings be chosen and fur or velvet will form the decoration.

We have pattern No. 9276 in four sizes for little

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FIGURE No. 155 B.—BOYS' REEFER SUIT AND SAILOR CAP.

(For Illustration see this Page.)

FIGURE No. 155 B.—This illustrates a Boys' suit and cap. The coat pattern, which is No. 9277 and costs 1s. or 25 cents, has seven sizes for boys from four to ten years old, and is shown again on page 293. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to ten and three-fourths, cap sizes, or nineteen inches and a half to twenty-one inches and a half, head measures.

Blue sergo was here used for this stylish suit, which is finished with stitching and buttons. The reefer is seamless over the back and its loose fronts are closed in double-breasted or wide with button-holes and bone buttons. Above the closing the fronts are reversed in pointed lapels that flare slightly to the ends of a deep square sailor-collar. The sleeves are finished with comfortable width. Laps finish openings to a breast, change over to side pockets.

The short trousers are made without a fly and close at the ankles.

The cap, a jaunty sailor or Tam-O-Shanter style, is made of material matching the suit.

Very natty suits can be made like this of brown, black or cheviot, serge or smooth cloth. Braid is as much liked as tucking for a finish and gilt buttons will give a bright effect.

etc., may be chosen for the coat and braid will supply the decoration. A stylish suit may comprise a kilt of plaid serge in which red is a conspicuous color and a coat of this kind can be made of smooth cloth matching the red in the plaid. Black braid may trim the coat.

We have pattern No. 9278 in five sizes for little boys from two to six years of age. For a boy of six years, the



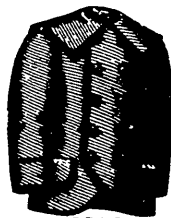
FIGURE No. 156 B.—This illustrates LITTLE BOYS' SUIT.—The patterns are Little Boys' Coat or Jacket No. 9278, price 10d. or 20 cents; and Kilt No. 7201, price 5d. or 10 cents.

(For Description see this Page.)

LITTLE BOYS' COAT OR JACKET. (TO BE WORN WITH DRESSES, KILTS, ETC.)

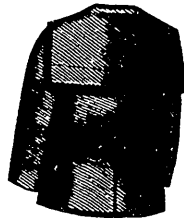
(For Illustrations see this Page.)

No. 9278.—Another view of this coat is given at figure No.



9278

Front View.



9278

Back View.

LITTLE BOYS' COAT OR JACKET. (TO BE WORN WITH DRESSES, KILTS, ETC.)

(For Description see this Page.)

156 B in this number of THE DELINEATOR.

In this instance the coat or jacket is pictured made of brown whipcord and trimmed with black mohair braid. It is to be worn with dresses, kilts, etc. The back is shaped by a center seam and joined in shoulder and side seams to the fronts, which are lapped very broadly and closed in double-breasted style to the throat with button-holes and brown horn buttons, the fronts being gracefully rounded below the closing. The sleeves are finished in round cuff outline with braid. The large sailor-collar falls deep and square at the back and has square ends that flare widely at the neck. The side pockets are finished with laps and

front-breast pocket-opening is bound with braid. The color admired in cloth, whipcord, tweed, cheviot, serge, etc., may be chosen for the coat and braid will supply the decoration. A stylish suit may comprise a kilt of plaid serge in which red is a conspicuous color and a coat of this kind can be made of smooth cloth matching the red in the plaid. Black braid may trim the coat.

We have pattern No. 9278 in five sizes for little boys from two to six years of age. For a boy of six years, the jacket will require a yard and an eighth of goods fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 156 B.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 156 B.—This consists of a Little Boys' coat or jacket and kilt. The coat pattern, which is No. 9278 and costs 10d. or 20 cents, is in five sizes for boys from two to six years of age, and is shown again on this page. The kilt pattern, which is No. 7201 and costs 5d. or 10 cents, is in six sizes, for boys from two to seven years old.

The jaunty coat or jacket is here pictured made of green mixed cheviot, with braid for a finish, and the kilt of a bright clan plaid. The plaits in the kilt all turn toward the back, thus producing a broad box-plait at the front, but the kilt may be kilt-plaited all round, if preferred, the pattern making provision for either style.

The coat or jacket is gracefully fitted at the back and is closed in double-breasted style to the throat with button-holes and buttons, the fronts being cut away stylishly below the closing. A sailor collar with broad ends falls deep and square at the back. Pocket-laps with rounding lower front corners cover openings to inserted side-pockets, while a breast-pocket opening in the left front is completed with a binding. The sleeves are comfortably made and are shaped with inside and outside seams, and a round cuff is outlined on each with a row of braid. Braid forms a neat finish.

Little boys will be delighted with this suit, which will be made up in combinations of clan plaids with red, brown or green cloth. The coat will usually be of serge, whipcord, suiting or cloth in any seasonable weight. Braid is the favored finish, but machine-stitching is always liked. Checked, striped and plaid wool goods will be selected for the kilt, and the cap may match either the coat or the kilt.

The green cloth Scotch cap is decorated with quills and a buckle.

No. 155 B.—This illustrates BOYS' REEFER SUIT AND SAILOR CAP.—The patterns are Boys' Reefer Suit No. 9277, price 1s. or 25 cents; and Sailor Cap No. 3033, price 5d. or 10 cents.

(For Description see this Page.)

front-breast pocket-opening is bound with braid. The color admired in cloth, whipcord, tweed, cheviot, serge,

ILLUSTRATED MISCELLANY.

DRESSMAKING AT HOME.

(For Illustrations see Pages 296 and 297.)

Blouse effects are creating a *furor*. The pouching or blousing all round over a wide or narrow belt imparts an attractive effect to tall, slender women, but their shorter or more generously propor-

style will doubtless have a large following, women to whom it is becoming eagerly availing themselves of so smart a novel. Braid and button decorations and velvet inlays adorn such jackets.

Both skirts and bodices are lavishly elaborated, fancy

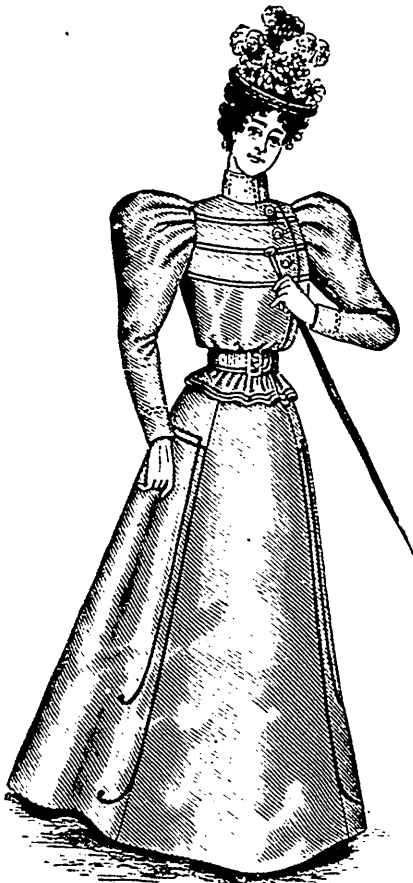


FIGURE No. 18 Y.—LADIES' RUSSIAN OUTDOOR TOILETTE.—(Cut by Skirt Pattern No. 9294, 10 sizes; 20 to 38 inches, waist measure, price 1s. 3d. or 30 cents, and Russian Jacket Pattern No. 9293, 6 sizes; 30 to 40 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 19 Y.—LADIES' CALLING TOILETTE.—(Cut by Skirt Pattern No. 9331; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Waist Pattern No. 9332; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 20 Y.—LADIES' RUSSIAN AT-HOME TOILETTE.—(Cut by Skirt Pattern No. 9331; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Waist Pattern No. 9332; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures No. 19 Y and 20 Y, see "Dressmaking at Home," on Pages 299 and 300.)

tioned sisters must content themselves with a pouch front, which is really quite as stylish, although not a novelty. With the droop is

bands, iridescent trimmings, velvet ribbon, lace and plaittings being used to this end. Gray is the color; it cannot be denied.

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it is trying to most complexions, but a touch of bright color about the bodice, and especially at the neck, obviates this difficulty. Then, too, dainty colored bodices, sometimes of cream or delicately-tinted silk under *mousseline*, are worn with gray skirts of cloth, barège or silk, making a drossy toilette for the home, afternoon receptions, calling, etc.

For stout women the loose blouse is impossible. Perfectly shaped plain basques should be their choice. In fact, almost every woman likes to own a plain bodice of cloth or silk which she may make ornamental by the use of added garnitures later on.

The best methods of finishing plain basques should be known

by every woman who does her own dressmaking. Our patterns provide only for the outside; the lining, however, is cut by the same model. Only such lining as is firmly woven and contains little dressing should be selected. Percale, and taffeta linings are the best for waists. Cotton linings come folded lengthwise, but in cutting the body portions are cut crosswise, the lengthwise threads being stronger than the crosswise and, consequently, better able to sustain the strain of the body. Sleeve linings are cut lengthwise; silk linings, being narrower than cotton linings, are cut lengthwise.

After cutting the lining according to the pattern, baste, following directions given in the label, basting the under- and shoulder-seam edges on the outside. Two strips of

linings with hooks and eyes sewed along their respective edges should next be provided (they may be purchased or made) and sewed temporarily to the closing edges of the lining, which is now ready to be tried on. When both sides of the figure are alike, it only the right side and then rip the lining, place each right side portion on the corresponding left side portion and make alterations at the left side to correspond with those at the right side. Then cut the goods lengthwise and baste each corresponding portion of the lining and outside together at the waist-line. Catch the goods one inch above and one inch below the line of bastings over

the lining so that the latter will be slightly wrinkled at that point and the outside will lie perfectly smooth. Of course, this can only be done with wool goods not so closely woven as cloth. Baste all the edges. After basting the fronts on their lining portions at the waist-line, run a line of bastings through the center of each dart to keep the goods firmly on the lining.

Stitch by machine all the seams except those having outlets, at which seams alterations may be made. In stitching the seams use a small stitch and sew just outside the line of bastings, to avoid catching the latter in the sewing. If the clos-



FIGURE No. 21 Y. — LADIES' STREET TOILETTE.—(Cut by Skirt Pattern No. 9295; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 9336; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 22 Y. — LADIES' RUSSIAN TOILETTE.—(Cut by Skirt Pattern No. 9334, 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Blouse-Waist Pattern No. 9286; 6 sizes; 30 to 40 inches, bust measure; price 1s. or 25 cents.)

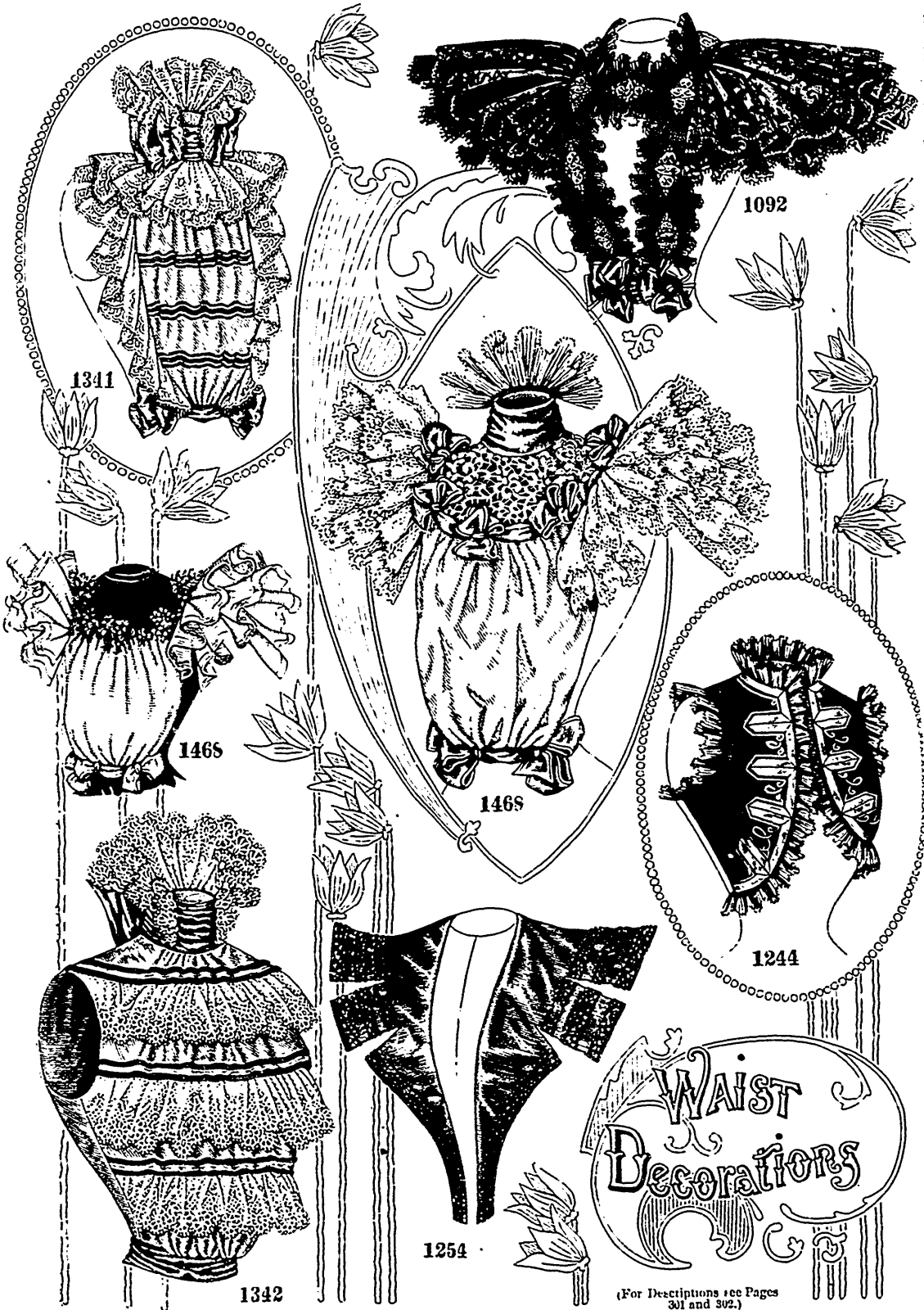


FIGURE No. 23 Y. — LADIES' TOILETTE.—(Cut by Skirt Pattern No. 9334; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Jacket Pattern No. 9292, 7 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 21 Y, 22 Y and 23 Y see "Dressmaking at Home," on Pages 300 and 301.)

ing is to be made with buttons and button-holes, sew a tape a little back of the front edge over the lining of the left front, to give a firm hold to the buttons, which are sewed on the outside through the tape. Turn in the front edges of the lining and goods of the left front; stitch them together, cut a notch in the front edge at the waist-line and insert a gusset in the notch. Now turn under the outside and lining of the right front and apply a narrow facing of silk. Make a line of machine-stitching in the right front an eighth of an inch back of the edge and make the button-holes back of the stitching.

Try on the waist a second time, make alterations at the basted seams and regulate the length. Stitch all the remaining seams; trim the edges to about one-fourth inch, cut a notch at the waist-line of each seam and dart and finish the edges. The edges



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WAIST
Decorations

(For Descriptions see Pages 301 and 302.)

may be turned in and stitched together in thin materials, bound with galloon, in cloth and other heavy materials and overcast in velvet; then press the seams apart. When the goods have been shrunk press over a wet cloth with a hot iron; if not shrunk, press dry. Pass the seams of velvet quickly over an upright iron.

After the seams have been finished and pressed the waist is ready for boning. Covered bones are put in thus: Place the center of the bone over the center of the seam, allowing the bone to extend within a quarter of an inch of the bottom. Stretch the basque to give spring to the bones and fasten them with cat-stitching to the edges of the seams, allowing an inch of the bone to stand loose at the top so that the end will not be visible on the outside. When silk galloon is used as a casing for whalebones, put it on full and stretch the bone in the casing, fastening down the top and bottom through the hole in the bone. The bones in the back seams may reach

more practical for the purpose than a sleeve board. When sewing the sleeve in the arm's-eye, stitch it on the inside so that the gathers or plaits may be evenly distributed. The arm's-eye edges may be overcast if the material is heavy; or they

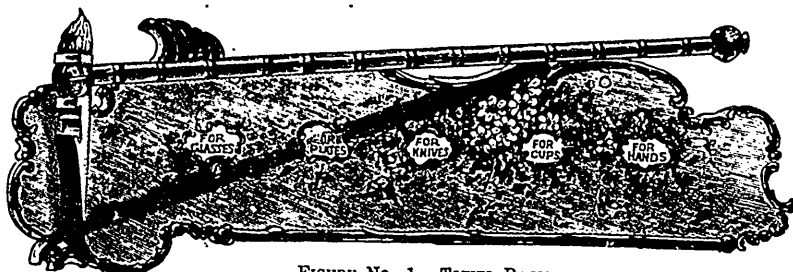


FIGURE NO. 1.—TOWEL RACK.



FIGURE NO. 2.—HANGING RACK FOR WRITING MATERIALS.

the shoulder blades and those under the arms may extend to within two inches of the arms' eyes. Whalebones should be soaked in warm water before using, to properly soften them.

Finish the bottom of the basque with an inch-wide bias strip of silk or satin and a bias strip of crinoline a trifle narrower. Place the facing against the right side of the basque, with the interlining on top, and stitch them near their edges to the basque, then fold over to the inside, turn under the upper edge of the facing and slip-stitch to the lining. Press on the wrong side. Cut the standing collar like the pattern and the interlining a quarter of an inch less at each edge, using one layer of tailors' canvas and two of thinner interlining material. Turn the edges of the outside over the interlinings and sew down with cat-stitching; then fit the collar around the neck and pin the lower edge to the waist when trying on. Slip-stitch the collar to the waist. Machine-stitch, if necessary, and fasten the ends with hooks and eyes and line the collar with light-colored silk.

Adjust the belt tape with cat-stitching to the back and under-arm seams at the waist-line, the lower edge of the belt coming directly at the line of the waist, and fasten the ends with hooks and eyes. The belt tape should be a trifle tighter than the basque.

Baste the sleeve; try it on when trying on the waist and have a care that the elbow is in correct position. Mark the correct length, cover the lining with the goods and treat the sleeve as directed in the label.

Overcast the seam edges together and press the sleeve in its correct shape. A rolling pin may be covered with cloth and the seams of the sleeve pressed over it. This will be found

may be bound with a bias strip of the lining material. To prevent the arm's-eye from stretching, as it is likely to do in loosely-woven fabrics, sew in a linen tape with the sleeve, placing it on the arm's-eye edge of the waist and overcasting it with the edges.

Hang a basque on wooden or wire shoulders or sew hangers at the back of the arms' eyes so that the back may be spread in a correct manner when hanging the waist up. Tack shields at their folds to the arm's-eye edges, bringing the front end directly to the inside seam of the sleeve. Tack one-half at the center to the body and the center of the other half to the

sleeve. When pressing light-colored fabrics the ironing board should be covered with a white cloth; a dark cloth should, however, be used when pressing dark-colored materials.

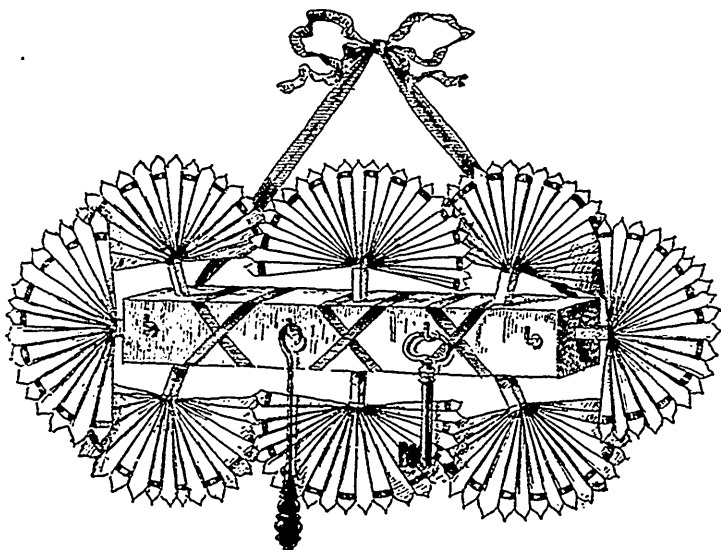


FIGURE NO. 3.—KEY RACK.

(For Description of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 302.)

FIGURE NO. 18 Y.—LADIES' RUSSIAN OUTDOOR TOILETTE.—A four-gored skirt and Russian jacket compose this toilette, the skirt pattern being No. 9294 and the jacket No. 9295, each

costing 1s. 3d. or 30 cents. The skirt is of fashionable shape, with fan back, and is trimmed with dark-green braid, the braid showing to advantage on the stone-gray faced cloth used for

lace falls from the top of the collar over a stock of cream ribbon that matches the belt. The toilette may be made up in any reasonable material of fine quality combined with silk or chiffon by skirt pattern No. 9331 and waist No. 9332, each costing 1s. 3d. or 30 cents.

FIGURE No. 20 Y.—LADIES' RUSSIAN AT-HOME TOILETTE.—Gray-and-mauve glacé taffeta and Mechlin lace edging are united in this toilette, the lace contributing the sleeve caps and closing frill and also trimming the wrists and neck. A green ribbon stock and belt and two widths of black velvet

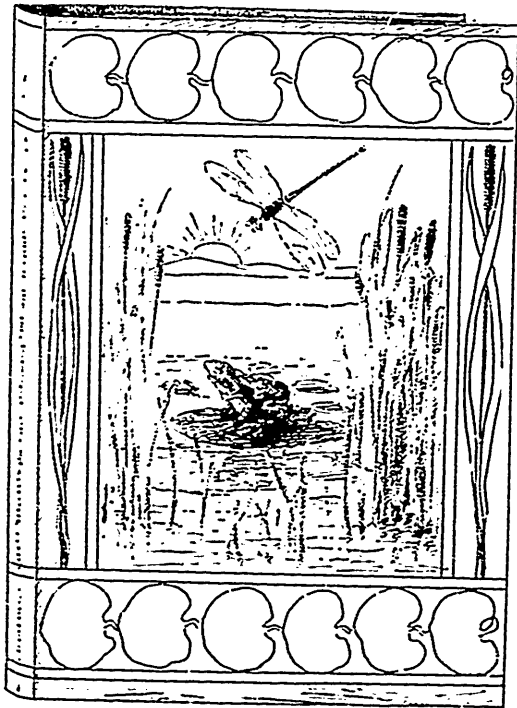


FIGURE No. 4.

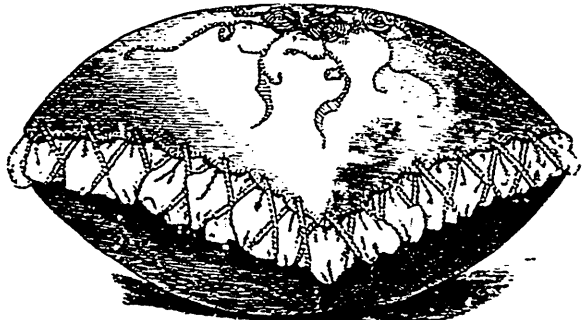


FIGURE No. 1.—FANCY SOFA-PILLOW.

(For Description see "Artistic Needlework," on Page 323.)

ribbon in lattice design on the fronts and sleeves and in pointed rows on the skirt complete the novel and effective decoration. The trim back has fulness at the waist pulled to the center; the blouse fronts are tucked at the top and lace edging is placed above and between the groups. Puff sleeves made ornamental by tucks separated and headed by lace complete the garment, which is fashionably known as the Czarina waist. The skirt is seven-gored and has a fan back. Its pattern is No. 9331, price 1s. 3d. or 30 cents, and that of the waist is No. 9319, costing 1s. or 25 cents.

the toilette. The jacket or Cossack blouse is distinctly Russian in character, closing at the left side of the front and drooping all round over a deep belt. A box-plait is laid at the center of the back and the jacket extends below the waist in a skirt that is smooth over the hips but slightly full elsewhere. A high standing collar and box-plaited sleeves complete the jacket. Stitching finishes the collar, sleeves and closing edge and braid decorates the fronts and the skirt. In the season fur bands could be used to trim the suit in the way illustrated.

FIGURE No. 19 Y.—LADIES' CALLING TOILETTE.—Black silk and violet velvet, with full blouse-fronts of cream silk, produce an artistic effect in this toilette. The skirt is a fashionable shape in seven gores with fan back. A band of the velvet at the foot is trimmed to simulate tabs with black-and-gold soutache braid to harmonize with tabs cut on the front edges of the side-fronts of the waist. The side-fronts separate over a full vest trimmed at each side with a frill of cream lace and the tabs are outlined with braid coiled to match that on the skirt. The wrists of the



FIGURE No. 5.

FIGURES NOS 4 AND 5.—MAGAZINE COVERS.

(For Descriptions of Figures Nos. 4 and 5, see "The Work-Table," on Page 32.)

sleeves, which are in mousquetaire style above the elbow, are formed in braid-trimmed tabs that fall upon lace frills and

leather belt; it closes at the left side in true Russian style. A knife-plaiting of pink silk is arranged down the closing in the

FIGURE No. 21 Y.—LADIES' STREET TOILETTE.—This is a very smart suit for either afternoon or morning outdoor wear. The coat or jacket is of fawn melton and was made by pattern No. 9336, price 1s. 3d. or 30 cents. It is accurately shaped and made with coat laps and plaits; it is half close in adjustment and the fronts are closed with a fly below tiny lapels that form notches with a rolling collar. The collar and pocket-lap over side pockets are inlaid with dark-brown velvet, but the box-plaited sleeves are simply finished with stitching to match the remainder of the coat.

Mixed cheviot is used for the skirt, a graceful circular shape with fan back. The pattern is No. 9295, price 1s. 3d. or 20 cents, and provides that the skirt may be gathered or dart-fitted. Stitching finishes the skirt at hem depth.

FIGURE No. 22 Y.—LADIES' RUSSIAN TOILETTE.—A most graceful toilette of gray taffeta, with knife-plaitings and stock of pink silk and a further decoration of black baby ribbon and jet bead trimming, is here shown. The blouse, known as the Dagmar blouse, is tucked all round and pouches over a

approved way and frills also rise above the ribbon stock. Fancy puffs and tucks make the close sleeve fanciful and close, high neck finish with plaitings or frills above the stock still obtains, and when the garniture is for a low-necked

knife-plaitings at the prettily curved wrists give a dainty touch. The skirt is in five gores, the gores at the sides being noticeably narrow; the back is arranged in the popular fan style. The trimming consists of pink knife-plaitings and black velvet ribbon. The patterns are blouse-waist No. 9289, price 1s. or 27 cents, and skirt No. 9334, costing 1s. 3d. or 39 cents.

close, high neck finish with plaitings or frills above the stock still obtains, and when the garniture is for a low-necked

FIGURE No. 23 Y.
—LADIES' TOILETTE.—Breast pockets with rounding laps are a novel feature of the jacket in this toilette, which is completed by a five-gored skirt. The jacket is of light gray-blue cloth, with a collar of dark-blue velvet and a simple decoration of braid. The back is quite smooth and is seamless at the center; there is slight fullness at the waist-line of the fronts and the jacket pouches all round. A belt surrounds the waist. A becoming feature of the jacket is its short, smooth skirt with rounding front ends. The closing is made at the front below tiny lapels and in the open neck appears a chemisette and natty four-in-hand scarf. The sleeves are stylishly box-plaited. The jacket pattern is No. 9292 and the skirt No. 9334, each costing 1s. 3d. or 39 cents. The skirt has a fan back and is made with five gores, the side-gores being narrow.

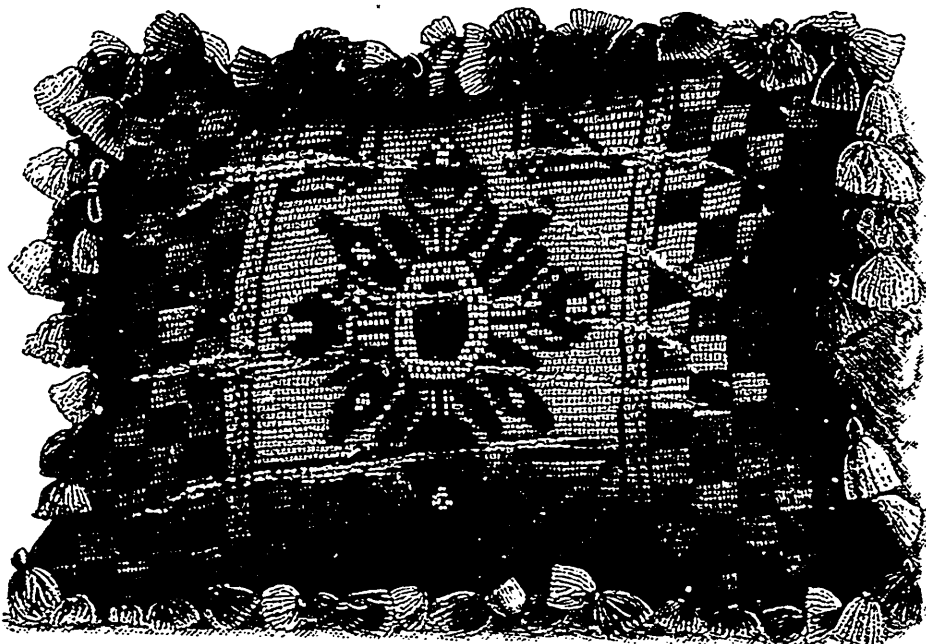


FIGURE No. 2.

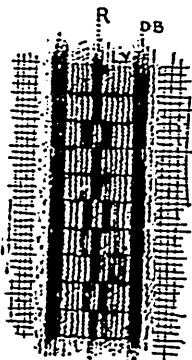


FIGURE No. 3.

waist or when a yoke effect is to be produced on a high-necked bodice, either ribbon or lace may finish the upper edge. Charming accessories of some of the latest garnitures are frill caps and a throat frill continued in jabots down the sides of a pouch front. Delicate color effects are aimed at in these accessories and such com-

WAIST DECORATIONS.

(For Illustrations see Page 288.)

Chiffon or mousseline de soie and lace are the prominent factors in dainty garnitures for bodices. Rib-

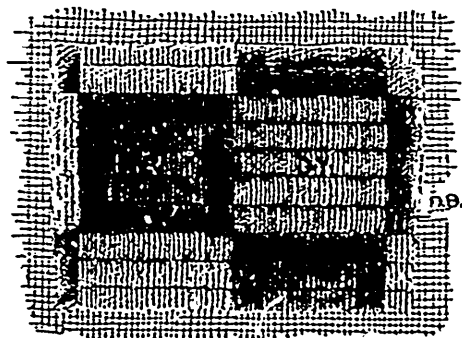


FIGURE No. 4.

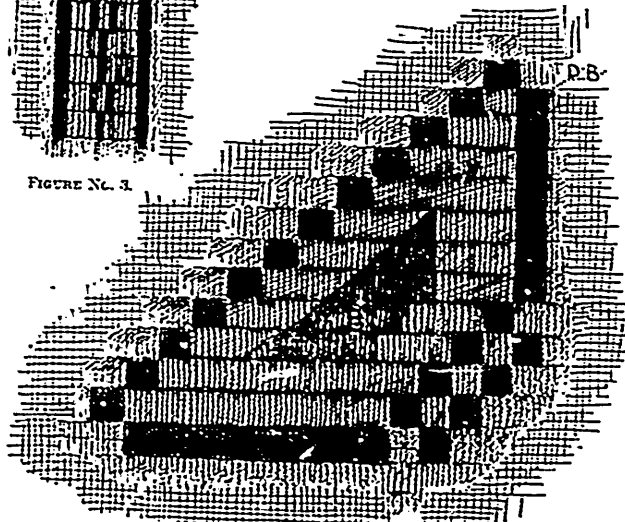


FIGURE No. 5.

FIGURES Nos. 2, 3, 4 AND 5.—SOFA-CUSHION, AND DETAIL OF EMBROIDERY.

(For Descriptions of Figures Nos. 2, 3, 4 and 5, see "Artistic Needlework," on Page 372.)

bon is almost invariably a decorative feature of these lovely, fluffy decorations so dear to the hearts of womankind. The

linations as maize and light-green, blue and light-yellow, pink and a harmonizing tone of violet are arranged in some of the

most pleasing garnitures. Blouse fronts of checked silk with jabots or knife-plaitings of chiffon, *mousseline* or plain silk that accords in color are not unusual. Rose and heliotrope are pretty tones in which to carry out this fancy.

Violet silk shot with yellow was made into a full vest-front and beautifully trimmed with black velvet ribbon in two widths, with white lace and carefully chosen green ribbon for the stock and girde section. Lace rises from the stock and falls over the top of the vest, being continued to the girde at each side. The front would be exquisite if made of maize taffeta draped with dark-blue *mousseline*, with knife-plaitings of the tissue for garniture. The pattern is No. 1341, in three sizes, small, medium and large, and costs 5d. or 10 cents.

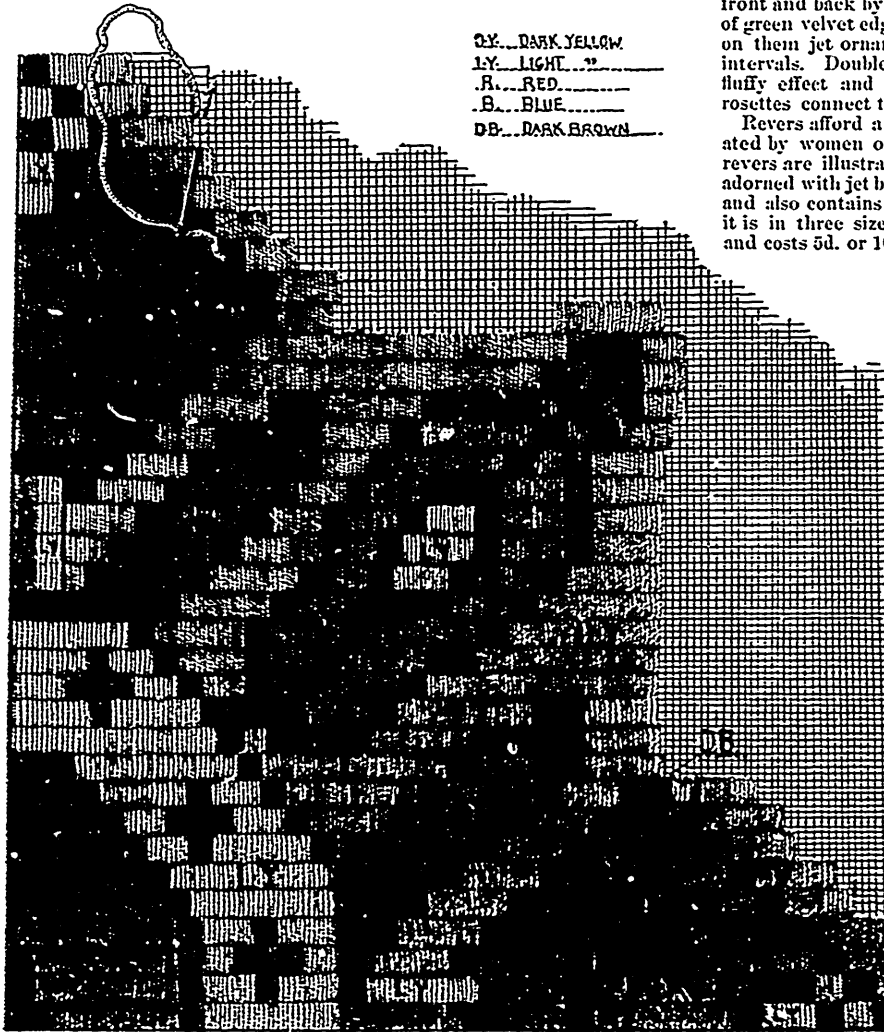


FIGURE NO. 6.—DETAIL OF EMBROIDERY SHOWN ON SOFA-CUSHION AT FIGURE NO. 2.
(For Description see "Artistic Needlework," on Page 301.)

A fancy front that may be made high or round-necked is provided in pattern No. 1468, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The front is shown high-necked, made of black velvet, white silk and white lace, while pink chiffon is used for making the low-necked front illustrated. The full front hangs from a round front-yoke and there is a square back-yoke closed at the center. Double frill-caps and a plaiting of Liberty silk rising from the collar give a very light, fluffy appearance and the stock and ribbon decoration are in a pretty shade of green. The pink chiffon front is trimmed with white ribbon and flowers and could be worn with an evening or dressy day bodice in pure white, ivory-white, green, pink or pale-violet.

A vest for wear with Eton, bolero or other open-front jacket was fashioned from changeable silk. The full front is crossed by lace frills headed by double rows of velvet ribbon and a stock and neck frill are stylish adjuncts. The vest fastens at the back and the waist is surrounded by a girde, which many of the fashionable jackets are short enough to reveal at the back. The pattern is No. 1342, in seven sizes, from thirty to forty-two inches, bust measure, and costs 10d. or 20 cents.

A decoration of a very fanciful character that could be adopted alike by slender and rather full figures is embraced in pattern No. 1092, in three sizes, small, medium and large, and costing 5d. or 10 cents. Straps crossing the shoulders and extending to the waist-line are connected at yoke depth both front and back by cross-straps. The straps are of green velvet edged with plaitings of silk and on them jet ornaments are attractively set at intervals. Double frill-caps of lace give a fluffy effect and ribbon girde-sections with rosettes connect the straps at the waist.

Revers afford a fine ornamentation appreciated by women of stout figures. Shapely tab-revers are illustrated made of violet silk and adorned with jet bands. The pattern is No. 1274 and also contains a design for hachellet revers; it is in three sizes, small, medium and large, and costs 5d. or 10 cents.

A shapely bolero decoration may be made of velvet by pattern No. 1244, in five sizes from thirty to forty-six inches, bust measure, and costing 5d. or 10 cents. The boleros round prettily from the throat and extend in a strap around the back at the neck.

THE WORK-TABLE.

(For Illustrations see Pages 299 and 300.)

FIGURE NO. 1.—TOWEL-RACK.—This practical device for household use is made of thin wood varnished and painted to give an ornamental effect. Hooks are screwed into the wood to hold the special towels for silver, glass, china, etc., and a rod on which the towels may be hung when damp is attached on a pivot so that it may be swung out.

FIGURE NO. 2.—HANGING-RACK FOR WRITING MATERIALS.—The rack is a

graceful and convenient accompaniment of a small desk or writing-table. It is made of a canvas-covered board with a simple embroidered decoration. At the center is arranged a pocket to contain stationery and at one side strong elastic straps are arranged to hold the ink-bottle, pen, eraser and letters, while at the other side are placed a row of hooks and a second strap for letters. Methodical people may keep under one strap letters to be answered and under the other those to be mailed.

FIGURE NO. 3.—KEY-RACK.—This fancy key-rack is made of pine wood and the ornamental fans are also of pine. To make the fans sticks of pine as long as the fan and its handle are soaked in water until they will not break easily when cut with a sharp knife. One end is shaved down until it presents a

long pointed outline. The stick is then carefully sliced many times as far as the handle, cutting across the sharp edge. The slashed pieces are spread in fan shape and ribbon is threaded under and over them near the top. The fans are glued to the piece of wood forming the rack, in which small hooks are screwed to hold the keys, etc. Ribbon provides further ornamentation and the means of suspension.

FIGURES NOS. 4 AND 5.—MAGAZINE COVERS.—Two very pretty covers for magazines are here shown. They are made of cardboard covered with linen in white, *ceru* or other color or with silk of a heavy variety. The ornamentation may be painted or embroidered and an elastic is fastened inside the back of the cover and attached securely at each end, under which the magazine is slipped.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 300 to 302.)

FIGURE NO. 1.—FANCY SOFA-PILLOW.—A very dainty sofa-pillow is shown at this figure made of two white linen squares laced together over a puffing of silk in any admired shade. The edges of the squares are scalloped and button-hole stitched and an eyelet is made in each scollop to receive the lacing cord. The square forming the top of the cushion is embroidered in colored silks that harmonize with the puffing. A bright piazza cushion could be made of Delft-blue denim embroidered and button-holed in white and laced with white-and-blue cord over a puffing of bright-red wash silk. If it is not desired to launder the cushion, more elaborate materials may be used. The foundation cushion may be covered with any strong cotton material and the puffing stacked to it.

FIGURES NOS. 2, 3, 4, 5 AND 6.—SOFA-CUSHION, AND DE-



FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.

TAIL OF EMBROIDERY.—The sofa-cushion illustrated at figure No 2 is made of coarse canvas embroidered in lat stitch in Saxony wool and bordered with a tassel fringe formed of the wool. The back of the cushion is of canvas in a deep-red shade. The cushion will admit of much wear and is, therefore, useful upon the piazza or yacht, as well as for the indoor sofa in Summer homes. The entire upper surface is embroidered, the remaining four figures showing the pattern in detail. The stitches are of the simple flat variety worked over a certain number of threads of the canvas, the number varying according as the canvas is fine or coarse and also with regard to the kinds of wool used, both split zephyr and Saxony being available. The

stitches in this instance embrace five threads of open-meshed canvas. A key to the color scheme indicated by letters printed on the pattern is given in connection with figure No. 6, which shows a quarter section of the large center design. The dark-yellow is used as a background as well as for alternate blocks in the block pattern worked at each end of the cushion (Figure No. 4). The narrow border between the center and ends of the cushion is shown at figure No. 3 and

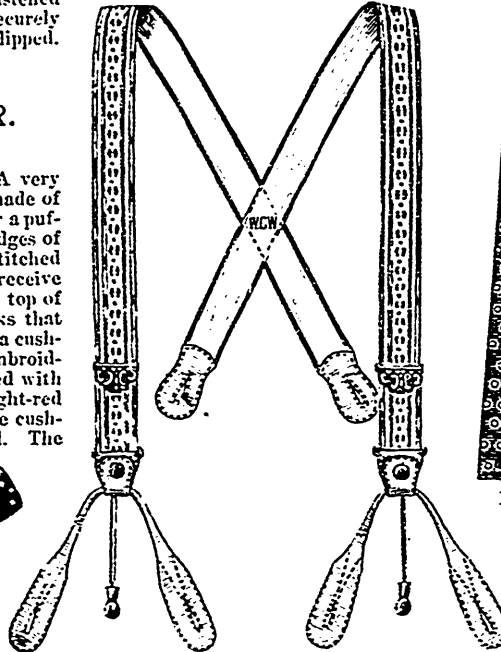


FIGURE NO. 2.—GENTLEMEN'S BRACES.

the small detached design in each corner of the center is illustrated at figure No. 5.



FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND SCARF.

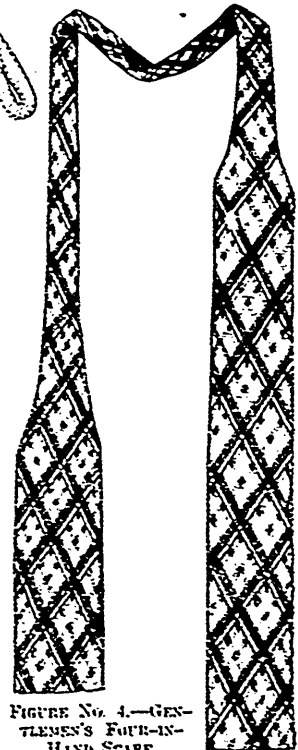


FIGURE NO. 4.—GENTLEMEN'S FOUR-IN-HAND SCARF.

