

Autumn Announcement Number.

VOL. XLVIII.

No. 3.

THE Delineator

A JOURNAL

of

FASHION

CULTURE

and

FINEARTS.

THE LADY OF THE PORTRAIT, BY CLINTON ROSS, COMPLETE IN THIS NUMBER.



CANADIAN EDITION

Identical with that issued by THE BUTLER & PUBLISHING Co. (Ltd.), 7 to 17 West 13th Street, New York.

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The Delineator Publishing Co. of Toronto
(LIMITED)

33 Richmond Street West, TORONTO, ONT.

SEPTEMBER,

PRICE. 15 CENTS.

1896.

PRINTED AND PUBLISHED BY CLEMENTINE DE VERE

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is to deliver the body over
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AND DEALERS EVERYWHERE.**

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D.19.

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The Delineator.

Street Toilettes.

September 1896.

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33 RICHMOND ST. W., TORONTO, ONT.





D. 21.

D. 22.

The Delineator.

Early Autumn Toilettes

DESCRIBED ON PAGE 256.

September 1896.

PUBLISHED BY THE DELINEATOR PUBLISHING CO. OF TORONTO. (LIMITED)
33 RICHMOND ST. W., TORONTO, ONT.



LADIES! see that you get

KERR'S **N. M. T.**

SPOOL COTTON

It is THE BEST for Machine or Hand Sewing

For Sale by all leading Dry Goods Merchants

THE DELINEATOR FOR SEPTEMBER.

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THE DELINEATOR.

THE WOMAN'S FAVORITE MAGAZINE.

The Canadian Edition of which is identical with that published by THE BUTTERICK PUBLISHING CO., LTD.,
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THE DELINEATOR is Issued Monthly, and covers the Field of Fashion, Women's Work and Recreation. Each Issue contains over One Hundred and Fifty Pages of Interesting Reading on the Fashions, Fancy Work (including special contributions on Lace-Making, Knitting, Crocheting, Tatting, etc.), Household Management, The Toilet, The Garden, etc., etc., and has in addition each month Articles by distinguished Writers on the Topics of the Time, Women's and Children's Education, Women's Handicrafts and Occupations, Suggestions for Seasonable Entertainments and a Variety of Other Matter Instructive and Helpful to all women. The DELINEATOR is the Cheapest and Best Woman's Magazine published.

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Subscribers to our Publications, when notifying us of a change of Address, are particularly requested to give their full former Address, together with the new Address, and state the name of the Publication, and the Month and Year in which the subscription to it began. Thus:

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In sending money through the mail, to us or to agents for the sale of our goods, we advise the use of a Post-office Order, an Express Money Order, a Bank Check or Draft, or a Registered Letter.

Should a Post-office Order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An Express Money Order is equally safe and often less expensive. Bank Drafts or checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery.

A Registered Letter, being regularly numbered, can be easily traced to its point of detention, should it not reach us in ordinary course. To facilitate tracing a delayed Registered Letter, the complaining correspondent should obtain its number from the local postmaster and send it to us.

THE DELINEATOR PUBLISHING CO. OF TORONTO, LTD.

33 Richmond Street West, - - - Toronto, Ont.



FIGURE No. 37 Y.

FIGURE No. 38 Y.



FIGURE No. 39 Y.



FIGURE No. 40 Y.



FIGURE No. 41 Y.



FIGURE No. 42 Y.

**DRESSMAKING
AT HOME.**
(For Descriptions of Styles
see Article on Pages
334, 335 and 336.)

IN BUYING **HAIR GOODS**



Waves.



OUR FRONTPIECES are made in Curly, Wavy or Pompadour Styles, guaranteed the best possible quality. The hair never loses its curl; rain or shine always the same.

\$2, \$3, 4.50, \$5 and \$7.50.

OUR SWITCHES

of finest cut hair without stem; from all one length. Coil or braid, nice and smooth, without fuzzy ends sticking out. Just the thing to build up or fill out the back hair to suit the prevailing style.

\$2, \$3, \$4, \$4.50, \$5, \$6, \$7, \$8.50 and \$10.



OUR TOUPEES

for gentlemen who are bald on top are world-famed. To examine one is to give an order.

\$10, \$15, \$18, \$20 and \$25.

OUR WIGS—Noted for lightness and natural appearance. They can be dressed in any style to suit the wearer.

\$10, \$12.50 \$15, \$18, \$20, \$25 and up.

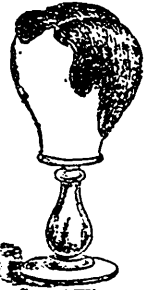


Ladies Wig.

If your hair is falling out send for circulars about our various toilet preparations. We have something that will help you. In ordering

HAIR GOODS

send sample and amount. All goods exchanged or altered if not to your liking.



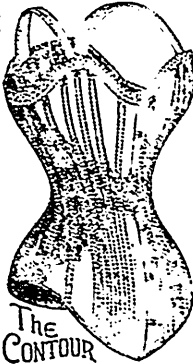
Gents' Wigs.

DORENWEND CO. Ltd.,

103 and 105 Yonge St.,

TORONTO.

DRESS IS THE ONLY MEDICINE



The CONTOUR

that does a woman more good than harm; but a stylish costume never looks well over ill fitting stays.

TRY THE CONTOUR

if you wish your new dress to fit to perfection and insist that your dressmaker uses the

STANDARD DRESS BONE

MANUFACTURED BY
The CROMPTON CORSET CO.
TORONTO.

CANADA'S LEADING DRESS STAY

Make the Waist an Inch Smaller.

FOOLED AGAIN IN FUTURE I WILL INSIST ON HAVING THE GENUINE EVER-READY'S

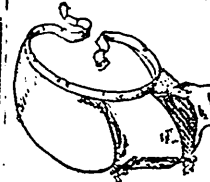
THE EVER-READY DRESS STAYS ARE FLEXIBLE IMPERVIOUS DURABLE AND ALWAYS GIVE SATISFACTION

We Know Dressmakers Know

A good article after trying it: they use "Ever-Readys" because they are the Best Dress Stays, and you will be wise if you do likewise.

THE BUSTLE IS HERE

The "Combination" Hip-bustle gives graceful fullness over the hips and in back of skirt. It is not only very stylish, but it renders admirable service by relieving the weight of the full skirt now worn. Price, 75 cents.



The "Empire" Skirt Cushion, is very popular Price, 50 cents.



The New "Hygein" Bust Forms are light as a feather, perfect in shape, adjustable, comfortable, non-heating. Cannot injure health or retard development. Tastefully covered, so that the Forms can be removed and the covering washed. Price, 50 cents.

All Braided Wire Hip Pads, Bust Forms, Sleeve Distenders are light and graceful, and meet the requirements of the new styles.

For sale by leading stores, or sent, postpaid, on receipt of price.

BRUSH & CO., Toronto.

WORLD'S FAIR PREMIUM TAILOR SYSTEM

Of Cutting LADIES' and CHILDREN'S Garments.

The simplest and most complete and satisfactory system. Free trial. Taught personally or by mail.

AGENTS WANTED.

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GENERAL AGENT FOR CANADA.
278 Enclid Avenue, TORONTO.

Kindly mention

THE DELINEATOR

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HOUSE FURNISHING AND DECORATION.