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

In this department for the current month the illustrations show two four-in-hands, a knot scarf and braces.

FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.—The engraving shows a Teck scarf made of blue taffeta silk polka-spotted in white. The shape is a favorite with good dresses for every-day wear.

FIGURE NO. 2.—GENTLEMEN'S BRACES.—One of the fashionable webs is pictured at this figure. The stud fastening permits of readily casting off the braces and the fasteners for the drawers are a comfortable addition. The ends are of Russia leather.

FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND SCARF.—Black-and-white ribbed silk was chosen for making this scarf.

FIGURE NO. 4.—GENTLEMEN'S FOUR-IN-HAND SCARF.—Tartan plaid silk is the material pictured in this scarf, a favorite for dressy afternoon wear.

FOR THE CHILDREN.

A WEATHER BUREAU KITE.

How many boys have ever had a really good kite? Not many, I am afraid. Last Summer kite-flying seemed to be the principal amusement of the boys in our neighborhood. There were kites of many varieties, from the home-made kite to the highly-colored Chinese affair. But after having once seen the Weather Bureau kite flying steadily through the air, like some great bird, all other kites lose their charm, and no wonder, for this kite is made on scientific principles, and is the result of years of careful study. Any boy who is handy with tools can make a kite exactly like those used by the Weather Bureau. I give below the list of material required, from directions given me by one of the Weather Bureau officials:

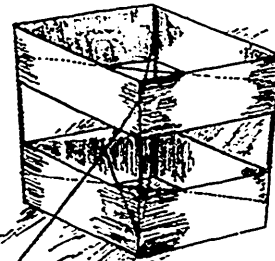
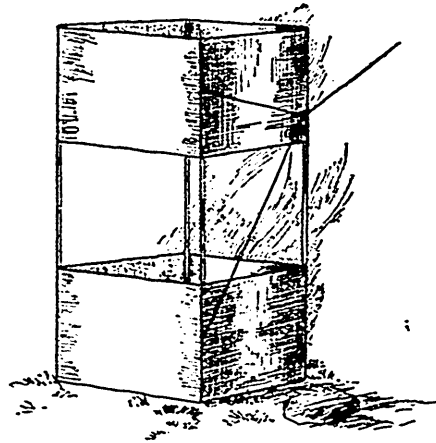
- 4 corner posts of pine, $\frac{1}{4}$ inch thick, $\frac{5}{8}$ inch wide and 44 inches long.
- 4 short struts, $\frac{1}{4}$ inch thick, $\frac{5}{8}$ inch wide and 14 inches long.
- 2 long struts, $\frac{1}{2}$ inch square by 28 inches long.
- 2 strips of cloth (light-weight muslin) hemmed on both edges, each 31 inches long and 13 inches wide after hemming.
- 8 wooden cleats, some 1-inch wire brads, some fine wire and a package of small tacks.

The Weather Bureau kites are made of silk, but light-weight muslin or calico will do nicely. The

most important thing is to get the right kind of wood for the sticks. They should be of white pine, smooth, light and free from flaws; the edges should be carefully rounded and smoothed. It is well to weigh the sticks to see that corresponding parts weigh exactly the same.

After getting the material ready, make the frame. Begin by fastening two of the corner posts together by means of the two long struts, attached six inches from the upper and lower ends of the corner posts by wire brads. Now in the exact center of each side of each long strut fasten two wooden cleats just far enough apart to let in the ends of the short struts. Then to one of the remaining corner posts attach two of the short struts six inches from each end. Insert the free ends of the short struts in the little slots between the cleats on the long struts and fasten them there with wire brads. Attach the fourth corner post and the two remaining short struts on the other side in exactly the same way wire all the joinings securely and the frame is ready for the two strips of cloth, top and bottom. When they are tacked on—and the greatest care must be exercised in

stretching the cloth firmly and evenly so the strain is equal on both ends of the kite—it will be found that the kite, looking down upon it from the top, is exactly square. It is now ready for the string, which must be fastened with a Y to one of the corner posts, as shown in the illustrations. This kite will require a stronger string than any kite you have flown before. You must have a strong hemp twine. If you have been careful in putting your kite together, you will, I am sure, enjoy kite-flying as you never did before, for this kite will go higher, pull harder and stand steadier in the air than any of the old-fashioned kind. It needs no tail to keep it from bobbing about.



A WEATHER BUREAU KITE.

BED-TIME STORIES FROM GREEK MYTHOLOGY.

ICARUS, THE HIGHFLIER.

The idea of the flying machine, about which you hear and read so much nowadays, is by no means new. Even those old Greeks of whom you have grown so fond were possessed of the notion, and one of them, so runs the fable, actually did learn how to fly. This man, Dædalus by name, was a skilful artisan who taught the people of Athens how to build houses of stone and wood and a host of things besides. Dædalus had under

his instruction his young nephew, Perdix, in whom he soon recognized a rival, so apt a pupil did he prove. One day Perdix found the spine of a fish, which he copied in iron and thus made a saw. He also invented the compass by sharpening two pieces of iron to a point at one end and rivetting the broad ends together. Soon Dædalus became jealous of his nephew's skill and finally came to hate him. While working together on a scaffold one day Dædalus pushed Perdix off, but Minerva softened his fall and changed him into a partridge. Dædalus only escaped punishment for his cruel and cowardly act because the Athenians remembered his many good works.

He was driven from Athens, and sailed with his son, Icarus, for Crete, where ruled King Minos. Among the labors of Dædalus in Crete was the building of the Labyrinth, a structure containing a thousand rooms and so many curious winding passages that when once within it was almost impossible to find one's way out. This was built as a prison for the Minotaur,

a monster who worked much harm in Crete. The hideous creature was entrapped in the Labyrinth and in vain sought his way out.

But Dædalus did many wicked things which angered King Minos, who finally, in spite of his skill, imprisoned him and his son in a tower surrounded by many guards to prevent his escape. Dædalus now bethought himself of

a plan which the King could not hinder, for though Minos guarded the land and sea, the regions of the air were beyond his control. Dædalus fashioned for himself a pair of wings as nearly like a bird's as possible, fastening small feathers together with thread and the larger ones with wax. When completed he attached them to his shoulders and rose in the air. Then he made a second pair of wings for his son and taught him how to use them.

When all was ready, he bade Icarus keep near him, cautioning him not to fly too near the waves lest the dampness clog his wings, neither too high lest the heat of the sun melt the wax. Off they sailed together, and for a time all went well. Icarus, as he saw the sun rise higher in the heavens, directed his flight nearer to it, forgetful of his father's warning, perhaps hoping to catch a glimpse of the sun-god in his chariot. Suddenly he felt himself sinking—the sun's heat had melted the wax and loosened his feathers. He waved his arms, but they could not catch the air as had the wings; then he cried to his father, who, alas! could give him no help. So he fell into the water and was drowned. Dædalus flew on to Sicily, where he built a temple to Apollo in gratitude for his deliverance.

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Fashionable Dress Goods

Not without regret are sober Autumn fashions substituted for the gay and fluffy apparel of Summer. But cooler weather coming and the gossamer gown must be replaced by one of more substantial weave. A reign of plain fabrics is predicted. Novelty will appear later and these, it is believed, will be dominated by bayadère effects, which may be either stripes or figures.

There is ample provision, both in modes and materials, for tailor-made attire, and most fashionable dressers begin the Autumn with a tailor-made gown. Military fashions abound and the so-called tailor cloths are offered in generous variety, all tastes being considered. New types of Venetian cloths in mixtures of green, cadet, cornflower, navy-blue, brown, gray, plum and a dark-red in a terra-cotta tone are conspicuous among tailor suitings. There are also double-faced covert cloths, the solid color on the wrong side gleaming through the neutral or dark-hued surface side and producing an effective color mixture. Tan, brown, navy, green and gray coverts will frequently show an enlivening tinge of red, or a plum will mingle harmoniously with green, the latter color being worn at the back. Fine checks and stripes prevail in some kinds of smooth cloths and chevots. There is never a season in which mixed tweeds and chevots are not popular and some interesting effects are promised for this one. Tricot returns from an almost remote past, but, like all revived fashions, with a difference. The new weave suggests wavy lines that run across in accordance with the fancy for bayadère effects, the cloth being shown in the popular color mixtures.

A new feature is introduced in a rough mixed chevot in the form of white bristly hairs, which appear at frequent intervals with the effect of having been thrust in. In camel's-hairs these white hairs are silky and soft, like the material itself. Zibeline, next of kin to camel's-hair, is as abiding. It is presented in plaids and stripes and over the surface is woven a light, fleecy nap which distinguishes it from camel's-hair. Camel's-hair and zibeline are available for other than severe styles, though applicable as well to the latter. It follows as a matter of course that whipcord should find favor when twilled cloths obtain, and mixtures and solid colors are represented in these as in the other goods described.

Broadcloth, like velvet to the touch and like satin in lustre, is embraced in the list of high-class fabrics. A street or visiting toilette of plum broadcloth appealing to the most conservative taste has a seven-gored skirt the back of which sweeps out in a rather broad fan, slight ripples being perceptible below the hips. The novelty of the toilette lies in the blouse jacket, which, though fitted at the back by side seams, droops at the bottom. The fronts droop a trifle more than the back and are more *négligé*, having no shaping seams. A narrow rolling collar and short byels emphasize the jacket idea. Bonding pocket-laps buttoning over pockets high up at each side are considered smart features of the garment. The skirt of the jacket lies smoothly about the hips, and the front ends are cut round. A belt of the material is worn. The sleeves widen only a trifle to conform to the shape of the arm at the top and are box-plaited in the arms'-eyes. Machine-stitching is the only finish given the jacket. A spotless linen collar and a white piqué scarf are worn and somewhat heighten the subdued effect of the dark-hued cloth. The hat is a black straw turban, draped with black straw net and trimmed at the left side with black wings and at the right and under the brim at the back with violets. White glacé kid gloves with black stitching complete the toilette.

Drap d'été has a soft fleecy back in consequence of which it shapes itself to the figure to especial advantage. In decided contrast to the severe modes are the various blouse bodices that form so striking a part of the season's styles. To these fashions many fabrics will be found adaptable, though none more so than *drap d'été*. Plaid fabrics in all-wool, in silk-and-wool mixtures and in clan and fancy combinations enjoy consider-

able esteem, and entire gowns or separate bodices or skirts will be developed in them. It is reasonable to predict that plaids will be used in association with plain goods in costumes introducing such accessories as vests, fancy collars, yokes and the like.

Heavy cords that suggest plissés are woven *en bayadère* on all-wool as well as in mixed wool-and-silk surfaces. This novelty is but an evolution of velours, which will have as large a following as ever. Between the cords of a black velours gleam threads of red, gold, green or blue silk. Another class of velours supports dots that contrast in color with the ground—red on black, brown on green, bluet on brown, yellow on plum. A finely-corded velours—and the cords vary considerably in thickness in this fabric—shows two tones of green, blue, brown or other stylish color. The decoration of a plain velours with moderately heavy cords is a border consisting of three satiny black stripes of graduated width.

Various fabrics will show borders in plain stripes in Greek key and other patterns, the borders being applicable for bodice decorations if not desired upon the skirt. A novelty diagonal in a very wide wale is woven to produce the effect of two tones, though only one color is employed. Practical and stylish business and travelling or shopping gowns may be developed in the material. An intimation of the vogue of Roman striped silks was given in the late Summer number. That they will become as popular as plaids may easily be foretold. The colors are so rarely blended in these Roman silks—which, by-the-by, are taffetas—that there is no suggestion of gaudiness about them. The charming "moujik" blouse and other fanciful bodices may be fashioned from these silks, the stripes running across in the sleeves and longitudinally in the body portions, or in reverse order.

The fancy for plaid silks continues active. Clan plaids will be in the minority, however, fancy plaids being more generally sought. Checks are seen in taffeta and faille silks. Some of them are also plaided with gay satin stripes. *Natté bouclé* is one of the silk novelties in which the checks are woven in plaid combinations.

Bayadère effects are extensively produced in silks. In a *moiré Imperial*—a watered corded silk—satin stripes differing from the ground color are an attractive feature. A solid color varied by darker polka-dots and bayadère stripes is shown in one class of *moiré Imperial*. In another the stripes are of lighter tone than the ground, as, for instance, on a dark-green the stripes are light-green. The stripes are straight, sinuous, in chevrons and otherwise varied. In an exquisite sample of lilac *moiré Imperial* the water lines are woven crosswise.

Moiré antiques with *façonné* designs *en bayadère* are very effective. Conspicuous among this group of watered silks are a black and a white sample traversed by broad satin *façonné* stripes scalloped in outline and sprinkled with graduated dots. Cross stripes woven in imitation of filmy white lace are embossed on colored *moiré antique* grounds.

Watered silks with a wool filling suggests the beautiful stripings of the zebra and are aptly named *moiré zèbre*. In every instance black is the basis, with a decoration in green, blue, heliotrope or other color. Niobe cloth is another silk-and-wool mixture with a surface not unlike *peau de soie*. One variety is figured with large white ribbed corn dots and another with black chevrons that are also ribbed and run across the goods.

Crêpe de Chine and other small crinkled crêpes are devoted to evening gowns. *Peau de serpent* belongs to the *crêpe de Chine* family. In Czaritzta crêpe the crinkle is barely perceptible, the surface suggesting *peau de soie*. All of the crêpes lend themselves admirably to sun plaiting and will frequently be made up in *soliel* skirts and full bodices of fanciful design.

A very soft glacé taffeta figures in the assortment of silks in leaf-green, bluet, heliotrope, red and other colors and in every instance has a white warp which blends happily with all hues. Another taffeta is woven with cameo selvedge, which is cut off when making up the material and used for trimming. Black taffeta of this class has selvedges in all the

fashionable shades. Myrtle-green taffeta with a light-green selvedge was combined with cream-white Irish crochet lace in a very dressy toilette included in the trousseau of an Autumn bride. The five-gored skirt was made with narrow, panel-like side-gores and a fan back. The bodice was drawn close to the figure in plaits at the back and draped in cross folds in front, both portions being cut low in the neck. The lining, however, was high-necked and covered, yoke fashion, with lace, the lower outline being scalloped and followed in front by a plaited frill of the selvedge. Over the puff of the sleeve fell a deep and much-frilled knife-plaiting of the silk with the selvedge edge and a narrow frill like that on the waist fell over the hand from the pointed wrist, while another of the same sort rose above a ribbon stock made with the conventional bow at the back. A girdle was wrinkled about the waist and caught down narrowly in front.

Taffeta *soyeux* in black and in solid colors and with a white

warp is in especial favor because of its softness and lustre. Satin *charmant* is a satin of unusual softness; in fact it is quite as soft as a Liberty satin, though it has far more substance. It is fashionable in colors and in black. *Peau soie* and a black corded moiré known as moiré Renaissance will also be the choice when colors are not desired. The raised groups, single cords or woven figures appear upon some moiré Renaissance grounds. Moiré Louise, plain Louise in black and colors and a fine Bengaline, called Bengaline of are in high repute.

Later in the season velvet will be used for entire gowns for Russian jackets or blouses worn with black silk skirts. The velvet gown is, of course, peerless and should, therefore, be worn only on very dressy occasions. It is equally fashionable in black, plum, réséda, bluet and terra-cotta-red, while colors prevail also in silk and wool fabrics. That the velvet gown requires a silk lining need hardly be mentioned.

FASHIONABLE GARNITURES.

The tailor-made costume is no longer untrimmed. It may be made by a severely simple mode, but it must not be devoid of decoration. For adornment it is wholly dependent upon braids. The preference for braid trimmings is more pronounced than at any former time and their variety has increased correspondingly. In mohair braids the scroll design is dominant, furnishing a basis for countless variations, but in every case the effect of braiding is created by the pattern. In silk braids the scroll designs are supplemented by floral and conventional devices of an open, lace-like character.

A new idea in mohair braids is a plait made of crinkled strands. This is associated with narrow tubular braids and converted into various devices both in edgings and insertions, the latter showing for the most part irregular and highly ornamental edges. Sometimes the mohair plaitings are wide and at the edges are coiled single loops, trefoils or interlinked rings of narrow soutache braids. A hand-knotted soutache braid trimming is very effective in a bold design, the trimming appearing heavy, though in reality very light. Many of the new braid trimmings simulate a weight which they do not possess, a quality which renders the trimming all the more acceptable. A basket effect is produced in a tubular braid with soutache coiled at the edges in rings and kindred devices. Intricate patterns are devised in soutache and the basket-woven tubular braids and applied upon the costliest of tailor suitings. Soutache braid is employed alone in manifold patterns, which are frequently chosen for chevots, homespuns and other types of rough-surfaced goods, though they are none the less appropriate for smooth fabrics. Flat mohair braids support fanciful edges of soutache or tubular braid at one side or both and modistes apply them profusely in longitudinal or horizontal rows. Then there are Hercules braids woven to represent rows of soutache, and open-patterned worsted braids with pearl edges. Graceful running patterns in soutache are simple and greatly admired by women of conservative tastes. They may be given greater prominence by introducing beneath the trimming a color in contrast with that of the material.

Brandenberg sets are among the stylish trimmings and comprise straps of basket-woven tubular braid for the side-front seams of a skirt, for the side-back seams of a waist, frogs for the fronts, cuff pieces and sometimes pieces for the collars. These sets are more or less fanciful in design. Braid garnitures for Russian blouses and jackets with the left side closing figure among the new assortment of bodice trimmings, as do also *forragères*, which are made of very fanciful braids.

Like hand braiding is the soutache-and-basket-woven tubular braid trimming which furnishes the decoration for a street toilette of blue covert with a green back showing through the twill. The skirt is cut circular, with darts in front and a fan-plaited back, the remaining fulness falling naturally into gently rolling folds at the sides. Five rows of trimming adorn the skirt, the last row reaching to the knees. The waist blouses all round. At the waist-line the fronts are shirred,

giving a slightly wrinkled effect, and over the closing applied a box-plait. At the back the trimming extends to the depth; the fronts, however, are traversed from shoulder to waist-line, the box-plait concealing the front ends of the trimming. A single row outlines the epaulettes on each sleeve, the wrists and likewise the collar being encircled with the trimming. A narrow belt of old-silver with green as blue enamelling is an attractive detail of the toilette. Shades of blue-and-green wings and navy-blue Liberty gauze trim the blue felt Amazon hat and tan glacé walking gloves with stitching and white pearl buttons complete the outfit.

There is a brave showing of colored braids in designs corresponding with those carried out in black. In one style the soutache is intermingled with brown, green, bluet, navy, red, plum or olive-green worsted soutache. The same colors are used without gold in another class, and in a third, in which colors and gold are also intermingled, the gold in the former threads instead of braid, gold and colored buttons are set at intervals.

Silk braid trimmings when properly applied look very in embroideries. Some are made only of soutache braids, others of tubular braid and still others of a combination of two or of other braids. A very elaborate scroll device in black silk tubular braid is outlined with satin cord. A flat silk braid is wrought in a lace-like design, the beauty of which is emphasized by satin cord outlining. Trefoils of silk soutache are coiled at intervals between three rows of mohair diamond-woven braid and again along the edges in an admirable trimming. A separable trimming in a leaf pattern is formed of black or white silk tubular and gold soutache braid. Flower forms are produced in black silk tubular-and-soutache braids which are quite elegant enough to adorn velvet blouse-jackets or silk gowns.

Elderly matrons whose devotion to crochet trimmings is steadfast will find their taste considered in artistic black and white silk crochet trimmings, gold or steel being mingled with reserve in some of the white silk crochets quite handsome enough for application upon moiré antique or other silk goods of ceremony.

Silk appliqué embroideries—more properly called Swiss embroideries—are among the season's choicest conceits. They are offered in black, white and colors, largely in floral device and open effects. The black and white embroideries look very like certain varieties of point Venise lace and the colored ones often resemble needlework. Clover leaves in their natural green and dainty little blossoms in a medley of light tints are shown in one charming specimen; in another a daisy chain formed of wood-brown, dark-red, green and pink flowers with hearts of gold; a third describes a serpentine line of leaf form in a yellow, pink and green color scheme with threads of gold running through. Gold net fills an occasional space in branching floral pattern blending several shades of heliotrop and pink. Gold and silver are effectively associated in a trimming of this sort. A dancing gown of white chiffonette is tastefully be treated to such a trimming. Black and colored

Miss embroideries are applicable to silks and velvets as well to fine woollen fabrics.

Black chiffon or *mousseline de soie* supplies foundations for the admirable jet embroideries of leaves, flowers or arabesques done with beads, cut bugles and small, seed-like facets. Various widths are shown, principally in insertions, which, in accord with the prevailing fancy, are made with uneven outlines. A sinuous trail of fancy jet cabochons and flowers in points is the artistic design in a black chiffon trimming, the edges of which are cut out in the outlines of the biessons. Coral or turquoise stones are mingled with gold, jet and colored beads on a fine black net foundation. Translucent silks are also combined with jet beads and colored stones on tulle. A reception toilette of *réséda moiré* Imperial combined with cream-white chiffon was enriched with white cord-edge trim ribbon and black chiffon insertion embroidered in fanciful design with jet beads and cabochons and fine steel beads and bugles. The skirt is of the four-gored style, with the approved full back, and the decoration consists of three encircling rows of the trimming. Plaits spread fanwise at the back of the bodice. The fronts are full and are disposed in three groups of several tucks. Between the groups are applied rows of the embroidered chiffon. A soft vest of white chiffon is revealed between the fronts. The sleeves are provided with puffs and double caps flowing over the puffs. The wrists are cut in two collars and above the edge are two rows of trimming, a plait-

ing of white chiffon being arranged to fall over the hand. A ribbon stock with a frill of white chiffon standing about it at the sides towards the back provides a very becoming neck dressing. Ribbon is wrinkled about the waist and tied in a careless bow at the left side.

Gold and jet are also commingled on black chiffon bands. In one charming specimen leaves cut from gold gauze are appliquéd on black chiffon, which is further embellished by jet beads and gold bugles. An embroidery of steel beads and a generous sprinkling of jet facets is raised from a gossamer surface of white chiffon, the trimming being adaptable to an evening gown of white Czaritzza crêpe or any of the evening silks in pale tints. An elaborate *passementerie*, also for evening costumes, is composed of metal cords that provide a setting for colored stones and jet beads.

There are jet *passementeries* in a number of widths enlivened with steel and turquoise beads, though there is no hint of dulness even in the all-jet *passementeries*, the beads, nail-heads and bugles introduced in many of the new styles being cut with such care that a sparkling effect necessarily results. Bold floral and conventional patterns are evolved in jet *passementeries*, which as usual are peerless among elegant trimmings for fine gowns. Clever modistes improvise divers ways of disposing jet and other trimmings and, naturally, consider the figure in the arrangement. *Bayadère* effects are in the ascendant, but only tall women may adopt them with impunity.

THE NATIONAL CONSERVATORY OF MUSIC.

Interest in the artistic branches of learning grows in proportion as the facilities for acquiring knowledge increase. The area had long obtained that artists in the musical field could only be produced abroad. Many of our readers desirous of following a musical career have asked as to the correctness of this traditional view of the matter. The question was definitely answered in 1885 by the establishment of the National Conservatory of Music in New York City. This institution is the outcome of a laudable ambition to create a distinctively American seat of musical culture, to foster original work and to give Americans of talent an opportunity to cultivate their musical gifts without the expense and trouble of going to Paris, Milan or Berlin.

The marked success which has attended the efforts of the public-spirited projectors of this institution is shown by the commanding position which it has attained, by the readiness with which students hasten to avail themselves of its advantages and by the distinguished careers which have rewarded the efforts of some of them.

The Conservatory is in no sense of the word a money-making institution. The study of music is here pursued and taught for its own sake, the ambition of the management being satisfied in placing the institution on a self-supporting basis.

At a meeting held in October, 1885, and attended by a number of well-known ladies and gentlemen interested in musical education, Mrs. Jeanette M. Thurber proposed and detailed a plan for the establishment of a national school of music. Her project was warmly approved of and promptly acted upon. The school was incorporated by William R. Grace, then mayor of the City of New York, William G. Choate, Jesse Seligman, Richard Irvin, Jr., Andrew Carnegie, August Belmont, Henry Marquand, Parko Godwin, William K. Vanderbilt, Joseph P. Brexel, Francis B. Thurber, Mrs. August Belmont, Mrs. Richard Irvin, Jr., Mrs. William T. Blodgett, Mrs. Thomas W. Ward, and Mrs. Thurber.

There is an impression current that the Conservatory furnishes free instruction to promising pupils. It is well for ambitious students and their relatives to know that this is done only in very exceptional cases. That which costs nothing is usually held in light esteem; a tuition fee is, therefore, charged to all students save those lacking means and showing very unusual talent. But it is almost needless to add that the fees charged are small in proportion to the character of the teaching received. There is a staff of sixty instructors in the various departments, and each department has at its head an artist whose reputation is beyond question, viz.: Victor Capoul in

the singing and operatic department; Anton Seidl, operatic; Rafael Joseffy and Miss Adele Margulies, piano; S. P. Warren, organ; Leopold Lichtenberg, violin; Victor Herbert, cello; Max Spicker, harmony; Henry T. Finck, history of music. These are names concerning which the public needs no instruction.

An important branch in the curriculum is *solfeggio*, which is taught with great care and thoroughness. Heretofore the assumption was that so-called American sight-readers could not read at sight. In the public schools the children hitherto have been inefficiently taught this important branch of musical study. In the French Conservatory *solfeggio* is the basis of musical instruction. Like importance is attached to it in the National Conservatory of Music. Attendance upon the classes in *solfeggio* is obligatory on all students, instrumental and vocal; there is even a *solfeggio* class for very young beginners.

A special class for vocal instruction is held in the evening. This is decidedly a valuable and likewise an original feature in conservatory work, since it offers opportunities to those engaged during the day in business or otherwise to pursue musical studies from which they might otherwise be debarred. Choir singing is taught in an oratorio class. In every department there are special classes for teachers.

The National Conservatory Orchestra, composed of pupils from the various classes, meets on two afternoons of each week during the scholastic year. It has a special field of usefulness in training pupils to fill acceptable positions in large orchestras throughout the country. Many members of orchestras in and about the metropolis have been pupils of this school.

The success of some of the former pupils of the vocal department now before the public attests the value of the Conservatory training. Among these pupils may be mentioned Misses Lillian Blauvelt, Sophie Traubmann, Alice Mandelick, Katherine Hilke, Mabel Phipps, Messrs. William Rieger, Wilford Watters, John C. Dempsey, William Spanger, Royal S. Smith and Oscar Saenger. In the twelve years of the Conservatory's existence it has greatly influenced musical matters in all parts of the United States. Of the many pupils who have left its portals not a few have rapidly acquired brilliant reputations as artists in various fields and many have become accomplished if not famous teachers.

In recognition of the national character of the work of the Conservatory it was granted a national charter by a special act of Congress passed in 1891.

MILLINERY.

EARLY AUTUMN MILLINERY.

(For Illustrations see Page 312.)

DESCRIPTION OF MILLINERY PLATE.

FIGURE No. 1.—BLACK AND WHITE HAT.—On this becoming hat chiffon and wings are artistically disposed; a rhinestone buckle and poppies relieve it from sameness of tone.

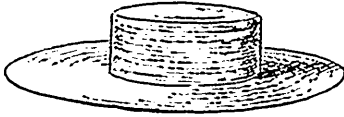


FIGURE No. 2.—

LADIES' WALKING HAT.—The hat is a lilac straw and a soft pouf of silk overlaid with tulle covers the brim. Cerise velvet, lilacs in dark and light tints and stiff wings unite in forming a *chapeau* that will be appropriate for street wear, church or driving.

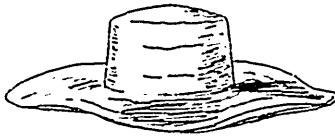


FIGURE No. 3.—LADIES' BONNET.—Black and gray form the color scheme in this bonnet. Pompons of fancy straw, black wings and a gold ornament are pleasingly arranged, and the bonnet is sufficiently subdued in tone to serve for both early and late Autumn wear.



FIGURE No. 4.—LADIES' BONNET.—Butter-colored straw is the foundation of this bonnet, which is tastefully trimmed with spang-



gled net, ostrich tips, black pompons and an aigrette.

FIGURE No. 5.—LADIES' RED HAT.—Vivid red, the color so well suited to brunettes, is the dominant tone in this hat. Two shades of it are visible in the plumes and red velvet and carnations contribute handsome decoration. At the back flowers and velvet are stylishly disposed.



FIGURE No. 6.—YOUNG LADIES' HAT.—Two shades of gray are shown in this soft-crowned hat—light-

gray in the crown and dark-gray in the brim. Quill feathers and striped ribbon afford harmonious garniture.

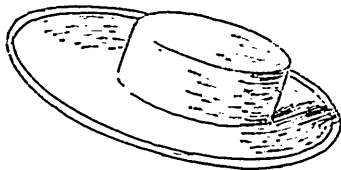


FIGURE No. 7.—LADIES' ROUND HAT.—A piping of velvet gives a neat brim finish to this hat; it is decorated with ribbon and fancy net and with quill feathers that show two tones—brown and a light touch of green.

FIGURE A.—LADIES' ROUGH STRAW HAT.—White fish net and quill feathers adorn this hat of rough straw in which several shades of green are braided. For seaside and mountain wear the style is admirable, as the trimming is not perishable.

FIGURE B.—LADIES' LARGE HAT.—This becoming hat of black straw has a wide brim covered at intervals with fans of white straw. The brim is faced with plaited chiffon. Feathers toss gracefully over the crown and bright and violets give the finishing decorative touch.

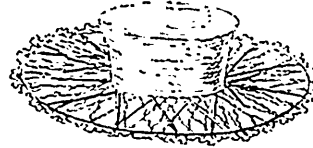


FIGURE C.—LADIES' STRAW TOQUE.—The



lady-like toque is of rough green straw and the trimming is tasteful but not conspicuous. Ivy leaves, black quills and flowers unite in adorning it becomingly, and a Rhinestone buckle adds a dainty finish.

FIGURE D.—LADIES' ROUND HAT.—This hat has a straw crown and a chiffon brim; bands of straw and beaded ging over light-green satin unite with light and dark green quill feathers in the adornment and a handsome jewelled ornament increases the dressy effect.

FIGURE E.—LADIES' WALKING HAT.—A rough straw in a pretty shade of green is shown in this figure; it is shaped to droop over the face, rolled at the sides and tastefully trimmed with spangles, net having a fringed edge and with feathers and pompons.



FIGURE F.—LADIES' BONNET.—This bonnet is a fancy plaited straw, the straw forming most of the ornamentation. Lace, flowers and ribbon adorn it and ribbon tie-strings complete it.

FIGURE G.—YOUNG LADIES' HAT.—Embroidered chiffon decorates this rough, white straw hat, which may be worn on the promenade or at an outdoor *fête*. Stiff wings and a willowy aigrette are placed at the left side toward the back.

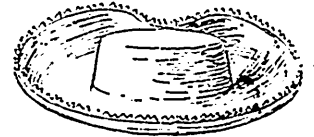
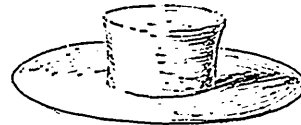


FIGURE H.—LADIES' ROUND HAT.—This hat is a black chip trimmed



with a full ruching of lace edging and graceful ostrich plumes that are placed at the back.

FIGURE I.—YOUNG LADIES' HAT.—A pretty mixed straw forms the foundation for the artistic decoration of ribbon, fish net and quill feathers.

MILLINERY ORNAMENTS.—Some useful hints for trimming are given in the illustrations and it will be seen that feathers play no small part in the early Autumn decorations. Innumerable effective arrangements of ribbon are seen, the broad spread bow and the narrower fan bow that adds height as well as beauty being prominent. The union of flowers and feathers still prevails. Long, waving ostrich plumes, Paradise aigrettes and entire birds are used to no inconsiderable extent and color realism is set at naught in the dyeing. On a bonnet a cluster of small tips is preferred to the sweeping plume which is the





AUTUMN MILLINERY NOTES.

Madame la Modiste reverts to plumage. Most of the flowers which freighted Summer hats will be seen no more during 1897, but in their stead are birds, wings, quills, aigrettes, ostrich pompons and plumes. An exception is made in favor of roses which bloom perennially in the millinery garden, and, indeed, thrive best when plumes are in vogue. Fan-shaped wings and those in shovel shape, those which are slightly rounded, *coq* feathers and quills make up the total of stiff feathers. The soft and beautiful Paradise aigrette is again a favorite upon dressy *chapeaux*. Among birds there is the sea-gull with its dainty gray-and-white shadings. Plumes show a new style of curl. The flues twine fluffily around the stem, but the tips are only slightly curled. There are also changes in the pose of feathers.

Gauzes have not lost prestige. Coarse-meshed nets, *mousseline de soie* and creamy lace continue to please as decorations. An extreme in shapes is a hat with the brim abruptly rolled upward in front and bent down over the hair at the back. It is *chic* and very Frenchy, though not generally becoming, but, like most ultra fashions, it is capable of modifications should it appeal to the popular fancy. The crown of this and of other hats is high. The turban and sailor are never-failing fashions adaptable to most types of faces. Hats are more sparingly trimmed than they have been, artistic results being thus once more possible in the arrangement of decoration. Heavy silk and jet cords or ropes figure among the novelties. Black and gray silk cords are interesting items in the trimming of a silver-gray felt sailor-hat, the cords being twisted about the crown and tied at the back, and their ends finished with tassels. At the left side a pair of sable fan-wings rises above a gray bird's head, completing a very simple yet most effective decoration, the hat being practical for wear with a tweed or cloth gown.

The crown in a light-green felt sailor is high, the effect of height, however, being lessened by a trio of velvet milliners' folds in green and black. Towards the front at the left side rise four black quills from a large yet dainty rosette of light-green velvet baby-ribbon.

The black-and-white combination has surely come to stay, having maintained its hold for so many seasons. It is used with the usual success in a black felt sailor-hat the brim of which is draped with a double black-and-white coarse net bearing black chenille dots, the drapery being arranged in a bow at the back. In front are bunched black-and-white *coq* feathers. A black veil over a white net may be worn with such a hat, further carrying out the scheme.

A very stylish box turban in black felt has a gold-dotted coarse-meshed black net twisted around the crown and a soft knot of it disposed at the left side, the knot supplying a nest for a bunch of natural *coq* feathers. At the right side is a tuft of white velvet crush roses. A bandeau is adjusted under the brim at the back for the support of white-and-green velvet crush roses, among which is cleverly introduced a knot of the net.

A black silk beaver crown is combined with a cerise velvet brim in another box turban of good style. The brim is clouded with black net shirred over it to simulate a puffing. Black silk cord is coiled about the crown and twisted at the back in a knot through which is thrust a Rhinestone dagger. A bunch of pink velvet roses sustains a pair of black wings at the left side.

One of the new shapes with flaring front and drooping back brim is shaped in black felt, a spangled net band being inserted under the brim. The crown is encircled by black velvet roses and at the left side three black plumes curl over the brim. Two others sweep backward over the brim on the hair at each side, a steel-and-Rhinestone cabochon being fastened over the ends of the latter group of feathers. The hat is set in a narrow bandeau of steel and Rhinestones in front. The shape is adaptable to a Pompadour coiffure from which curls escape at the temples. Some milliners increase the becomingness of this particular style by rolling the brim rather more to one side than to the front, but changes are never made at the back of the brim.

The same type of hat is carried out in brown felt with a

brim facing of white *moiré* taffeta having an edge finish of brown velvet cord. A bunch of brown-and-white plumes, among which is a brown-and-white Paradise aigrette, is fixed against the crown at the left side, and at the right side is a bunch of brown-and-white velvet roses with velvet foliage. At the back are more flowers and on the narrow bandeau supporting the hat are arranged pink velvet rosebuds and leaves. The *ensemble* is effective.

In strong contrast to the last hat is one in black felt with the brim overshadowing the face. Around the crown stands a frill of black satin and felt braid finished at its base with a twist of black velvet. At the right side a black velvet rosette is fixed with a dagger of cut steel, while at the left side are two long and two short black plumes over another velvet rosette. A black velvet bow is spread at the back above the brim and another of the same kind is placed under the brim.

An Amazon shape in dark-green felt may be worn with a green cloth calling gown. A cording of black velvet provides a finish for the edge of the brim. A black ostrich band is applied to the edge of the brim on the outside and another encircles the high crown. Two black-and-green shaded plumes are arranged to stand upright and two others to fall over the hat at the left side. At each side of the back two small shaded feathers are placed to droop upon the hair, a cluster of black velvet bows being tacked over the stems of the feathers.

A triple union of green shades is seen in a hat of dark-green felt with brim upturned at the back and drooping in front. A cording of light-green velvet follows the edge and milliners' folds of velvet in dark, medium and light green hues surround the crown. Three plumes in as many tones nod at the left side and at the right is a trio of ostrich pompons of corresponding hues. A spread tie-bow of three shades of velvet is arranged at the back.

Black velvet is draped in artistic folds over a jaunty toque that sets best upon luffy locks. A black ostrich band is laid about the edge. Three black plumes and a black Paradise aigrette provide trimming for the left side, and in one of the folds at the right side of the drapery nestles a bunch of pink velvet roses. A cluster of three very small tips hangs over the hair at the left side of the toque, which may suitably supplement a rich silk or velvet toilette.

In another toque the crown is more defined and is covered with green velvet and banded with black ostrich trimming, the brim being draped with black velvet. At the left side a rosette of light-green baby ribbon upholds the cluster of small black wings. At one side of the back is a rosette of black velvet baby ribbon and at the other side one of green ribbon.

Very like the Napoleon shape is a theatre hat of black velvet enlivened by a bunch of shaded red roses at each end, a black Paradise aigrette waving above the tuft at the left end. At the center of the front is fixed a jewelled gold beetle and across the back is a jewelled band.

The same becoming shape is seen in another theatre hat covered with pale-green velvet. A tuft of green and white roses is placed at the right side and at the left is a rosette of plaited white *mousseline de soie* from which rises a stiff green-and-white aigrette. A dark-green velvet cording surrounds the edge.

For wear at a reception or any other ceremonious day-time function is a hat with brim rolled in front and made of shirred black *mousseline de soie* with a rope of jet set a trifle back of the edge of the frill running around the brim. A narrow bandeau of steel and Rhinestones glistens at the base of the brim in front, and over it at the left side peep the tops of two black plumes, a third drooping over the brim in the hair. At the right side of the crown near the front are bunched pink roses and at the same side near the back is a rosette of black baby ribbon.

Serviceable for shopping or general wear is a hat in walking shape of wood-brown felt. All about the crown stand clusters of tan and brown *coq* feathers, the base of the feathers being concealed by a twist of brown velvet. At the back is a black velvet bow with a shining dagger of steel and Rhinestones.

The broad brim is rolled only in a gentle curve at each side of a high-crowned hat of green satin-and-felt braid draped

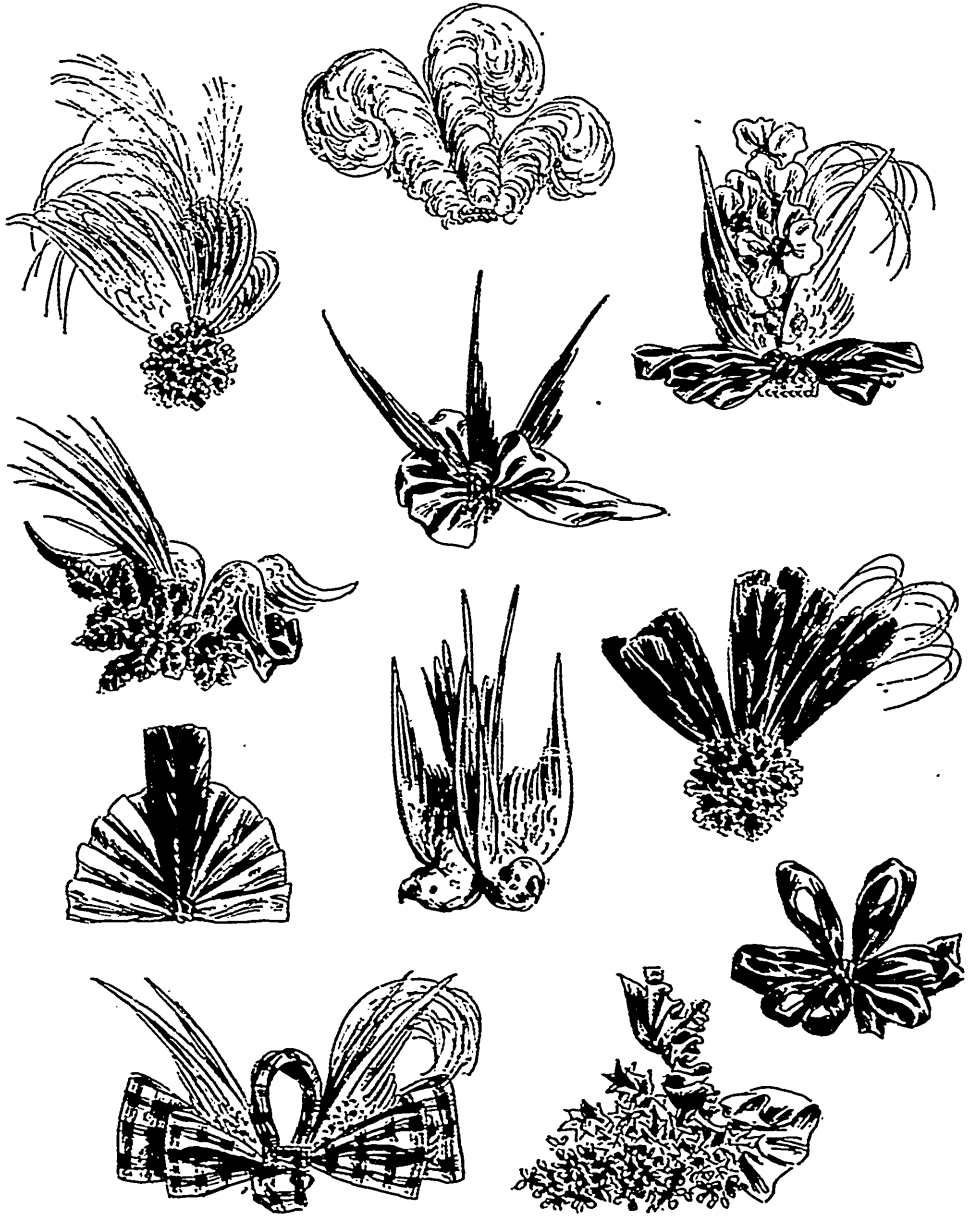
with a cream-white lace veil caught with a steel-and-Rhine-stone pin at the center base of the crown. Black *coy* feathers stand all about the crown. The beak of the brim is cut square and under it at each side is a bunch of shaded green velvet roses. The amateur may easily copy such a hat and produce the effect shown in the model.

An all-black hat combines a silk beaver crown with a brim of fancy felt braid. Silk cord is twisted around the crown in

an aigrette rising from the center of the group, and across the back under the brim is tied a velvet bow.

The Marie Stuart bonnet is worn as much as ever by matron. A stylish example of such a head-dress in black felt has a rope applied at the edge and a flight of tiny black birds fastened at the left side. A jet pin secures an end of a velvet string to the bonnet.

Another bonnet has a crown covered with brown velvet



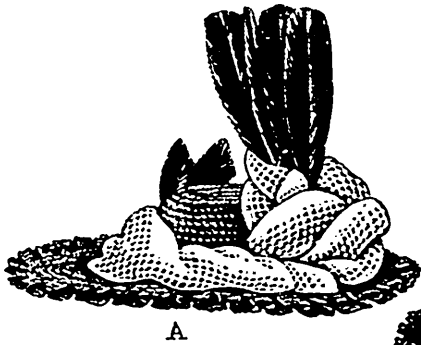
DECORATIONS FOR AUTUMN MILLINERY.

a knot at the back. A very full aigrette with curled top rises trimly above a pompon of velvet at the left side and completes the trimming.

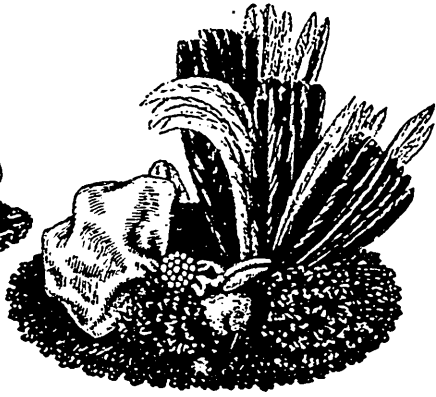
Spangled net in the form of a brim facing and a band for the crown brightens another all-black hat of felt in Amazon shape. In addition to the sparkling crown band there is another of feather trimming, which is placed beneath the net band. At the left side are three stylish ostrich pompons with

and a brim of brown-and-tan satin braid. Humming birds are clustered prettily at the left side and at the right is a tan-and-brown aigrette. A small bunch of brown velvet heads each velvet string.

The hair must be knotted and pinned below the crown to accommodate the new hats. Waved side locks are still fashionable and appropriate with any style of hat, the degree of fluffiness being left to the wearer.



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D



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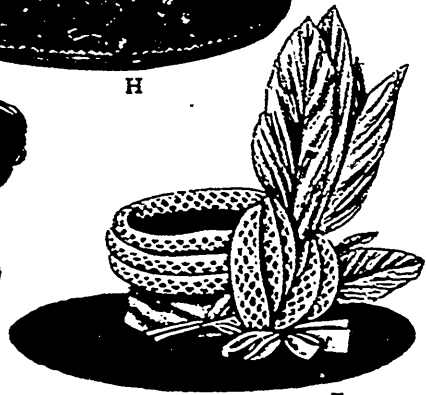


G

H



E



I

A LATE RENUNCIATION.

By CORNELIA ATWOOD PRATT, AUTHOR OF "THE BOOK OF MARTYRS," "THE DAUGHTER OF A STOIC," ETC.

I.

Certainly, it was an unusual picture. Among all those in the exhibition that Spring, it was notable because of the attention it attracted from artists as well as from the general public. The former class came in on Sunday afternoons and sat down before it three at a time, telling each other that it was tremendously well painted for a *genre* thing: that they didn't see why a fellow who knew so much about paint wanted to do that kind of stuff: if he would give up doing story-pictures he might trot in the same class with Sargent yet. The general public came on week days and stood about the canvas shamefacedly, liking it because it told a story that was not all there. It was as tantalizing as a detached number of a serial story and more interesting: also, it made tears come to the eyes—a rare and luxurious sensation.

The picture gave, in truth, an unusually successful portrayal of human emotion in the faces of the two figures occupying the center of the canvas. A man, seated, held closely the hands of a woman standing beside him. Both were past their first youth and the woman's beauty was but the subtle and refined loveliness of the spirit. Her eyes, heavy with tears, were lifted and looked beyond him: her face was proud yet gentle, deeply troubled but near peace, impassioned, pure, protesting. As you looked at the man, almost you saw his lip tremble. His face was awed and solemn, too, but stronger than all its trouble was the dumb and dogged determination to draw her down into his arms. What was the doubt that clouded both their faces? Why did she stand there, remote as a spirit, yet leaving her hands willingly in his? Was the longing which had broken up the depths of his soul and moulded utterly to its will a face which, though strong otherwise, lacked the distinction stamping the woman's features, such a hopeless longing, then? The beginning and end of the story challenged the passer-by for solution. Subtly the picture pleaded for sympathy. Gazing, one felt, but knew not why, the strength and the futility of human passion, and was filled with the "pity and terror" of the Greek fronting the mysteries of human destiny.

Before this picture one April afternoon stood two elderly ladies. A certain care as to the material and carelessness as to the cut of their gowns suggested that they were from out of town, and the manner in which they bore themselves made it obvious that they were persons of a certain preëminence in their own circle. The elder was also the more striking of the two. Her great dark eyes, still brilliant, her rather strongly marked features and white hair curling about her forehead, her general air of eagerness and interest unusual to her years, made her seem more remote from the typical gentlewoman of a generation ago than the fragile, gray-haired little lady by her side whose beauty thirty years before had evidently been less imposing and more delicate.

"It is a wonderful picture," said Mrs. Marcia Farrington, with a subdued excitement which the circumstances did not warrant, putting down her lorgnette and turning to her sister, Miss Anne Rylands, who, after one fascinated, hungry look, had turned away to examine a very pretty study of prize chrysanthemums hanging near, lifted her eyes timidly, then dropped them again. Ah, no! She could not look. They were too sad, those lovers, they felt too much. It was indelicate to stare at them, to pry into their souls here in a crowded gallery. This was a picture one should look at on one's knees.

"Sister," continued Mrs. Farrington, still with that veiled excitement in her air, "what do you say to buying it?"

"We? That?" The color rose and fluttered through Miss Anne's soft, faded cheek. "Oh, do you really think we might? It is sure to be a costly thing."

"Works of art are investments. Their value enhances. This"—Mrs. Farrington looked at it again—"is one of the pictures of the century! To buy it at its probable price would be a speculation. I will have it if I have to sell a bond." Miss Anne caught her breath, which her sister's boldness and decision sometimes took entirely away.

"I thought you said we would buy it," she hesitated.

"You would like to do it? Let us sit down a moment and

think about it." She retreated a few steps to the divan in the center of the room. "If necessary, we can give up the Bermudas this Spring, and then we could even have an alcove added at the south end of the music room for it and light it from above. If one buys a picture, it must be properly framed and hung."

Miss Anne was silent a moment.

"It is very intense," she said. "I wonder what people will say of it in Skanseewan?"

Mrs. Farrington looked at her sister through her lorgnette.

"Do you think my artistic judgment will be questioned—by Skanseewan?" she demanded.

"It should not be," said Miss Anne with dignity. "Our father was well known as a connoisseur." She let her eyes rest upon the picture again.

"Marcia!"

"What is it?"

"Have you noticed—of course, one does not think of it at first—that there is a slight resemblance in the man's face to some one we have known?"

Mrs. Farrington stared at the picture with an expression that was almost too-stolid.

"Whom does it suggest to you?" she asked.

"Is it not like—George Guerin?" questioned Miss Anne gently.

"George Guerin was a much more distinguished-looking man. You never knew him well, and it is a great many years since he was lost at sea."

"Probably I am wrong. It is of no consequence, of course," observed Miss Anne meekly, but as her sister rose and went to make some inquiries at the desk she remained sitting before the picture, looking at it with an expression of almost religious reverence growing in her sweet, serious, elderly eyes.

"It is his living likeness—yes, it is!"

II.

You have seen a gray moth drowsily clinging to the shady slope of some gray fence rail when the Summer sun is up and the hours of his lethargy are upon him. Just so sleepily does the gray old town of Skanseewan cling to the bluffs above the river, not to be aroused though one of the world's great thoroughfares sweeps past its doors and the hum of the world's life is in its very ears. And the life that is led in Skanseewan's great, grave, old-fashioned houses, many gabled and vine-draped, is as somnolent and dignified as the town itself. There are few young people left in Skanseewan. They have died or gone to New York.

It was into one of the largest, most dignified of these homes that the picture went. According to Mrs. Farrington's suggestion an alcove niche had been prepared for it in the music room, a moderately imposing, panelled apartment, and its advent was as exciting as the reception of a new member into the household.

There were other art treasures in the music-room, older and more valuable, but not one of them received the devotion which each of the sisters gave, somewhat stealthily, to this new object. For both it seemed to have a deep and but half-acknowledged charm—the charm which action has for those who are active no longer. Neither ever told how many hours in the other's absence she spent in reverie before it. Reverie is so easy to the old. The room became more and more their living apartment. It seemed more interesting than the other rooms. It was as if something stirring was always going on here where this vivid representation of life and feeling was. Daily with her own hands Mrs. Farrington dusted the frame. Daily Miss Anne renewed the flowers in the cut-glass bowl upon the Turkish table inside the alcove—but this, of course, was a ceremony relating solely to the suitable decoration of the room and had nothing to do with the presence of the picture! The procession of the flowers in that bowl as the months went by was invariable. First came the daffodils, the pansies next, after them June roses, the sweet peas and nasturtiums for long weeks until the blossoming of chrysanthemums. These reigned until Christmas week, and after that the roses of the greenhouse, until the season of daffodils was come again.

It was in the time of chrysanthemums and after the picture had been theirs for a year and a half that disaster befell. Just how it happened no one knew. Neither of the sisters was in the house at the time. They returned from a round of calls to find an excited crowd upon their lawn and their home in the hands of firemen. The interior of the music room, where a fire had been leaping on the broad hearth when they left, was quite burned out, and water had completed the destruction that fire began. The piano and some of the pictures had been carried out, but the canvas most cherished was not among them.

Mrs. Farrington and Miss Anne looked at each other unflinchingly, with a fine show of indifference.

"Fortunately our art collection was well insured," said the latter with brave eyes.

"We will go to all the exhibitions this Winter and try to replace some of our treasures," said Mrs. Farrington. "It will develop our taste for Modern Art."

After the excitement of the day Mrs. Farrington slept ill. Toward three o'clock she felt sure that she heard stealthy steps in the corridor outside her door and saw a faint light flash past. Rising and hastily wrapping herself in a shawl, she crept softly out and leaned over the rail around the great stairs. At their foot stood Miss Anne in her prim white wrapper and wool slippers, her blue eyes reddened with tears and her white curls dishevelled. She was carrying a candle in one of the antique silver candle-sticks that always stood upon her dressing-table. The moonlight came in through the stairway window, making silver paths down the black hall. Hesitating a moment, Miss Anne moved toward the door of the ruined music-room. Wondering, her sister came down the stairs. Unlocking the door, Miss Anne entered and closed it behind her. Standing before it uncertainly, Marcia presently heard the sound of suppressed sobs within and hesitated no longer. As she pushed open the door and entered, a white figure started up in the alcove at the further end of the room.

"Anne! What are you doing out of your bed at this hour?" Mrs. Farrington demanded in the severe, elder-sisterly tone that more than fifty years of usage had sharpened. For only answer Miss Anne turned toward the niche again and threw herself down upon the steps that led up to it, moaning.

"This is folly!" Mrs. Farrington cried, advancing up the room in the dim light, shivering but determined. Reaching her sister she seized her by the shoulder and shook her sharply.

"Are you hysterical? Get up!"

Miss Anne drew herself away and sat upright. Her faded blue eyes burned as they had never burned, even in the days of her youth. It was her hour of revolt after long submission.

"How dare you touch me?" she said in the low voice of extreme exasperation. "If you lay your finger upon me again I believe I shall kill you. Is nothing, nothing, in my life to be sacred from your interference and your tyranny?" She turned chauntedly and leaned her head against the wall. She was shaking with excitement. The tears dropped slowly down her cheeks.

Down through the shattered skylight shone the Autumn moon, illuminating tenderly the damp, blackened floor, the scorched panelling, the charred frame in the alcove and Miss Anne's angular little figure as she turned her gray head to the wall and wept. There was something in her hand. Mrs. Farrington went and looked closer. It was a little roll of torn, scorched canvas.

"Anne! What is the matter? Is it because the picture is gone?"

"What is the picture to you?" Anne demanded. "You only cared for it as a work of art. But it was my life—my life to me!"

Marcia leaned forward as if in her eagerness she could tear the slow-dropping words from her sister's lips.

"Why? Why?"

"It was his living likeness . . . and he loved me once!"

"You? Loved you? George Guerin loved you! When?"

Miss Anne lifted her head proudly. It swayed atop the long white wrinkled throat like a faded lily upon a withered stalk.

"I never dreamed it until just before he went away. I had just left school and had only known him those two Summer months. He came one August night to say good-bye. You were not there. It was near his train time and he sailed for England the next morning. He found me in the garden leaning on the gate among the flowers. The air was sweet—so sweet! He was strangely moved and troubled, as if his soul was overwhelmed. He looked . . . as the picture looked. He went and kissed me on the forehead. 'We shall see more of

each other when I return,' he said—and then he was gone . . . And I knew I loved him. And the ship went down . . . he did not come . . . Oh, God! . . . Oh, God! . . . he loved me!"

Marcia had listened breathlessly, one hand at her swelling throat, the other clinched at her side. Now she laughed discordantly.

"And was that all?"

"It was enough!"

Marcia laughed again and held hard the old-fashioned locket at her throat. For a moment she could not trust her voice to speak. If she were to open her lips she knew what she would say.

"Little fool! The love you saw in his face was not for you. It was I he loved—I—I—I! And he was half wild because he could not find me. He thought we should not see each other again . . . so he left a kiss for me upon my school-girl sister's forehead. He told me so! For I was coming home and I met him under the elms. It was not my forehead that he kissed. He was mine—mine—mine!"

The words were not spoken save in her brain, but there they rang so clearly that it seemed to Mrs. Farrington she heard them echo in the quiet room. Silently she fought for self-control.

"You loved your husband," said Miss Anne faintly. "You must understand!"

"My husband was a worthy man, but not one to squander sentiment upon," said Mrs. Farrington dryly. "And, anyhow, there is no reason why you should lie there and catch cold and have pneumonia. Get up, Anne! You are too old to make such a spectacle of yourself. I suppose this nonsense is the reason why you have never married?"

Miss Anne's voice grew rebellious again.

"And if it is, what is that to you? Suppose I believed in him—and love—and God, and tried to live as if love were real and God gave it to us once for all? I am responsible for my life, not you."

Marcia laughed again.

"This is a practical world," she said. "I might have married many times. I loved—once!"

"I was your bridesmaid when it broke my heart, for George Guerin had not been dead a year. If you did not love your husband you are a wicked woman," cried Miss Anne, but she said it faintly and then said nothing more. Turning, she threw herself across the step again and hid her face in her arm.

Erect and defiant, her sister stood beside her. At first her anger still flamed hotly, as it had when Anne had laid claim to her lover—hers! She felt again the fierce, unreasoning rage that had prompted the desire to fall upon and crush with rabid haste that shadowy pretension to the devotion that had been hers.

The room was cold with the searching chill of an October night. How still Anne was and how long she lay there! Marcia shivered. The piercing air seemed to creep into her very soul and the fire that had flamed there slowly died away. Still her sister lay before her, a prone, pathetic figure with hid face. As she looked a regret stole into Marcia's heart. Her anger was unbecoming. It had come perilously near to being cruel, too. She, who had the reality, need she have grudged her sister the dream?

Oh, it was a pitiful victory she would have striven for in her anger. She might have been cruel, vindictive, mean—she, who had known such perfect love as his!

She looked up at the blackened wall where the picture had hung. How calmly the moonlight lay upon the vacant shrine where she had worshipped, too. For in the picture she had adored her lover's likeness, and in that unexplained doubt and denial upon the two faces had read a parable of his life and hers in which the inexorable "No" of death had fallen between their longing and their love.

She lifted her head proudly. The kisses for which Anne had only longed in dreams were upon her lips forever. Age and infirmity, and disease and death might come: she might watch her own life going slowly out, even as she had seen her beauty die, but the heavy years that stole all else, even her breath, could never take away those hours of her far youth when she had lived, not as in time but as in eternity. Whatever might come after death, that much of immortality was hers. A great peace filled her heart, and a great pity. She knelt upon the floor and put her arms around Anne timidly. Her voice broke.

"Little sister, come! I did not mean to be unkind just now. I won't make it harder by pretending not to understand. I do. And do you know, I am quite sure there is a miniature of him

somewhere in the house. I will find it for you to-morrow. Come!"

The weaker will yielded to the gentle insistence of the stronger. Trembling and still tearful, Miss Anne rose and followed her sister across the blackened floor.

When Mrs. Farrington was at last alone in her own room, she knelt before her dressing-table. The candles in the silver sconces above her head flickered and the light danced across her face, but even so she could see the yellowed skin, the soft, pendulous cheeks and the cruel wrinkles everywhere. Only the dark eyes were still undaunted by time. She unclasped the locket from her neck and opened it. The eyes of her girlhood's lover met and held her own. She had worn his likeness for forty years and it was not easy to part with it now, but in the surge of compassion for Anne that rose from the depths of her

heart anything seemed possible. In other hours of self-scrutiny before that mirror she had told herself that the love which had so strangely outlasted the years in her worldly old heart was the strongest thing earth held, but now she knew otherwise, for still stronger was the impulse of yearning tenderness that urged her toward this small but not meaningless act of sacrifice. She bowed her head upon the table's edge.

"Oh, Lord," she said, "Thou knowest we women are all fools. But we do not need to be selfish fools. I am not sure love is divine, and I know it must be better than anything to be unselfish. I don't know whether I can bear it to know that Anne thinks it was she whom he loved, but I know I can't bear to tell her it was I. . . . Oh, Lord, if I can keep it from her in this world, I charge Thee with it in the next! This one is all she has. Lord, pity Anne, and help me to be kind to her!"

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

TWO DOILEYS AND A CENTER-PIECE.

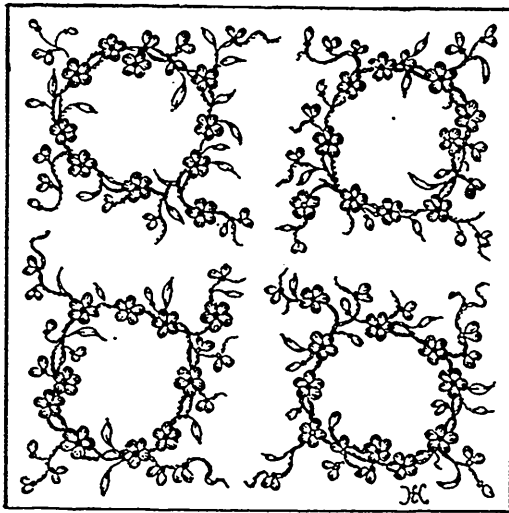
Doileys and center-pieces are ever in demand, being in constant use in most households not only for dinner, luncheon and tea parties but for the every-day family table. Those who entertain much company are likely to require several sets in various colorings and designs to accord with the season's floral decorations. For every-day use and the repeated launderings thereby implied it is a good plan to have one or two simple sets worked in white, with, perhaps, a gold-colored outline or a delicate shading in pale yellow-greens to relieve it. For social functions the work may be elaborate and the colorings as varied as the designs.

There is the widest choice of artistic shades on the new color cards of the manufacturers of fast-dyed embroidery silks. It must be admitted that the domestic embroidery silks have of late years been brought to such perfection that they stand the test of comparison with well-known imported brands; indeed, there seems to be little choice between them.

Two of the illustrations give designs for doileys in a style that works out charmingly. Almost any simple single flower can be arranged in a similar manner, the violet, wild-rose, daisy, buttercup, sweet pea and many other familiar blossoms lending themselves to this treatment. As a rule, single flowers should always be chosen for embroidery; double flowers are seldom satisfactory, even in the hands of one who is an artist as well as a needlewoman. To arrange any given blossom after the fashion indicated, make a square of the required size, then draw in pencil with compasses four circles, one in each corner of the square; now proceed to build the flowers upon these circles. They must, of course, be slightly conventionalized, but to anyone with a taste for drawing this is easy. A set of a dozen doileys, each showing a different flower in its own appropriate coloring, would be very pleasing, especially with white-and-gold china or cut glass. Another plan is to

work the same pattern in two or three colorings. Choose a good round thread linen of medium weight. A very sheer linen is not quite so durable and is more difficult to work upon. The most perfect work is always done in a frame. It is true

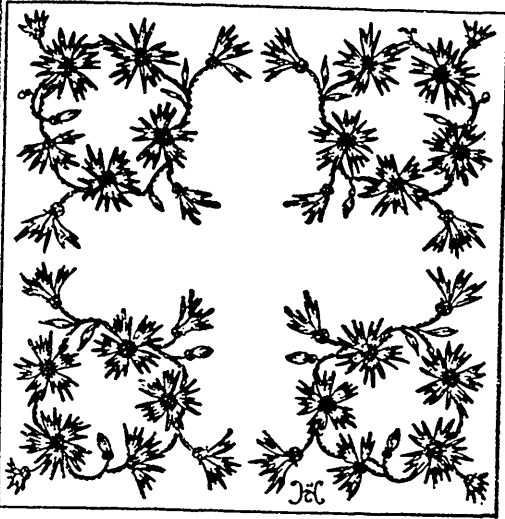
this takes much longer, but the result pays for the extra trouble. A double-loop frame is best, being portable and easy to hold in the hand. If desired, one can buy a stand for hoop frames that can be screwed to the table. The rubber hoop has superseded the old-fashioned wooden hoop, which was seldom a perfect circle and in any case required binding on the inner side to make it grip the material properly. The rubber hoop stretches the work perfectly and firmly without binding; it is quite smooth, and, although hard, fits closely, binds like an elastic material, and is, besides, very light in weight. It comes in three or four sizes. These doileys are intended to be about four inches and a half to five inches square without the fringe. The fringe may be three-quarters of an inch to an inch deep. It is a good plan to work a nar-



DESIGN FOR DOILY.

row row of button-hole stitch in the white silk made for lace work at the head of the fringe before pulling out the threads; this greatly strengthens it and helps to keep it in place. It may not be generally known that to keep this kind of fringe in perfect order it should be frequently brushed with a soft brush—never combed, as many persons suppose. A scolloped edge may be substituted for the fringe, if desired. An edging of lace is sometimes used, more especially that made of the Honiton lace braids. If scolloped, the button-holing should be worked with white silk of a firmer make than the filé floss used for the design. One strand of floss is sufficient for the fine work on these tiny buds or blossoms and even this should sometimes be split, especially if working on sheer linen. All the work is solid, being put in with long and short stitch or satin stitch, as the nature of the blossom may suggest. For instance, the forget-me-nots would call for satin stitch, while the corn flowers require long and short stitch in order to give the feeling of the flower and avoid heaviness.

The centers are French knots for the forget-me-nots and crossed threads for the corn flowers.
When finished the work should be laid face down on a clean

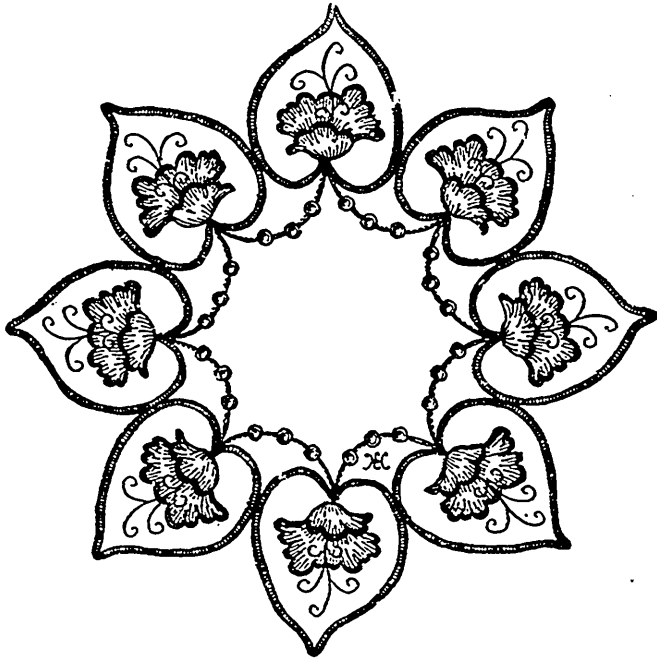


This particular design can be utilized in quite a different way if worked upon a colored material, such as fine cloth, silk, satin or brocade, or on some of the many beautiful fabrics manufactured especially for art needlework. An elegant mat for a large lamp could be made from it or it would serve to cover the top of a small round table. For such a purpose the treatment would be quite different and less laborious than that previously suggested. On a fine broadcloth the flowers might be of satin, appliquéd and finished with a fine cord two or three tones darker than the satin. Where the shading lines appear, the satin should be worked over with long-and-short stitch, rather open, in tones graded to give the necessary roundness to the form. The edge is button-holed and the jewels are put in with colors vivid enough to give them brilliancy. They should be slightly raised; this is done by working them in satin stitch first one way and then over in the opposite direction. A close ring of stem stitch in gold color may be worked around them like a setting. Glass jewels may be used, if preferred, but if so the rest of a scheme should be rich rather than delicate.

A simple and rapid method would be to tint the forms on Roman satin of cream or some other pale color, finishing the edge with Roman floss in stem stitch. A couched line of Japanese gold thread may be added, with excellent effect, the edge being button-holed in colored silk over a coarse gold thread, taking the stitches as far apart as is consistent with keeping the line in place. Jewels, such as turquoise, topaz or pearls, either of glass or silk, would accord with this scheme. Great improvement has lately been made in the manufacture of imitation jewels for embroidery. The turquoise is so

cloth with an ironing blanket beneath it. Then steep a piece of old linen in cold water, wring it out, spread it over the back of the doily and iron with a very hot iron until dry. This steaming process gives an even gloss to the work, smooths down inequalities, blends the shading and, last though not least, gives just sufficient stiffness to the linen to make it lie perfectly flat. When an embroidered piece needs washing, the cleansing should be done quickly in warm water with a lather of white soap (ivory or castile). Do not rub any more than is actually necessary, rinse in cold water and iron at once, while quite wet, on the wrong side until the article is perfectly dry. If properly done, it will look as good as new.

The third illustration—that for a center-piece—shows quite a different style of design. A somewhat heavier grade of linen than that chosen for the doileys is advisable, especially if the work be solid, as it should be to give full force to the design. The treatment, both as to form and method of coloring, is entirely conventional. Each leaf-shaped section is button-holed around closely with gold color as near the tone of the precious metal as possible. The edges of the flower-like forms are treated in the same manner; then the forms are filled in with any preferred color in delicate shading, using as many tones as possible so that they may merge imperceptibly. The drawing shows how to manage the light and shade. The centers are stemstitched in gold a shade or two darker than the button-holing. The simulated jewels may be in two or three colorings, selected to contrast well with the flower forms. They are connected with rope stitch in rich gold.



beautifully imitated in color and texture that it might easily pass for the real thing, while the transparent mock gems are so well cut that they emit a really brilliant sparkle.

THE GRAND ALBUM FOR SEPTEMBER. — With the September number of **GRAND ALBUM OF METROPOLITAN FASHIONS** the superb monthly publication which, though only now its second volume, has already won substantial place in public favor—will be given **A HANDSOME LITHOGRAPHIC PLATE 25x30 INCHES IN SIZE**, illustrating in colors the latest Ladies' Fashions. Similar Plates will hereafter be issued quarterly, viz: With the Numbers for December, March, June, etc. Every issue of this magazine includes a series of artistic

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NEW YORK TYPES.*

BY JEANIE DRAKE, AUTHOR OF "THE METROPOLITANS"—No. 5.—THE MATINÉE GIRL.

It is popularly stated abroad and tacitly conceded at home that the American man spoils his womankind. Usually a considerate and attentive son, husband and brother, he is almost invariably a father indulgent to the point of weakness. That his daughters may walk in silk attire, he takes no thought wherewith he shall himself be clothed. He contentedly makes of himself a mere grub that they may flutter as butterflies. That they may spend their Winters in busy idleness and their Summers in idle busyness, he is himself a slave of the lamp. Among the more prosperous classes, even in these progressive days, he views with a certain restiveness any movements of his daughters in the direction of self-dependence. Ignoring the uncertainty of human affairs, he thinks as of a fixed fact that they are amply provided for during his lifetime and afterward. Even in his close little office his anxious features will relax in a fatherly smile as he pictures their delight in some caprice gratified, as he intends it shall be if this or that venture is successful. And for his monotonous round of business care in season and out he is amply repaid by the clinging of coaxing hands, the rippling of girlish laughter, the light-hearted chatter, the gay nonsense which meets and greets him in his home.

To him and his indulgence is largely due the evolution of the matinee girl. The high spirits and mercurial activity of the American—above all, the New Yorker—must find an outlet somewhere. Of the leisure class, she is not yet old enough to occupy herself entirely with the duties, if they may so be called, of the society leader. Not, probably, of sufficient talent or industry to attempt the serious study of art, nor earnest enough or sufficiently self-denying for systematic charity work, she may, perhaps be just emancipated—as she considers it—from the slight restraint of some fashionable school, where her hours, though not irksome, were arranged for her. She is now possessed of irresponsible leisure, together with ample pocket-money, and looks about her to decide how she may spend both in the manner most agreeable to herself. Whether well or ill educated, she is likely to be of fair intelligence and soon discovers that "the play's the thing." If of some culture, she may consider it selected with a certain fastidiousness, a source of artistic pleasure and means of self-improvement. If of more ordinary calibre, she simply and frankly regards it as a way of amusing herself during hours which might hang heavily between shopping, lunching and five-o'clock tea. Without the daily preoccupations which make the busy woman look to the theatre as strictly an evening delight, or even the burdensome social round which causes her elder sister to relegate to a later hour this enjoyment, one or two afternoons of each week are given up by her to the matinee. No other tie or engagement being permitted to interfere.

If she is of the limited class first mentioned, taking herself and the drama a bit seriously, she may be seen, opera-glass in hand, alone and as at a function, attending some new play, quite after the manner of a wrapt devotee at a Boston Symphony. Especially may this be so if she has come in at a little trouble and expense, from province or suburb, to form without prejudice an opinion which shall serve as oracular to the older members of the home circle.

But this isolated and judicial attitude would soon pall on a volatile New York matinee girl. What is the use of deciding that Scribbler's new comedy is the silliest trash you ever listened to; or that Warbler is just splendid in the leading part of the drama he wrote himself and looks too sweet for anything, in his boasting suit, and that you are perfectly sure that he kept looking at you all through the second love scene; or that if Fanny Footlights knew what a fright she was in tights, and that her wig was crooked in "The March of the Amazons," she might not be quite so conceited; or that these caramels are not half as good as those you get at Comfit's, the new place on the Avenue—what is the use of any of these weighty confidences, if there is no bosom friend at hand to whom you may impart them? Between the acts, too, it is diverting to observe while you chat

that this is the fifth hat Gladys has worn this season, and that the dear girl's new way of parting her hair is decidedly trying. Also, if an usher is negligent enough not to furnish a sufficient number of programmes to allow for the inevitable dropping of half a dozen, or impertinent enough to oppose your taking a seat you fancy just because it belongs to somebody else, it is better to have an ally with you. For these reasons and others, if of the very youthful, school-girl type, the matinee girl comes in irrepressibly lively little groups, who twitter and flutter like so many noisy sparrows and are chaperoned by mother or governess. If an older matinee girl, she is usually one of a party daintily attired, light of step and bright of eye and she gives stir and color to streets leading to the places of amusement.

In the preliminaries necessary to her favorite pleasure she develops generalship enough to head an army. She has learned to secure a choice seat after the legend "Standing Room Only" has struck a chill of disappointment to wandering country cousins. She pays the usual sum for her tickets when it is rumored that fabulous prices are being offered. She knows how to circumvent sharp-eyed ticket sellers, and the exact proportions of sweetness and firmness with which to handle a refractory usher. She is at once the delight and the despair of managers. For if her hat and her chatter are, as is charged, proverbial nuisances to other theatre-goers, she is, after all, the backbone and stay of the matinee. Attending performances regularly, she does not always select the costliest places in the house, but she is there, ever to be counted on and in appreciable numbers. Without her manager and actor might sometimes confront discouragingly—empty benches. Without her the leading man might want the stimulus of shining, attentive eyes and rapturous applause. Without her the leading lady would lack the spur of keen and critical observation. Without her the house generally would lose color and picturesqueness in aspect, even if it gained in quiet and subdued attention to point.

She is catholic in her taste and omnivorous in her appetite for the drama. From the moribund agonies of Duse and Bernhardt, who are sometimes—like Charles the Second—"an unconscionable time a-dying," to the antics of the low comedienne in a roaring farce, nothing escapes her bright eyes. From the very expensive high notes of Melba and Jean de Reszke to the latest topical song—and, incidentally, the conversations of her neighbors—nothing escapes her ears. It requires no severe, concentrated effort of the mind to sit still and be amused; but she is at least willing to use her quick wits in comment and comparison, however "odious" that may be. "Dick Banter will never be equal to Will Ranter in that scene," she pronounces, with the irrevocability of Fate and a decided nod on her girlish head. "Oh, don't you remember how perfect sweet he used to look in that part where he jumped off the bridge to save Ethel from drowning? It was just grand! At when he used to say, 'Ethel, darling, can it be that you have ceased to love your faithful George?' wasn't it the most thrilling thing you ever heard in your life? Banter's voice squeaky when he has to say that, but he has a pretty good figure. Have another caramel, dear!" And so she babbles on—to the edification of her neighbors if these be philosophers; if not, there may be gnashing of teeth in her vicinity.

She could give points to managers if they would consult her, and so save themselves from disastrous blunders. "Now, he could do anything so stup— have happened as last Saturday at the Variety when a drop curtain came down with the houses everything upside down! The trees, you remember, Gladys with their roots growing up in the air! I'd discharge the scene-shifters in a hurry!" She giggles with reminiscent glee in remembering that on Wednesday at the Opera House, during a revival of *Norma*, the chorus of Druids, singularly plain Druids, wore their oak-leaf garlands rakishly askew and wavered as they sang. "They were funny," she admits, "if they were not discharged, they ought to have been." She is no respecter of persons, amusing those at home with clever mimicry of the great Mr. Irving's stride and monotonous booming tones; but she tells, with admiration of his pluck, of the little comedian the other day when the house was full of smoke and people began to crowd out, kept his post by the footlights and sturdily continued his funny song to reas-

* The fifth of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1, THE WOMAN OF SOCIETY, appeared in THE DELINEATOR for May. No. 2, THE CLUB WOMAN, appeared in THE DELINEATOR for June. No. 3, THE ART STUDENT, appeared in THE DELINEATOR for July. No. 4, THE SHOPPER, appeared in THE DELINEATOR for August.

them, finally exclaiming: "Ladies and gentlemen, the little blaze—which is already out—was in the wings and much nearer to me than to you. Now, I put it to yourselves, *would I stay here and sing if there was any danger?*" and went on with his warbling until they all sat down again. She has watched with the keenest sympathetic interest stage love-making, where her own intuitions first and afterwards reliable information have taught her that the play was the real thing and the actors in earnest. She has seen—a little awed, even she—a veteran actor, his heart suddenly failing, make his exit from life itself on the stage where so much of his life had been spent. In fine, the stage supplies her with all needed emotions; she detests the villain and shudders at his machinations, loves the lover and trembles for his safety, sympathizes with the heroine through all her varied woes, and rejoices when in the end wickedness is overcome and virtue triumphs.

But even if she has unbecomingly reddened her pretty eyes in pure sympathy, the natural elasticity of youth quickly reasserts itself, and trooping forth with others into the fresh afternoon air, she speedily forgets hero and heroine, with all the higher interests of the drama. It is at this hour that she may be seen in greatest numbers and glory, most of the theatres giving up their fair patrons at about the same time. To the stranger watching the crowd emerge from any theatre door, it must seem as if all of Manhattan's feminine youth was here assembled, when the house full of maidens fair and young, attired as only New Yorkers are, gayly chirping as any cage full of linnets set free, comes forth. But as each theatre disgorges its own contingent and each new crowd reinforces the others up and down Broadway or the Avenue and passes the critical, admiring or audacious eyes looking from club window or hotel veranda, he gains a better idea of the numerical strength of the matinee girl. She goes on, and with or without attendant cavalier an occasional squad detaches itself and passes into "Comfit's" or some other "fluttery," deserving its name from the buzzing and twittering, the rippling of laughing voices and the rustling of silk and lace and ribbon.

For this and kindred enjoyments of his daughter does the matinee girl's father toil and is well satisfied. And, within moderation, her amusements, though frivolous, are innocent and harmless enough, and inspire the gayety which makes her a pleasant object to more serious beholders. For these bevy of fresh-faced, bright-eyed, beautifully dressed girls are most agreeable to meet and to see. Educationally, it is difficult to decide how much of good or ill they get from their haunting of playhouses. A play, as a book, may make the most transitory impression, or it may help to form mind and character. But while certain other branches of literature may be openly and avowedly instructive, lessons conveyed through the drama must be as incidental as those of life or they will not be tolerated. The stage in any age must rather reflect the times and manners than seek to form or reform them. Besides which, its pictures, in the mind of our matinee girl, are too frequently changing, too kaleidoscopic in effect, to permanently impress her.

There are, however, certain side issues to be considered. The matinee girl is hardly ever a prospectively dangerous rival to the actress born and bred, but she sometimes dreams of becoming so. The place where she spends so large a share of her time colors her imaginings and aspirations in a general way. If her home is prosaically comfortable, she compares surroundings with the stage heroine to her own disadvantage and is irked to feel herself commonplace. She knows that her present suitor, young Brown, is the only son of a wealthy broker and a good-hearted, manly sort of fellow. But he could not, and probably would not if he could, address her in the thrilling manner in which the Count does Carmelita in *The Mystery of Casperin Hall*. Then the name of "Johnny," by which he is known to intimates, is in almost revolting contrast to that of Count Armand Hugo de Grenelle. She is rarely without a grain of that saving sense of humor which prevents any American girl from being an entire idiot, so she is ashamed of the ungrateful contempt which she feels for her father's handsome but Philistine surroundings as a background for Mr. Brown's wooing. "How lovely it would be," she suggests to him, "on such a moonlight night as this, to wander in the courtyard of some old castle overlooking the Rhine." "It's a beastly raw sort of weather out of doors," he replies, "and those mouldy old places are generally so full of beetles, and you hate 'em so, don't you know." She feels at that moment that there are objects she hates more than beetles. Well, if poetic sentiment is dead in the ordinary young man of the day, it looks but a short step from her place in the parquet across the footlights into a fairyland,

of seeming at least. For work which looks like play to the uninitiated, there is brilliant reward in dazzling costumes, beautiful flowers, intoxicating applause, fortune finally.

Occasionally she takes this step, presenting herself at the stage entrance instead of the one to which she has long been accustomed, to find probably rebuffs, discouragement, hard work, disenchantment. And even if moderately successful, would not the eyes of the mediocre actress turn back longingly in a wandering and checkered career to the cosy, petted life of the former matinee girl?

A more frequent error into which our girlish patron of the drama falls is in allowing too much of her enthusiasm for the art to settle upon the artist personally. In the pleasure given her she loses sight of the fact that the player has rights which should be respected and is, outside the performance, no more to her than any other stranger whom she has not met socially. The persistent way in which an artist is called and recalled before the curtain, presumably that admirers may feast their eyes, is inconsiderate enough, but may pass as a compliment to artistic skill. That attempts should be made by theatre goers to force themselves upon the private life of that same artist is unpardonable. Much is forgiven to the thoughtless enthusiasm of youth. Mary Anderson, in womanly kindness, may have appreciated the motives which led school girls to waylay her in crowds and compel her—wary from an exacting part—to walk through their drawn-up ranks. She may even, with other artists, have smiled indulgently when induced in courteous compliance to make happy with a kiss each of half a hundred fair enthusiasts.

But what is to be said when the matinee girl so far forgets herself as to render these and similar attentions to male artists? It is not likely that the great Polish pianist looks upon the hysterical devotion of excitable women as a dignified or worthy tribute to his artistic genius and labors. The slighting manner in which the handsome leading man at—'s permits himself to speak of woman shows what he thinks of his daily inundation of notes and flowers from admirers of that sex. Because the young Russian violinist has rather an interesting face, is that any reason why he should actually find feminine devotees on his door-steps waiting to see him pass out? If these foolish women were all of the uneducated and ill-regulated class it would be strange enough, but among them may sometimes be found our matinee girl, bred a lady and presumed to know better.

Even where her appreciation takes no such vulgar and offensive form, she frequently permits her homage to an artist's skill to assume too personal an interest, intensified by the sympathy of equally inexperienced companions. If she would listen to those older and wiser, she might learn that a delightful artist need not, unfortunately, be a gentleman: that persecuted virtue is often represented by great laxity of life *off* the stage: that the most delicately poetic and chivalrous sentiments are frequently uttered theatrically by one whose language and manners in private would shock her deeply; that a man may have a voice like a seraph, thrilling the soul with its power and pathos, and yet—singular anomaly—be the coarsest of creatures. If she would learn to dissociate the artist's work from himself, or, better still, think not at all of the latter, a weakness to which our matinee girl is exposed would be overcome.

In this connection a story has been told of a noted tenor which if not true is well invented. A pair of thoughtless girls had been going to hear him often enough to have acquired the habit of rhapsodizing about his hair, his figure, his eye-brows, everything, perhaps, more than the one gift in which he did excel. Finally, propping up each other's courage, they found their way to the stage door, his photograph in hand, to obtain if possible an autograph. "Mr. Manrico has just gone," said Cerberus. But, noting their disappointment, he added: "If you have a special appointment with him, he is to dine at The Albion." Thither they repaired, and, though with some trepidation, sent in their cards. The artist was giving a dinner, but, with reluctant politeness, came to them, napkin still in hand. One of them explained with blushes and stammering what they desired and he hastily took a pen and wrote on the picture. In taking it from him she was foolish enough to sink upon one knee and kiss the hand extended. "My dear young lady," he said, raising her with courteous firmness, "I am old enough to be your father; indeed, I have daughters older than you, so you will permit me to advise you never to seek the acquaintance of any man whom you do not meet in the approved manner of social intercourse. I will now say good-bye, as I must return to my guests." With which salutary lesson he left, as we may, the matinee girl to her own reawakening good sense.

THE ART OF KNITTING.—No. 74.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
 p.—Purl, or as it is often called, seam.
 pl.—Plain knitting.
 n.—Narrow.
 k 2 to.—Knit 2 together. Same as n.
 th o or p.—Throw the thread over the needle.
 Make one.—Make a stitch; thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: *K 2, p 1, th o, and repeat twice more from * (or last *), means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CHILD'S KNITTED OPEN-WORK CAP.

FIGURE No. 1.—Cast on 39 stitches. To make the directions more simple "x" will stand for "o twice, p 2 to., o, p 2 to., o, p 2 to."