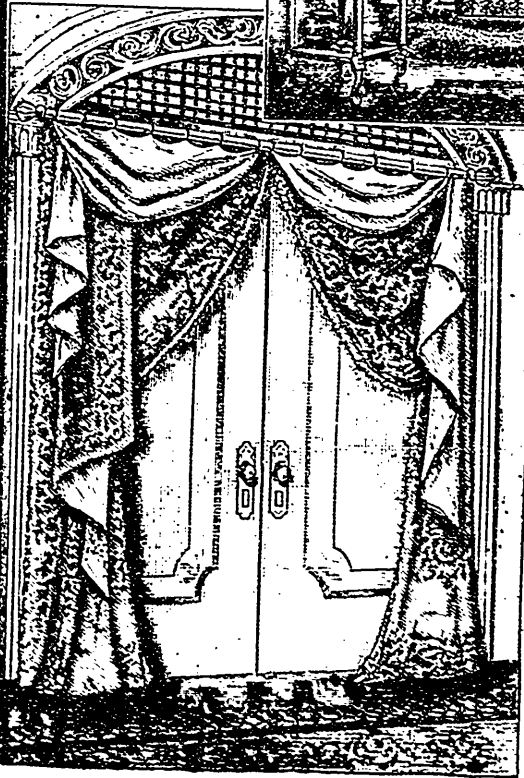
There is a simplicity and quiet elegance in the style and decoration of the mantel shown at the top of this page equally appropriate whether it is used for a city or country home. The mantel itself is in white and gold, simply but tastefully carved. On it are a clock and ornaments. One silk banner hangs flat at the back of the mantel and another is draped at the side behind a bracket of Venetian iron from which is



grate. The comfortable chair is upholstered with brocaded silk and a white teatable supports white-and-gold china.

The banner back of the mantel would furnish a pleasing background for a shield or crossed spears of steel, bronze or brass.

A graceful drapery in a handsome doorway is seen in the lower left-hand corner of the page. A beautiful cherry-wood grille is above the silk drapery, which con-



sists of a plain silk and a figured silk that is plain on one side

The door drapery on the right is of old-rose silk figured in green and its free edges are decorated with silk fringes. Empire designs are on the wall paper and a bracket lamp is placed near the door.

Alcoves and door-ways offer admirable opportunities for the display of portières. There is now such infinite variety in the designs and materials for draperies that the humblest homes may be made attractive with graceful hangings which need not be extravagant in cost. If good judgment is used in the selection of colors and materials, the effect will be delightful to the eye.

Silk tapestries are now very popular for portières and come in dull green, red and blue, in handsome Oriental designs, with gold thread interwoven. English corduroy, Liberty velvet and printed denim are also available for such doorways as are illustrated on this page. A refined personal taste may be safely followed in the selection of colors and materials for draperies, particularly when they are used for the adornment of living rooms.



suspended a handsome lamp. On the opposite side are arranged trimmed palm leaves. The floor is covered with a two-toned Wilton carpet and a fur rug is spread in front of the cheerful

PEMBER'S Hair Goods and Turkish Bath Establishment

It will pay to visit us. Ladies' and Gentlemen's Wigs, Toupees, Waves, Bangs, and Switches—the latest and best styles. The quality of our goods has earned for us a reputation, and we have now the largest business in our line in the Dominion. We have caused a revolution in the hair business and hair dressing, and we are here to stay. Therefore, it is to our benefit to sell the best of goods, and at the lowest prices possible. If you want the best goods and at the lowest prices, call on us. We manufacture all our own goods on the premises.

TURKISH BATHS

... STEAM HEATED

Excellent . . .
Sleeping Accommodation

Lady's Bath and Hair Dress,
75c.

Gentlemen, 75c.; and Evening,
6 to 10 p.m., 50c.



Gentleman's
Wig
\$15, \$20, \$25, \$30,
and up.

Send for Catalogue for
Exhibition Prices.

SWITCHES

FROM 50c TO \$20

BANGS

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ALSO

The BORDEN

HAIR STRUCTURE



Lady's Wig.
\$15, \$20, \$25 and up.