- 1st row.—K 9; x, k 4, twice; x, k 3.
- 2nd row.—Sl 1, k 2; x, k 4 twice; x, k 9.
- 3rd row.—K 9; x, k 4, twice; x, k 2.
- 4th row.—Sl 1, k 1; x, k 4, twice; x, k 9.
- 5th row.—K 9; x, k 4, twice; x, k 1.
- 6th row.—Sl 1; x, k 4, twice; x, k 9.
- 7th row.—K 9; x, k 4, 3 times.
- 8th row.—Sl 1, k 3; x, k 4, twice; x, k 9.
- 9th and 10th rows.—Like 1st and 2nd rows.
- 11th row.—K 9, x, k 4.
- 12th row.—Sl 1, k 3, x, k 9.
- 13th row.—K 9, x, k 1.
- 14th row.—Sl 1, x, k 9.
- 15th row.—K 9, x, k 2.
- 16th row.—Sl 1, k 1, x, k 9.
- 17th row.—K 2, sl and b 6, x, n, o twice, n, x, k 1.
- 18th row.—Sl 1, x, k 2, p 1, k 1, x, k 1, o 6 times, k 2.
- 19th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1; x, k 4, twice.
- 20th row.—Sl 1, k 3, x, k 4, x, k 9.
- 21st row.—K 9, x, k 4, x, k 1.
- 22nd row.—Sl 1, x, k 4, x; make 1 by knitting a stitch into the stitch under the next stitch to be knit; k 9.
- 23rd row.—K 10, x, k 4, x, n, o twice, n, x, k 1.
- 24th row.—Sl 1, x, k 2, p 1, k 1, x, k 4, x, k 1, make 1, k 9.
- 25th row.—K 11; x, k 4, twice; x, k 2.
- 26th row.—Sl 1, k 1; x, k 4, twice; x, k 2, make 1, k 9.
- 27th row.—K 12; x, k 4, twice, x, k 3.
- 28th row.—Sl 1, k 2; x, k 4, twice; x, k 3, make 1, k 9.
- 29th row.—K 2, sl and b 6; k 4, x, 3 times, k 2.
- 30th row.—Sl 1, k 1; x, k 4, 3 times; make 1, k 1, o 6 times, k 2.
- 31st row.—K 3, p 1, k 1, p 1, k 1, p 1, k 6, x, n, o twice, n, x, k 4, x, k 3.
- 32nd row.—Sl 1, k 2, x, k 4, x, k 2, p 1, k 1, x, k 4, o twice, p 1, k 9.
- 33rd row.—K 9, o twice, p 2 to.: k 4, x, 3 times; k 2.
- 34th row.—Sl 1, k 1; x, k 4, 3 times; o twice, p 2 to., make 1, k 9.
- 35th row.—K 10, o twice, p 2 to.: k 4, x, 3 times; k 1.
- 36th row.—Sl 1: : k 4, 3 times; o twice, p 2 to., o, p 1, k 9.
- 37th row.—K 9, o twice, p 2 to., o, p 2 to., n, o twice, n, x, k 4.
- 38th row.—Sl 1, k 3, x, k 2, p 1, k 1, o twice, p 2 to., o, p 2 to., make 1, k 9.

39th row.—K 10, o twice, p 2 to., o, p 2 to.; k 4, x, twice; k 1
 40th row.—Sl 1; x, k 4, twice; o twice, p 2 to., o, p 2 to., o, p 1, k 9.

41st row.—K 9 x, k 4, twice; x, n, o, twice, n, x, k 4.

42nd row.—Sl 1, k 3, x, k 2, p 1, k 1; x, k 4, twice; x, make 1, k 9.

43rd row.—K 2, sl and b 6, k 1; x, k 4, 4 times.

44th row.—Sl 1, k 3; x, k 4, 3 times; x, k 1, make 1, k 1, o 6 times, k 2.

45th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 3; x, k 4, 3 times; x, k 1.

46th row.—Sl 1; x, k 4, 3 times; x, k 2, make 1, k 9.

47th row.—K 12, x, k 4, x, n, o twice, n, x, k 4.

48th row.—Sl 1, k 3, x, k 2, p 1, k 1, x, k 4, x, k 3, make 1, k 9.

49th row.—K 13, x, k 1.

50th row.—Sl 1, x, k 4, make 1, k 9.

51st row.—K 14, x, k 4.

52nd row.—Sl 1, k 3, x, k 4, o twice, p 1, k 9.

53rd row.—K 9, o twice, p 2 to., k 4, x, k 1.

54th row.—Sl 1, x, k 4, o twice, p 2 to., make 1, k 9.

55th row.—K 10, o twice, p 2 to., k 4, x, n, o twice, n, x, k 1.

56th row.—Sl 1, x, k 2, p 1, k 1, x, k 4, o twice, p 2 to., o, p 1, k 9.

57th row.—K 2, sl and b 6, o twice, p 2 to., o, p 2 to., n, o twice, n, x, k 4, twice.

58th row.—Sl 1, k 3, x, k 4, x, k 2, p 1, k 1, o twice, p 2 to., o, p 2 to., m 1, k 1, o 6 times, k 2.

59th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 2, o twice, p 2 to., o, p 2 to.; k 4, x, twice; k 1.

60th row.—Sl 1; x, k 4, twice; o twice, p 2 to., o, p 2 to., o, p 1, k 9.

61st row.—K 9; x, k 4, 4 times; x, k 2.

62nd row.—Sl 1, k 1; x, k 4, 4 times; x, k 9.

63rd row.—K 9; x, k 4, 4 times; x, k 1.

64th row.—Sl 1; x, k 4, 4 times; x, m 1, k 9.

65th row.—K 10; x, k 4, 4 times.

66th row.—Sl 1, k 3; x, k 4, 3 times; x, k 1, m 1, k 9.

67th row.—K 11; x, k 4, 3 times; x, k 1.

68th row.—Sl 1; x, k 4, 3 times; x, k 2, make 1, k 9.

69th row.—K 12; x, k 4, 3 times.

70th row.—Sl 1, k 3; x, k 4, twice; x, k 3, make 1, k 9.

71st row.—K 2, sl and b 6, k 4, x; n, o twice, n, x, twice; k 4, x, k 2.

72nd row.—Sl 1, k 1, x, k 4; x, k 2, p 1, k 1, twice; x, k 4, make 1, k 1, o 6 times, k 2.

73rd row.—K 3, p 1, k 1, p 1, k 1, p 1, k 6; x, k 4, twice; x, k 1.

74th row.—Sl 1; x, k 4, 3 times; o twice, p 1, k 9.

75th row.—K 9, o twice, p 2 to.; k 4, x, 3 times; k 4.

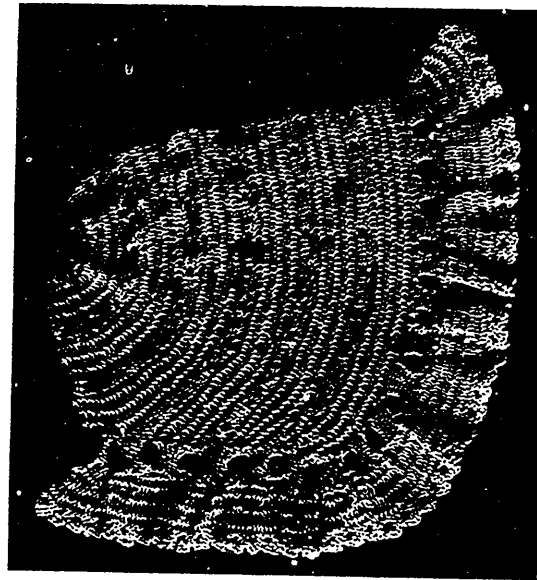


FIGURE No. 1—CHILD'S KNITTED OPEN-WORK CAP.

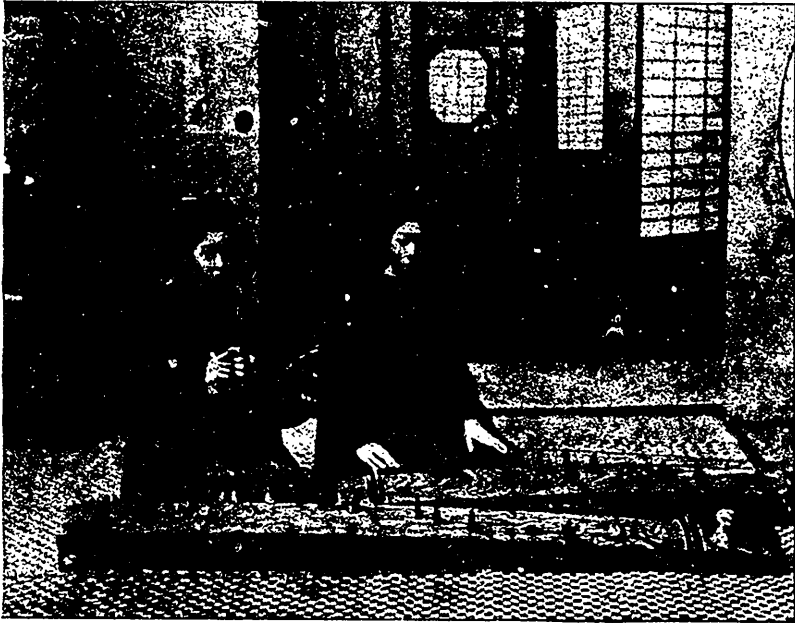
- 76th row.—Sl 1, k 3; x, k 4, 3 times; o twice, p 2 to., make 1, k 9.
 77th row.—K 10, o twice, p 2 to.; k 4, x, 3 times; k 2.
 78th row.—Sl 1, k 1; x, k 4, 3 times; o twice, p 2 to., o, p 1, k 9.
 79th row.—K 9, o twice, p 2 to., o, p 2 to., n, o twice, n; k 4, twice; x, n, o twice, n, twice; x, k 4.
 80th row.—Sl 1, k 3; x, k 2, p 1, k 1, twice; x, k 4 twice; x, k 2, p 1, k 1, o twice, p 2 to., o, p 2 to., make 1, k 9.
 81st row.—K 9.
 82nd row.—Sl 1, k 8.
 83rd row.—K 10.
 84th row.—Sl 1, k 9.
 85th row.—K 2, sl and b 6, k 1, o twice, p 2 to., o, p 2 to., k 3.
 86th row.—Sl 1, k 2, o twice, p 2 to., o, p 2 to., o, p 1, k 1, o 6 times, k 2.
 87th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1.
 88th row.—Sl 1, k 8.
 89th row.—K 9, x, k 1.
 90th row.—Sl 1, x, k 9.
 91st row.—K 9, x, k 4.
 92nd row.—Sl 1, k 3, x, k 9.
 93rd row.—K 9.
 94th row.—Sl 1, k 8.
 95th row.—K 9, x, k 1.
 96th row.—Sl 1, x, k 9.
 97th row.—K 9.
 98th row.—Sl 1, k 8.
 99th row.—K 2, sl and b 6; x, k 4, 5 times.
 100th row.—Sl 1, k 3; x, k 4, 4 times; x, k 1, o 6 times, k 2.
 101st row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1, x, k 1.
 102nd row.—Sl 1, x, k 9.
 103rd row.—K 9, x, k 4.
 104th row.—Sl 1, k 3, x, k 9.
 105th row.—K 9, x, k 4, x, k 1.
 106th row.—Sl 1, x, k 4, x, k 9.
 107th row.—K 9; x, k 4, twice.
 108th row.—Sl 1, k 3, x, k 4, x, k 9.
 109th row.—K 9, x, k 1.
 110th row.—Sl 1, x, k 9.
 111th row.—K 2, sl and b 6, x, k 4.
 112th row.—Sl 1, k 3; x, k 1, o 6 times, k 2.
 113th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1, x, k 1.
 114th row.—Sl 1, x, k 9.
 115th row.—K 9; x, n, o twice, n, twice; x, k 1.
 116th row.—Sl 1; x, k 2, p 1, k 1, twice; x, k 9.
 117th row.—K 9; x, k 4, 3 times.
 118th row.—Sl 1, k 3; x, k 4, twice; x, k 9.
 119th row.—K 9; x, k 4, twice; x, k 1.
 120th row.—Sl 1; x, k 4, twice; x, k 9.
 121st row.—K 9; x, k 4, twice; x, n, o twice, n, x, k 1.
 122nd row.—Sl 1, x, k 2, p 1, k 1; x, k 4, twice; x, k 9.
 123rd row.—K 9; x, k 4, 5 times; x, k 2.
 124th row.—Sl 1, k 1; x, k 4, 5 times; x, k 9.
 125th row.—K 2, sl and b 6, x, k 1.
 126th row.—Sl 1, x, k 1, o 6 times; p 2.
 127th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1, x, k 4, x, k 1.
 128th row.—Sl 1, x, k 4, x, k 9.
 129th row.—K 9.
 130th row.—Sl 1, k 8.
 131st row.—K 9; x, k 4, twice; x, k 1.
 132nd row.—Sl 1; x, k 4, twice; x, k 9.
 133rd row.—K 9; x, k 4, 3 times; x, k 1.
 134th row.—Sl 1; x, k 4, 3 times; x, k 9.
 135th row.—K 9; x, k 4, 4 times; x, k 1.
 136th row.—Sl 1; x, k 4, 4 times; x, k 9.
 137th row.—K 9; x, n, o twice, n, twice; x, k 4, 3 times; x, k 1.
 138th row.—Sl 1; x, k 4, 3 times; x, k 2, p 1, k 1, twice; x, k 9.
 139th row.—K 2, sl and b 6; x, k 4, 5 times; x, k 3.
 140th row.—Sl 1, k 2; x, k 4, 5 times; x, k 1, o 6 times, k 2.
 141st row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1; x, k 4, 5 times; x, k 1.
 142nd row.—Sl 1; x, k 4, 5 times; x, k 9.
 143rd row.—K 9, x, k 1.
 144th row.—Sl 1, x, k 9.
 145th row.—K 9; x, k 4, twice; x, n, o twice, n 3 times; x, k 2.
 146th row.—Sl 1, k 1; x, k 2, p 1, k 1, 3 times; x, k 4, twice; x, k 9.
 147th row.—K 9; x, k 4, 4 times; x, k 1.
 148th row.—Sl 1; x, k 4, 4 times; x, k 9.
 149th row.—K 9; x, k 4, 3 times; x, k 1.
 150th row.—Sl 1; x, k 4, 3 times; x, k 9.
 151st row.—K 2, sl and b 6; x, k 4, twice.
 152nd row.—Sl 1, k 3, x, k 4, x, k 1, o 6 times, k 2.
 153rd row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1, x, k 4, x, k 1.
 154th row.—Sl 1, x, k 4, x, k 9.
 155th row.—K 9; x, n, o twice, n, twice; x, k 1.
 156th row.—Sl 1; x, k 2, p 1, k 1, twice; x, k 9.
 157th row.—K 9, x, k 1.
 158th row.—Sl 1, x, k 9.
 159th row.—K 9.
 160th row.—Sl 1, k 8.
 161st row.—K 9; x, k 4, 6 times.
 162nd row.—Sl 1, k 3; x, k 4, 5 times; x, k 9.
 163rd row.—K 2, sl and b 6, x, k 4.
 164th row.—Sl 1, k 3, x, k 1, o 6 times, k 2.
 165th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1; x, k 4, twice.
 166th row.—Sl 1, k 3, x, k 4, x, k 9.
 167th row.—K 9; x, k 4, 3 times.
 168th row.—Sl 1, k 3; x, k 4, twice; x, k 9.
 169th row.—K 9; x, k 4, 4 times.
 170th row.—Sl 1, k 3; x, k 4, 3 times; x, k 9.
 171st row.—K 9; x, k 4, 5 times.
 172nd row.—Sl 1, k 3; x, k 4, 4 times; x, k 9.
 173rd row.—K 9; x, k 4, 5 times; x, k 1.
 174th row.—Sl 1; x, k 4, 5 times; x, k 9.
 175th row.—K 2, sl and b 6; x, n, o twice, n, 3 times; x, k 4, twice; x, k 2.
 176th row.—Sl 1, k 1; x, k 4, twice; x, k 2, p 1, k 1, 3 times; k 1, o 6 times, k 2.
 177th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1; x, k 4, 3 times; x, n, o twice, n, x, k 4.
 178th row.—Sl 1, k 3, x, k 2, p 1, k 1; x, k 4, 3 times; x, k 9.
 179th row.—K 9; x, k 4, 5 times; x, k 1.
 180th row.—Sl 1; x, k 4, 5 times; x, k 9.
 181st row.—K 9; x, k 4, 5 times; x, k 3.
 182nd row.—Sl 1, k 2; x, k 4, 5 times; x, k 9.
 183rd row.—K 9; x, k 4, 5 times.
 184th row.—Sl 1, k 3; x, k 4, 4 times; x, k 9.
 185th row.—K 9; x, k 4, 4 times; x, n, o twice, n, x, k 1.
 186th row.—Sl 1, x, k 2, p 1, k 1; x, k 4, 4 times; x, k 9.
 187th row.—K 2, sl and b 6; x, k 4, 4 times.
 188th row.—Sl 1, k 3, x, k 4, 3 times; x, k 1, o 6 times; k 2.
 189th row.—K 3, p 1, k 1, p 1, k 1, p 1, k 1; x, n, o twice, n, 5 times; x, k 1.
 190th row.—Sl 1; x, k 2, p 1, k 1, 4 times; x, k 9.
 191st row.—K 9; x, k 4, 6 times.
 192nd row.—Sl 1, k 3; x, k 4, 5 times; x, k 9.
 193rd row.—K 9; x, k 4, 5 times; x, k 1.
 194th row.—Sl 1; x, k 4, 5 times; x, k 9.
 195th row.—K 9; x, k 4, 5 times; x, k 2.
 196th row.—Sl 1, k 1; x, k 4, 5 times; x, k 9.
 197th row.—K 9; x, k 4, 5 times; x, k 3.
 198th row.—Sl 1, k 2; x, k 4, 5 times; x, k 9.
 199th row.—K 2, sl and b 6; x, k 4, 5 times.
 200th row.—Sl 1, k 3; x, k 4, 4 times; x, k 1, o 6 times, k 2.
 201st row.—K 2, p 1, k 1, p 1, k 1, p 1, k 1; x, k 4, 4 times; x, k 1.
 202nd row.—Sl 1; x, k 4, 4 times; x, k 9.
 203rd row.—K 9; x, k 4, 5 times; x, k 2.
 204th row.—Sl 1, k 1; x, k 4, 5 times; x, k 9.
 205th row.—K 9; x, n, o twice, n, 5 times; x, k 1.
 206th row.—Sl 1; x, k 2, p 1, k 1, 5 times; x, k 9.
 207th row.—K 9; x, k 4, 5 times.
 208th row.—Sl 1, k 3; x, k 4, 4 times; x, k 9.
 209th row.—K 9; x, k 4, 5 times; x, k 1.
 210th row.—Sl 1; x, k 4, 5 times; x, k 9.
 211th row.—K 9; x, k 4, 6 times.
 212th row.—Sl 1, k 3; x, k 4, 5 times; x, k 9.
 Repeat 211th then 212th rows, but at the beginning of the 211th row k 2, sl and b 6, rest same as 211th row. Knit back same as 212th row; at the end k 1, o 6 times, k 2. Now begin and knit back this way: Knit row 211, then 212: knit row 209, then 210; knit row 207, then 208; knit 205, then 206.
 Be careful, in knitting back, to narrow where the directions say "m 1." In knitting the holes in the edges, reverse the directions; for instance in the 201st row knit 2, sl and b 6 instead of k 3, p 1, k 1, p 1, k 1, p 1, k 1, etc.
 Cast on 11 stitches for the border.
 1st row.—K 2, x, k 1, o 3 times, k 2.
 2nd row.—K 3, p 1, k 2, x, k 2.
 3rd row.—K 2, x, k 6.
 4th row.—K 6, x, k 2.
 5th and 6th rows.—Like 3rd and 4th rows.
 7th row.—Like 3rd row.
 8th row.—Sl and b 3, k 2, x, k 2. Repeat from 1st row 105 times. Join the parts neatly with a needle and thread.
 This little cap is very pretty knitted either of silk or fine linen thread, and can be worn as it is, or lined.

WOMEN OLD AND NEW IN JAPAN.

By FRANCES STEVENSON.

PART I.—THE WOMEN OF YESTERDAY.

Almost every student of human nature has felt at some time or other a desire to know, by personal experience, more about the characters of people in earlier ages than can be gathered from any of the written records which we possess. One of the most conspicuous tendencies of the world's progress during the last three or four centuries having been to level individual and national distinctions and to form the nature of civilized man according to generally received standards, he has lost much of the early freshness and independence which characterized him before conventionality had done its utmost to smooth away all personal idiosyncracies, and a universal knowledge of what the rest of the world was doing, thinking and feeling had made individuals and even nations only too prone to check anything which seems like peculiar or abnormal development. If only we could see for ourselves what men and women were like under the feudal system or in the time of the Crusades or even before the French Revolution, we should surely find that in character and feeling they were vastly different from us. To a certain extent their environment made them, just as ours makes us to-day, and with only the imperfect knowledge which we possess of life in any age of the world except our own, how can we expect to judge correctly what the effects of that



JAPANESE MUSIC WOMEN AND HARPS.

life would be on the human beings who were moulded by it?

In Japan it is almost possible to realize this desire. Men are living here to-day who saw the country so soon after it emerged from an isolation, jealously guarded for centuries, that they have witnessed the whole change wrought by the breaking of the waves of modern thought on the shores of this Island Empire. When Commodore Perry opened the gates of the "Empire of the Rising Sun" for the rest of the world, material and practical men of the Nineteenth Century were brought into personal contact with a civilization as different from that of the present day as any which flourished in the old classic days or during the Middle Ages.

In all the differences between the domestic institutions and moral codes of East and West thus disclosed, there is no sharper contrast than is seen in the relative positions occupied by women in the social fabrics of the two civilizations. It is a trite saying that before the coming of Christ woman was regarded by man either as his slave or his toy. The men and women of Japan give us a painful illustration of what this oft-repeated expression really means. Saddest of all, this cruel oppression, which the natural gentleness of woman has made her only too ready to accept, is a characteristic of the life of

refined and educated, rather than of rude and barbarous Japan.

The sages have declared that the life of woman must be guided by the rule of the "three obediences," viz.: obedience while yet unmarried, to a father; obedience, when married, to a husband, and to that husband's parents; obedience, when widowed, to a son. This obedience is to be rendered in the minutest details of life, no matter in how unkind and capricious a manner it be exacted. From the time of her early childhood a young Japanese girl was instructed in these principles which were to fit her for her lifelong servitude for not long after the introduction of the new learning was generally accepted as the guide in all relations of life.

With such maxims to be their guide and *vade mecum*, with

the example of womanly obedience which was their heritage to aid them in carrying out those principles to the extreme letter of the law, can we wonder that the daughters of old Japan grew up as we would without complaint, accepting life as they found it, and brought their daughters, in their turn, to perpetuate the type of girl-woman which travellers have loved to describe as artists to paint.

We who live in Japan can well guess what the women were like long ago, for even now there are distinguished little ladies of the old school

as quaint and picturesque as are the figures on Japanese fans and teapots. Very polite and pleasing are these little Oriental sisters, especially those of the noble and upper classes, who are usually taken as the true type of the women of old Japan, peasant women then not much differing from women in the same position to-day.

Canons of artistic taste demanded that women to be admired must be short and slender, with long, straight nose and half-shut black eyes, which lay near the surface of their pale, dark faces and had a slight, upward tendency to the outer corners. When the ideal woman walked it was with a swaying motion of the body and a forward stoop of the shoulders, as though they were constantly acknowledging the lowliness of their position. When they spoke, the tones of their voices were low and the laughter from their small mouths was silvery and musical. Their hands were small and delicately shaped, yet ever ready to perform devoted duties and their little feet, which were early trained to tuck in when walking, were swift and untiring in the service of old Japan. Their hair was dark, glossy and abundant, in the court lady and patrician dame falling in a thick tress nearly to the knees, but among women of a less exalted position it was ing-



A COUNTRY MAIDEN.

ously twisted and looped in a fantastic coiffure at the back of the head.

Their manners were quite perfect, for so carefully were girls trained that a Japanese maiden was seldom at a loss what to do under all circumstances. In their education etiquette had an important place, and there was ample time for it, as they had not the multitude of studies which sometimes distract our young people. If a girl of good position could read a simple book, write a neat letter and sometimes a little poetry, play on the *koto*, or Japanese harp, arrange flowers and make ceremonial tea, she was considered to have mastered the polite accomplishments; and if, in addition to these, she had been instructed in the more ordinary duties of keeping the simple home spotlessly neat, and arranging the few ornaments with which custom allowed it to be adorned, and had received a few practical lessons in sewing and cooking, her education was thought to be complete and she was ready to take her place as a wife so soon as her father or guardian could find a suitable husband for her.

No institution in Japan has excited such interest or called forth so much criticism as has marriage under the old regime, and, indeed, as it is still, except in a very few instances. Here we are told there are no lovers, for if any tender feeling exists in the breast of a young man before marriage, it is considered a brutal passion not fit to be offered to a pure maiden. Marriages were made by the relatives and arranged with due formality by a go-between, the young people often only meeting once

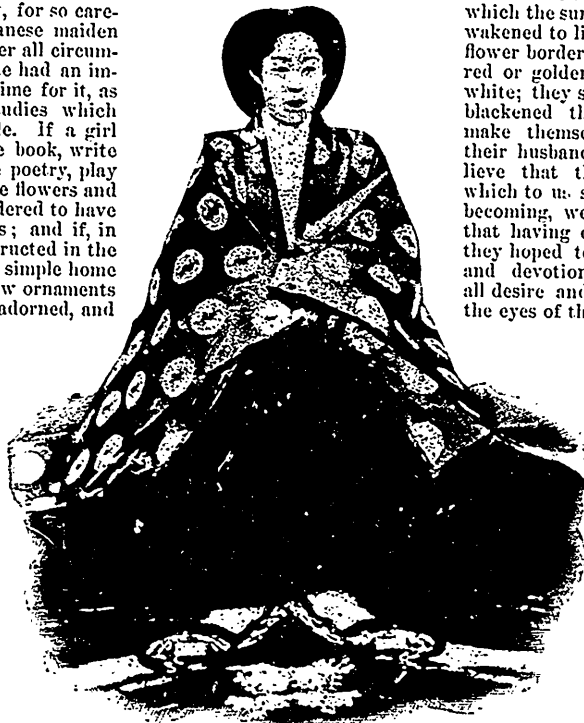
and rarely exchanging a word until the day of the wedding. Then, the position of the wife being such a hard one in the household and the fear of the disgrace of a divorce being always present, it is little wonder that the maiden in her early teens went trembling and afraid to her marriage, or that the first few weeks in the home of her stranger-husband were often far from happy ones. Yet, her life-long training had made her patient; the gentleness and courtesy which come naturally to Japanese women, especially to the young, rendered her pleasing to the dreaded mother-in-law, so the ordeal usually resulted in the girl-wife quietly assuming the cares and responsibilities of her new position, and before the doll and playthings, which were often brought with her other possessions from her father's house, had been put away to make room for the advent of her own little child, she had accepted her lot with a brave courage and with resignation, at least, if not with pleasure.

We hear sometimes of girls running away from their husbands' homes in the first weeks of married life, of mothers who reject a succession of brides as the son brings them home; but, on the whole, the surprise to us, with our Western ideas of love and courtship, is that so many Japanese marriages turn out happily, and that there are in Japan so many devoted husbands and contented wives.

The quaint little ladies of old Japan lived what would seem to us a strange life. They were secluded and sheltered to a degree that we can but imperfectly understand, even while we wander through the now deserted palaces of long ago. There they stand, empty and silent, with their gardens, fish ponds and household shrines all complete and shrouded in the exclusive privacy with which the lords of the land loved to envelop their wives and families. In these retreats the noble lady and proud *daimyo's* wife lived a simple, domestic life, working with the maidens of the household almost like one of themselves, and was as completely shut away from the turmoil of the world outside in which her husband moved as though the *yashirti* walls were impenetrable and its barriers guarded by magic, like the enchanted ones in the fairy tales. Yet they lived on happily enough; they spun, sewed, practiced fencing and the use of the bow, that they might defend themselves in case the castle were attacked in the absence of the men; they tended their silkworms and walked in the large and

beautiful gardens, their trailing robes embroidered to match the flowers which the suns of the changing seasons wakened to life in the hedge rows and flower borders; they stained their lips red or golden and painted their faces white; they shaved their eyebrows and blackened their teeth, some say to make themselves more beautiful in their husband's eyes, while others believe that these last two customs, which to us seem so revolting and unbecoming, were really done to show that having one lord, whose affection they hoped to keep by their constancy and devotion, they had abandoned all desire and expectation to shine in the eyes of the rest of the world.

Even in the midst of such simple duties and pastimes, one occasionally hears of a woman of dominant character and keen intellect who ruled her husband and her household with a rod of iron and achieved fame for herself in spheres other than those of the home and the family. But such cases were extremely rare. As a rule, the Japanese women of the old regime were a natural product of the peculiar environment which surrounded



THE LATE DOWAGER EMPRESS.

them. They lived gentle, harmless lives, for the most part perfectly commonplace, and with little to mark each swift succeeding year, which changed the blooming brides of fourteen or sixteen into wrinkled, careworn grandmothers when they were but little past thirty. Strangers often criticize Japanese women for their lack of conversational gifts, the limited range of subjects in which they are interested, the pettiness and frivolity of their ideas; but when one knows them better the spirit of criticism gives place to a feeling of pity for women who are only, after all, what their hard and narrow lives have made them.

Since the beginning of the present year one life has gone out in Japan which was ever an influence on the conservative side. I allude to the Empress Dowager, whose death has plunged the nation into the deepest mourning. Always disapproving of foreigners and of the new ideas which have been imported from the West, the figure of this ancient dame in the court costume of long ago stood as a silent protest in opposition to the various schemes for change and progress which have agitated Japan during the last few years.

One felt that as the time-honored flag of Japan was draped for the funeral with sable crape—the foreigners' badge of mourning—so at her grave the old and the new met. And though, out of respect for the preferences of the dead Empress, the old was more conspicuous, yet it was with a fading glory, as when, just at his setting, the sun shines out with unusual magnificence soon to be eclipsed in the darkness of night. The old forms and ceremonies were all carried out with the rigorous scrupulosity which men feel while performing acts in whose efficacy they have long since ceased to believe. In the crowd of representative men who followed the imperial cortege, those in smart foreign uniforms of broadcloth and

gold lace walked shoulder to shoulder with others in the garb of mourning of long ago. I believe that though the conservative few would wish to keep their country as it is to-day, or more than that, as it was before the new era began, yet the cleverest thinkers and the most disinterested lovers of their country, on whom the pale moonbeams fell that night, were the men who would desire to see Japan, both in her political and her domestic life, remodelled according to Western ideals and on Western lines. Surely then, ere long the new will absorb and supersede the old, for what more powerful human agencies are there in all the world than awakened thought and the desire for progress, development and knowledge?

But if the old order must change, giving place to new, is it not better that the votaries of the ancient regime pass away while yet there is left some fragments of the old life to do honor at the grave of the departed? Had the Empress lived ten years longer she might have survived some of the traditions so dear to her heart, and have been buried without those solemn adjuncts of a dead faith which are believed by Japanese of the old school to insure peace and rest for the spirit in another world. But now, as was written by a faithful subject in a native magazine, she has entered the place of tranquil rest, amid the shadows of the evergreen pines of Mount Isukinowa. The morning breezes carry in vain an everlasting incense and moonbeams alone at evening offer their perpetual light to her last abode of rest. The changes which the future is sure to bring to her countrywomen will not fret her in that place whither she has gone, nor will the conservative influence longer retard the spread of the reforms which are to broaden and enrich the lives of the women of Japan.

Tokyo, June 10th, 1897.

SEASONABLE COOKERY.

A CHAPTER ON PIES.

In the old song the lover extolling the accomplishments of his sweetheart laid particular stress upon the expeditiousness with which she could bake a cherry pie. It was his idea of an effective climax to a recital of her talents. But this old-time favorite dish has fallen upon evil days. Those who tell us what is best for us to eat and what is sure to hurry us into untimely graves, particularly denounce all pastries. After anathematizing them as indigestible, fruitful of pimples, sallowness and what-not, a parting gun is fired in the assertion that pies are unrefined. In the ordinary course of events this might be expected to insure the totality of their eclipse, but—alas for the scientist's contention!—they are very much liked by the average healthy individual and Darby enjoys a particularly delightful dinner when Joan so far tempts fate as to give him his favorite pie.

Admitting that pies are possibly not the most digestible of dishes, their undeniable popularity should incite the practical housekeeper to make as good pies as possible, to make as digestible pies as she may and then to include them in the menu only at judicious intervals.

THE PASTE.—Success in pastry-making depends upon the lightness and flakiness of the crust. Pastry flour should always be used. It contains a large proportion of starch and is made of winter wheat, while bread flour is made of spring wheat and has the larger amount of gluten. Butter alone, or a mixture of half lard and half butter should be used for the shortening. Pastry made with lard alone is especially indigestible and is never as flaky as when made with butter.

PUFF PASTE.—To the amateur puff-paste seems formidable and she shrinks from attempting to make it for fear of failure. It is not, however, beyond the powers of the ordinary cook and when well made is deliciously light and flaky. Allow:

$\frac{1}{2}$ lb. of butter.	$\frac{1}{2}$ lb. of lard.
$\frac{1}{2}$ tea-spoonful of sugar.	1 tea-spoonful of salt.
$\frac{1}{2}$ cupful of ice water.	$\frac{1}{2}$ white of an egg.

The usual proportions are a pound of flour to a pound of butter, but this makes a large quantity and the above will be found nearer the amount ordinarily required. Half fill a bowl

with ice water and in it place the butter. Wash the hands in water as hot as can be borne, rinse them in cold water, and knead the butter in the bowl until all the salt is drawn from it. This state may be told by its tenacity. When the process is begun, the butter will crumble, but when free from salt will cling and mass together. When thus washed, wrap the butter about a piece of ice and leave it in the water until wanted. Now take a flat-bottomed mixing bowl, and into it put two-thirds of the flour, making a well in the center and keeping the sides even and firm. In the well place a piece of butter the size of an egg, add the salt, sugar and egg unbeaten, pour on a little of the ice water and commence to work with the ends of the fingers from the center toward the edge, taking care that the wall of flour is not broken through. Add more water gradually, not using all the quantity stated unless necessary. The amount required depends upon the quality of the flour, the finest flour requiring the least water.

The dough thus made is the foundation for the paste. It should be kneaded until smooth and then divided into halves. Roll out each half until both are of the same size and shape. Over one of the sheets of dough sprinkle a little flour. Make the remaining butter into a sausage-like roll, add flour and roll out very thin and as like the sheets of dough in shape as possible, flouring the pastry board and the rolling pin so the butter will not adhere. Place this buttered sheet upon one sheet of dough, lay the other sheet of dough over it and roll from you, lifting the roller, bringing it back and passing from you again. In this manner roll out as thin as possible without the butter breaking through. In the flouring board, butter and rolling-pin use only the flour that has been weighed. When the sheet becomes thin, fold in the sides until they meet, turn the roll about and roll from you again directed. Fold and roll in this way twice, then place in the ice chest for fifteen minutes. Take it from the chest, roll out thin, fold as before, roll out and again fold, roll and place the ice chest to remain for fifteen minutes. Repeat this rolling-out and cooling-off process four times. If not needed for immediate use, it may be covered with a towel and left in the ice box from twelve to twenty-four hours, when it will be

found even lighter and more flaky than when but freshly made.

Puff paste may be made without stopping to let it cool off, but it is lighter and rises better when the above directions are followed. It should not, however, be placed in direct contact with the ice. The layers in puff paste are made by the folding and rolling, incorporating air, which, expanding with the heat, makes the paste rise. A noted French chef folds his paste in a somewhat different manner. The sheet of dough is made rectangular and then folded in three folds or layers instead of two.

Any lack of flakiness is usually due to the handling. Puff paste should be rolled very lightly and yet so deftly that a few rolls accomplish the work. It is well to make pastry on a marble slab. The ideal pastry board is in reality a table the top of which is divided into two sections, one of which is of marble, the other of wood.

PLAIN PASTE.—To make a plain paste take:

1½ cupful of flour.	1 tea-spoonful of salt.
¾ cupful of butter.	¼ cupful of ice water.
	¼ cupful of lard.

These ingredients will make sufficient paste for a pie with upper and under crusts. Sift the flour, measure it and add the salt. Chop the lard and butter into the flour with a sharp knife, but do not chop too fine. Add the water gradually, mixing the mass with the knife and adding only enough to hold the dough together. Turn out on a board and roll lightly, folding in the same way as for puff paste, but rolling and folding only until the paste can be shaped. Plain paste is not so easily rolled as puff paste, but it should be rolled as lightly as possible. Be careful not to stint the measurements of lard and butter or the paste will be tough. Roll as thin as possible when using. When the sheet is laid in the pie-tin, lift it lightly to allow all the air to escape from underneath; otherwise the crust may hump up when baking, especially if it is a custard pie. The crust will shrink in the baking, so when the edges are trimmed a sharp knife should be used and the crust turned away from the tin to allow for the shrinking. Tin pie plates are more serviceable than those of crockery.

PIE FRUITS AND VEGETABLES.

Nature seems to have been especially bountiful in making provision for pies, for all kinds of fruit and some of the vegetables are available for this purpose. Apples, both green and ripe, berries of all kinds, rhubarb, pumpkin and squash are among the materials which may be used. In baking a pie that has two crusts, a strip of cotton cloth wrung from cold water and folded about the edge, resting on the upper crust and the under side of the tin rim, will prevent the juices from escaping during the cooking. This cloth should be pulled off as soon as the pie comes from the oven. Should the under crust come out of the oven wet and soggy, next time try a preventive of beaten egg. Beat both white and yolk together and with a soft brush paint the under crust. Place the pie tin in a cold place and when the egg has hardened pour in the filling and bake at once. When fruit fillings are used, the sugar should always be added after the fruit is in the pie tin, spreading it thickly on top of the fruit. To stir it through the fruit will cause it to candy on the under crust. Fruits generous in their own juices require the addition of little if any water.

APPLE PIE.—Slice the apples thinly and directly into the lined pie-dish. Do not fill too deep. Add a quarter of a cupful of water, a cupful of sugar and a tea-spoonful of cinnamon, sprinkling the spice on top of the sugar. Cover with the upper crust, add the strip of wet cloth around the edge and bake for one hour.

SQUASH PIE.—This is made in the same way as pumpkin pie, with the addition of one table-spoonful of melted butter. Squash is not so rich in oil as pumpkin and never makes quite so satisfactory a pie.

CUSTARD PIE.—For one deep pie, allow:

2 eggs.	¼ cupful of sugar.
¼ tea-spoonful of salt.	½ tea-spoonful of cinnamon.
	1 pint (large measure) of milk.

Place the sugar, salt and spice in a quart cup, stir well together, then add the beaten eggs and sufficient milk to fill the quart measure. Bake for forty-five minutes, inserting a silver knife to determine if it is quite cooked, as above directed.

PUMPKIN PIE.—It seems difficult to procure the true

pumpkin nowadays, but no more deliciously rich filling for pies is possible. The best pumpkins are of a deep orange-yellow and have a rough, warty surface. Cut into strips, remove the soft, spongy pulp and the seeds, cut the strips into small pieces and stew in a very little water until soft and creamy, stirring often and cooking in a moderate heat. It will take four or five hours, long, slow cooking giving much better results than when the vegetable is hurriedly cooked over a hot fire. Pulp through a colander or coarse, sieve and it is ready to use. For one deep pie, allow:

2 cupfuls of stewed pumpkin.	¾ cupful of sugar.
¼ tea-spoonful of salt.	1 tea-spoonful of ginger.
½ tea-spoonful of cinnamon.	2 eggs.
	1 pint of milk (scant measure).

Beat the eggs until light. Place the pumpkin in a quart measure, add the sugar, salt and spice and then the beaten eggs. Stir well and add sufficient milk to make a quart of the whole mass. Turn into a pie-tin lined with paste and bake slowly for forty-five minutes. When a silver knife inserted in the pie will come from it clear, it is done. In baking pies they should, if possible, be kept from boiling. Pumpkin, squash and custard pies will become watery if allowed to boil.

LEMON PIE.—There are, perhaps, more formulas for making pies of lemons than for any other way of using this delicious fruit, but the writer after experiment has no hesitancy in claiming this as the best of them all. For one pie with two crusts, take:

2 lemons.	1½ cupfuls of sugar.
1½ table-spoonfuls of flour.	1 cupful of cold water.
¼ tea-spoonful of salt.	1 egg.

Wipe the lemons and slice them thinly with a sharp knife, removing the seeds. Do not use the end slices as they have too much peel. Beat the egg well, using both yolk and white together. Add the salt, sugar and flour. Cream until smooth, add the water and the juice that has escaped while slicing the lemons and stir until the sugar is dissolved. Line a pie-tin with paste, pour in half of the mixture, then lay in the slices of lemon just as they were cut (unpeeled), distributing them evenly and lapping them, if necessary. Pour in the remaining liquid mixture, cover the top with paste, add a strip of wet cloth to the edge and bake slowly for forty-five minutes. Serve cold, sprinkling with powdered sugar.

PUFF-PASTE DAINITIES.

The French cook does much with puff paste, making dainty luncheon cakes, tarts and entrées seldom attempted by the average housewife, who uses the paste only for pies.

RISsoles.—Cut circles of puff paste three inches in diameter from a sheet a quarter of an inch thick, or even thinner. Wet the edge of each circle for half an inch all around, lay a tea-spoonful of any thick, stewed fruit or marmalade on one side of the circle and fold the other half over upon this so the edges meet. Pinch the edges together so they will adhere, brush over with beaten egg and bake in a quick oven. Dust with sugar and serve. The result is tempting-looking, semi-circular sweets that are always welcomed.

VOL-AU-VENT.—This is usually baked early and warmed over when wanted. It is made from paste about three-quarters of an inch thick and of any size and shape desired and baked in a quick heat. The paste will rise high and when it does the top is carefully cut away to form the cover and the center is scooped out, this shell being set aside until wanted. The inside portion removed is often but partly baked, but that is the way it should be and need cause no uneasiness. When needed, place the shell in the oven for five minutes, turn into it the hot filling that has been made ready, adjust the cover and serve hot. When cutting out the paste, use a sharp-pointed knife, with which mark out what is to be the cover, cutting about half an inch from the edge and about one-third through the depth of the paste. Glaze the top with beaten egg before baking, but do not allow the egg to run over the sides, as it would prevent the paste from rising. When baking the paste or shell do not open the oven door for at least eight minutes, else the paste might fall. Cook some twelve minutes for a paste three-quarters of an inch thick.

A **VOL-AU-VENT** is filled with cooked and thickened oysters, lobster, fish of any kind, fricasséed chicken or sweet-breads, the shell being filled quite full. **BLAIR.**

CROCHETING.—No. 74.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.	s. c.—Single crochet.	h. d. c.—Half-double crochet.	p.—Picot.
ch. st.—Chain stitch.	d. c.—Double crochet.	tr. c.—Treble crochet.	sl. st.—Slip stitch.
repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.			

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * for last *, means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED BABY SACK.