W. T. PEMBER, 127 AND 129 YONGE STREET, TORONTO

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this month by boat and rail to Canada's Great Fair August 31st to September 12th. Take advantage of them and when in Toronto do not fail to visit the Graham Dermatological Institute, and consult Canada's only complexion Specialists regarding any defect or blemish of the face, hair, hands or figure. We charge nothing for consultation, and you will be given advice

that will enable you to rid yourself of the cause of so much annoyance. Years of careful study place us in a position to do so, as we are treating cases every day of Eczema, Pimples, Blackheads, Rash, Wrinkles, Freckles, Moth-patches, Sallowness, Crow's feet, Acne, Scrawny necks, etc., etc.

No Better Chance

to have that most hateful of all facial blemishes—Superfluous Hair—removed permanently and satisfactorily, by the only remedy known to and advised by the medical profession, Electrolysis. We give this work our special attention and are the fastest operators in Canada. Beware of deplatorics. We also manufacture

The Princess Toilet Preparations

which are the very finest made, every ingredient is

the purest and best. A clear complexion may be obtained by using Princess Complexion Purifier, which cures the worst cases of Eczema, Moth, Red Noses, Freckles, etc. Price, \$1.50 or 3 bottles for \$4.00.

Acnetine—the very best remedy made for the cure of chronic Pimples, Eruptions, Blackheads, Acne, etc. Price, \$1.50, post-paid.

Skin Food removes Lines, Wrinkles, Scars, etc., fattens hollow cheeks and scrawny necks, \$1.50, post-paid.

Besides the above we have many others, and are also the Canadian Headquarters for Mrs. Gervaise Graham's fine cosmetics and toilet goods.

Send stamp for booklet "Health and Good Looks."

Telephone 1858.

MISSES MOOTE & HIGH,

The Graham Dermatological Institute.

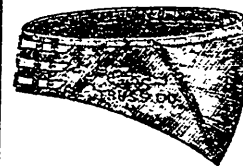
41 Carlton Street, TORONTO, ONT.



Baby's Own.

Babies like it—it's good for them. **BABY'S OWN SOAP** is certain in cleansing, so safe, and sweet in using. Keeps skin soft and healthy. Good for babies or old folks. Sold by all druggists.

THE ALBERT TOILET SOAP CO., MONTREAL.



LADIES

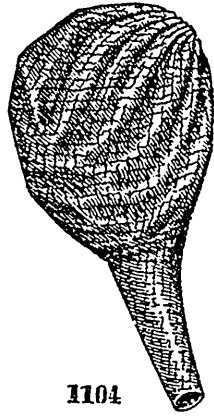
suffering from **GORPULENCY** or **NAVELHER** can obtain comfort and security by wearing our supports. They are light, cool, and durable. **ELASTIC HOSE** and **BANDAGES** a specialty. Prices within reach of all. Thirty years' experience fitting Trusses on old and young by mail.

THE EGAN TRUSS CO.
236 QUEEN ST. WEST, Toronto, Ont.
P. O. Box 530

NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.