FIGURE No. 1.—This sack has a yoke, puffed sleeves and epaulettes, and is made of white and pink single zephyr. With the pink, make a chain of 85 stitches for the neck edge



FIGURE No. 1.—CROCHETED BABY SACK.

of the yoke. Make 21 s. c., working 2 s. c. in the 21st stitch; then 44 s. c., making 2 s. c. in the 44th stitch; make 20 more s. c., turn.

Next row.—(Work in back loop of every row to make rib effect.) S. c. back to 21st s. c. and work 2 s. c. each under the 21st and 22nd stitch; s. c. to 44th, making 2 s. c. each in 44th and 45th stitch; s. c. to end of row, turn.

Next row.—S. c. to 21st stitch, make 2 s. c. under 21st, then 1 s. c. in each of the next 2 s. c., 2 s. c. under next s. c., then s. c. to 44th stitch, making 2 s. c. in the 44th stitch, 1 s. c. in each of next 2 s. c., 2 s. c. under next s. c., then s. c. to end of row. Work 17 more rows of s. c., always widening by working 2 s. c. under 21st s. c., then 2 s. c. under the second stitch of the second widening, then 2 s. c. under the 44th s. c., then 2 s. c. in the 21st stitch from the edge. The yoke is ten ribs deep.

The rest of sack is worked in shells, each made thus: 2 d. c., 1 ch., 2 d. c. Begin with the white yarn at lower edge in the front yoke, and make a shell in every other s. c. to the corner of first widening; then chain 16 quite loose, work a shell in the corner of second widening in the back of yoke, * skip 2 s. c., shell in third s. c., skip one s. c., shell in second s. c., * repeat between stars to the corner of third widening; chain 16, quite loose, 1 shell in corner of fourth widening, then shell in every other s. c. to end of row, chain 3, turn.

Next row.—Shell in shell (make shell always under 2 chain of shell below) across the front portion, then shell under the

3rd, 6th, 9th, 12th and 15th chain; shell in shell across the back, shell under the 3d, 6th, 9th, 12th and 15th chain, and shell to end of row. Work 13 more rows, always working shell in shell.

To Make the Sleeves.—Begin to work at the corner of second widening of yoke, and work shell under every third s. c. in the yoke to the corner of first widening; then shell under chain between each shell of the body portion to where the row began; work shells for 11 rows more, always making shell in shell as before. Then make a round of long d. c. between each shell of last row with 1 chain between. With the pink make a round of s. c., making an s. c. under every one-chain of d. c. row; make four more rounds of s. c., always working s. c. under s. c.; then with the white make a round of shells, working one under every other s. c.

To Make the Collar.—Under every other s. c. in the upper edge of yoke make one long d. c. with 1 ch. between; turn, make a shell in space between every second and third d. c. (there should be 22 shells in this row;) work four more rows, shell in shell.

To Make the Epaulettes.—With the white yarn begin to work at the corner of first widening and shell to the corner of second widening, making a shell in the s. c. between those in which the first row of sleeve shells were made to turn; shell back and forth for three more rows. Crochet a row of pink shells, around the collar and lower edges of the epaulettes and sack, shell under shell thus: half d. c., 5 d. c. with a picot consisting of three chain caught back into first chain on each of the 5 d. c. half d. c., 1 s. c. between shells; also crochet along the side edges of the epaulettes thus: 3 chain, fasten with s. c. between each shell. Around the sleeves and along the front edges of sack make similar but smaller shells, making 2 instead of 5 d. c. between the half d. c. under each shell. Run pink ribbon through the row of d. c. above the yoke, and in the sleeve through the row of d. c. above the five pink rows of s. c. Tie the ribbons in bows.

BLOCK AND KNOT-STITCH EDGING.

FIGURE No. 2.—Crochet a chain of 44 stitches, turn and

make 1 d. c. in the 8th ch. from the hook; then make 2 ch., skip 2 and make one more d. c. in next stitch; repeat the d. c. until there are 27; then make 2 ch., skip 2 and make d. c. in next stitch, 2 more ch., skip 2 and make 1 d. c.; turn. Make 6 ch., skip 2, and make 1 d. c. in d. c. underneath, 2 more ch.; and 1 d. c. in d. c. underneath; repeat five times, thus making six d. c.; now draw the loop through about one quarter

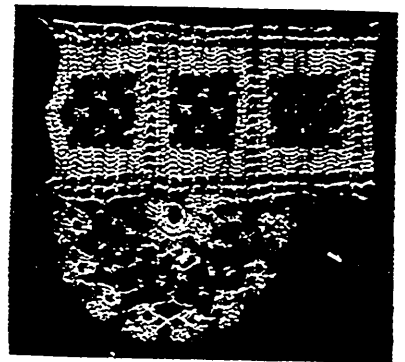


FIGURE No. 2.—BLOCK AND KNOT-STITCH EDGING.

of an inch, catch the thread and pull through, then put the hook between the drawn loop and the thread just pulled through, catch the thread and draw through again, thus leaving 2 stitches on the hook; catch the thread, draw through these two stitches to form the knot; * skip 4 d. c., and catch between the 4th and 5th d. c. with a s. c., make 2 more knot stitches, skip 7 d. c. and catch with a s. c. between the 7th and 8th d. c., one more knot stitch, skip 4 more d. c.; and catch with a d. c. in the 5th d. c., repeat by making 5 more d. c., thus making six d. c. at each end. Now make two ch., skip 2, and make 1 d. c. in d. c. below, 2 more ch. and 1 d. c. in the 3rd ch. st. below *. Make 5 ch., turn, skip 2 ch., make 1 d.

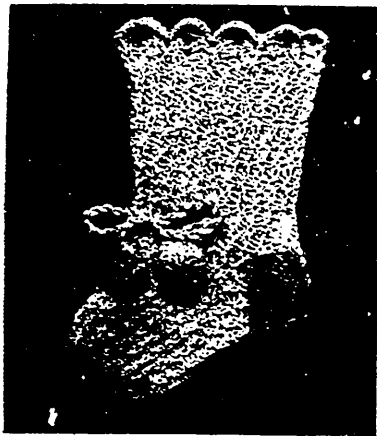


FIGURE No. 3.—INFANTS' CROCHETED SOCK.

c. in d. c. below, 2 more ch. and 6 d. c. in d. c. below; then make two knot stitches and catch in middle of the 2 knot stitches below with a s. c.; next make 2 more knot stitches, catch with a d. c., make five more d. c., then 2 ch., 1 d. c. in d. c. below, 2 ch. and 1 d. c. in 3rd ch. below; make 5 ch. and turn, skipping 2 ch. st. and making 1 d. c. in d. c. below, 2 more ch. st. and 6 d. c.; now 2 knot stitches, catch in middle of two knot stitches below with a s. c., 2 more knot stitches then 6 d. c., catching the knot stitch on the first d. c.; now 2 ch., one d. c., 2 ch., 1 more d. c. in 3rd ch. st.; make 5 ch. and turn, making 1 d. c. in d. c. seam as before, 2 more ch. and 6 d. c., then 1 knot stitch, catch in middle of the 2 knot stitches below with a s. c., 2 more knot stitches, catch in middle of the other 2 knot stitches with a s. c., one knot, then 6 d. c., 2 ch., 1 d. c., 2 more ch. and 1 d. c. in 3rd ch.; now 5 ch., turn, skipping the 2 chains below, make 1 d. c. in d. c., 2 more ch., then 6 d. c.; now 3 d. c. in 1st knot stitch, 9 in next space, 3 in next space, 6 in the 6 d. c. below; 2 ch., 1 d. c., 2 more ch., 1 d. c. in 3rd ch., 5 ch. and turn, skipping the two ch. below; 1 d. c., 2 more ch.; and 1 d. c., 1 ch., skip 1 d. c. and make 1 d. c.; repeat in this way until you have 13 d. c. Now make 2 ch., 1 d. c., 2 more ch., and 1 d. c. in 3rd ch.; (repeat from the beginning to this point for insertion to match this lace.) Make 5 ch., skip 2 ch. and make 1 d. c. in d. c., 2 more ch., 1 d. c.; repeat until 27 d. c. are made. Now make 2 ch., 1 d. c. in d. c., 2 more ch., one d. c. in 3rd ch., 5 ch. and turn; make one d. c. in d. c., same as before, 2 more ch. and 6 d. c., 1 knot and repeat only between stars; at the end of this first line make 8 ch., catch with a sl. st. in top of d. c. below; then make 4 ch. and 23 d. c. in the space made by the 8 ch., 1 d. c. in d. c., then 2 ch., 1 d. c. in d. c., repeat as for this row; make 5 ch. and turn, repeat as before until you come to scollop; now make 4 d. c. in top of scollop, 2 knot stitches, then 5 d. c., 2 more knot stitches and 5 d. c., making 25 d. c. and 8 knot stitches, letting the d. c. below form the 25th st.; catch with a sl. st.; now make 2 ch. st. and turn, then make one-half of a d. c.; holding the rest of the d. c. on the hook make another, and repeat in this way until you have 5 loops on your hook; catch the thread and draw all the loops off at once; then make 2 knot stitches, catch in the middle of the 2 knot st. below with a s. c.; now 2 more knot st. and 5 d. c. as before; repeat and take off the 5 d. c. and knot stitch together with a slip stitch; repeat all round the scollop in like manner until the 5 points are formed; then make 2 ch., 1 d. c., 2 more ch., and 6 d. c.; repeat as before until you

reach the scollop again; now make 1 knot, catch with a s. c. in middle of the 2 knots below, make 2 knot stitches and catch in middle of the 2 below as before; repeat to end of the scollop, and at the end make but one knot stitch and catch between the 4th and 5th spaces with a slip stitch; turn, and make 2 knot stitches and fasten in middle of the two knot stitches below; repeat this way all round the scollop; back-catch at the end with a d. c.; make 2 ch., 1 d. c., two more chains, and 6 d. c. in the 6 d. c. below, then 3 d. c. in first space, 9 in second, 3 in third and 6 in the 6 d. c. below, thus forming 27 d. c.; now make 2 chains, 1 d. c., 2 more chains and one d. c. in 3rd ch., turn, and make 5 ch., 1 d. c. in d. c. below, 2 more ch. and 1 d. c., one ch., skip 1 d. c. and make one d. c. in next d. c., making as before 13 d. c. Now 2 ch., 1 d. c. in d. c., 2 more ch., one d. c. in d. c., 2 more ch., 3 d. c. in middle of the 2 knot stitches, 3 ch. and 3 d. c. in the same space, thus making 6 d. c. in the same space, then 4 ch., 3 d. c. in middle of the next, 2 knot stitches, 3 ch. and 3 more d. c.; repeat this way all round the scollop, then make 3 chains and fasten in the end or third space; turn and make 3 more ch., then make one d. c. in middle of the 6 d. c., then 5 ch. st. and catch in top of d. c. just made, one more d. c., 5 chains and fasten in same manner until 4 chains and 5 d. c. are made; and then make 2 ch. and catch in middle of the 4 chains below, 2 more ch. and one d. c. in next space between the 6 d. c., 5 ch. and so on. Repeat until the scollop is complete, then make 2 more ch., 1 d. c., 2 more ch., 1 d. c., 2 more ch. and 27 d. c., 2 ch., 1 d. c., 2 ch., 1 d. c. in 3rd ch. Repeat for rest of work.

INFANTS' CROCHETED SOCK.

FIGURE No. 3.—Pink and white split zephyr or Saxony are used in making these socks.

Begin at the top of the sock with the white yarn and make a chain 6 or 7 inches in length. On the chain make 20 stars as follows: One stitch in the 4th ch. stitch from the end, and one in each of the next 3 stitches, making 5 loops on the hook; then draw the yarn through all of them and fasten with a s. c. Second star: take up a stitch in the eye of last s. c., one in the side loop of first star and one in each of next 2 ch.;

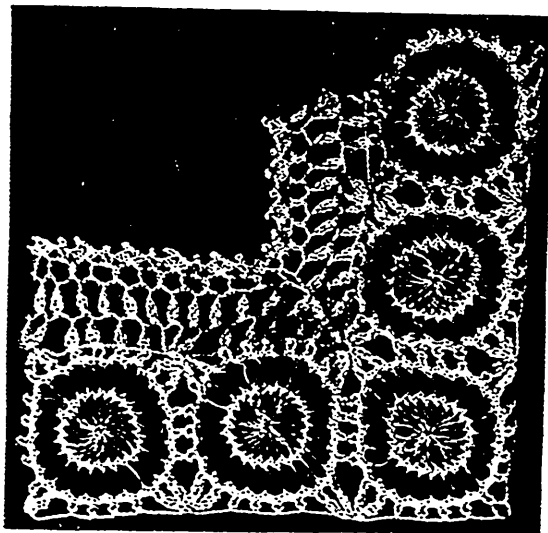


FIGURE No. 4.—CROCHETED CHEMISE YOKE.

finish like first. After making 20 stars like last one join the ends and continue round and round, making a star in a star thus: take a stitch in the last s. c., one in the back of the last star, one in the back of the next star, one in the next s. c. made, finish like the other stars. Work in this way until you have 11 rows. This finishes to the heel. Tie on the pink yarn and work 5 rows of 10 stars each back and forth to form the heel. Fasten the lower edge of the heel as in knitting a stocking. Now with the white yarn work round and round the foot, narrowing 3 times at the ankle, until long enough to nar-

row for the toe. 7 rows of white will be enough. Narrow off the toe with the pink. Make a twisted cord of the yarn to run through the sock, as illustrated, and fasten a small ball at each end. Also crochet a row of pink shells around the upper edge.

CROCHETED CHEMISE-YOKE.

FIGURE No. 4.—Make hair-pin work seven-eighths of an inch wide, with 2 s. c. to each wind-over. Form the wheels first, joining each one as made by catching 4 picots together on one side, and 3 p. on the other side. In the corner wheel catch 4 picots together on both sides. For the sleeves make a row of wheels, and work heading around them. In the yoke the wheels continue over shoulder.

To Make the Wheel.—The hair-pin work for each wheel should be 23 loops (on each side) in length; fasten thread to first loop, run hook through the 23 loops, pick up thread, and draw through all at once, pick up thread, and draw through the two remaining threads on hook; fasten off work and break thread. Sew s. c. of hair-pin work firmly together, allowing 23 loops to outer side.

First round.—4 s. c. in every loop of wheel.

Second round.—1 s. c. in first two s. c. of last round, 5 ch., 1 s. c. in same stitch, 1 s. c. in each of next two stitches, repeat for each loop of wheel.

For the Upper Edge.—*First row.*—1 s. c. in 3rd picot of wheel from the joining; * 4 ch., 1 s. c. in next picot; repeat 3 times more from *; 7 ch., 1 star in last two p. (and also first two picots of wheels: make star thus: ** thread over hook twice, draw through first picot, work off 2 at a time, until there are 2 loops on hook, thread over twice, insert hook in same picot, draw through; and work off as before; repeat once more, having in all 4 loops now on hook; repeat from ** for each of next 3 picots; then pick up thread and draw through all loops on hook at once; * 4 ch., 1 s. c. in next picot; repeat 3 times more from *; continue in this manner, making a star between

each wheel until corner is reached, then 6 ch., and make a star of six points in the next 6 picots in corner; making two points in each of the three wheels in corner. 5 ch.; 1 s. c. in next picot; and work as before.

Second row.—Fasten thread in first picot in which the s. c. of last row was made, * throw over hook twice, insert hook in p., catch thread, and work off 4 loops on hook (2 at a time); repeat from * twice more in same picot, then work loops now on hook off 2 at a time; ** 5 ch., 1 group in next picot; repeat from ** until a star is reached; 5 ch., 3 groups, as just made with 5 ch. between each group, in center of star; repeat from first ** until corner is reached, then work one group in the last picot, one in middle of corner star, and one group in first picot of next wheel made as before, but instead of working off loops on hook, draw thread through the three at once; 5 ch. and repeat until another corner is reached.

Third row.—1 group in middle of 5 ch. of previous row; * 5 ch., 1 group in middle of next chain; repeat from *, and for corner, work like corner of second row.

Fourth row.—2 d. c. in center of 5 ch., 3 ch., 1 d. c. in middle of next ch., 3 ch., repeat to corner; in each 5 ch. in the corner work a d. c.

Fifth row.—3 d. c., 1 picot, 3 d. c. in middle of first 3-ch. in corner (picot made thus: 5 ch., catch in first st. of ch. with 1 s. c.); 3 d. c., 1 p., 3 d. c. in next chain in corner; ** 1 d. c., 1 p., 1 d. c. in middle of next chain; 3 d. c., 1 p., 3 d. c. in next chain; repeat from ** across, and work corners as before.

For the Lower Edge.—Make a star between every wheel (as stars of first row were made), but working off each group until there is only one loop to each group on hook; when a group is made in each of 4 picots, draw thread through 3 loops on hook, then again through the remaining one; 7 ch., 1 s. c. in next picot; * 4 ch., 1 s. c. in next; repeat * twice more; 7 ch., star between next two wheels; repeat thus across yoke, and when corners are reached make in corner, or center picot, 1 d. c., 3 ch., 1 d. c.

THE ADVENTURES OF CLIVE RAYNER.*

By MARTIN ORDE.

ADVENTURE No. 3.—THE CLOSED HOUSE.

Among all the experiences of his varied life, there was none which Clive Rayner recalled with more pleasure than the singular adventure of the Closed House. As these encounters of his in many countries had been real, he had often found them to lack finish and denouement, the artistic touch had been wanting, and where he should have stepped in to supply it, he had been restrained by scruple or prudence or, perhaps, by pity. The vengeance which he had withheld in the matter of the diamond eye of Buddha, the true inwardness of that odd case of the magician in Paris, and his part in the perilous business of the Grand Duke, had all added to his stock of experience, or dealt him fruitful matter for reflection, but he had by no means tasted their full flavor at the time. In the affair of the Closed House, on the contrary, his sensations had for once kept pace with the event, and no accessory had been wanting to lend spice to the adventure. It was the story Rayner told most often and with the greatest zest.

On his return from the East, Rayner spent several months in the capitals of Europe, receiving attentions which were only augmented by his present celebrity. Private affairs of importance connected with the marriage of the Grand Duke Michael kept him for some weeks in Rome, whence he travelled direct to London. Here, during the interval of almost constant work on the preparation of his book for the press, he underwent the experience about to be related.

Rayner dined, one cold January evening, at a club in St. James' Street, in company with a friend. The weather was foggy, and all day the brown clouds had refused to part, or let one ray of sunlight penetrate the cellar-like gloom of London. Wet pavements, dirt, noise, all these things force themselves more or less upon one's attention, and during the meal both men

caught themselves dropping into long silences, which held dreams of Italian lakes or the radiance of the Riviera. Rayner had been hard at work, he was conscious of listlessness and scarcely appreciated the excellent dinner set before him. His host, not a little proud to entertain so distinguished a guest, expressed anxiety at his lack of appetite. Honestly weary and not a little bored, the American, however, realized his obligation, and made a valiant effort to appear interested. The club chanced to be new to him, and the members coming and going furnished an obvious topic on which his English friend could be both fluent and agreeable. Occasionally a passer-by nodded to the pair, or glanced with curiosity at Rayner's fine, strong face and tall figure. The explorer was hardly handsome, but was marked by a distinction of bearing which caused him to be rarely overlooked. Two-thirds of the Englishmen present would have wagered that he was a soldier by profession.

"There's a fellow over there, Rayner," said his host, indicating by a turn of the eye an elderly man in a corner, "you ought to know about. Very extraordinary chap, Latouchkine."

"Who is Latouchkine?" Rayner inquired, without marked interest. "An unhealthy-looking old gentleman, I should say."

"He has an excellent reason to appear debilitated," rejoined the Englishman, "for the Siberian copper mines are not exactly hydropathics, don't you know?"

"Has he been there?"

"Do you mean to say," said the host pleasantly, "that you do not know about Latouchkine?"

"The name," answered Rayner, "is half familiar. But I am chiefly interested in knowing where he got that furred overcoat. It is the duplicate of mine here and I thought nobody had an inch of that fur but myself. You can only get it back of Kashmir or from Thibetan herdsmen at Lhassa. Does your Russian acquaintance know Central Asia?"

"I fancy he knows all he wants to about it," replied the Eng-

*The third of a series of five remarkable adventures which will appear in THE DELINEATOR during the current year.

fishman significantly. Rayner turned and looked at the subject of their conversation with a trifle more interest. The Russian was seated at a table directly across the room and under the broad glow of a lamp. M. Latouchkine had every appearance of a man broken in health—from his shaking hand to the paper whiteness of his cheeks. He was tall, feeble and bent, with a straggling, white moustache and dull eyes; now and again he dropped his head on his breast and seemed sunk in lethargic meditation. Rayner turned inquiringly towards his companion.

"That man," said the Englishman answering the look, "was a professor in a Russian college, a brilliant man, and one of the most noted in the country. Unfortunately for himself he was both imprudent and enlightened, and in his writings and lectures he promulgated ideas with which his government did not sympathize. It is said there were warnings, but they were disregarded. One day the officers of the Third Section quietly descended upon Latouchkine, seized his papers and took him to Moscow for examination. There followed his total obliteration for twenty-three years. When he did turn up it was in Paris as you see him now, and charged with tales of incredible privation, which he will tell by the hour to anyone who will listen. Few men can say how he lives, though most of us can guess. He is a valuable person to Nihilist leaders in Paris, and doubtless earns his support."

"What is he doing here?" Rayner asked.
"There again," was the reply. "it would be hard to say. I have seen him at this club perhaps half a dozen times. He dines here on occasion and then disappears on his unknown affairs. A queer story, and a queer, desperate old man."

"You might follow him some night and find out," suggested the traveller, lighting a cigar.

The Englishman laughed.
"I have no great love for Scotland Yard," he declared. "and no belief either in the value of what moves yonder miserable wreck of a Russian. Doubtless he comes to visit his tailor."
"Perhaps," said Rayner, "but, in my experience, the more bizarre and romantic a thing seems, the more it is likely to have some measure of truth."

"Ah, but you are a Yankee," returned his host jestingly, and a friend approaching their talk drifted away from the possible Nihilist and his concerns.

When Clive Rayner left the club two hours later all thought of Latouchkine had entirely passed from his mind. He came out wearing his heavy overcoat, and his throat and mouth were muffled in a silk kerchief to protect them from the thick, damp air.

The fog shut out all prospect to right and left, and was pierced only by luminous bulbs here and there. A couple of four-wheelers were drawn up to the curb, and as Rayner came out the nearest driver touched his hat. Rayner had come to the club in a four-wheeler, and not doubting that this was the one and that the driver knew the way back to his lodgings, he ran lightly down the steps and jumped in. For a time he sat buried in thought and so preoccupied that he did not notice that the blinds of the cab were down. But when, after some moments had passed, he attempted to raise the shade, he found to his astonishment that it was impossible. It was too dark inside to see the reason for this, so Rayner lit a vesta, and by its aid was enabled to see that in place of flimsy cloth, the cab windows were screened by tough leather blinds securely fastened. More or less puzzled, he lit another match to survey the place wherein he sat. The tiny flame burnt long enough to show the traveller that it was no ordinary hired four-wheeler which he occupied, but, evidently, a luxurious private carriage. It seemed plain that he had made an annoying mistake.

His first impulse was to open the door and call to the driver, but neither door yielded to this effort. Another match showed Rayner why and added to his perplexity. Both doors were fastened by firm and complicated steel spring-locks, and the explorer was as completely a prisoner as if he occupied the Black Maria. He tried other means, such as pounding and shouting, but he did not wish to injure the carriage, and no attention was paid to his outcries. The cab rattled briskly down the street, threading innumerable cuts and sharp turns, until it was forced upon Rayner that, whatever their destination, it was not his lodgings, which were less than half a mile from St. James Street. There was nothing to do but to remain quiet and blame his own hasty carelessness. He had begun to wonder where he was and how much longer the drive was to last, when the cab suddenly drew up, the door was flung open, and the driver presented himself, saying respectfully: "If you please, sir, my master is waiting."

The explorer slowly alighted, too much surprised to remember his vexation. He stood in an unfamiliar dingy street, before a good-sized dingy house, every window heavily shuttered. A glance satisfied him that the carriage he had just quitted was really a private one, and he at once decided that explanations should be with the master rather than with the servant. The mistake had been entirely his own, and the real guest for whom this vehicle had been sent was probably far more annoyed than himself.

"There has been some mistake," he said sharply. "You say your master is in this house?"

"Yes sir," replied the driver, and preceded him up the steps. Rayner was preparing to lay hand upon the door-bell, when the servant produced a latch-key, opened the front door with it, stood aside to let Rayner enter, and closed the door after him. A second later Rayner heard the man scramble upon the box, and the noise of cab wheels rolling sharply down the street. The whole business did not occupy three minutes, and only when silence succeeded did he realize the extreme singularity of his position.

He stood on the wrong side of the door, swallowed up in absolute darkness. No chink of light came from the direction where he might reasonably hope to look for a staircase, and no sign of life broke the perfect stillness. These circumstances were so unaccountable; the darkness, the silence, the closed door, which he tried in vain to open, were so puzzling, that Rayner racked his brain for a solution. What was this house to which he had been conducted? Who were its occupants and why did they not present themselves? What was the meaning of the elaborate precautions—the liberal use of spring-locks? As these thoughts passed through his mind, he found himself attaching more or less seriousness to the situation. The apparent whimsicality of the adventure only heightened his suspicion that it covered something more or less important, and thus demanded caution. Therefore, instead of obeying his desire to rouse the house and give token of his presence, prudence warned him to make his exit as speedily and quietly as possible.

He found, only too soon, that this was impossible by the door through which he had entered. There was not so much as a knob on its surface; and Rayner was forced to cease his efforts by the unpleasant discovery that he had but two wax vestas left. Fortunately, he chanced to have the evening paper in his pocket, and working as best he could in the dark, he tore it into strips which he twisted into spools. With a supply of these impromptu torches, Rayner set forward to explore this curious prison.

The hall-way, at least, differed in no respect from that of any ordinary London house, save by its dusty desolation. Bare rooms opened on the one hand; dust lay thick on the floors, and cobwebs on the ceilings; the heavy, musty atmosphere told of years of desertion. There was not a stick of furniture to be seen, nor a shred of hanging, and Rayner, as he paced slowly from room to room, grew more puzzled, conscious of an eerie sensation. There was no echo of a foot in that empty place; when he paused to listen, no sound save that of his own breathing came to his ear, and the utter silence began to tell on his nerves.

His exploration of the lower floor resulted in the somewhat disheartening conclusion that there was no way out of this mysterious house, unless one possessed the tools necessary to force heavy shutters and iron bars. Rayner had six paper spills left, when he started up the staircase to the second floor. Anxiety was beginning to overcome his bewilderment, and he moved with the utmost care so as not to be overheard. He became more and more assured that he had stumbled unawares upon a situation certainly disagreeable, possibly dangerous, in which he must prepare to act with firmness. Whatever the person might be who expected him—or the man whose place he had involuntarily taken—the selection of such a place and such an hour did not point to any good purpose.

At first sight, the second floor offered no explanation whatever of the mystery of the place. A passage at the head of the stair led to the back-buildings, and here Rayner stood at last upon the threshold of a room which showed traces of occupancy, although its contents and appearance only served to bewilder him still further. One object, however, did relieve a pressing anxiety—a solitary candle, which he seized with thankfulness. By its light he examined the place carefully. A long, wooden table ran down the center of the room, in which were many chairs. Upon this table stood a series of objects the use of which Rayner found himself unable to determine. There were six or eight iron boxes filled with earth, a number of neat,

white paper packages varying in bulk from an ounce to a pound, and several sealed bottles of different sizes containing unknown liquids.

The thing, however, which most attracted his attention stood on the table and was shapeless, swathed in folds of fine muslin to the height of quite two feet. The rest of the room was bare of furniture, but an iron pipe running around the four sides accounted for the even heat which Rayner had noticed. The only other striking feature was the shape of the ceiling, which was not flat but dome-like, and under-hung, like a photographer's studio, with blue canvas curtains.

Clive Rayner stood in the center of this apartment, candle in hand, utterly at a loss. He considered each object in turn, and their connection with each other and the house quite baffled him. The warmth of the place made him loosen his overcoat, and at the first touch of his hand upon the fur he was struck by a sudden, flashing thought. Latouchkine—the similarity of the two garments—his friend's description of the old Nihilist—this silent house—these tools and appliances—all these facts linked swiftly into a paralyzing chain of reasoning. He could hardly doubt that in the foggy night he had been mistaken for the Russian. His own hastiness had helped the error, and he was now in all likelihood an unwilling accomplice in some secret and reprehensible business. This enlightenment struck him with such force that he stood absolutely still, buried in thought; when at length he raised his head it was to look straight and square into the eyes of a man.

The shock was considerable, although not a quiver of Rayner's muscles betrayed it. The unknown stood some three feet from him, regarding him steadily. A half-open door to the right showed his means of entrance, and, as if in answer to Rayner's look, no other men came silently forth, stood still, and joined the scrutiny of the first.

The explorer experienced a chill, but his admirable self-control stood him in good stead. With apparent calm he returned stare for stare, and carefully inspected his inspectors. The first of these was a short, stout, middle-aged man, roughly dressed, and with very little of the conspirator in his appearance; the other two bore plain marks of country life, and an agricultural employment. From their appearance Rayner began insensibly to gain confidence; surely these men were not fanatic or unreasonable, and they could not refuse to believe his story. Their silent scrutiny had lasted for some moments, when the explorer said quietly:

"If you will permit me, gentlemen, I will try to explain how I have accidentally taken the place of Mr. Latouchkine."

The first-come turned with a gesture to his companions. "This is not the man," he said.

The second broke in. "The question is," he said, his speech showing marked traces of a Yorkshire accent, "what is he doing here and what excuse has he to offer?"

Rayner touched the lapel of his overcoat. "My only excuse lies here," he said steadily. "In the fog your driver must have mistaken me for your colleague, who wears a similar coat. My astonishment at finding myself here is greater than your own. I can only apologize and ask you to show me the way out."

Silence fell again after this speech. The first man coughed dryly behind his hand.

"What was the name you mentioned, the gentleman you think we took you for?" he asked, with a glance at the other two.

"Why, Latouchkine, of course!" cried Rayner puzzled.

"We know of no such person," said the other. "I'm afraid sir, your explanation is hardly satisfactory."

Rayner was conscious of his utter helplessness. Despite his reason and good sense, the silence of this desolate house was more or less alarming. But he launched out upon a full narrative, with all apparent self-possession. At the end he produced a visiting card which was examined carefully by each of three in turn.

"What are we to do with him?" asked the third man.

"There is a thick fog outside," said the first; "nobody would see him leave."

"Yes," retorted the second gentleman ironically, "and how long has he been poking about here?"

The first man looked sharply at Rayner. "It is true we must think of ourselves," he replied; "after months of secrecy and toil, I don't propose to have our plans upset by this chance intruder."

"Gentlemen," said Rayner, "my card I see has conveyed nothing to you, so I find myself forced to tell you that I am an unknown. Anyone who will tell you of Clive Rayner will, I think, tell you, first of all, that he is a man of his word."

"All very well," commented his host, "but a good deal hangs on this."

"So I fear," continued Rayner, steadily, "and so I will add something. I happen to be a person of some note in London at this moment. I am entirely in your power, but if you should decide on violence, I think you will run the risk of exceedingly dangerous consequences."

The man started and recoiled a step, staring.

"Violence!" he ejaculated, "Is this a maniac? Man, would you mind telling me what you take us for?"

"I am inferring," Rayner answered gravely, "that I am dealing with an influential member of the Nihilistic Society of—"

His speech was interrupted by a shout of laughter, at which he stood dumbfounded. The idea had taken such forcible hold on his mind that his sensation was not relief but amazement. "Will you tell me," he cried, "what you are laughing at?"

The three were speechless for the instant. Rayner stared at them.

"Boys, I fancy it is all right," declared the stout man at length wiping away tears of mirth, "Nihilists, my word! This is the best thing I ever—and you thought we were going to cut your throat? Oh, it's good enough for *Punch!*"

"Then, in Heaven's name," cried Rayner, completely bewildered, "what are you?"

The other, with a sudden movement, drew to the table, whipped the cloths from the central object, and pointed to it. "Do you understand now?" he said.

Rayner gasped, then fell into almost hysterical laughter. The house echoed to their joint mirth. The thing that he had taken for an infernal machine was no more nor less than a particularly tall, healthy, and luxuriant rose-bush, covered with buds, which were distinguished by a slight but significant peculiarity, namely that their petals were tinted a delicate, unmistakable blue! The whole affair became plain to Rayner on the instant; he hardly heeded the man's gasping explanation:

"Nihilists—it is too good! Man, you know the Horticultural Society's prize? We've been experimenting for years, we three and when we saw this one was going to go through we brought her to London, before the rest of the buds opened. Of course we had to use every precaution, for there is a deal of rivalry, and then there are the newspapers. My partner here happened to have this old barn which he could not rent and we turned this room into a forcing house. The neighbors think he takes photographs."

"I understand," laughed Rayner.

"As for yourself, it is that fool of a Madden who's to blame. He was to bring one of the Society's vice-presidents here to-night—no matter what his name, but we didn't trust him—so we gave Madden instructions which the idiot carried out with the wrong man!"

"I forgive Madden," said Rayner, "if you will take my word of honor."

"But you must have been scared!" cried the second florist, and laughter again took possession of the group.

Bottles and glasses were produced and Rayner joined the trio in a toast to their success. The conspiring florists then conducted him in triumph to the yard and let him out upon the street by means of a side door. After some trouble, he found a cab and reached his lodgings, fairly exhausted by the events of the night.

When three weeks later the discovery of the blue rose was in everybody's mouth, the explorer was delighted to receive a magnificent bloom of that unnatural flower, together with a letter from the trio releasing him from his promise. The story, they agreed, was really too good to be lost.

INVALUABLE TO MASQUERADERS, Etc.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS" has necessitated the issuing of a second (Autumn) edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descrip-

tions of several parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.



CONDUCTED BY MARY CADWALADER JONES.

[Hitherto questions concerning etiquette and social observances have been replied to among our regular "Answers to Correspondents." But the growing number of inquiries of this nature and the deep interest manifested in the subject have made it advisable to establish a separate department in which a monthly discussion of some phase of good form shall be supplemented by answers to specific questions as to correct behavior and the recognized social rites. That experience based upon a wide acquaintance with the best society on both sides of the Atlantic may lend the weight of unquestioned authority to whatever advice is offered our readers on this important subject, this department has been placed in charge of Mrs. Cadwalader Jones, to whom, in care of the Editor, all such questions may hereafter be addressed. Where an answer by mail is desired, a stamped and addressed envelope must accompany the question, which will otherwise be answered in this department.—ED. DELINEATOR.]

Etiquette, properly speaking, has no place in America. It belongs to older and more complicated societies, in which courts are or have been recognized centers from which everything radiated, and where, even in these democratic days, class distinctions are tremendously strong. But no matter how much the Englishman or German or Italian or Scandinavian may have felt their pressure at home, to his children born in this country they have no more strength than has a cobweb. This means a great deal of happiness, but it also often means very bad manners, and people who profess to be a law unto themselves do not always remember that to make good laws some learning is required, as well as good brains. It is an excellent thing that no man need cringe to another, but it can never be right that a healthy girl should loll in a chair while an elderly woman stands, and yet one may see that sort of rudeness every day. Nobody with any sense supposes that it is possible to lay down hard and fast social rules which shall apply equally to all parts of a country in which social conditions must vary as widely as the climate and the population. All over the civilized world, however, people are getting to be more alike year by year, and if we must copy, it is important to have good models.

Now, apart from ceremonial, with which in this country we have little or nothing to do, the rules for conduct in society are tolerably simple, and there is usually a reason for each one, if we will only take the trouble to find it.

Correct manners are to society what correct time is to concerted music. Any boy can shout a tune as he likes best, but if a chorus were to take the same liberal view, the result would be disastrous. Some people seem to have an uneasy feeling that they may be snobbish, or, at least, lacking in independence, if they conform to customs which have been imported from other countries. The remedy for that is in their own hands, if they will refrain from copying the conditions in which those customs originated, but it is not possible to make a watch run well if we throw away half its works.

The immortal prototype of all snobs is the frog in the fable who puffed himself out to be like the ox, since he was trying to seem at home where he did not "belong," as we say. But there is nothing snobbish in adopting customs which add to our comfort, provided it is not done to dazzle our neighbors, any more than there is in wearing beautiful clothes at appropriate times, if we can afford them.

REPLIES TO CORRESPONDENTS.

C. M.—If the Mandolin Club takes the trouble to serenade you, it will be only courteous on your part to thank its members at once, by sending out a short note which might run somewhat thus: "*Gentlemen: Please accept my most cordial thanks for the great pleasure you have*

given me. Sincerely yours," with your signature, or else any other simple form of words which will not seem as if it had been prepared beforehand.

A GIRL OF FASHION.—In many places it is entirely allowable for a young man to ask a girl for a dance at a ball or smaller gathering without having been formally introduced to her, but this does not entitle him to consider her as an acquaintance. When the dance is over he should take her back to her place, bow, and leave her, and if he wants to talk to her, he should find some one to present him to her in due form. If he does not do this, the girl is not expected to speak to him after the dance is over, nor to bow if they meet afterwards.

A SUBSCRIBER.—Table napkins for dinner are usually about a yard square, and for breakfast and luncheon smaller, about twenty-six inches. Tray cloths are now more often white, with lace or drawn work, than embroidered, and center-pieces are round, if the table is of that shape, or if it is long, they are made like scarfs and often reach almost to the plates at either end.

REN TAPE.—1. If a gentleman who usually asks you to dance with him does not do so on some one occasion, but is not otherwise impolite to you, it will be wiser to dance with him the next time he invites you, as otherwise it may look as though you attached too much importance to the omission. 2. There is no reason why you should not dance more than once with a partner whom you know but slightly, and it often happens that people like to dance together because their steps suit each other, while outside the ball-room they may not have much in common. The only rule which can be laid down as to the number of dances given to any person is the general one that a girl should not make herself remarked with a man unless she is engaged to marry him.

MRS. W. K.—It will be better to have your plate doilies all alike if you can, but if you want to use two different sets, you might alternate them. Tray cloths are used if any meal is taken to a bedroom on a tray or for afternoon tea, or on the small trays on which a glassful of milk or water is left in a guest's room at night. It is not the custom now to put any small cloth under a meat platter. In old times, when every housewife was proud of her highly-polished table, its shining surface was protected from hot dishes by little mats of different kinds, but the present tray cloth is only for ornament. Waiters or trays are used for serving at table when two things are to be handed at the same time, such as sugar and cream; otherwise the dish or plate rests on the left hand of the person serving, which may be protected from too much heat by a folded napkin.

MRS. J. L.—As you are to be a neighbor of the couple about to be married, and the husband is an old friend of yours, it will be more sensible as well as more courteous, to ignore any past incivility on the part of the bride's family and give her a chance to start afresh as your friend's wife. As you are not going out you need not go to the wedding, and if the invitation to it was in the third person you may "regret" in the same form. Then, the day after the wedding you may send your card and your husband's to the house of the bride's parents, by messenger or mail, which will be rather more polite than leaving them from your carriage. When your friend and his wife are settled wherever they are to live, you had better call soon in person, and then you will have done everything that could be required of you by the most exacting etiquette.

MISS L. J. L.—1. In making visits it is customary to shake hands with the person one comes to see, both in coming in and going away. 2. A wedding dress of white satin is apt to be more becoming than one of silk, but in Summer softer and thinner materials, such as chiffon and organdy, are most appropriate. At a recent fashionable wedding in England the bridesmaids' frocks were of flowered organdy. 3. Orange blossoms are always pretty in a bride's veil, and it is a pity to give up a custom which has held so long. 4. All the arrangements concerning the wedding are made by the bride's family, the groom merely giving a list of the people whom he wishes to have invited. The minister's fee, however, is paid by him, and he sometimes gives flowers to the bridesmaids. 5. As to the decorations of the church, the prettiest effect is usually produced by white flowers, either wild or from the garden, relieved against a mass of green branches or leaves. 6. Wedding feasts are no longer the ponderous affairs they once were, and if you are to be married in the evening, simple cold dishes will be very desirable, as the weather may be hot. Chicken salad is always good, and if ice cream is too much trouble, as you live in the country, there are many delicious cold desserts, which, with cake, lemonade, iced tea and coffee and some light wine in which to drink your health ought to be plenty for any wedding guest.

HOME TAXIDERMŸ FOR WOMEN.—IN THREE PAPERS.

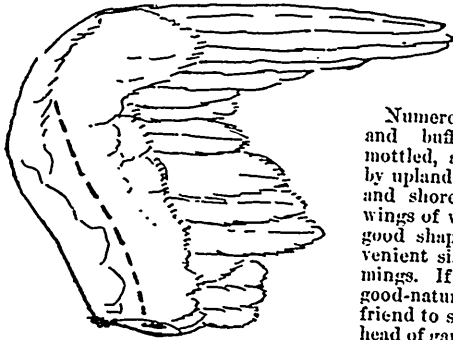
BY W. S. EDWARDS.—FIRST PAPER.

Numbers of our common American birds, especially game birds and water-fowl, yield wings, tails and feathers which, with the exercise of a little skill in preparing and blending, will admirably serve for the decoration of hats, in lieu of the costly articles handled by the milliner. The range of colors is, of course, more limited than is found in the artificially-tinted goods of the trade, yet there is still considerable room for selection. The greatest difficulty is found with the greens and the blues. Our only common birds having anything of the sky tint in their plumage are: the blue jay, the bluebird, the indigo finch, the blue-winged teal and the shoveler drake. The green plumage is even rarer. The purple grackle, generally called a blackbird, is rich with bronzy-green reflections. There is a small, green bittern, too rare to be depended upon, and these, with the speculum or beauty-spot of the wing of the green-winged teal and a few other ducks, about complete the list.

The pronounced yellows include the yellow warbler, the goldfinch and the breast of the meadow lark, all of which are abundant. For white wings and feathers one has but to turn to domestic poultry and pigeons, which will also furnish divers reds, buffs, browns, blacks and combinations of these colors with white. A goodly proportion of our pigeons wear a slaty-blue garb which is frequently useful. Dwellers near the sea or the great lakes will hardly require to be told that the smaller gulls and terns afford beautiful material for decorating hats. The plumage of all water-fowl—grebes, terns, gulls,

ducks, etc., naturally stands the weather better than that of land varieties.

Numerous browns and buffs, prettily mottled, are supplied by upland game birds and shore birds, the wings of which are of good shape and convenient size for trimmings. If there be no good-natured sporting friend to supply a few head of game now and then, the birds may be purchased cheaply at almost any market, while the saving of the wings, or, for that



UNDER SIDE OF WING.—(Dotted line shows where to cut to remove the muscle.)

matter, the entire skin, need not necessarily prevent the use of the bird for the table.

Now for a description of the outfit and methods to be followed. The handling of wings, tails and portions of the skins of birds is a very simple matter, while the same holds good of the outfit. We will suppose that you have a dead pigeon and desire to save the wings and the tail for possible future use upon a hat. You will require an ordinary pocket-knife, reasonably sharp; a small quantity of arsenic, as sold by druggists; a handful of cotton batting; a remnant of muslin, silk or lining; a strong needle and thread—and that's all.