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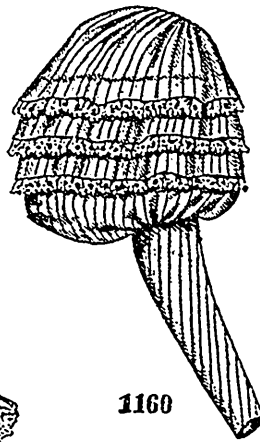
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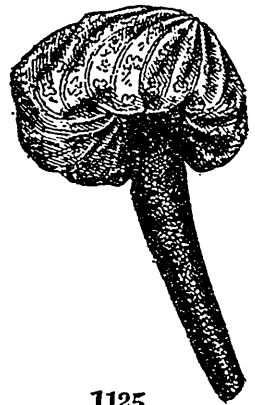
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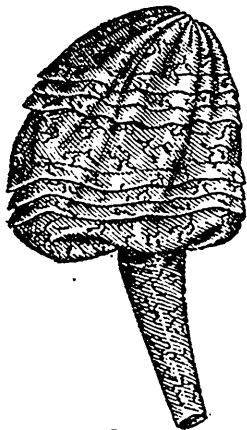
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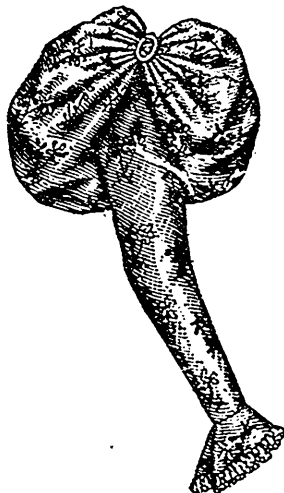
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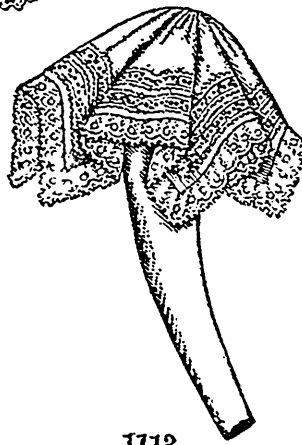
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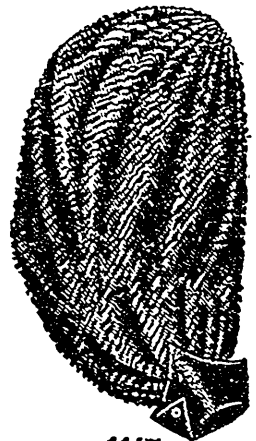
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1114



1113



1147

A GROUP OF SLEEVES.
 These Sleeves are each in 8 Sizes, from 9 to 16 inches,
 arm measures, and each costs 5c. or 10 cents.
 (For Descriptions see Page 322)

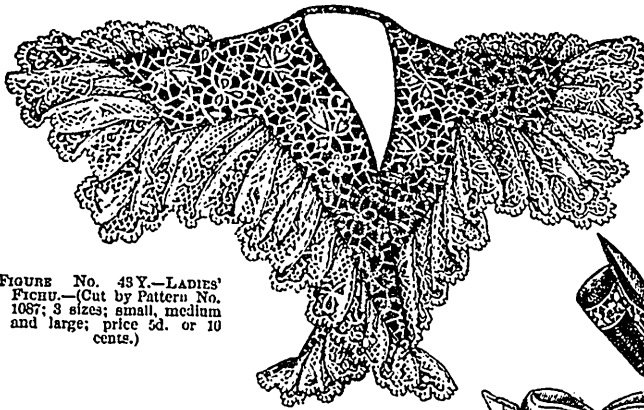


FIGURE No. 48 Y.—LADIES' FICHU.—(Cut by Pattern No. 1087; 3 sizes; small, medium and large; price 5d. or 10 cents.)

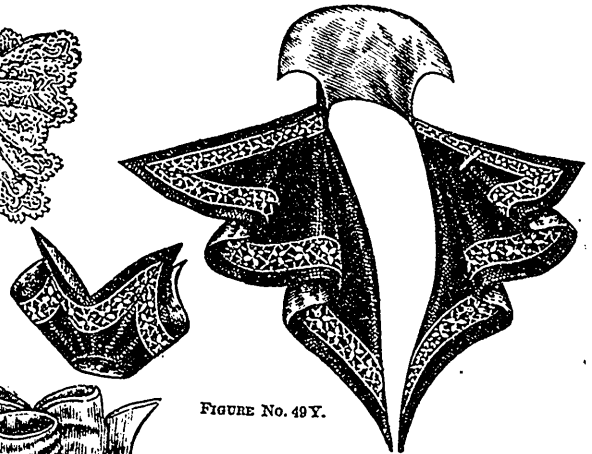


FIGURE No. 49 Y.