The wings consist of the long or flight feathers and the shoulder feathers, as they may be termed for the sake of simplicity. These are all that will show when upon the hat. With a carving knife chop the wings off close to the body, and cut off the tail, taking with it the whole of the caudal vertebra. Spread a wing inner side up upon the table and you will find that only a few small feathers cover the muscles, which can be seen through the skin. Pluck out the few feathers directly above the muscles, then with the pocket-knife split the skin from the outer end of the muscles back to where the wing was chopped off. Spread the cut so as to expose as much flesh as possible, and cut awa, as much as you can, taking care not to injure the skin on the other side of

the wing. The novice may find some trifling difficulty in removing the fleshy substance, but a clean job is not necessary, as the arsenic will penetrate and effectually preserve whatever may be left.

Now, with the blade of the knife ladle in the arsenic and work it into every corner. Put in plenty until every bit of exposed surface is well coated. Next make a little pad of batting large enough to nicely fill the excavation you have made and insert it neatly. Cut a patch from the bit of muslin, or whatever it may be, large enough to cover the batting when the wing is in the position you desire it to hold when dry, and sew the patch to the skin all round its edge. Fine sewing is not necessary; take easy stitches wherever you can get a hold for the thread. The object of the patch is to give a neat appearance, to keep the batting in position and to furnish something you may sew to later on.

In treating the tail you will find that the caudal vertebrae is mainly occupied by the ends of quills, with some muscular and fatty substance. Remove a little of this from the upper and lower sides, taking care not to loosen any of the large feathers. Coat the exposed flesh with arsenic, cover it with a thin layer of batting, and over all sew a neat little cover of the material used for the wing. This is all very easy and things so treated will last longer than you will care to keep them.

The only caution necessary in using arsenic is to be sure that there are no cuts, hangnails or raw spots on your hands, and that you do not leave the arsenic lying about within reach of the baby or one of the household pets. Taken internally it will kill, but it has no effect upon a sound skin. If you are afraid of it, wear a pair of old kid gloves when using.

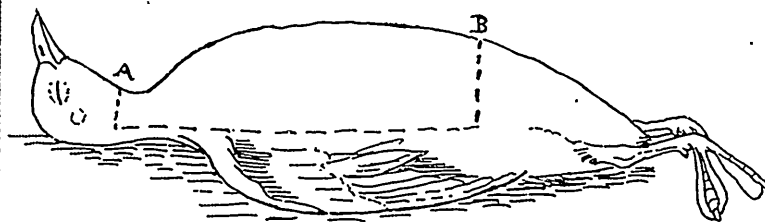
The next step is the drying. Any old book large enough to take in the wings, leaving no feather points protruding, will serve for the pressing. Carefully smooth the wings and arrange their feathers as they are to remain; place them and the tail separately in the book and place it away with a weight on it where it will not be disturbed for a couple of weeks. At the end of that time your specimens will be thoroughly cured, rigid and ready for use.

The writer frequently uses two large panes of perfectly clean glass for the pressing, sometimes binding them together with cord in order that they may be stood on edge, or else leaving them upon a flat surface, under weights. The advantage of using glass is that you can see your specimens without disturbing them. If glass be used, it will be necessary to place a suitable pad of batting under the thinner parts of the specimens in order to properly distribute the pressure. Anybody will understand this the moment the attempt is made.

After the drying process has been completed, it may prove desirable to attach wires for convenience in using the wings. Secure some milliners' wire, a few cents' worth of stove-pipe wire, or a size smaller and be sure that it is pliable. With file, nippers or heavy shears cut off a bit long enough to allow for a loop the size of the patch upon the wing, with a few inches over. Bend a loop at one end as nearly as possible the shape, and size of the wing patch; cover the entire loop with any material you may fancy; stitch firmly on and then it may easily be sewed to the patch upon the wing. While doing this, it may be well to take a few scattered stitches entirely through the wing; the thread may readily be concealed under the outer feathers, and with these stitches no angry gust of wind need be feared. The wire, of course, is for convenience in attaching the wings where desired, and it will stand all sorts of twisting.

The breasts of many birds—the grebes, gulls, terns, ducks, etc.—are very beautiful and may be used in many ways. To prepare a breast, have the pocket-knife sharp, and beginning at a point upon the side of the bird's neck slightly above the portion you desire to save, part the plumage with the left hand and gently slit the skin. Be careful not to cut any deeper than just through the skin; there is a sort of under-skin immediately over the flesh which should not be penetrated, as it will retain all the blood if left intact. You will plainly see it the moment the outer skin is parted. Now, as you might rip out a seam, cut carefully on through the skin, and no more, to the bird's shoulder, meanwhile keeping the opposing

surfaces of the cut well parted by means of the fingers and thumb of the left hand, exactly as you would do with a seam.



GREENE.—(Dotted line A—B shows where to cut when skinning a breast.)

As the cut is extended the feathers may be kept apart and from touching the exposed flesh by means of a wad of batting.

From the point of the shoulder, continue cutting in as straight a line as possible along the bird's flank until the lower end of the breast bone is almost reached; then stop. Do not attempt to go beyond the breast bone, for trouble lies there, and an unskilled hand may make a mistake in working over the thin covering of the intestines; besides, all the best of the skin lies above this point. While the operation so far may slightly savor of the shambles, it is in reality perfectly cleanly and quite interesting.

By this time you will have discovered what a simple process it is. Now go back to the starting point, slit the skin across the neck and repeat the operation upon the other side of the bird till the second cut is completed. Then gently start the skin free at the neck and you will find that an occasional touch with the knife to some restraining tissue will allow the skin to peel away. Do not *pull* at the skin; at the start some slight pulling is necessary, but after that *push* with the tips of the fingers between the skin and flesh. This does not stretch the skin. In a very few minutes the skin will be free as far as the cuts extend; then, from the inner side, slit straight across and the removal is complete.

Now spread the skin, flesh side up, trim off any ragged points and what you do not want of it, and apply a liberal dressing of arsenic, rubbing it in until the skin appears quite white and almost dry. The skins of all water-fowl are more or less fatty and oily, and it is an excellent plan to cut a piece of thick, soft blotting paper to the size and shape of the skin and place it against the flesh side, over the arsenic. Upon the paper place a soft, smooth pad of batting, then over this a cover of whatever material is preferred, cut the proper shape and size; lastly, sew the edges together all round and the breast is ready for drying.

To secure the full beauty of a breast, it should be dried in its natural shape, hence the book or panes of glass with weights are undesirable. Procure a shingle, bit of board, or heavy pasteboard, such as the cover of a box, place a pad of batting upon it, smooth the breast, place it on the batting, feather side up, over it put a bit of soft, clean cloth, and with a few tacks or pins firmly fasten the cloth along both sides of the skin so as to strap it in position. Leave it for a week, then make an examination to see whether there is any tendency to curl up at a corner. If so, work it back into shape, smooth it, if required, and replace for another week or so. After that it will be a thing of beauty and a joy for as many years as you can find pleasure in it. The writer has the breast of a wood-drake, one of the most beautiful of all, which was cured by this process more than twenty years ago and it is still in fine condition.

Once, long since, when turbans were in vogue, one was made in a manner worth noting. The top of a small Derby hat furnished the foundation; over it was smoothly adjusted the gorgeous skin of an English pheasant; the tail, treated as described in reference to the pigeon, was fastened to one side, while to conceal the juncture with the turban the head of the pheasant was placed *à la rosette*. The effect was excellent, and, perhaps, all the more interesting, because no woman could ever find out just how that turban came into existence.

A word about mounting heads, which are very useful accessories to trimmings. This, too, is a simple process, though it carries one a little farther into taxidermy. The head of a small owl, such as the Acadian, the long-eared and the short-eared varieties, is exceedingly pretty and striking in effect when properly manipulated.

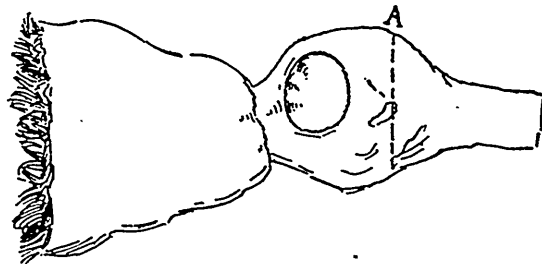
Should a friendly gunner provide the owl, proceed as follows: first carefully plug the nostrils with cotton batting, forcing it in with a knitting needle or bodkin; then fill the mouth with cotton. This is done to prevent any escape of blood or fluid likely to mar the plumage. Next cut off the head, severing the neck about an inch from the skull. If there be a drop of blood, which there seldom is, a touch from a tuft of cotton will remove it. Push with the finger nail (not *pull*) the skin over the skull until the ears are reached. They will delay progress for a moment and must be carefully treated. They will be seen entering the skull like two tubes of skin, and

instead of cutting directly across them with the point of the knife, *dig* them out intact.

After passing the ears, the eyes offer the only remaining difficulty. Handle the knife very gingerly until you have advanced far enough to see through a thin membrane the black edges of the eyelids. A careful touch or two will enable you to get the skin free as far as the base of the bill, and it will now appear somewhat like a kid glove turned inside out. Cut through the base of the skull, thus getting rid of the portion of neck and the tongue, while exposing the brain. With the knife blade scoop out the brain, remove the eyes from their sockets, also the cotton from the mouth, and the skinning is completed. Cover the skin, the skull, eye-sockets, mouth and brain cavity with arsenic; fill the brain cavity and eye-sockets with cotton, place a little in the mouth and wind a very thin layer of cotton around the skull. This layer should be so thin that you can see through it; if too much is put on, you will have trouble in working the skin back over it. Its use is to prevent the skin from adhering to the bone when drying, which would give the head a hard, wooden appearance utterly unlike the soft fulness of the live head.

Now proceed to work the skin back, coaxing it with the finger nails, but never attempting to *pull* it. When it is again in proper position, take hold of the bill and gently shake the feathers into position. Extend the eyelids to their usual circular form by means of some soft putty, which is also to serve as a bed and a retainer for the glass eyes, which may be obtained from any taxidermist at small cost. Exercise care when putting in the eyes to bring the moist lids far enough over the edges of the eyes to insure a firm hold when dry; also, endeavor to impart to the eyes a life-like appearance; nothing mars the beauty of a head more than an eye askew. In treating the eyes, it is well to take a stitch at the outer corners of the eyelids and thus reduce the size of the opening, so that once in the eye cannot possibly fall out. If you find that the specimen has more neck than you fancy, shorten with sharp scissors; then fill the space with cotton and sew over the opening a small piece of cloth as already described.

Should you desire a head on wire, it must be inserted while the skin is reversed. Sharply point the wire, force it upward through the skull, turn the point downward like a staple, force it through until the point shows in the orbit of an eye, then



SKULL, WITH SKIN REVERSED.—(Line A shows where to cut through.)

clench the point and it will hold firmly. All heads of birds may be treated in this way.

A little practice will enable one to turn out beautiful specimens which, for purely decorative purposes, may be mounted upon small shields, ovals and circles cut from cigar boxes.

AROUND THE TEA-TABLE.

INDIVIDUALITY À LA MODE.

We are living in an age of fads and the woman who does not cherish some pet penchant candidly admits that she represents the minority. It is not so many years since the cultivation of a specialty would have been thought queer and eccentric; but we have changed all that. When Madame's fancy takes the form of collecting she is no longer contented with a superficial knowledge of her possessions, but knows their history and fine points so thoroughly that her friends cite her as an authority. Whether she collects china, coins, medals or what-not, she knows all about every piece she calls her own. But collecting is only one form of this intensely feminine fondness for expressing preference. Another form of the same feeling is shown by the woman who so loves the scent of the violet that all her belongings are permeated with this delicate perfume. The Summer that is closing developed some new fads in dress and belongings. The popularity of artificial flowers took a vacation when Nature's own blossoms became available for adorning pretty frocks. Then there was the girl who wore only white. Her morning gowns were of piqué with lawn shirt-waists, while those for evening wear were of soft tissues that made her a lovely picture. The woman in white was never prettier than this season.

THE POMPADOUR.

This Jubilee year has revived many of the early Victorian styles and is said to be responsible for the new Pompadour hair dressing. When at all becoming the Pompadour is most kind, as it makes a face seem more youthful and large features apparently smaller. It is not difficult of arrangement. The front hair is brushed straight upward and drawn back over a small hair cushion, thus raising the hair, halo fashion, around the face. When the hair is not thick it is slightly waved before it is arranged over the roll. A less severe style of hair dressing is to Pompadour the front and arrange the short hair on the temples in flat, round curls, subsequently combing them out until fluffy. Frizzes have gone out and few if any curls are now worn. Side combs were never so popular, and they grow longer and longer, late designs resembling the old ear-to-ear combs for children. These combs are put in after the hair is arranged over the roll, but must not destroy the rotundity of the Pompadour. There are also sets of three combs, each four inches long, for the Pompadour. Combs are a necessity for this style of hair dressing since the slightest wind would otherwise ruffle it. Stray locks are always curled but are never arranged in rigid outlines. She who has no maid to dress her hair can always resort to the hairdresser, who will teach her any new style. It is well worth while to do so, for the woman whose hair is well dressed always appears *distingué*. One enthusiast declares that proper hair dressing saves half a season's wardrobe.

EARRINGS.

Another Jubilee revival—that of the earring—has so far but a limited following. The Queen has always liked earrings and some of the ladies of the royal family have continued to wear them. The jewellers, however, seem doubtful of their adoption and are showing but few styles of this once popular adornment.

VEILS.

A style that has again come to the front, is the sprigged veiling of the first years of the Victorian era. Exquisite workmanship is found in these dainty belongings, and veilings that have lain away these many years have been brought to light. These veils are worn with big hats and hang loose in front. Less of a

novelty is the double veil, consisting of an inner veil of white tulle and an outer one of black dotted net. It is decidedly becoming, although rather hot for warm days. Veils are now worn during all seasons and upon all occasions, even in the evening. A woman does not seem well dressed without this bit of gauze covering her face and tidily confining stray locks of hair. The latest veils show a firm, soft mesh with dots well arranged, and are sold at most reasonable prices. There is also the fancy plain mesh, but this must be as fine as a cobweb to be becoming. White veiling with black dots is worn with light hats and bonnets, and for clear complexions is most becoming. The black veiling, however, is always refined and is worn more than any other.

Red or purple tulle veils are never becoming, giving a dishevelled and bedraggled appearance to the wearer. They may be classed with purple gloves. In the shops they are often shown as "the very latest," but the woman who knows is not deceived thereby. Made veils are considered smart. They are finished with a narrow ruffle and are trimmed with rows of velvet ribbon, but they are not easy to arrange and in consequence are not as popular as the veiling sold by the yard. The latest arrangement shows the veil just covering the chin, the fullest being carefully drawn to the back and pinned to the top of the hat. All veils are provided with extra fullness at the top of the front to prevent a too-tight effect across the nose, and this fullness is secured by means of a gathering string, a box-plait or a knot. For the last-named adjustment, the center of one of the edges is found and a point is made of the edge. This is turned upon itself into a knot that is close to the edge.

HINTS FOR THE OVER-PLUMP.

Belts and buckles are requisite to current dress, but a stout woman is not seen at her best with a deep girdle about her waist. A straight, round girdle gives seeming width to the waist and belongs to the slender and long-waisted woman. Most of the latest finishes are narrow and for her given to *emborpoint* pointed lines should be followed. The girdle or finish may be pointed back and front and reach below the waist-line—or may have a pointed effect at the back, reaching well up on the waist and be thence brought abruptly to the front, where it is but an inch wide. This gives a slender effect. At the front a knot of the satin or silk of which it is made conceals the joining. "It is the way one carries herself, after all, that really counts," said a despairing dressmaker who lamented the more than ordinary appearance of one of her most lovely gowns on an over-plump wearer. The stout woman who has not learned correct methods of walking and resting has still much to hope for. Long, striding steps that seem to shake the anatomy at every point are fatal to a graceful appearance. To sit with the feet far apart, the gown limp and hollow between the knees, is another thoughtless position that makes the finest gown look common place. Convention approves of both energy and repose, and they must go together. The energetic woman who has not quiet energy is a trial to those about her. The Delsarte gymnastics are potent in evolving grace out of clumsiness. The poses they teach are not conscious acting but restful attentiveness. The photographs of the season show some of these graceful positions. In one the right finger tips rest on a chair or table with the left arm at the side, the hand well back. The old-time, much-berated position of arms akimbo has had the ban removed from it and the effect is not ungraceful with at least one hand in this attitude, the fingers forward, the thumb well back and the hand pressed to the side. The woman who has taken the Delsarte training never stands on one foot, neither does she let her shoulders droop or walk with her chin forward.

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THE BUTTERICK PUBLISHING CO. [LIMITED].

TATTING.—No. 55.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED HANDKERCHIEF BORDER.

FIGURE No. 1.—The materials required in making this handkerchief are: Lace thread No. 80, two shuttles, and a square of fine mull or linen lawn for the center.

For the Wheel which forms the Border.—Begin in the center with one thread and make 2 d. s., 8 p. separated by 2 d. s., close, tie and cut the thread.

Second row.—2 d. s., 1 p., 2 d. s. fasten to a p. of the center, 2 d. s., 1 p., 2 d. s., close, tie on the second thread and make o. ch. of 2 d. s., 5 p. separated by 2 d. s., 2 d. s.; then another ring like the first fastening to the second p. of the center, and continue these rings and chains alternately until there are 8 of each, fastening each ring to a p. of the center. Make 50 of these wheels for the border, joining them to each other in making by the middle p. of their last two chains, as seen in the illustration.

To fill in the open spaces at the edge of the handkerchief make 16 four-leaved figures each formed as follows: 4 d. s., 7 p. separated by 2 d. s., 4 d. s., close; make three more rings like this, fastening them

required length is made. Then use two threads. With the shuttle thread make an oval of 16 d. s. and 3 p., draw up. Take up the spool thread, make a scollop of 2 d. s., 1 very short p., 2 d. s., join to long purl in heading, make 2 d. s., 1 p., 2 d. s.

Make a second oval like the first, joining to the first at the side purl; then another scollop like the first and join to next long purl. A third oval joined to second one; make the third scollop joining to heading as before. Still using the same thread, leave a short p. make 2 d. s., 1 p., 4 d. s.; make loop of shuttle thread for large oval, 5 d. s. join to center purl in last small oval, 5 d. s. join to next oval; 5 d. s. join to third oval, 4 d. s., 1 very short p., 2 d. s., 1 p.; continue making 2 d. s. and 1 p. until 18 d. s. and 9 p. are made; draw up; make another one of 28 d. s. and 13 d. After making the first 2 d. s. join to the last p. in the other large oval.

Make a third one like the first joining it to the second one after the first d. s. Leave purls on the upper side to correspond with the joinings on the upper side of the first one; that is, after the 18 d. s. and 9 p. are made, make 4 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s. draw up. Take the spool thread make 4 d. s. join to corresponding p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., join to long p in heading, 2 d. s., 1 p., 2 d. s., then begin at * and repeat details as given.

The insertion is composed of two similar strips of tating joined by the picots of the ovals as seen in the engraving.

A crocheted foundation could be substituted for the purled heading directed in the first paragraph of the instructions. This of course would be made last instead of first, and for the long picots treble crochets might be made if double ones were not long enough.

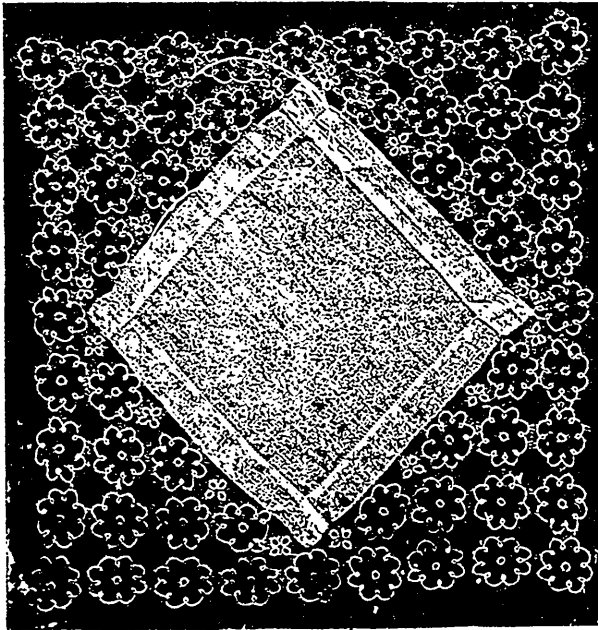


FIGURE No. 1.—TATTED HANDKERCHIEF BORDER.

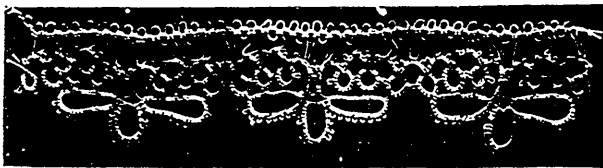


FIGURE No. 2.—TATTED EDGING.

closely by their first picots; tie and cut the thread. Make 15 more the same way and fasten them to the wheels in making by their middle picots.

Itemstitch the square of linen or mull to fit the center and sew the tatted border on with fine thread.

TATTED EDGING AND INSERTION.

FIGURES Nos. 2 AND 3.—To make the heading of each, use three threads and a small mesh stick. With one of the spool threads for the left hand thread, make 2 d. s., turn the work; with the other spool thread leave a short purl or picot, make 2 d. s., turn work; using first spool thread make a long p. by laying thread over the mesh; make 2 d. s.

Continue in this way making all short purls on one side and every other one long on the other side of the work, until the

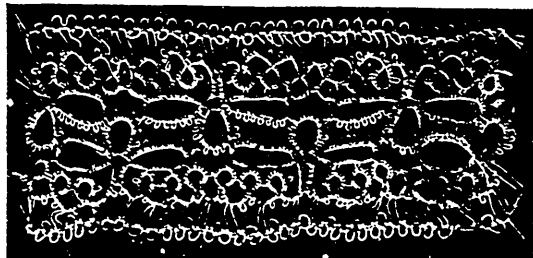


FIGURE No. 3.—TATTED INSERTION.

THE FLOWER GARDEN.

By E. C. VICK.

[MR. VICK WILL BE PLEASED TO ANSWER IN THIS DEPARTMENT ALL SPECIAL INQUIRIES CONCERNING FLOWER CULTURE. LETTERS TO HIM MAY BE SENT IN CARE OF THE EDITOR OF THE DELINEATOR.]

HOUSE CULTURE OF PLANTS.

The difficulty in growing plants in the house is that the conditions surrounding them are unnatural and, therefore, unfavorable, though one may supply conditions nearly equivalent to the natural with very little trouble. Plants generally selected for window cultivation in their natural locations have the full sunlight during the day, an unlimited supply of fresh air, with moisture supplied as required. It is true that plants properly cultivated greatly excel similar plants growing in their natural wild state, for the reason that all the requirements of the plant are supplied artificially exactly as needed, while Nature sometimes seems to neglect her offspring.

Trouble with plants in living rooms arises usually from too high a temperature or one which varies greatly, falling very low and rising high once or oftener during the twenty-four hours. Poor ventilation and an extra dry atmosphere add to troubles made worse by burning gas or lamps in the rooms during the long Winter evenings.

Of the two lights mentioned the lamp is preferable, but those fortunate enough to use electricity have a light perfectly harmless to plants. To all these unfavorable conditions the want of sunlight is often added, hence we must not expect to grow specimens in this way equal to plants grown in Summer gardens.

The secret of success with house plants lies in overcoming these difficulties. To begin with, if you live where there is little sunshine during Winter, select only plants which thrive without sunlight. Where there is no lack of sunlight, make your selections according to conditions of heat and moisture required, choosing a window facing south, if possible, and as second choice either a window facing east or west. For a north window use foliage plants only, keep the foliage from touching the glass, and on very cold nights either place two or three thicknesses of newspaper between the glass and the plants or remove the plants from the window.

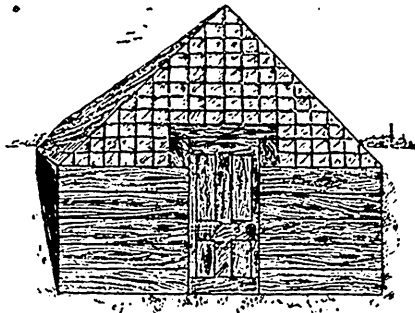
A rubber plant-sprinkler, obtainable of any florist, seedsman or in rubber stores, is of great use in caring for a window garden. A piece of oil cloth should be spread under the plants, which will permit them to be freely sprinkled without fear of injury to the carpet. A shower every morning with the rubber sprayer washes the foliage, helps to keep back insects and moistens the air in the room. If oil-cloth is not at hand, newspapers spread on the floor will catch the water, and if removed promptly, the moisture will not soak through.

For windows reached by little direct sunlight or for northern windows, araucaria, begonias (particularly the rex varieties), cyperus, farfugium grande, ferns, ficus or rubber plant, otaheite orange, cycas revoluta, palms, vinca and English ivy.

For sunny exposures, the list from which selections may be made is almost unlimited. Ageratum, antirrhinum, grovillera robusta or silk oak, mignonette, petunia, solanum, verbena, wall-flower, sweet alyssum, candytuft, cyclamen, lobelia and mimulus may all be used and can be raised from seed started during the Summer or from cuttings made at once, except the

last five, which are raised from seeds. We have also the following which grow almost exclusively from cuttings or bulbs: Abutilon, amaryllis, azalea, bouvardia, coleus, fuchsia, hydrangea, geranium, jasminum, lantana, carnation, chrysanthemum, gloxinia, cineraria and roses. Of these the last five seem to particularly attract the green fly, but a little tobacco tea—tobacco steeped in water—sprinkled over the plants, wetting

both sides of the foliage, will entirely destroy the green fly, which, by-the-way, on chrysanthemums is black.



EQUAL SPAN.

GREENHOUSES AND CONSERVATORIES.

Of course, the most satisfactory and comfortable way to keep plants in a thrifty state in Winter is to have a conservatory attached to the house or a small greenhouse near at hand. A large collection and a great variety of plants can be handled with little trouble in this way. The cost is so moderate that what a few years ago was considered a luxury is now enjoyed by people in modest circumstances. The materials may be purchased

in the best possible way, cut to exact lengths, ready to put together by almost any one into greenhouses of any size desired. Carefully selected and thoroughly dried cypress is the best material, as it lasts for years, while other woods quickly decay when subjected to combined heat and moisture. The cypress is used only for the sash bars and the top and ends of the house, while the sides may be of any material that comes handy, nailed to the inside of chestnut posts, keeping the posts outside of the greenhouse to prevent rotting. On these posts rests the top of the greenhouse. Certain firms make a specialty of materials for greenhouses and by producing them in quantities have brought the cost down to reasonable figures.

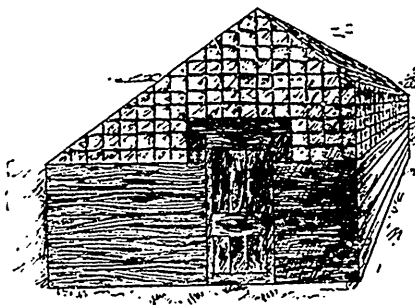
As a design is supplied with the materials, any one can do the work. Most florists now build their own greenhouses.

In a conservatory or greenhouse proper ventilation can be given, water used as liberally as is needed and just the proper light and temperature maintained, while insect and diseases can be much more readily controlled than in living rooms. If desired, vegetables can be grown with the flowers and plants and surplus flowers can be disposed of to advantage.

A conservatory is best built on the south side of the house, but the east or west side will answer. If a greenhouse is to run east and west, the three-quarter span house

should be used, with the long slant to the south; but if the house is to run north and south, the even-span house is preferable. The illustrations show end views of both styles of houses.

As to heat, the amateur will find hot water best, not because, as some suppose, steam heat is dry heat, but because when once heated water retains its temperature longer than steam, thus avoiding fatal sudden changes; moreover, as long as there is any fire at all in the furnace the water will distribute its heat, while with steam, unless there is sufficient fire to produce steam no heat reaches the greenhouse. The boiler will require attention night and morning and in severe weather a last look



THREE-QUARTER SPAN.

at the fire before retiring is advised. If neither hot water nor steam is available, a small stove may be placed at one end of the greenhouse, with the chimney flue of tile pipe run under one of the benches and out of the other end of the house. A conservatory may depend upon the heat which supplies the house, if this be either steam or hot water. If furnace heat is used, a steam fitter can arrange a coil of pipe around the inside of the furnace fire-box, just at the top of the bed of coals, and this being connected with pipes run around the conservatory will supply hot-water heat without extra trouble or expense, once it is in place.

With the exception of bulbs and plants which flower naturally in a moderate temperature, I do not try to force plants in Winter, keeping the temperature at night as low as 45 degrees and only about 15 degrees higher during the day until late Winter and early Spring. When the sun gets higher and the temperature of the house rises naturally, plenty of air is given and the temperature is allowed to rise as high as it will. Water is supplied by means of a hose direct from a city hydrant at all seasons of the year. All plant novelties are tested about as fast as they are produced and experiments of all kinds are carried on in quite a limited space.

SNAP-DRAGON.

Antirrhinum is the old garden favorite known everywhere as snap-dragon on account of its resemblance to the jaws of an animal, these jaws opening when the sides of the flower are gently pressed. Its Greek name has reference to this same peculiarity. Years ago a flower garden without snap-dragon was not considered complete. But its flowers were then small with no fragrance, and it was crowded out of the garden by new and attractive improved varieties of other plants. By a long course of cultivation, selection of seed and cross-fertilization, handsome, orchid-like, fragrant flowers have been produced and this old favorite has sprung into renewed popularity with a single bound. The new varieties are known as the giant scented snap-dragon and for Winter-blooming plants cannot be too strongly recommended, blooming constantly, sending up numbers of flower stalks from one to two feet long, with large beautiful flowers which have the very desirable quality of keeping ten days or two weeks after being cut. Generally speaking, antirrhinum is not hardy, though in some parts of the country where the ground freezes solid in Winter the plants grow and flower the second season. Strictly speaking, it is a perennial, but when the plants are desired for flowering a second season the seed pods should not be allowed to form and about half of the plant should be cut off after the middle of Summer. It is well suited for rockeries and for bedding, but its particular mission is pot cultivation in Winter, and for this purpose it is sure to be very popular.

A NEW LANTANA.

The lantana is a prolific and continuous bloomer, the plants being covered with flowers nine months out of the year. It is a sturdy, strong-growing, vigorous plant, standing about every abuse but freezing. The flowers are bright and attractive, and a plant of this kind, well adapted to house culture or for bedding, would naturally become quite popular were it not for the fact that the flowers have a strong and objectionable odor, so that, notwithstanding its other good qualities, its bad breath has ostracised it from the society of plant favorites. This has caused the good plant no end of embarrassment and mortification and she has finally mended her ways and is now to shine in plant aristocracy. A new variety, the Nelly Bly, has all the good qualities of other lantanas and the great advantage of bearing large trusses of beautiful white flowers which have a delicate, sweet, spicy fragrance, making it most desirable for cut flowers, for bedding and particularly for house culture. Give lantanas plenty of sunlight.

FOR THE WINDOW GARDEN.

Winter is yet a long way off, but we must not forget our window garden, as a little forethought now will give an ample supply of plants. The petunia proves to be an excellent Winter flowering plant, and cuttings, which can be made now without trouble, will form fine plants for Winter, or seeds may be planted at this time. Young plants raised from cuttings will do better than old plants taken up out of the garden. This is not only true of petunias, but also of geraniums, agera-

tums, heliotrope, bouvardias, coleus and salvias. Make cuttings of all these and also of abutilons, fuchsias and lantanas the latter part of the month. The old plants of the last three may be taken up and kept over Winter in the cellar. Sweet alyssum and antirrhinum will do well from cuttings and some people even use cuttings of mignonette, but its best plants for Winter flowering are to be had from seed. Pansies sown in the open ground will, if protected just before severe weather with a little brush and later by a covering of leaves removed early in the Spring, commence flowering in April.

ANSWERS TO CORRESPONDENTS.

"What is meant by *hardy* as applied to plants," asks a subscriber, and a very natural question it is, this word being used in a highly promiscuous way by florists and seedsmen. The term is applied to plants that are strong, shrubby, vigorous growers, as the lantanas, even though they will not stand frost. It is also used to designate plants which will remain in the open ground during freezing weather without injury. Between the two it is almost impossible for purchasers to tell how to treat their plants. The term ought never to be used by florists, particularly in their catalogues, to describe plants that cannot remain safely in the open ground during freezing weather. When the term is applied to any plant in these columns it may be understood that the plant can remain in the open ground with perfect safety anywhere in this country where plants are cultivated.

L. C. R.—*Escholtzia* from seed planted last Spring may be transplanted this Fall and will flower next year.

MISS O. R. M.—Vigorous spraying of plants with clear water, reaching the under side of the foliage, will rid them of red spiders. If something stronger is desired, use gray mineral ash.

Mrs. G. M. J.—Tulips may be taken up after flowering and planted again in the Autumn, or they may be allowed to remain in the ground, unless it is desired to plant something else in the bed for Summer flowering.

MISS A. P. G.—I have been troubled greatly with moles but since growing ricinus (castor oil bean) in different places where the moles were most troublesome, and placing the leaves in the runs in other parts of the garden, I have had no further trouble. Kerosene oil is sure death to ants, but unfortunately, to plant life also, so if your ant hills are near plants I would not advise using it. Gray mineral ash will destroy the ants and is perfectly harmless. It is natural for hyacinths to multiply and you can do nothing to prevent it. Hyacinths bloom well the first season in this country and grow poorer every year thereafter. The bulbs are cheap and it pays to buy new ones each year.

JULIA.—Remove grape seeds from the fruit when ripe and then mix them with sand and preserve in a moist condition until Spring, when they may be started in the house or in open ground, planted about half an inch deep. If the seeds are from native hardy species, they will germinate better if placed where they will freeze during the Winter than if stored where no frost will reach them. Keep the box containing the seed out of the reach of mice.

A. S. S.—Separate dahlias and gladioli when planting. *Heliotropium convolvulaceum* is a white, sweet-scented heliotrope, but I do not know whether it is hardy in Maine or not. This variety opens at night. The atmosphere in your room is, perhaps, too dry and warm for ferns. Be sure to use any light soil, leaf mould and sand; keep it moist, but have the drainage perfect. A little powdered charcoal added to the soil will be beneficial.

F. B. S.—Chinese primroses may be kept over and bloomed for several years, but the flowers are never so large and numerous as on strong young plants. After flowering in the Spring, remove some of the old soil and repot the plant so as to cover the base of the crown with earth and place it in gentle heat. Each crown will root in a week and they can then be divided carefully, shading the young plants until they become established.

ESTELLE.—Cuttings of geraniums may be taken at almost any time, and if kept moist and shaded until rooted, will become established plants in a short time. Begonias may be kept in pots or planted in the flower bed in Summer. Lilacs will flower next season if strong bushes are set out now.

Mrs. A. G. M.—Plant the black calla as soon as received and treat as an ordinary calla.

D. B. L.—See answer to O. R. M. This will also destroy cut worms.

P. M. L.—The moon flower, *Ipomoea grandiflora alba*, is one of the most vigorous of all the Summer climbers. It will grow thirty to forty feet in a single season, and be covered with its large, white flowers every evening and cloudy day. Complaint is sometimes made that the seed fails to grow satisfactorily. This is entirely due to the method of treatment. If the hard outer coat of the seed is cut through with a sharp knife, the seed planted in a warm place and the soil kept moist, germination will take place in ten days to two weeks. After the plants are up, keep growing vigorously and plant out in very rich soil when danger from frost is past.

MODERN LACE-MAKING.

HANDKERCHIEF IN MODERN LACE.

FIGURE No. 1.—The sheerest of India linen lawn forms the center of the handkerchief here illustrated, and to it the lace border is attached by invisible stitches. This border is, of course, made separately and afterward fastened as above suggested. The design is one of the prettiest offered for inspection and is quite elaborate. For a moderate amount the design and materials, with a corner begun to show how the work is done, can be obtained from a professional lace-maker.

flies and flower ornaments expressly intended for appliquéing upon various articles for household or personal use.

BOLERO FRONT IN MODERN LACE.

FIGURE No. 3.—This attractive ornament gives a bolero effect when adjusted and is a great addition to the beauty of a handsome toilette. The engraving shows one side of the ornament which sews in with the shoulder seam and is also attached to the arm's-eye seam. If preferred, it could be designed to extend around the neck. It is made of fine Battenburg braid and filled in with fancy stitches and Raleigh bars. White, cream, yellow or deep écarl lace may be selected for this ornament. Or, it may be developed in black braids and silk thread to

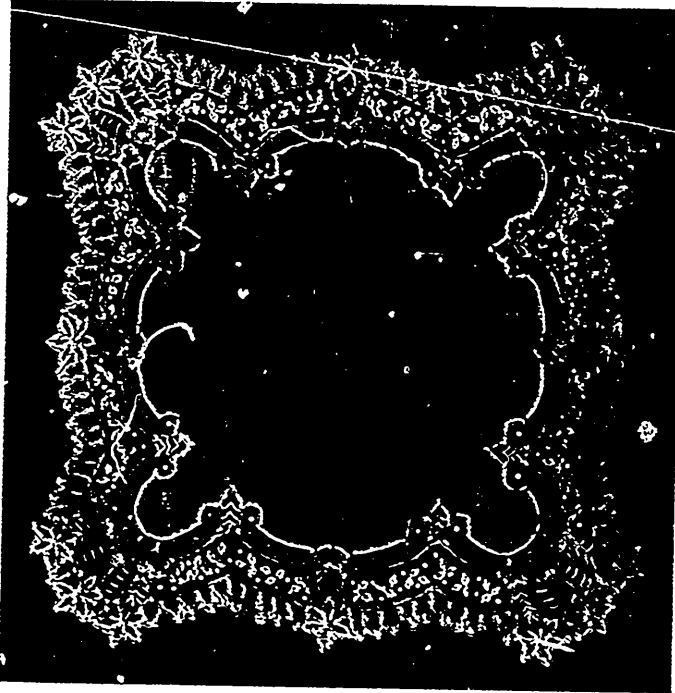


FIGURE No. 1.—HANDKERCHIEF IN MODERN LACE.

This method is advisable unless a lady is clever enough to enlarge the pattern for herself and to accurately estimate the quantity of braid and determine the quality of the thread needed in making the article.

LACE BUTTERFLY.

FIGURE No. 2.—Lace butterflies are used for various decorative purposes, and are numerous in design. A very dainty one is here presented and will be found suitable for ornamenting the corners of handkerchiefs, doilies, napkins, ties, collars and cuffs of lawn or lace or for any kindred purpose. It is made of fine braid and fancy filling-in stitches. The size illustrated may be kept or the design may be increased or decreased to suit the requirements of the article to be decorated. In our book on Modern Lace-Making, price 50 cents or 2s., may be seen several designs for butter-

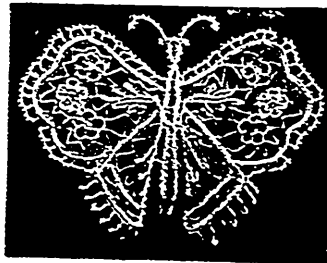


FIGURE No. 2.—LACE BUTTERFLY.

use over a light-colored waist.

For the information in this article thanks are due Sam Hadley, professional lace-maker, No. 923 Broadway, New York.



FIGURE No. 3.—BOLERO FRONT IN MODERN LACE.

TALKS ON HEALTH AND BEAUTY.—No. 9.

By GRACE PECKHAM MURRAY, M. D.—THE BATH.

In the Greek mythology it is related that the giant Alcioneus renewed his strength by coming in contact with the earth, so that even Hercules could not prevail against him until Pallas, seizing him, carried him quite away from the earth, deprived of which touch he languished and died. The modern version of the fable would be that man withheld from the contact of water would lose his good looks, his strength and finally life itself. Man's increasing mental strength and his advance in civilization would seem to have been in direct proportion to his appreciation of the advantages of frequent contact with water.

The matter of bathing was alluded to in the article on the skin, but the subject is one of so much importance in its relation to preserving the health and, consequently, the looks that it cannot be dismissed without especial consideration. The time, the frequency, the kind of baths and the temperature of the water used are matters of such varying opinion and mistakes are so frequently made in regard to them—mistakes which affect the whole economy—that the subject invites careful study, and has had more time and investigation spent upon it than one would believe possible. Bathing establishments, water cures, great resorts of various kinds, have been the outgrowth of man's ever increasing appreciation of what water can do for him. The great trinity that presides over the health of mankind are exercise, diet and bathing; if these three be wisely attended, to health is the result. Add to these proper clothing, and you have the essentials of personal hygiene.

BATHING FOR HEALTH.

During the first two years and half of life the child should have a warm bath (95° F.) every day. When older the warm baths are continued every other day. The warm bath with plenty of soap is a necessity for the sake of cleanliness, not less than twice a week. The skin should have a good scrubbing as if it were a piece of oil cloth subjected to hard and continual usage. It is well to use a good Turkish bath brush. The skin glows and gleams after its use and the blood is brought well to the surface. The soap is a matter of great importance, too. The idea is prevalent that soap is an enemy to the skin, but such is not the case. If the soap is too alkaline, it dries the skin. Only a pure soap should be used. Olive oil and castile soaps are excellent. Scented soaps are not so good. The transparent soaps are purer than most others, as they must needs be made of good materials. Each person should find the soap which best agrees with his or her skin. If the skin becomes dry, it is well to use almond oil, cocoa butter or vaseline once in a while after bathing.

In taking a hot bath, before using the scrubbing process, one should go over the skin with the balls of the fingers, rubbing up little rolls of the superficial layer, the cells which are ready to be cast off. It is well, especially if one is not very strong and catches cold easily, to sponge off after the bath with cold water—not so cold as to give a shock, but lessening the temperature gradually until it becomes quite cold.

Many mistakes are made in regard to cold water baths. As a tonic they are good for some people. Care should be taken in giving them to children. The authorities say they should not be given at all to children under ten years of age, and not then unless followed by a healthful glow. I have known cases where cold baths have been taken when the reaction at the time was most excellent, but four or five hours after there would come depression and cold chills would be felt. It has been only by accident that the cause of the ill health has been discovered. The cold-water plunge is a favorite prescription with a number of well-known physicians, who wish to stimulate the heart and the circulation of blood in the skin. The result has justified the prescription, but it should be borne in mind that it is not every one who can stand its shock and the effects should be watched not only at the time it is taken, but for some hours after. Often cold extremities, blue lips and wandering pains about the body are the result of taking the cold sponge bath, the shower or the plunge.

The time for bathing should also be considered. It is very generally understood that one should not take a bath soon

after eating. The reason of this is that it interferes with the digestion, causing the blood to leave the internal organs and become diffused through the skin.

The length of time one should remain in a bath varies with the individual and the kind of bath. When a cold bath is taken, often it is enough to plunge into it and out again. When a hot bath is taken, one can remain in it for half an hour or more. When it is not possible to take Turkish baths, it is well to soak the skin for some time in a hot bath, as its superficial layer is thus loosened.

The washing of the face, hands and feet would seem a very simple matter, but there is a right way to do it and a wrong way. "Should the face be washed in cold or warm water?" is often asked. It will be a long time before the foolish notion that water is injurious to the skin of the face is overcome. It is far more injurious to leave the pores of the skin choked with the accumulations of smut and dirt—yes, actual dirt, since the atmosphere is full of it. It requires, therefore, warm water and soap, plenty of soap, to cleanse the face properly. The wash cloth, the pride of a good housekeeper, is an abomination which is responsible for many a bad complexion. It is not always washed, rinsed and dried in the air as it should be and impurities gather which act upon the face. The same may be said of sponges. They should be carefully washed and dried in the sun. Soap will not injure the complexion; rather, it will be beneficial, especially if the skin is inclined to be oily. It should be well rinsed off. The main point, cleanliness secured, is the drying of the face after the ablution. This should be done thoroughly and carefully, for it is the lack of care in this respect which causes the skin to roughen. It is due also to the fact that the hands are not perfectly dried that they roughen by frequent washing. The feet should be frequently bathed in hot water, to keep them free from callous places and to restore their tone and equalize their circulation after exercise. The water should be cooled before drying them, as hot water makes them tender and too susceptible to the cold, especially in Winter, when such tenderness may result in chilblains.

SEA BATHING AND MEDICATED BATHS.

The pleasures and benefits of sea-bathing have always been greatly appreciated, but probably as many people have found them of little benefit as have profited by their use, a fact due—as are the ill effects of many things good in themselves—to their not being entered into with reason. The benefits to be obtained from a sea bath are due to the invigorating and stimulating effect of the water at a low temperature, and also to the salts held in solution. Most people stay in too long, so the system cannot rally and react as it should. Very young children should be taken into the water very carefully at first, to avoid the shock which comes from fear as well as from the cold. They should not remain in more than five minutes. Adults who are weak should not stay longer than ten minutes, and fifteen or twenty minutes is long enough for most people. The practice of passing nearly a whole morning on the beach and going in and out of the water at intervals is highly injurious. Blue lips and shivering figures are eloquent of the resentment of the system against such improper usage. The best time is to enter the water in the morning, several hours after breakfast. In this connection it may be well to say that while one should not bathe upon a full stomach, it is not well to feel the need of food just as one is about to bathe.

Medicated baths have been invented for the relief of the various ills of the body, but it is generally conceded that little if any of the medicating substances are absorbed by the skin. Whatever good is done comes from the action of the medication on the skin itself. Sailors suffering from great thirst wet their clothing with the salt water. It was thought that the thirst was relieved because of the absorption of the water, but it is not so. The thirst is prevented by stopping the loss of water from the body itself. A medical writer says that those who take continuous baths, remaining in the water day and night, experience thirst just as much as anyone. Sulphur baths act effectively upon the skin and are very beneficial, as are electrical baths.

THE KNEIPP CURE.

The Kneipp cure has given to water a new value as a remedial agent. The barefoot craze has a foundation in fact. The action of the cold and the dew stimulates the circulation in the feet, and thereby tends to equalize the circulation of the whole system. In his treatise Father Kneipp recommends what may be a novel idea to many, viz: permitting the body to dry after a bath by evaporation without the use of a towel, which, he contends, dries the surface of the body in such an unequal manner as to deprive it of the benefits of the bath. This does not apply to the hands and face, which, as they are dried exposed to the air, would become roughened, as already noted. The packs, bandages, sprays, gushes and other methods of which he writes have been long used in hydropathic establishments, their value being generally recognized. In bathing, as in eating and dressing, different persons are affected differently, and what will agree with one will be detrimental to another.

BATHS FOR BEAUTY.

It has long been recognized that the beauty of the body can be increased by means of the bath; the Greeks and Romans had skins like marble for smoothness and whiteness. In the stories of famous beauties much is said of their baths. This one bathed in wine which was afterwards bottled and sold to the people, who esteemed it the more on that account; the next bathed in asses' or goats' milk; another preserved the beauty of her skin with rain water only; a fourth laved in the juice of crushed strawberries, which imparted a lovely tint and a surpassing fragrance to her skin. All kinds of essences and perfumes were added to the bath to impart beauty to the skin and a fragrant charm to the body of the woman who often swayed the destiny of kings and kingdoms. These secrets of the bath are little heeded these days, though now and then one hears of the milk and strawberry bath being used by an actress.

There are certain things that can be used in the bath to advantage. A bran bath, for instance, softens and greatly benefits the skin, especially a skin easily irritated. Bags of the bran may be had ready prepared at the druggist's and are more agreeable to use than bran scattered loose in the bath, though some writers say that the bran should come in direct contact with the skin. A couple of quarts of bran should be used for a bath. The addition of orris root perfumes the skin. A little borax or ammonia added to the water is good for the skin, especially if the water is not soft, but too much should not be used as it makes the skin dry. The same is true of alcohol, which is excellent for use after the bath, making the skin smooth and firm, and improving its texture, unless too much is used, or the skin is naturally dry, when one should use oil of some kind.

HOT-AIR AND VAPOR BATHS.

The value of hot-air and vapor baths has been recognized from the most ancient times. Indians, even, give these baths, building stone huts for the purpose, swinging the bather in a hammock over heated stones and pouring over these hot water, the steam from which acts upon the patient. Their white brethren have built cabinets which enclose the whole body, except the head, and by means of lamps placed under the

chair, baths of dry heated air, hot vapor or medicated vapor baths can be given. Sulphur baths are thus administered and are very beneficial in removing blemishes from the skin, making it less irritable and giving it smoothness and whiteness. For those who cannot take Turkish or Russian baths, the hot-air cabinet is a great blessing, and should be used oftener and be more appreciated than it is.

I have already spoken of the advantages of Turkish and Russian baths, but since then many questions have been asked me by mail in regard to them, so that I do not hesitate to again revert to the subject. In my opinion the Turkish bath is the greatest promoter of health and good looks, as it removes the scales from the skin, being almost the only way—except, perhaps, the cabinets just spoken of—by which the skin can be wholly cleansed from its impurities. It should be taken not oftener than once in five days. Once a month will do very well. Every now and then one hears of some one dying suddenly of heart disease in a Turkish bath, a fact which has made many people apprehensive in regard to this process. Of course, people with serious heart trouble must be careful what they do, and any procedure which quickens the action of the heart, or gives a shock to the system, should be avoided. People in charge of Turkish baths are sometimes careless and fail to look after those taking the baths as closely as they should. Anyone having a suspicion that his or her heart is affected should be careful not to subject it to strain, but for one to come to disaster in a Turkish bath the heart disease would have to be of an advanced character. The misadventure of one or two ought not render the many timid or deprive them of one of the greatest means of promoting health and good looks which human ingenuity has placed at our disposal. Placing a towel wrung out of cold water upon the head and the feet in hot water are precautions which it is well to take. The bather should not remain too long in the hot room. Twenty minutes should be the limit for all, while the beginner should not stay longer than ten minutes. It is well that the perspiration should flow freely.

I do not recommend that the Russian baths be taken indiscriminately. The vapor-laden atmosphere—for the difference between a Turkish and a Russian bath consists in the addition of steam to the hot room—makes it difficult for one to breathe. It is well to have at hand a sponge wet with cold water to wet the face frequently and to cool the head. The steaming is most excellent for the skin.

The massaging and rubbing which accompany these baths is of great advantage. There is something in the contact of the fingers with flesh which is improving and vitalizing. The hands make the best washers for the face. The scrubbing with the brush, the douching and spraying of the body are also excellent adjuncts to start the circulation and to give the skin the stimulus it needs. In regard to the shower bath, that becomes a matter of individual preference, for some cannot endure the shock, while others greatly enjoy it, and for such it is beneficial.

The Roman baths consist in adding oils and unguents to the skin after the other baths have been taken. This is often of great benefit, for when the skin is dry and irritable, it needs "feeding," as the phrase is, and the oil will do this. The nutrition of the whole body may be improved by these oil baths. The lives of many wasting infants have been saved by unguents of oil. A scrawny neck or a thin arm may be improved by the daily use of fatty unguents.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE 1066.—This consists of a ladies' blouse and skirt. The blouse pattern, which is No. 9285 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently portrayed on page 259. The skirt pattern, which is No. 9295 and costs 1s. 5d. or 50 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is pictured again on page 270.

Broadcloth in one of the sober hues of dahlia is here shown in this toilette, with cream cloth for the braid-trim, med chemisette. Frog ornaments effect the closing, and velvet is decoratively used for the stock, belt and collar-facing and also for the pointed decoration applied at the foot of the skirt and at the wrists. One of the newest ideas is expressed in the blouse, which is in pouch style, made trim by an accurately-fitted lin-

ing on which the chemisette is applied and to which the fulness in the blouse is tacked at the waist to produce the blouse-drap all round. The fronts are turned back above the closing, in lapels that form notches with the rolling collar. The two-seam leg-o'-mutton sleeves have moderate fulness at the top and fit the arm closely below the elbow. Sometimes this blouse will be made without lining to wear over shirt-waists.

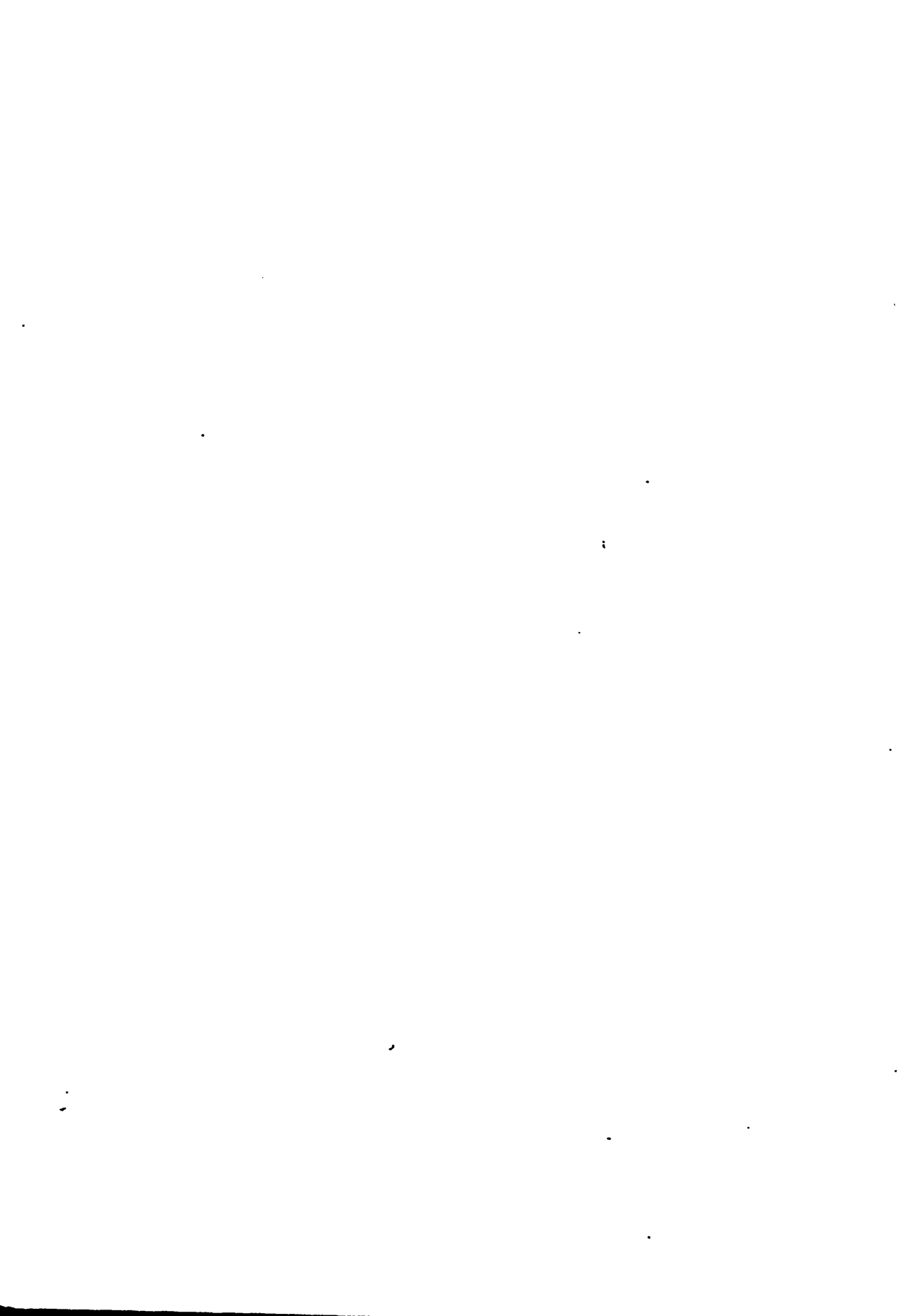
The graceful circular skirt has a fan back and shows the newest effect in cut and flare.

Smartly simple yet thoroughly stylish for Autumn street wear will be a toilette of this style made of cloth in any of the new shades or of cheviot, tweed or novelty suiting. Braid, velvet or passementerie bands will decorate it.

Velvet and feathers decorate the felt hat.

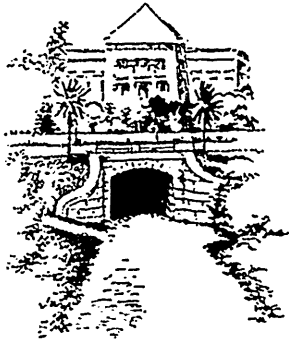


D 66.



SOCIAL LIFE IN AMERICAN CITIES.—No. 7.

SAN FRANCISCO.—BY EMMA WOLF, AUTHOR OF "OTHER THINGS BEING EQUAL," "THE JOY OF LIFE," ETC.



Francisco as its metropolis—its "wild and woolly" reputation. It was a time of rich to-day, poor to-morrow; when master and man seemed engaged in a continuous game of puss-in-the-corner, when life was a mere gamble, and when, had pride of fortune ventured to show its face on the thoroughfare, it would have been laughed or hooted at as a harlequin or unceremoniously shot out of existence.

The mere citing of such preliminaries sufficiently explains the flippant saying that the seeker after local social information asks not "Who was her mother?" but, "What was her mother?" For many years a common hazard and uncertainty of fortune threw down any possible social barriers and prevented the formation of anything suggesting caste. It was in these young days that the seed was sown for that free-and-easy, hail-fellow-well-met spirit which characterizes the San Franciscan of to-day. The zest of adventure or the necessity of venture had brought with it a heterogeneous agglomeration of all sorts and conditions of men, which accounts for a certain Bohemian tone and mellow worldliness not generally possessed by cities of such recent growth.

However, after the feverish "bonanza" days, order slowly grew out of chaos, and society began to evolve with the usual demarcations and distinctions of latter-day living. Farther east tradition has decreed that three generations from the hod are necessary to the making of a gentleman, and, by analogy, three generations from pick and shovel should do as much for the son of the Golden West—providing, of course, that his adventurous father was inconsiderate enough to be a mere child of nature, born like Adam, without a grandfather worth mentioning. The generation of present importance is only half-way to the prescribed goal, but there are vigorous young men now in the field who have brought with them from foreign universities and Eastern association a flavor of manly distinction and culture which promises to bear good fruit. The making of a lady, it goes without saying, lies beyond the province of calculation. And, leaving out of the question those off-shoots of some of the best families of the East and South who have grown up with the city, a glance at the fine lineaments and bearing of many of San Francisco's lovely daughters goes to prove that femininity often attains by a bound of intuition what it takes three generations of the stronger sex to acquire. Someone once asked the elder Dumas how he managed to grow old so gracefully. "Madam," replied the wit, "I give all my time to it." It may be that an attention as devoted, if less premeditated, is accountable for this victory of San Francisco women over precedent.

By right of primogeniture, the descendants of the old Spanish cavaliers should dominate the city's aristocracy, but wealth being the *sine qua non* to the maintenance of social leadership, these old grandees and their children have passed almost entirely from record, yielding place to their more enterprising successors. Certain it is that, with the exception of one or two survivals and as many later accessions, the fashionable set is almost purely American, although the cosmopolitan quality of the city's origin still appears in the faces of a few of the young people. And it is probably as much to the sturdy blood then infused as to

the "glorious climate"—fogs and winds notwithstanding—that the San Francisco girl owes her warm, glowing beauty and the generous mould which make her beyond question the Diana of America. She does not carry herself with the patrician distinction which characterizes her tailor-made New York cousin; she has not the same delicacy and regularity of feature, nor the eighteen-inch waist. But she has an easy, breezy grace all her own, brilliant eyes, exquisite coloring and a twenty-three inch waist proportionate to her larger, more classic build—consequences of her freer life and much exercise in the bracing, balmy, never-unbearable open air.

In the gradual falling into place, fashion has moved upward with the grade of the land. The great railroad and mining magnates built their mansions upon California Street, a few blocks beyond the business quarter, forming the limited environment familiarly known as Nob Hill. But to-day wealth has moved westward to the natural bay-window of the city, with its sweeping view of the beautiful Bay, the Golden Gate and the distant hills, and formed that region of lovely homes known as Pacific Heights. This extends westward from Van Ness Avenue and northward from California Street to Broadway. Here stand examples of every style of graceful architecture, set in the midst of spreading lawns and gardens of palms and roses; here have been gathered rare art treasures from all countries; here live and breathe the members of that wealthy minor portion of the population who constitute Society.

The term, in this connection, must not be taken too seriously. San Francisco is yet too young and self-conscious, too busily occupied with the effort of growing up, to make enjoyment the easy, all-absorbing interest of life. There is no leisure class. Care for careless hours rests wholly upon women. The word as here used bears a saner, more youthful, more go-as-you-please interpretation than it does when applied to the larger and older cities. There is no rigid observance of the unwritten laws of fashionable decorum—very little social landscape-gardening. A man need not change his coat with the time of day, nor a woman drive or shop within certain hours to maintain social prestige. No set programme has yet been officially approved and adopted to keep the elect within strict, artificial limits. Naturally, for convenience and pleasure, one arranges the day's plans to coincide with those of one's friends, and a seeming conventionality is thus maintained.

In a town where the genealogical trees are so short that tiny top-branch and root almost meet, "family" and a dress coat cannot be regarded as indispensable to social recognition. Yet catholic—though, in truth, small—as the contingent of fashion is, there have of late crept in some insidious distinctions. There is to-day a faint hint of clique suggested by the terms, "the Southern set," "the intellectual set," and the merely "gay set," though all are parts of one wealthy whole. The first is made up of a few families of fine old Southern stock who have been drawn together by the axiomatic law of like seeking like, and who, in this far Western metropolis, still uphold the traditions of Southern grace and hospitality. In the matter of "tone" there are signs that the intellectual set aspires to take precedence of all others. To one or two of the leading women of this exclusive circle, who have shown by unmistakable signs that to them the joy of living is not all contained in the politer brands of "beer and skittles," is due the gradual rise of this faction which decides for enjoyment *with* culture. In the existence of such a spirit lies, we dare to predict, the funded strength of San Francisco's gentlest posterity.

But wealth, a clean record, a little *savoir* and a good deal of *voir faire* are all-potent cards of admission to San Francisco society. In its gayest season there is no mad whirl of festivities and social duties. There are enough hours, days and nights to meet the demand. There is no opera season to hurry the enjoyment of a dinner or to retard the opening of a ball. Affair waits upon affair in the most amiable fashion and there are few crowdings and encroachings. Now and then two teas may be set for the same date, but never two large functions. The matinee tea, with its accompaniment of exquisite flowers, music and dainty refreshments, is the usual mode of formally introduc-

ing a bud to the consideration of her circle. She makes her debut later at the first private ball, or at the first cotillon of the Friday Night Club, if it happens to antedate the ball. The Friday Night Club is an organization formed by the ladies for the all-important young people and maintained by the subscriptions of its patronesses. Its dances generally take the form of a cotillon which is led by some past-master of the art and one of the season's debutantes. This year has seen the formation of several so-called dancing classes with which the older club has had to divide honors.

The presence of the army officers from the Presidio (the most beautiful military post, by the way, in the whole country, adds a unique and piquant charm, an element of romance and gallantry to social affairs, and the occasional dances which they have given at the Presidio "hop-rooms" in honor of their civilian friends have always proven delightful. It is not in comprehensible, therefore, why several of the city's fairest daughters have fallen captive to the glamour of brass buttons and epaulettes and gone to join the army. But the matrimonial problem presents the same difficulties to the ambitious mothers of this fledgling town as it does in the older marts of the world. In most cases *dot* will tell, but much tact and manoeuvring are generally necessary on the part of the anglers to ensnare the wary eligibles into Benedictine bliss.

The question of chaperonage has gradually assumed serious proportions, so that now the "best" girls no longer attend even the play without a duenna or some older member of the family. Emancipation on that point is regarded as a mark of the less socially elect, of would-be Bohemianism, or of the self-sufficiency of years. The theatre party is a popular form of entertainment, with a supper afterward at the home of the hostess. In the event of the donor being a host and a member of either the University or Bohemian Club, the question of supper has been happily made easy for him by the right to entertain parties of both sexes in the annex rooms of the one or the famous "red room" of the other.

The season has of late years closed with a great Mardi Gras charity ball. This year, however, for the benefit of the Art Association, it took the form of a fancy-dress cotillon, held at the Hopkins Art Institute, the former Hopkins home on Nob Hill, the princely gift of Mr. Searles, which, with its grand Gothic hall and sweep of salons, is admirably adapted to a brilliant affair of this kind. And so, after its series of recurrent matinee teas, its dinners and luncheons, the Winter season comes to an end.

But through it all there is abundant time for domestic and maternal duties, for the delights of the dressmaker's establishment, for shopping, calling, receiving, gossiping and idling. A drive through the beautiful Park, which nature has made paradisaical with very little assistance from the hand of man, or out to the Cliff along the stretch of beach by the sea, is pleasant during any portion of a pleasant day, there being no fashionable hour when the lovely driveways are given over to a steady stream of elegant equipages. For those quietly inclined, there is leisure for indulgence in study or reading, for attendance at a club or charitable meeting, for enacting in person the gentle rôle of Lady Bountiful. The wealthy are not continually importuned for charity. There are few cases of destitution which the far-reaching, well-organized charitable associations do not ferret out. The gold in the veins of the soil seems to run not only to the beauty of its eschscholtzias, but to the hearts of its people. The boards of managers of most of the hospitals and homes include some of the most exclusive women of fashion. The Flower Mission, an old institution, is composed entirely of young girls who, besides providing mere substantial assistance, bring with the brightness of field and garden that of their own faces to make glad the poor, the old, the suffering. The Kindergarten Association is justly renowned and is the pride of its patrons and patronesses. In the matter of charity San Francisco is sound and sweet to the core.

Morally, it is no better and no worse than any other cosmopolitan city of its age and history. It is written in the copy-

books that it is easy to go down hill, and there is abundant opportunity for that pastime in this hilliest of new cities. But it affords equal opportunities to go up. The choice rests altogether with the individual; for either direction the car waits at the corner.

The annual sitting to the neighboring country-seats at San Rafael, Burlingame and Menlo Park begins as early as May and, in some instances, earlier. The easy access and short distances to these delightful Summer homes make the butterfly season one of great gaiety and jollity. The morning and evening trains and ferries carry daily, besides the devoted men of family, a goodly number of dearly-prized bachelor friends to and from these halcyon retiring places. Upper-tendom in daintiest Summer array is much in evidence in San Rafael at the fine hotel, surrounding cottages and country-seats, the balmy, rose-scented atmosphere making dallying there a temptation. Tennis, riding, driving, wheeling, piazza calling and an occasional dance make up a pleasant round of Summer joys, interspersed by short trips to beautiful Del Monte, Coronado and Lake Tahoe. At Burlingame (pronounced Blingum, in deference to its English origin), the home of the Country Club, sport holds sway. On the hill back of the artistic club house are the golf links. Polo playing is, however, the favorite sport; the team is in remarkably good form and some fine playing is done, watched by the gay crowd in dashing English traps.

Geographically San Francisco is enviably situated. Were it only for its sunsets and the after-glow upon the surrounding hills and waters, it should hold an uplifting place in the imaginations of its citizens. But city life is not responsive to such simple, refining influences, and the course of culture has not yet taken its way westward. San Francisco is far removed from the centers of literature and art, and those who have artistic leanings feel the deprivation keenly and deplore the indifference with which those whom wealth makes powerful regard the utter absence of any public spirit in that direction.

Educationally there is nothing to be desired. The excellent universities at Berkeley and Palo Alto, whose faculties include some of the most renowned intellects of the country, afford ample opportunity for those who desire the higher education. But, once outside his artistic home, the San Franciscan breathes in little more than fresh air and sunshine. There are no fine public buildings in which valued examples of the painter's or sculptor's art are displayed. There are no advanced schools of music, no lecture halls or libraries where the eye is delighted by harmonies of color and form. For want of patronage it has been found impossible to maintain a permanent symphony orchestra, although numerous spasmodic attempts are periodically made. Yet there is much excellent musical talent in the city, and that there are many ardent music lovers is evidenced by the fact that in no other city does a transient musical celebrity or a really good opera company find warmer welcome. As yet, however, there is not the *entente cordiale* between talent and fashion which should obtain. Home talent, unless it presents itself with the seal of Eastern or foreign approval, is left to work out its own salvation. There was, it must be noted, a move made toward introducing artist and patron by the ladies of the Century Club at a recent art-loan exhibition and reception. But, for the most part, it would seem, as Carlyle says, that this kindly, easy-going community is "able to worship the fame of talent, the power, cash, celebrity or other success of talent, but the talent itself is a thing it never saw with eyes."

San Francisco has had many charming, cultured men and women, but until the recognition of talent—pictorial, musical, literary—becomes fashionable, until money made in San Francisco is spent somewhat for the aesthetic advancement of San Francisco as a whole, the cause of true culture will never get beyond the cocoon stage of development. But these faults of omission are youthful oversights which Time, the rectifier, will surely correct.

The next article in this series, to appear in THE DELINEATOR for October, will be on Social Life in the Lesser Cities, by Edith M. Thomas.

COSTUMES FOR CYCLISTS.—We have just issued an Autumn edition of our handsome "BICYCLE FASHIONS." It illustrates attire to be worn a wheel, and while principally devoted to styles for ladies, also provides for the costume needs of men, misses and boys. It contains as well a detailed explanation of the various parts of a bicycle by an expert machinist, with valuable advice on the care, repair and choice of a wheel; a specially

prepared paper on learning to ride; a discussion by a high medical authority of the question of exercise for women; the etiquette of the wheel; and a great variety of other matter especially interesting to the devotees of this exhilarating and health-giving sport. No cyclist of either sex can afford to do without this pamphlet, which will be sent post-paid to any address on receipt of 2d. or 5 cents.

AMONG THE NEWEST BOOKS.

From the Macmillan Company, New York:

In the Tideway, by Flora Annie Steele.

The Choir Invisible, by James Lane Allen.

The Port of Missing Ships, by John R. Spears.

His Excellency, by Emile Zola.

In the Tideway is a captivating story, catching one's interest by its clever prologue and holding it fast until the tears fall and after. It is an idyl of the Highlands, fragrant with heather and sea-breeze and chilly with the haunting superstitions of Scotch folk lore. The far town of Oban and the farther gulf stream north of Scotland figure in a narrative full of light touches and sustained wit, graceful if not profound, making no pretensions to the breathless tension of *On the Face of the Waters*. The easy swing of Mrs. Steele's style and her happy facility in story-telling quite lend color to the statement that she has the unusual feminine gift of being a delightful post-prandial speaker, especially felicitous in her use of anecdote.

Three or four years ago James Lane Allen wrote a story called *John Gray*, which attained great popularity and was recognized by the ever-widening circle of his admirers as a masterpiece of fine descriptive work and virile yet tender character drawing. This story he has used as a foundation for *The Choir Invisible*—a title which seems at first to the reader rather enigmatic, but the fitness of which is afterward realized—and while changing but little the form of the romance has by graceful and artistic additions to the original given us a noble work of fiction. The scene of the story is laid in Kentucky during the pioneer days of that romantic territory, and its theme is the beauty of holiness as exemplified in ideals of manliness and womanliness. To be shaken by passion and remain steadfast to the right has won for the hero the title of "a Galahad of Kentucky," but no phrase can fitly describe the woman who is far finer and truer and more beautiful in her self-contained loyalty and integrity. Jessica Falconer treated the hero as though he were always right, and her trust went far towards making him so. The sorely tempted man closes his last letter to her by saying in regard to early ideals: "If I have kept unbroken faith in any of mine, thank you and thank God!" Full tribute has been done to Mr. Allen's love of Nature, and while this story has not the poetic beauty of *A Kentucky Cardinal* its descriptions of primeval luxuriance in Kentucky are perfect as models of luminous word-groupings.

The Port of Missing Ships is the first of three stories included in Mr. Spear's latest contribution to the romance of the ocean. They all smack of salt water and are told largely in the quaint lingo of sailor men, with much incidental information about the rigging and working of ships which makes highly entertaining reading and leaves the average reader nearly as wise as he was before he undertook to understand it. The typical brave, big-hearted Jack Tar may be, as they say, fast disappearing from the ocean, but in these briny tales he still exists to captivate the hearts of restless, imaginative lads.

But thinly disguised are the leading figures in Zola's novel of the court of Napoleon III., *His Excellency*. And not at all disguised is the author's unfavorable opinion of the last Emperor and Empress of the French. If Zola has influence in England, this book will seriously shake any remaining faith in Louis Napoleon's friendship for that country. It is a tragic sort of story and one that does not ennoble Frenchmen in the eyes of the right-minded reader. The charge of plagiarism made in connection with this novel seems to have no better basis than the retelling of facts involving the fate of a nation. As a whole, the book is commended to any one tempted to regard Imperialism with toleration.

From Herbert L. Stone & Co., Chicago:

The Jessamy Bride, by F. Frankfort Moore.

Flames: A London Fantasy, by Robert Hichens.

The young woman alluded to in the title of *The Jessamy Bride* is May Horneck, while her lover is none other than Sir Joshua Goldsmith, and a very fine and devoted lover he is, too. The reader will not be surprised to find Sir Joshua Reynolds, Dr. Johnson, Boswell, David Garrick, Angelica Kauff-

man, Burke and Dr. Burney figuring among the other famous characters introduced. The author has very well caught the spirit of the quaint and picturesque forms of speech current a century and a half ago and makes his characters discuss each other's literary and personal merits and demerits with the astonishing candor and frankness then prevalent. But there are also lessons in gracious compliment and in friendship's sincerities and the book has genuine biographical value of the same sort characterizing the author's bright and witty *Chap-Book* sketches collected under the title of *The Impudent Comedian and Others*.

Mr. Hichens' *Green Carnation* and *Imaginative Man* had prepared the public to expect the unusual and fantastic from his pen and *Flames* touches the limit in this direction. It is luridly up to date on spiritualism, second sight, hypnotism and the occult in general, and people who are fond of speculations as to psychology and the border-land of the beyond will find much to interest them in its five hundred pages of soul-bartering, sin-loving and flame-consuming goings-on. Its most prominent female character is a wanton and its master mind a fiend in human form.

From Little, Brown & Company, Boston:

Quo Vadis, by Henry K. Sienkiewicz.

The Head of a Hundred, by Maud Wilder Goodwin.

The great Polish novelist—by some critics considered the greatest of living romance writers—is seen at his best in *Quo Vadis*, a story of Christianity in the days of Nero. It is a powerful romance, firmly set in the times when the imperishable foundations of civilization of the best order were laid. A strange people were they who for Christ's sake held life lightly, pain as nothing and death as a lofty gate that opened to endless happiness. The beliefs of to-day seem small credulities when compared with the large, abiding, living, compelling faiths of those early Christians. The story gives a startling picture of Roman luxury and extravagance, excesses compared with which the lavishness of our modern Cæsars seems modest and simple living. If the story did not thrill us with proud confidence in the god-like qualities of man at his highest and best, it would crush us with hopelessness and shame for humanity at its worst. Its chivalric Christians and its vile Roman objectors to all beauty of character are set off against each other with artistic effectiveness. The author's knowledge of history is only equalled by his imaginative grasp and psychologic insight. For the excellent translation from the Polish, a language obscure and difficult to most linguists, credit is due to Jeremiah Curtin.

The quaint sub-title of Mrs. Goodwin's charming story of Colonial life in Virginia early in the Seventeenth Century, *The Head of a Hundred*, gives promise both of the style and substance of the narrative: *Being the Account of Certain Passages in the Life of Humphrey Huntoon, Esq., Sometime an Officer in the Colony of Virginia*. Humphrey is a love-lorn youth from England who arrives at Jamestown while Sir George Yerely (Yeadley) is governor and at once plunges into the current of exciting events then taking place. The author has been especially happy in preserving the flavor of the stately speech current three hundred years ago and her story will prove an especial delight to students of the Colonial history of the dear Old Dominion.

From Charles Scribner's Sons, New York:

Soldiers of Fortune, by Richard Harding Davis.

A Story-Teller's Pack, by Frank R. Stockton.

Arnaud's Masterpiece, by Walter Cranston Larned.

Thackeray's Haunts and Homes, by Eyre Crowe, A. R. A. With Illustrations from Sketches by the Author.

Mr. Davis' *Soldiers of Fortune* describes the career of one of the men who subdue Nature, discover her concealed wealth, harness her forces and make highways of byways. Starting in life as a cowboy, he comes to the front after many experiences in Europe and elsewhere as a mining expert in South America. En route he meets a pretty girl whose picture, cut from a New York newspaper, he had pasted into his watch because he liked it. She is as much impressed by the many foreign deco-

rations he wears as he is by the original of his picture, and the consequences are related in the story. There is incidental information about South American insurrections—more frequent than earthquakes down there, if less destructive—about the Venezuelan boundary discussion with Great Britain, about mining life and tropical scenery and society. Mr. Davis' journalistic instincts making it impossible for him to write even fiction without making it informing. The pictures made by his fine, terse English are supplemented by reproductions of the drawings of C. D. Gibson which accompanied the story during its appearance as a serial in *Scribner's Magazine*.

Frank Stockton introduces his *Story-Teller's Pack* of quaint and droll narration, with what he calls "A Few Words to Begin With," quite as funny in its way as any of the stories it professes—but fails—to explain. The book may be safely commended to anybody fond of that paradoxical form of exercise, laughter so uncontrolled that it ends in tears. There may be some supersensitive readers who will be shocked by grotesque and distinctively Stocktonian mingling of commonplace and supernatural in "The Bishop's Ghost and the Printing Baby," but if so the shock may be safely classed as tonic and wholesome.

Arnaud's Masterpiece, the story of an artist who was deeply religious and of a beautiful girl who was even more religious, is very appropriately sub-headed *A Romance of the Pyrenees*, that idyllic region and the mediæval period in which its events are supposed to take place being especially suited to its poetic and unworldly atmosphere. The hero's struggles confronted by the conflicting attractions of the spiritual and sensuous phases of his art constitute the real theme of the romance and contain a lesson worth heeding in these materialistic days. As befits its contents, Mr. Larned's novel is artistic in typography and binding.

From Thackeray's life-long friend and associate might reasonably be expected an account of the houses he inhabited and of his demeanor as a habitant full of savor and infected with at least suggestion of the grace and graciousness of the great humorist. Mr. Crowe has conscientiously collected a variety of material intrinsically interesting and some of it new, but his presentation is prosy, what he has written being as colorless and matter-of-fact as the pictures it accompanies. Typographically the book is a delight.

From Dodd, Mead & Company, New York:

The Personal Life of Queen Victoria, by Sarah A. Tooley.

This account of the private life of the gracious lady who has this year been so especially present to the thoughts and affections of her people would be an impertinence had not Her Majesty given it the sanction and approval of precedent in what she has herself written. And why not? All her life has been sweet and womanly, wise and far-seeing. As wife and mother she has been a noble example of the best. Duty she has made a pleasure. If it be true that we are the arbiters of our own evolution and make of ourselves what we will by daily intention, then may Victoria be called the noblest of rulers and the wisest of mothers. Her daily life as detailed in this and kindred volumes shows how truly she has done her whole duty to great people over whom she has been called to reign while dwelling in the calms of domestic peace and caring for the humblest affairs of her household. Personal details are usually indelicate, but all that a true queen is belongs to the world.

From Longmans, Green & Co., New York:

A Woman's Part in a Revolution, by Mrs. John Hays Hammond.

The revolt in Johannesburg against the Boer government is so recent that this record of its undercurrents and of the part taken by the wife of one of the principal actors therein is especially timely. Mrs. Hammond was before her marriage Miss Natalie Harris, a beautiful and high-born Virginia girl, unaccustomed to hardships or personal danger. Her story is confined to a narrative of what she saw of the outbreak and of her own personal experiences therein, the terms upon which her husband was released from prison making it imperative that she should refrain from comment upon the political affairs of the Transvaal. But it is not difficult to imagine what the tenor of her criticism would be. The story of her heroic and finally successful efforts to get her husband out of jail and then to nurse him back to health is told with a detail attesting the writer's devotion. Mr. Hammond was—and again is—a "masterful man," scorning petty things and fiercely striking

out at oppression and injustice wherever met, but so weak did he become in prison that his wife declares his "angelic patience" when released alarmed her. "I longed," she writes, "to hear him swear—it would have braced us both. But he was so gentle and appreciative of little kindnesses that to keep from weakening tears I took to swearing myself."

From D. Appleton & Company, New York:

Uncle Bernac, by A. Conan Doyle.

Marietta's Marriage, by W. E. Norris.

Fierceheart, the Soldier, by I. C. Smith.

The Private Life of the Queen, by a Member of the Royal Household.

Dr. Doyle is not at his best in *Uncle Bernac*. He writes as vigorously and details his events as vividly as ever, but somehow he has not brought his actors and actresses to the hither side of our horizon. He introduces us to the Little Corsican, to Josephine, Murat, Talleyrand, Savary and a host of others prominent during the First Empire, but we see too plainly the strings by which alone his puppets are made to move. A crisis is always looming up in the middle distance but invariably gets sidetracked before it reaches the foreground of the picture.

Marietta's Marriage is a study in ambitions. One of its characters has vague, disturbing aspirations that create upheavals in the family but can neither be traced back to their source nor followed to any legitimate conclusion. Another's aims are so inseparable from his social and business environments that he is hardly conscious of their existence. Yet a third has sighted something at short range and means to hit his mark, no matter who gets within his line of fire; but his purposes are concealed by seeming candor and friendliness. In this charming story of social life in England and upon the continent there is entertainment of the lighter sort for readers who care only to be amused and mental nourishment of a much higher order for those able to digest it.

The author of *Fierceheart, the Soldier*—already favorably known by his *Mistress Dorothy Marryn*—would have us believe that feuds and fighting largely made up the life of English-speaking people in the early half of the Eighteenth Century. It is a story of political strife and of the bloody conflicts therefrom resulting at a time when a king's call was more potent than domestic ties, stronger than the love of life itself. The events of the story revolve about the tragic defeat of the Highlanders at Culloden and so strongly do they grip one's sensibilities that there are many passages which it is difficult to read aloud at a first trial.

The fierce white light that beats upon the throne has never disclosed less of discredit to its occupant than during the long reign just celebrated in gigantic Jubilee. While Queen Victoria's appearances in public have of late years grown even fewer and further between, publications like this having necessarily her sanction, show that she is not at all averse to letting her people know how her life is ordered. It is a wise permission, for in the industrious and methodical regulation of her days and years, in the conscientious performance of every duty imposed by her lofty station, in the kindness and severity with which she makes her will felt in all the minutiae of her vast household and among her ever-growing host of lineal descendants, and in the affectionate protection and care bestowed upon all who have faithfully served her—in these things rather than in any brilliantly forceful interference with the course of political events and the governing of her vast Empire will doubtless rest her ultimate claim to remembrance. Faithfully and loyally has she kept the promise made when a child of twelve she first heard of her proximity to the throne: "I will be good." The nature of this amiable chronicle is explained by a word or two from its preface:

"My intention is merely to paint a family portrait of a dear old lady, who, were she the *châtelaine* of a country house or the schoolmistress of a primitive village, would be admired and beloved by her neighbors in the parish for her wisdom and good works, and by her family servants as a good mother and mistress."

Detailed description is, therefore, made of her private suite of rooms at Windsor, of her houses at Osborn and Balmoral, of her religious observances, fondness for children, method of entertaining guests, personal friends, maids of honor, pastime, favorite walks, rides, pets, methods of work, musical and artistic preferences, of her private fortune and its expenditure, her exact methods as a housekeeper and of what she eats and drinks. Reproductions of her latest portrait and of various photographic views accompany the volume.

From R. F. Fenno & Company, New York:

The Massarenes, by Ouida.

This book is a brilliant abomination. It relates the career of an English woman of high birth and low conduct. The Massarenes are an American family of low origin and vast ignorance—Ouida's animus regarding all things cis-Atlantic is well known—but they are not so bad as her heroine who was educated to something better than she becomes and inherited the traditions of honorable conduct. Even the children described are crafty and dishonest.

From the Lothrop Publishing Company, Boston:

The Ready Rangers, by Kirk Monroe.

The Great Island, by Willis Boyd Allen.

Kirk Monroe knows what boys like and what is good for them. His last book, "a story of bicycles, boats and boys," relates the adventures of a club of congenial lads who organized for sport and drifted by the exigencies of occasion into a sort of helping hand society. It is a story brisk with action and bubbling with frolic, containing as well rich and practical information about things worth knowing.

The territory alluded to in the title of *The Great Island* is New Guinea in the China Sea and on its inhospitable shores are shipwrecked several of the personages already known to the youthful readers of the *Camp and Tramp* series. The account of the party's struggle across the island and capture by the savage "head hunters" makes thrilling reading, un-

niquely interwoven with which is much useful geographical, ethnological and botanic information.

From the Morse Company, New York:

Manhattan, Historic and Artistic, A Six-Day Tour, by Cynthia M. Westover Alden.

This is a revision for Greater New York of the guide book issued under the same title in 1892. The visitor who has but a week in which to see New York will make judicious disposal of his time by following the routes here laid down and will find this hand-book, with its numerous photographic reproductions of striking metropolitan sights, of decided assistance on the spot and a pleasing souvenir afterwards.

From George W. Jacobs & Company, Philadelphia:

Daughters of Esculapius, by Alumnae and Students of the Women's Medical College of Pennsylvania.

This is a volume of sketches from the pens of women who follow the profession of medicine—said to be the first of its kind ever written. If not distinctively original in the quality of the work contained, it is agreeable and creditable to its projectors. It includes a medallion portrait and brief biography of Ann Preston, a pioneer woman doctor of the Quaker City and one of the founders of the Woman's Hospital there. In person she was petite and delicate and in spirit tranquil and without self-consciousness. Her life manifested a rare combination of beauty, freedom and utility.

HOW TO ORGANIZE A CLUB.

By CAROLYN HALSTED.

The best methods of forming an association for any purpose, and of placing it on a firm basis after it has been formed, are subjects of importance to many women to-day, both in the cities and in country towns and villages. The club movement has become so pleasant and so influential a factor in current social life that few women feel they can longer afford to remain outside its pale.