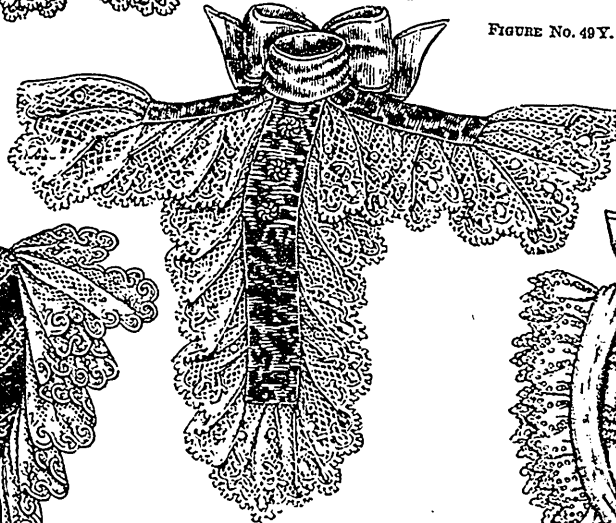


FIGURE No. 50 Y.
FIGURES Nos. 49 Y. AND 50 Y.—LADIES' DRESSY ACCESSORIES.—(Cut by Pattern No. 1137; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE No. 44 Y.

FIGURES Nos. 44 Y AND 45 Y.—LADIES' STRAIGHT PLaSTRON WITH BRAULETTES, AND SHAPED PLaSTRON.—(Cut by Pattern No. 1045; 3 sizes; small, medium and large; price 5d. or 10 cents.)

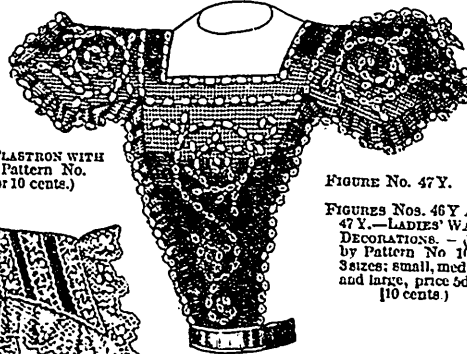


FIGURE No. 47 Y.

FIGURES Nos. 46 Y AND 47 Y.—LADIES' WAIST DECORATIONS.—(Cut by Pattern No. 1084; 3 sizes; small, medium and large, price 6d. or 10 cents.)



FIGURE No. 51 Y.—LADIES' WAIST GARMENT.—(Cut by Blouse-Vest Front No. 1069 and Fichu No. 932; vest-front in 3 sizes; small, medium and large; price 5d. or 10 cents; fichu in one size, price 5d. or 10 cents.)

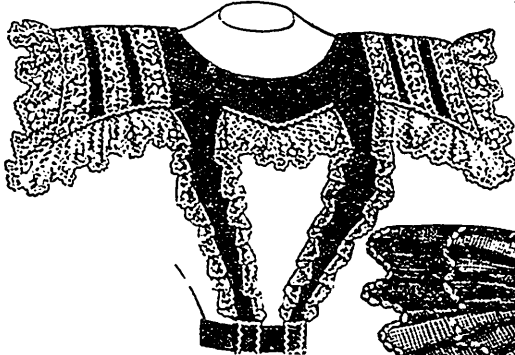


FIGURE No. 46 Y.

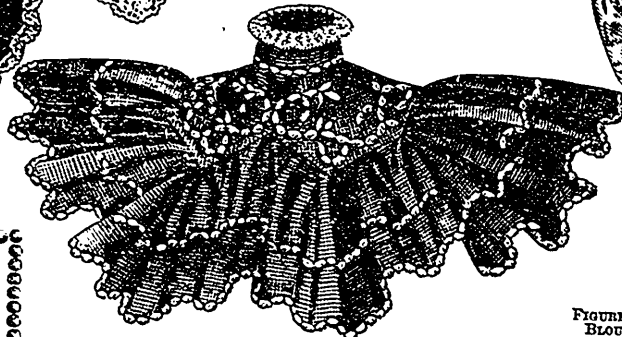


FIGURE No. 48 Y LADIES' FANCY YOKE COLLAR.—(Cut by Pattern No. 1069; 3 sizes; small, medium and large; price 5d. or 10 cents.)