It does not signify how few in number are the originators of a club: if they start in with determination and work with a will, they are sure to succeed. Suppose, for instance, one woman in a town or village believes it would be a pleasure and a help to herself and her neighbors to join forces and start a society—literary, philanthropic or for the furtherance of household economies. The first step would be to consult one or more of her most trusted friends and secure their co-operation. Next let her write notes of invitation to the various ladies of the community whom she would like to have as members of the club, asking them to meet at her house on some stated day—for afternoon tea, or, if she prefers, she may name the specific reason for the gathering. Then, when they are gathered together and tea has been served—making every one feel cheerful and socially inclined—let her introduce the subject of the club, giving her ideas as to its desirability and asking those present to say what they think. When the matter has been thoroughly talked over, and the guests have decided, as they doubtless will, that the project is a wise one, let the hostess ask for a decision on the nature of the organization, appealing to each one present for her opinion. It is probable that there will be a good deal of hesitation in discussing the matter, for most women are reticent at the beginning, many not being accustomed to talk in public, but they will get bravely over that when the club is a few months old and they have grown accustomed to the sound of their own voices. When it has been decided what the club's character is to be, it will be well to choose a temporary president who may or may not be afterward retained as the permanent incumbent of this position. Courtesy will usually suggest the selection of the hostess for this position, though she should exercise a wise discretion in regard to accepting it. A secretary should also be chosen and a committee appointed to draw up a constitution, with the new president as chairman. By this time the hour will be growing late, and after deciding upon a date for the meeting of the committee, the gathering should break up. There are sure to be many congratulations offered the hostess for her bright idea.

Before drawing up a constitution it is advisable to have the secretary write to several similar associations of standing and reputation, and obtain copies of their constitutions and by-laws to use as a guide in formulating this important document. If the names and addresses of such clubs are not known, any daily newspaper can furnish the desired information. Copies of Mrs. Shattuck's *Manual of Parliamentary Law* and Roberts' *Rules of Order* should be procured to refer to in organizing the new association, which may then progress step by step in accordance with the recognized method of parliamentary procedure. It is well to start a club simply and make its constitution and by-laws as short as possible. Later, as there is need, both may be added to. The first article of the constitution should contain the name of the club; the second should state its object; the third should give the number and duty of the officers, and so on, the other most important points being the time of holding the meetings, especially the annual meeting, dues, eligibility, discipline, number necessary to constitute a quorum, and method of amending the constitution and by-laws.

When the committee has made a rough draft of the constitution, the president should call a meeting of the club, at which the document may be read, corrected if necessary and adopted. At this meeting the permanent officers are chosen and standing committees are appointed to look after the various interests of the organization. It is a good plan to have a number of committees, as in this way more systematic work and better results are secured, and more of the members are induced to take an active interest in the club's affairs.

At the outset a good many preliminary questions must be taken under consideration. Shall the membership be limited? Shall gentlemen be admitted? Shall there be a social side? Of course, the majority vote must decide all mooted points. It is best not to limit the number of members unless there is special reason therefor; there is strength in numbers, and with more heads to plan and more hands to execute, any project can be better carried out than where the organization is exclusive; the treasury will be better supplied, and funds are necessary for every enterprise; and, besides, if the organization is to afford aid and enjoyment to its members, it would seem selfish and unkind to shut out any proper person who would like to share in its benefits.

As regards men as members, it is similarly advisable to have no limitations, unless there is some particular reason why they

should be excluded. It is the belief of some of the most able club men and women that the ideal club should be composed of both sexes, and some prominent societies are already thus organized. It has been found that wherever men and women combine forces, the outcome is a happy one, both in profit and pleasure. Into some feminine associations men are admitted as associate members only, not taking part in the business proceedings, but being privileged to attend the social reunions and help along the cause by their influence and financial aid.

There are few organizations of any nature the serious aims of which cannot be effectively promoted by social interchanges among their members. And so, in founding a club, provision should be made for entertainments of some kind.

In the beginning, especially in a small place, a difficulty to overcome is the providing of a suitable room or rooms for club meetings. Well-to-do members usually offer the use of their houses, but the club is apt to outgrow this hospitality, and as soon as the funds allow, it is customary to hire a public room or hall. Then the members become ambitious to have a clubhouse of their own. The history of suburban clubs shows that it is a good plan for the members to become stockholders and buy a house outright.

The oftener a club meets the more it can accomplish, and so in drawing up the by-laws provision should be made for regular reunions every fortnight, if possible; every week would be better still, but few women in this busy world can spare a day each week to any one club. The annual meeting should, if convenient, fall on the club's birthday, and should be celebrated by an elaborate programme, with plenty of merry-making.

Provision should be made in the by-laws regarding discipline. The history of women's clubs shows this to be particularly necessary. Hence it is well to insert in the by-laws a clause earnestly requesting any dissatisfied member to resign, and stating that the board of officers may ask for the resignation of any member creating dissension.

Another point likely to require attention sooner or later is rotation in office. There are the usual two sides to this question and the majority decision must settle it. As a general rule, it is not wise to insert a clause in the by-laws requiring rotation, for at the root of the demand therefor is generally to be found a personal desire for office because of the honor it is supposed to confer. Holding office does afford a certain amount of experience which is of benefit to the incumbent, but it is not of enough consequence to the individual member to have the welfare of the club placed in jeopardy by electing to a prominent position a person unfitted to fill it. It takes some time for an officer to become accustomed to her duties, and if she proves careful and competent, it is in most cases advisable to reelect her.

One of the foremost considerations must naturally be the requirements for eligibility. Let these be as simple and as broad as the objects of the organization will admit. Exclusiveness is fast going out of fashion and mutual helpfulness is taking its place. Where people in different stations of life mingle and exchange ideas and experiences, the beneficial results are about equally proportioned among all. Kindliness and self-forgetfulness are the two most powerful motors in forming and sustaining a club. And just in proportion as those two qualities are cultivated will the coterie prove prosperous. If a club has for its keynote courtesy and consideration, there will not be much demand for the parliamentary restrictions necessary where ill feeling exists. The club will be a law unto itself.

There are certain minor features requiring attention, once the club is really on its feet. It should have a badge, colors and an especial flower, all these adding to the importance of the sisterhood, and being noticeable and pretty in decorating the club-rooms for social occasions. It is an easy matter to select colors and a symbolic flower, while any jeweller will furnish designs for a badge. These little pins—sometimes worn suspended from a bar by a piece of ribbon—cost from fifty cents to twenty-five dollars each, and mean the same at any price.

The dues and initiation fee, if there is one, must be regulated by the financial status of the members and the objects of the club. One dollar a year dues and one dollar initiation fee are usually sufficient, unless the circle consists of persons of means, when five or even ten dollars may be charged. Sometimes the charter members—those who organize the club—pay no initiation fee. Sometimes the dues are raised after the first year, remaining as at the outset for the charter members. The National Society of New England Women has its own method of checkmating those who wait till a society is strong and prosperous before giving it their names and influence. For

each of the first one hundred members its initiation fee is one dollar, its annual dues one dollar; for each of the second one hundred members, the fee is two dollars, the dues two dollars; and the fees and dues go on increasing correspondingly for each succeeding one hundred members, until one thousand are enrolled; after that the fee for every new member is ten dollars, the dues the same.

It is well to have the club's fiscal year begin with the first day of the month in which it was organized, and to insert a clause in the by-laws that any member remaining in arrears longer than one year shall be dropped after two notices of her arrears shall have been sent her. All bills should be sent out on the first day of the fiscal year, with the exception of those of new members, who should pay when admitted.

The club once started, the absorbing task of the officers is to make it popular and successful. One of the surest ways of promoting its stability is to make each member feel a personal concern in its advancement. Another means is to promote a general feeling of good fellowship by having the members know each other and work together. But the two essentials of success are in laboring steadily for some worthy end and in making the members really enjoy their membership. Combining the two ends, hits the golden mean and insures prosperity. Suppose the club is a literary circle, where knowledge is the first object. At one of the initial meetings let the members decide what shall be the first books or subject studied. Let the president appoint a committee of four or five clever members to draw up a plan of procedure. This being done, systematized work can commence. The majority of the regular meetings should be in the afternoon, but once a month it would be well to have an evening gathering when the men should be cordially invited to take an active part. If the club consists of ladies only, at the evening reunions their husbands, brothers and friends should be asked to enjoy the literary exercises and participate in the mild festivities which follow. Papers should be prepared and read by two or three of the ladies appointed beforehand and then these papers should be discussed. Selections could be read from the authors, illustrating the papers read. The programme should be varied by music. Light refreshments should be served, followed by dancing, games or impromptu charades. Throughout the evening cordiality should reign. It is well to have a special committee to look after the guests, help the hostess receive, seat the visitors and care for their well being generally, making a point of introducing all those not acquainted. For each entertainment the committee on arrangements can exercise its ingenuity in devising something novel and attractive. In Summer out-of-door functions provide variety.

There should be a number of standing committees, viz: a committee to plan the regular work of the club, an entertainment committee, a committee on membership, a finance committee, etc. The funds are likely to run short at first, and one way to replenish the treasury is to have a benefit entertainment—a fair, concert, tableaux, loan collection or sale of home-made edibles. This will create an enjoyable stir in the community and bring the club to public notice.

It is a little difficult at the outset to know how to lay out the club's work and for that reason it is well to note what other clubs of longer standing are doing. The following excellent programme for a year's work by the Social Science Club, of Newton, Mass., will be found suggestive in this connection:

Wages; mutual relations of employer and employed; current topics, such as fifteen minute talks on politics, literature, science and art; preventable causes of poverty and crime; cheap tenement houses; a study in parliamentary usage; the public schools; relation of the government to public functions; moral purpose in literature and art; the cultivation of the artistic sense in the schools; cultivation and preservation of forests; what can the club do for the benefit of the town as a community; the real object of clubs.

It is helpful to an organization to print a year-book or an annual report at the close of each year. It shows the systematic labors of the club and arouses interest therein both within and without the circle. It is something tangible to show and to refer to. It should contain the names of the members, the list of officers, the constitution and by-laws, the programmes of the reunions and benefit entertainments, etc.

In organizing a city club about the same method of procedure is followed as in a rural district, except that printed notices are sometimes sent out, stating the aims of the proposed society and inviting the recipient to join. From its environment, a city club has enlarged facilities for growth and prosperity.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

A. S. P. :—Marmalade may be made of any ripe fruit boiled to a pulp with a little water; the best fruits to use are peaches, quinces, apples, oranges and cranberries. It is usual to crush the fruit. Use three-quarters of a pound of sugar to a pound of the fruit, add a little water (half a cupful to a pound) and boil until it becomes a jellied mass. When done, put it in glass or white earthenware.

Mrs. D. M. :—For walnut pickle, the walnuts should be gathered early in July. They should be so soft that a pin can be run through them. Lay them in salt and water for ten days, changing the water two or three times during this period. Rub off the outside with a coarse cloth and proceed to finish the pickle. For one hundred walnuts, make a pickle of two quarts of vinegar, one ounce of ground pepper, one ounce of ginger and half an ounce of mace, cloves, nutmeg and mustard seed. Put these spices in a bag, lay it in the vinegar and boil all together for a few minutes; then set the pickle away for use. If the vinegar is not very strong, add fresh vinegar to the last scalding of the pickle.

SARAH :—To make vegetable soup, take three onions, three carrots, three turnips, one small cabbage and one pint of tomatoes; chop all the vegetables, except the tomatoes, very fine; have ready in a porcelain kettle three quarts of boiling water, put in all except the cabbage and tomatoes and simmer for half an hour; then add the chopped cabbage and tomatoes (the tomatoes previously stewed) and a bunch of sweet herbs. Let the soup boil for twenty minutes, strain through a sieve, rubbing all the vegetables through. Take two table-spoonfuls of the best butter, one of flour and beat to a cream; now pepper and salt the soup to taste, add a tea-spoonful of white sugar and half a cupful of sweet cream and stir in the butter and flour. After it boils it is ready for the table. Serve with fried bread chips or poached eggs, one in each dish.

FAM: OAKS, ALA. :—To make Nesselrode pudding will require:

- 1 pint of shelled almonds,
 - 1½ pint of shelled chestnuts,
 - 1 pint of grated pineapple,
 - ½ pound of French candied fruits,
 - 1 pint of cream,
 - The yolks of ten eggs,
 - 1 table-spoonful of vanilla extract,
 - 1 table-spoonful of wine
- (this may be omitted),
- 1 pint of water,
 - 1 pint of sugar.

Boil the chestnuts half an hour, then rub off the black skins and pound the kernels to a paste in a mortar. Blanch the almonds and pound them in the same manner. Boil the sugar and water and the juice from the pineapple together for twenty minutes in a sauce-pan. Beat the yolks of the eggs and stir them into the syrup. Set the saucepan in another pan containing boiling water, and beat the mixture with an egg-beater until it thickens; then remove from the fire, set in a basinful of cold water and beat for ten minutes. Mix the almonds and chestnuts with the cream, rub all through a sieve and add the candied fruit and the pineapple. Stir this mixture into the cooked preparation, add the flavoring and half a tea-spoonful of salt, and freeze as for ice-cream.

Walnut stain is made by slowly boiling an ounce of bark in a pint of water for an hour, and then adding a lump of alum the size of a small hickory nut to set the color. Apply to the hair with a sponge and take care to wrap the head up well on retiring, as the moisture of the hair will cause it to stain the bed linen.

CLAUSSA :—To keep the refrigerator free from food odors, place in it a saucer half-filled with powdered charcoal, renewing it once a week.

M. L. R. :—To make grape butter and have it a distinct and agreeable acid, pick the fruit while still a little green. All fruits thicken more satisfactorily when a little less than ripe. A dry day after the dew is gone is the best time for gathering grapes. Crush a few grapes, after removing them from their stems, to moisten the bottom of the preserving kettle. To

every pound of fruit allow one-fourth of a pound of sugar and have it heating in a pan set in the oven to be in readiness when wanted. Add the whole grapes to the few hot ones that have been crushed, cover the kettle and cook until all the skins are broken and separated from the pulp and seeds by slow boiling. It is easy with a skimmer to remove the skins if not wanted in the butter. If the skins are thus rejected, rub the cooked fruit through a coarse sieve or a colander and return to the kettle. After it has boiled slowly for ten minutes, add the sugar and boil for ten minutes more, when it is ready to turn into tumblers, jars or bowls. Set these in the sun for a day or two and cover with tissue paper. By thus cooking the skins, the highest flavor of the grapes is preserved.

Wild plums are best when cooked and put through a colander. These should be gathered before they are fully ripe. To each quart of strained fruit add one pound of hot sugar, and cook slowly until it is thick. One gill of molasses may be added to every quart of cooked fruit, but this sweet requires longer cooking than sugar after it is added to the pulp of fruit and is less desirable in flavor. Keep all fruit butters in a cool, dry place.

ELDER-FLOWER FRITTERS.—The elderbush is found growing in waste and neglected places, and may be recognized by its large bunches of minute flowers arranged in umbellate and racemose cymes, the corolla or crown being wheel-shaped and finely cleft. Gather the flowers when fully developed, and let them stand in cold water, slightly salted, for an hour; take them out of the water and pick off the flowers. Sprinkle over them a tablespoonful of brandy to each pint of flowers. Beat the yolks of three eggs; add a salt-spoonful of salt, a heaping teaspoonful of sugar, two ounces of wheat flour, and a pint of elder flowers, and stir into the mixture a tablespoonful of olive oil. Drop spoonfuls of the batter in smoking-hot fat, and serve with brandy sauce.

M. L. N. :—We give below a bill-of-fare table, from which you can readily determine the order in which the various foods should be served:

First course.—Raw oysters, little clams or Roman punch.

Second course.—Soup.

Third course.—*Hors-d'œuvres* (relishes), cold, such as sardines, pickled oysters, cucumbers, anchovies, etc.

Fourth course.—Any kind of fish or shell-fish.

Fifth course.—*Hors-d'œuvres*, hot. These are the light *entrées*, such as croquettes, all kinds of hot pâtés (not sweet), sweetbreads, brains, etc.

Sixth course.—*Relevés*. The substantial dishes, like roast joint of beef, veal, venison, roast chicken, fillet of beef, etc.

Seventh course.—Roman Punch.

Eighth course.—*Entrées*. Cutlets, all kinds of pâtés (not sweet),

sweetbreads, scollops, poultry or game *à la coquille*, croquettes, etc.

Ninth course.—*Entremets*. Dressed vegetables served alone, macaroni, dressed eggs, or fritters.

Tenth course.—Game of any kind.

Eleventh course.—Salad of any kind. A plain salad is often served with the game.

Twelfth course.—*Entremets* (sweet). Any kind of pudding, jelly, sweet pastry, cream, etc.

Thirteenth course.—*Glacés*. Anything iced.

Fourteenth course.—Fruits, nuts and raisins, bonbons, etc.

Fifteenth course.—Coffee.

Mrs. JANLEY :—A whisk broom is a more effective dish washer than the mop made of cords and sold by house-furnishers. In every kitchen there should be two brooms of different sizes kept perfectly clean by rinsing them under running water after every using, hanging them over the sink to drain and dry. Once or twice a week they should be dipped in a hot solution of washing soda and water and they will last long and keep clean and sweet.

KATE :—To prevent lamp chimneys from cracking, wrap each chimney loosely but entirely in a cloth; place them together in a kettle and cover with cold water. Bring the water to a boil, continue the heat ten or fifteen minutes and then cool off. By this tempering they are toughened against all ordinary lamp-heat.

DOMESTIC SCIENCE.

PUBLISHERS' DEPARTMENT.

SOUP FROM CHICKENS' FEET.—No less an authority than Miss Parloa recommends chickens' feet as a material for soup. Her instructions are: "Cut off at the usual joint, wash and throw into boiling water and after a little while draw off their skins and scales and boil them. Their gluten is a delicious base for sauces or soups. Boil with the feet, the head, wing tops and neck of the chicken and a delicate broth, impossible to make from other parts of the bird, is produced. This preparation is as much a luxury as it is an economy."

GILT FRAMES.—Gilt frames may be cleaned by wiping them gently with a soft, clean cotton cloth moistened in sweet oil.

CABBAGE SALAD.—A pretty and delicious salad of cabbage, whether white or purple, may be made by shredding or chopping the vegetable fine and placing it in a salad bowl. In the center set the cup-like skin of an orange, banking the cabbage around it. Fill this with a mayonnaise dressing. A decoration of thin, unpeeled slices of cucumber or boiled beet may be added.

TO PRESERVE EGG PLANT.—When one has more egg plants than are wanted for immediate use, wrap each one carefully in soft brown paper and store in a dark, cool place. In this way they may be preserved for a fortnight or more.

APPLES FOR HEALTH.—"Apples," says a medical authority, "are an excellent brain food, a preventive of throat disease, and so easily digested that every person should eat at least one apple that is ripe and juicy before going to bed. The most delicate system is not injured by this fruit, if it be slowly and perfectly masticated, because it contains more phosphoric acid in an easily assimilated form than any other fruit. Apples stimulate the action of the liver and encourage healthful sleep. Another physician prescribes an apple scraped into pulp just before retiring, to patients afflicted with insomnia."

SUNBURN.—When one's skin is badly blistered by sunburn, a soft linen cloth folded three or four times and dipped in a strong solution of sub-carbonate of soda (cooking soda) and laid upon the suffering parts brings speedy relief. After the pain is gone, anoint the skin with a mixture of equal parts of olive oil and vaseline. This preparation is healing for all but exceptional cuticles and should be in the kit of every woman who goes on extended bicycle tours.

TO FRESHEN A LOAF OF STALE CAKE.—Dip the hand in cold water and draw it over the cake so as to slightly moisten the entire crust. Put the cake at once into the oven and after it has had time to become hot all through, it will be found as fresh as when first baked. No rule can be given for the time such reheating will require, because loaves differ in thickness.

BOILED MEATS.—It is as necessary to quickly heat the surface of meat to be boiled as when it is to be roasted. Plunge the cut into boiling water and keep it at this high temperature for ten minutes; then place the kettle where the water will simmer gently until the meat is done. When a fork can be plunged into the meat and turned round, it is done and will be tender and retain its best flavor, the quick heating having imprisoned its juices. If it is cooked by boiling hard all the time it is on the fire, it will be hard and tasteless, all its essences having passed into the water.

FISH TAMBALS.—Pound in a mortar equal parts of lobster and fish of any delicate variety lately cooked. To one ordinary bowlful of this add a gill of boiling water in which a table-spoonful of butter has been melted, season with a level tea-spoonful of salt and a salt-spoonful of paprika or less of cayenne or tabasco. Beat this together and add four eggs, one at a time, beating all the while. Lastly, add half a coffee-cup of whipped sweet cream and pour into a buttered mould or several tambale moulds and steam for half an hour while covered. Serve with any fish sauce.

CANNED GOODS.—Young housekeepers cannot be too often reminded that as soon as a can of any fruit, vegetable, fish or meat is opened its contents should be emptied at once into an earthen or glass bowl and allowed to stand for a few hours to draw back the oxygen that heat has eliminated. Left open in a tin can, poisonous chemical changes will take place.

THE GRAND ALBUM FOR SEPTEMBER.—With the September number of THE GRAND ALBUM OF METROPOLITAN FASHIONS—the superb monthly publication which, though only now in its second volume, has already won substantial place in public favor—will be given A HANDSOME LITHOGRAPHIC PLATE 29x30 INCHES IN SIZE, illustrating in colors the latest Ladies' Fashions. Similar Plates will hereafter be issued quarterly, viz: with the Numbers for December, March, June, etc. Every issue of this magazine includes a series of artistic plates illustrating in Colors and Tints the Latest Modes in Costuming, Millinery, Window Dressing, etc., with the necessary descriptive matter, and original articles on Lessons in Dress-making and Millinery, the text being in English, Spanish and German. The publication is indispensable to Dressmakers and Milliners, and invaluable to ladies generally who are pleased to adopt the latest effects of la Mode. The Subscription price is 12s. or \$2 a year. Single copies, 1s. (by post, 1s. 3d.) or 25 cents.

INVALUABLE TO MASQUERADERS, ETC.—The large demand for our Pamphlet, "CHARACTER AND UNIQUE FASHIONS," has necessitated the issuing of a second (Autumn) edition in which has been incorporated a variety of new costumes. It contains original articles on The Development of Dress, Ancient and Modern Japanese Costumes, and descriptions of several Parties, and is illustrated with styles unusual in Character, representing Peculiar National Fashions and Notable Individual Apparel. It has been in great demand for Theatrical and Masquerade Purposes, and is a handy book of reference when patterns of the nature described are required. Sent post-paid on receipt of 2d. or 5 cents.

OUR WEDDING PAMPHLET.—"Weddings and Wedding Anniversaries" is the title of a pamphlet published by us that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds, and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding—to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. (by post, 7½d.) or 15 cents.

SOCIAL EVENING ENTERTAINMENTS.—The entertainments described are novel, original, amusing and instructive and *not* of the *Purely Conventional Types*. A few of the many offered are: "A Literary Charade Party," "A Witch Party," "A Ghost Ball," "A Hallowe'en German," "A Midsummer Night's Entertainment," "A Flower Party," "A Fancy-Dress Kris Kringle Entertainment," "The Bowers' Christmas Tree," "A St. Valentine's Masquerade Entertainment," etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

TO SECURE SPECIFIC NUMBERS OF THE DELINEATOR.—To secure the filling of orders for THE DELINEATOR of any specific Edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: Parties wishing THE DELINEATOR for November will be certain to secure copies of that Edition by sending in their orders by the tenth of October.

PATTERNS BY MAIL.—In ordering patterns by mail, either from this office or from any of our agencies, be careful to give your post-office address in full. When patterns are desired for ladies, the number and size of each should be carefully stated; when patterns for misses, girls, boys or little folks are needed, the number, size and age should be given in each instance.

ANSWERS TO CORRESPONDENTS.

AUNTIE.—The ordinary method of frying in a frying-pan with only a little fat, doing one side at a time, is called by the French sautéing. To sauté well, the work must be done quickly so as to keep all the juices in the meat. It is by many considered an economical mode of cooking all sorts of small articles of food. Almost everything that is sautéed is much better when fried by immersion. Some people, however, are very unwilling to make the change and persist in cooking in the old way, using a little half-hot fat, which spatters over everything near it, soaks into fish or meat and is often served as the only gravy.

A.S.P.—Marmalade may be made of any ripe fruit boiled to a pulp with a little water; the best fruits to use are peaches, quinces, apples, oranges and cranberries. It is usual to crush the fruit. Use three-quarters of a pound of sugar to a pound of the fruit, add a little water (half a cupful to a pound) and boil until it becomes a jellied mass. When done, put it in a glass of white earthenware.

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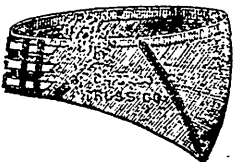
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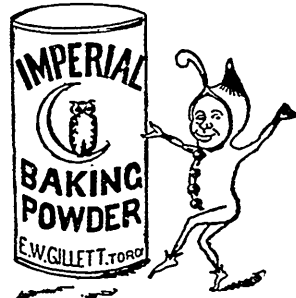


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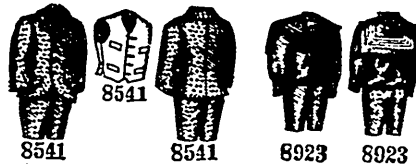
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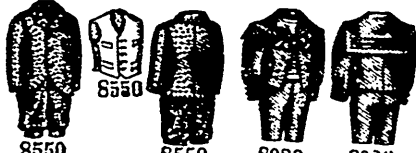
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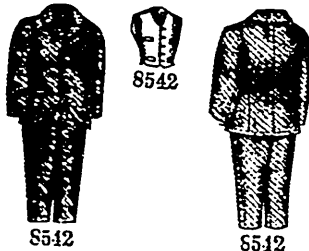
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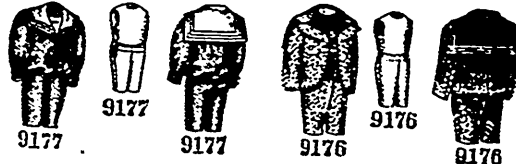


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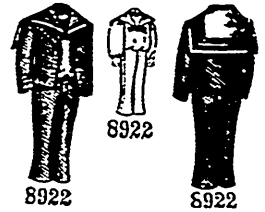


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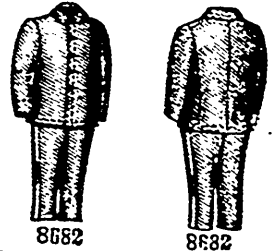
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8991



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9173



9173



8812

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8812



8812



8995

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4 sizes.
Ages, 1 to 4 years.
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8995



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5 sizes.
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Any size,
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8374



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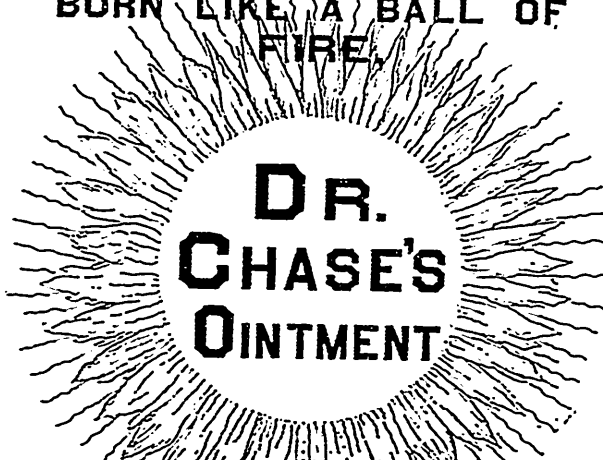
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Mr. Joseph Kidd, a well-known farmer of Enterprise, Ont., says that for twenty-five years he suffered with Itching Piles, which were so bad at night that they were impossible to stand. He tried all the preparations he heard of, but got no relief. One day while in the store of Mr. Walker, that gentleman recommended him to use Dr. Chase's Ointment. He acted on the advice given, and is so pleased with the results that he would gladly tell all enquirers how completely he is cured.

**THOUGH YOUR SKIN MAY
BURN LIKE A BALL OF
FIRE,**



**WILL TAKE OUT THE STINGING
AND ITCHING, SOOTHE THE PART,
AND GIVE YOU REST AT ONCE.**

Eczema.

**COULDN'T WORK,
COULDN'T SLEEP.**

Geo. Lee, of Mansfield, Dufferin County, says: "I was so badly troubled with eczema on my hands that I could not work. I tried everything I could hear of for relief, but could get none whatever; had also been treated by doctors for about two years. I was so irritated that I could not sleep. I was recommended to try Dr. Chase's Ointment, and to my astonishment as well as that of my friends, one box completely cured me. I would not begrudge \$50 for what it has done for me."



7759

Little Boys' Blouse
(To be Made with
Either a Sectional or
Circular Ruffle
Collar): 7 sizes.
Ages, 2 to 8 years.
Any size,
10d. or 20 cents.



7759



8487
Little Boys' Apron:
6 sizes.
Ages, 1 to 6 years.
Any size,
10d. or 20 cents.



8487



6001
Little Boys' Apron:
6 sizes.
Ages, 1 to 6 years.
Any size,
10d. or 20 cents.



6001



8376

Boys' Blouse-Waist:
10 sizes.
Ages,
3 to 13 years.
Any size,
10d. or 20 cents.



8376



7200

Boys' Sailor Blouse-
Waist: 10 sizes.
Ages,
3 to 13 years.
Any size,
10d. or 20 cents.



7200



7449

Boys' Sailor Blouse:
10 sizes.
Ages,
3 to 13 years.
Any size,
10d. or 20 cents.



7449



6569

Boys' Blouse:
14 sizes.
Ages,
5 to 16 years.
Any size,
7d. or 15 cents.



6569



8989

Little Boys' Blouse, with
Removable Jacket (To
be Worn with Trowsers
or Kiltie): 5 sizes.
Ages, 3 to 7 years.
Any size, 10d. or 20 cts.



8989



8988

Little Boys' Blouse, with
Removable Jacket
(To be Worn with Trowsers
or Kiltie): 5 sizes.
Ages, 3 to 7 years.
Any size, 10d. or 20 cents.



8988



8616

Boys' Blouse (Buttoned
to the Throat,) with
Sailor Collar): 14 sizes.
Ages, 8 to 16 years.
Any size,
10d. or 20 cents.



8616



8549

Boys' Blouse,
with Ribbed Collar:
10 sizes.
Ages, 3 to 12 years.
Any size,
10d. or 20 cents.



8549



9140

Little Boys' Blouse:
7 sizes.
Ages,
2 to 8 years.
Any size,
10d. or 20 cents.



9140



8252

Little Boys' Dress,
Box-Plaited at the Front
and Back: 5 sizes.
Ages, 1 to 5 years.
Any size, 10d. or 20 cents.



8252



8135

Little Boys' Apron:
6 sizes.
Ages, 1 to 6 years.
Any size,
10d. or 20 cents.



8135



9174

Boys' Shirt-Waist (To be Made
with Standing or Turn-
Down Collar):
11 sizes.
Ages, 4 to 14 years.
Any size, 10d. or 20 cents.



9174



9174



7201

Little Boys' Kilt: (To be Made with
a Broad Box-Plait in Front and
Kilt-Plaits at the Sides and Back or
with Kilt-Plaits All Round):
6 sizes. Ages, 2 to 7 years.
Any size, 5d. or 10 cents.



7201



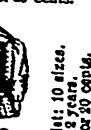
7201



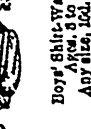
8152



8152



8152



8152

Boys' Shirt-Waist: 10 sizes.
Ages, 5 to 12 years.
Any size, 10d. or 20 cents.

ON THIS page is illustrated an assortment of Patterns for Ladies' SLEEVES, Which many will, no doubt, be pleased to inspect. The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering, please specify the Numbers and Sizes desired.

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Abdominal Supporters
and FINE CORSETS

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THE GROMPTON CORSET CO.

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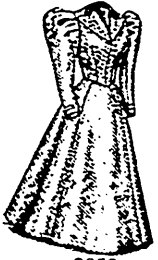
FOR INDURATED FIBREWARE

The E. B. EDDY CO. Limited
Hull, Montreal, Toronto.



On this and the succeeding page is illustrated an assortment of **COSTUMES** for Ladies and Misses, which styles our readers will no doubt be pleased to inspect. The patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

THE BUTTRICK PUBLISHING CO.
(LIMITED).



9250



9250

Ladies' Two-Piece Costume, Consisting of an Eton Jacket (That may be Worn Open or Closed Over a Waist or Vest) and a Five-Gored Skirt with Fan Back; 9 sizes. Bust meas., 30 to 46 inches. Any size, 1s. 8d. or 40 cents.



9193



9193

Ladies' Costume, having a Seven-Gored Skirt (To be Made with Full Length or Three-Quarter Length Sleeves); 16 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9194



9194

Ladies' Costume, Consisting of a Double-Breasted Jacket (That may be Made With or Without a Seam at the Center of the Front) and a Five-Gored Skirt (Known as the Collar or Collar); 12 sizes. Bust measures, 30 to 40 inches. Any size, 1s. 8d. or 40 cents.



9218



9218

Ladies' Costume, with Seven-Gored Skirt; 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9271



9271

Ladies' Costume, having a Seven-Gored Skirt; 10 sizes. Bust measure, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9219



9219

Ladies' Costume, with Seven-Gored Skirt Tuck Shirred Across the Sides and Arranged Over a Seven-Gored Foundation-Skirt; 7 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9159



9159

Ladies' Costume, with Eight-Gored Skirt; 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9157



9157

Misses' Costume, with Four-Gored Skirt; 5 sizes. Ages, 12 to 16 years. Any size, 1s. 6d. or 35 cents.



9262



9263

Misses' Costume, having a Seven-Gored Skirt (To be Made with a High or Square Neck and with Full Length or Elbow Sleeves); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

THE SCHOOL OF CUTTING
TEACHING DAILY OUR
"NEW TAILOR SYSTEM" of Dress Cutting.

The leading system. Drafts direct on the material. Covers the entire range of work. Cuts the Dartsless Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

J. & A. CARTER, Yonge & Walton Sts., Toronto.
Practical Dressmakers. Established 1890

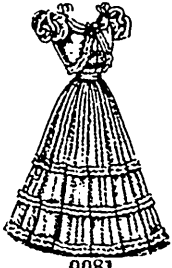
VERY STUBBORN

on the part of some people to insist on believing that no high class toilet soap is made in Canada. There is no better soap made than

BABY'S OWN

Care and skill in making, and the best materials, are the reason. The proof of this is found in its immense sale.

ALBERT TOILET SOAP CO., MONTREAL.

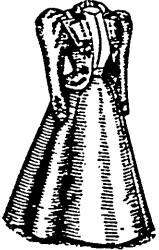


9081



9081

Ladies' Evening Costume, having a Straight Full Skirt Over a Five-Gored Foundation Skirt. (To be Made with Either of Both Skirts and With or Without the Boleros): 9 sizes. Bust measures, 30 to 40 inches. Any size, 1s. 8d. or 40 cents.



9104



9104

Ladies' Two-Piece Costume, Consisting of a Jacket or Blazer and a Seven-Gored Skirt: 8 sizes. Bust measures, 30 to 44 inches. Any size, 1s. 8d. or 40 cents.



9096



9096

Ladies' Costume, having an Eight-Gored Skirt: 11 sizes. Bust measures, 30 to 44 inches. Any size, 1s. 8d. or 40 cents.



9251



9251

Misses' Two-Piece Costume, Consisting of an Eton Jacket (That may be Worn Open or Closed Over a Waist or Vest), and a Five-Gored Skirt with Fan Back: 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.



9182



9182

Misses' Costume, with Four-Gored Skirt: 6 sizes. Ages, 12 to 16 years. Any size, 1s. 6d. or 35 cents.



9125



9125

Misses' Costume, having a Four-Gored Skirt: 6 sizes. Ages, 12 to 16 years. Any size, 1s. 6d. or 35 cents.



9132



9132

Misses' Costume, having a Four-Gored Skirt: 6 sizes. Ages, 12 to 16 years. Any size, 1s. 6d. or 35 cents.



SEE THAT LINE

It's the wash, out early, done quickly, cleanly, white.

Pure Soap did it
SURPRISE SOAP
with power to clean without too hard rubbing, without injury to fabrics.

SURPRISE
is the name, don't forget it.



9126



9126

Ladies' Costume, Consisting of a Six-Gored Skirt, and a Waist that may be Made With or Without Fitted Body-Lining: 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.



9089



9089

Ladies' Costume, with Seven-Gored Skirt: 12 sizes. Bust measures, 30 to 46 inches. Any size, 1s. 8d. or 40 cents.



9090



9090

Ladies' Costume, with Eight-Gored Skirt (To be Made with Full-Length or Three-Quarter Length Sleeves): 11 sizes. Bust measures, 30 to 44 inches. Any size, 1s. 8d. or 40 cents.



9093



9093

Ladies' Costume (Closed at the Left Side), with Seven-Gored Skirt: 10 sizes. Bust measures, 30 to 42 inches. Any size, 1s. 8d. or 40 cents.

Summer Needs in Drugs and Toilet Articles.

No matter whether you live in Toronto or out of it, you cannot help but be interested in our prices. We are in a position to save you money, and there is nothing we like better. Suppose you compare these prices with what is usually asked.

Powdered Boracic Acid, 20c lb.
 Powdered Tartaric Acid, 40c lb.
 Citric Acid, 50c lb.
 Alum, Lump or Powder, 5c lb.
 Aromatic Casearia, Stearns, 10c oz.
 Aromatic Toilet Vinegar, 7½c oz.
 Blue Vitriol (sulphate of copper), 10c lb.
 Green Vitriol (sulphate of iron), 2½c lb.
 Little's Soluble Phenyl, 15c and 25c bottle.
 Chloride of Lime, 4c and 8c packet.
 Borax, Lump or Powder, 7c lb.
 Camphor Gum, 65c lb.
 Bisulphate Subnitrate, 15c oz.
 Citrate of Magnesia, 40c lb.
 Bishop's Citrate of Magnesia, 60c lb.
 Glycerine, pure, 30c lb.
 Glycerine Prices, No. 1, 65c lb.
 " " No. 2, 45c lb.
 Insect Powder, 45c lb.
 Hellebore, Powdered, 15c lb.
 Paris Green, 20c lb.
 Quinine in bulk, 40c oz.
 Essence of Lemon, 4c oz.
 " Vanilla, 5c oz.
 " Ratanhia, 5c oz.
 " Wintergreen, 5c oz.
 " Nutmeg, 5c oz.
 " Cloves, 5c oz.
 " Peppermint, 5c oz.
 Aloock's Porous Plasters, 15c.
 Belladonna Porous Plasters, 10c and 15c.
 Acetocura (Coutt's Acetic Acid), 45c and 70c.
 Blanco (Pickering's), 5c.
 Cream of Tartar, 30c lb.
 Carter's Little Liver Pills, 12½c.
 Chase's Kidney and Liver Pills, 12½c.
 Chase's Catarrh Cure, 15c.
 Chase's Ointment, 40c.
 Lewis' Liver Pills, 10c.
 Lewis' Catarrh Snuff, 10c.

Lewis' Headache Powders, 25c.
 Lewis' Headache Wafers, 25c.
 Powder for Sweating Feet, 10c and 15c.
 Horlick's Malted Milk, 45c, 85c and \$3.25.
 DuBarry's Revelentia Arabica Food, 60c, \$1.00, \$1.75.
 Nestle's Food, 37½c.
 Ridge's Food, 30c.
 Dyer's Food, 20c.
 Mellin's Food (American), 40c and 70c.
 " " (English), 45c and 75c.
 Lactated Food, 18c, 35c, 65c. and \$2.35.

Toilet Powders.

Moss Rose Complexion Powder, flesh, cream or white, 10c box.
 Bloom of Ninon (Saunders), 10c.
 White Face Powder " 10c.
 Pozzoni's Face Powder, flesh or white, 20c and 40c.
 Ben Levy's Lablancho flesh, pink, cream or white, 40c.
 Rouge Fin, 10c.
 Pearl Blanc, 10c.
 Miner's Almond Meal, 20c.
 Mennen's Borated Talcum, 20c.
 Lewis' Borated Talcum, 10c.
 Eaton's Violet Powder, 5c.
 Eaton's Fuller's Earth, 5c.

Skin Preparations.

Lano Cream or Skin Food, for removing wrinkles by nourishing the skin. It gives new life and vigor to a dry, parched skin, 25c tube.
 Cream of Almonds and Witch Hazel, for sunburn, etc., 25c bottle.
 Honey and Rose, red or white, 10c 15c.
 Cucumber Jelly, 10c tube.

Toilet Waters.

Murray & Lanman's Florida Water, 40c.
 Wakulla Florida Water, 35c.
 Eau de Cologne, 25c.
 Lavender Water, 25c.
 Rose Toilet Water, 50c.
 Heliotrope Toilet Water, 50c.
 White Lilac Toilet Water, 50c.
 Violet Toilet Water, 50c.
 Aromatic Toilet Vinegar, 25c.

Perfumes.

Blue Label, 25c bottle, any of the following odors:

White Rose,	Wood Violet,
Violet,	Lily of the Valley,
White Lilac.	Ylang Ylang,
Patchouli	Frangipanni,
Jockey Club,	Mignonette,
Heliotrope,	Crab Apple,
	Stephanotis.

Gold Label Perfumes, price 40c bottle, any of the following exquisite odors:

Violet de Parma.
 Golden Bells.
 Amarylis Japan.
 Jubilee Bouquet 1897.
 Heliotrope.
 Cashmere Bouquet.
 Crab Apple.
 Jockey Club.
 White Lilac.
 Wood Violet.
 Musk.
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 Violet.
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 Violet of Violets, 60c oz.

Send in your orders by Mail. You run no risk buying here as we guarantee satisfaction. We insist on accuracy and a promptness in filling Mail Orders, no matter how small. That applies as much to Drugs and Toilet needs as anything else.

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EVERY MOTHER WHO VALUES BEAUTY AND HEALTH in her child should use the greatest possible care in selecting for its Toilet a proper soap. A bad soap may be productive of life-long injury to a delicate and sensitive skin, whereas a good one will preserve and enhance the beautiful complexion natural to infancy.

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DR. REDWOOD, Ph.D., F.I.C., F.C.S., &c.,

Late Professor of Chemistry to the Pharmaceutical Society of Great Britain.

"I have never come across another Toilet Soap which so closely realizes my ideal of perfection; its purity is such that it may be used with perfect confidence upon the tenderest and most sensitive skin—*even that of a new-born babe.*"

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PEARS' SOAP.

PEARS' SOAP IS SPECIALLY RECOMMENDED for infants and children, because it is perfectly pure and does not irritate their delicate, sensitive skin, nor make their little eyes smart. It lasts so long that it is certainly the CHEAPEST as well as the BEST Toilet Soap. It makes children feel comfortable, and hence happy, after their bath, and by its use the natural softness and brightness of their complexions are improved and preserved.

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Suitable Goods for.... Summer Cottages and Country Homes

NEW SHAPES NEW DECORATIONS NEW COLORS
STRONG AND CHEAP

Dinner Sets,
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We have nine different low-priced Stock
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TEA SET

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SOME VERY CHOICE LINES OF

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Tea, Dessert and Table Spoons (guaranteed goods), from 80c. dozen up.

Beautifully decorated Lamps, with globes or shades to match, from \$1.75 up.

Bedroom Lamps, in glass or nickel, 25c. up.

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