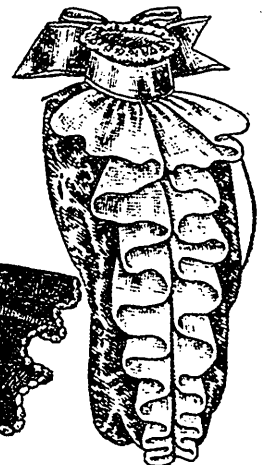


FIGURE No. 52 Y.—LADIES' BLOUSE-VEST FRONT.—(Cut by Pattern No. 1032; 3 sizes; small, medium and large; price 5d. or 10 cents.)

STYLISH LINGERIE.
(For Descriptions See Page 223.)

The DELINEATOR

VOL. XLVIII.

September, 1896.

No. 3.

PRINTED AND PUBLISHED IN TORONTO.

DESCRIPTIONS OF FIGURES SHOWN ON COLORED PLATES 9, 10, 11, 12 AND 13.



Great variety in coloring is noted in street toilettes for Autumn, and broadcloth is the material *par excellence* for the promenade. One is impressed by the fine points of Autumn attire, the practical being combined with the beautiful, and charming examples of the newest features are shown in the illustrations in this issue. Although the principal characteristic of Fashion is fickleness, there is at present

and are prettily lined with a gay silk and sometimes elaborately trimmed. Silk, velvet and cloth are the popular materials used for making these necessary outer garments, and lace, jet, passementerie, ribbon, braid and fur or feather trimmings are the garnitures most favored.

The accessories of the toilette, such as lace jabots, ribbon stocks and fancy collars of lace, linen or embroidery are in great demand and give to both street and house dresses a finishing and beautifying touch that is almost magical. The delicate relief of both ribbon and (especially) lace softens the features and produces a refined and dainty completion. To give to a toilette this *chic* finish it is not necessary to possess expensive lace, for there are nowadays such lovely loom-made and machine-wrought laces that vie in beauty and delicacy of effect with the costly hand-wrought fabrics that a small outlay will effect most pleasing results.

The new colors for Autumn come in deep, rich tones of claret, garnet, soft greens and light and dark browns and grays that receive warmth from a color combined with them, such as vivid red, pink, or old-rose. Violent contrasts are not permissible, but gradations of shade are most effective.

In millinery there is a revival of the poke shape and of many charming effects that go far to offset the street suit and visiting or calling toilette. Felt hats and bonnets are seen in large numbers and will be very fashionable. In accordance with this they are shown in black, gray and various colors, whether dark or light. Brilliant bird-of-Paradise plumage is a feature that promises to be acceptable to those who can afford this luxurious decoration. The original beauty of all feathers is much improved by dyes.

It is a matter of congratulation that the comfortable and sensible short walking-skirt is absolutely *de rigueur* for the promenade and for church, carriage and visiting wear.

Jackets and short wraps divide favor about evenly, and silk, velvet or cloth are the popular materials to select for them. Broadcloth, cheviot, Scotch mixtures, checks, stripes and plaids vie with solid-colored cloth in dark shades of garnet, olive, blue, forest and myrtle-green, Burgundy, claret and black. Full descriptions of all the new materials and garnitures appear in the articles devoted especially to that subject.

ent so much latitude allowed in styles for street and house wear that every woman may be a law unto herself. A charming conceit, a novel design or quaint fancy or an unusual combination, provided it does not offend the eye, entitles the wearer to as great a triumph in the art of dressing as the most elegant Parisian toilette. With the aid of a pattern and small quantities of one, two or even three materials an inexpensive and stylish toilette may be evolved.

Straight lines are still noted in skirts, and while the folds fall simply and naturally, they are arranged with great care to set off the form to the best advantage. Basques and jackets fit the figure snugly, and the short wrap is welcomed with some modifications and improved features.

Costumes of broadcloth, cheviot and similar materials are known as tailor-made suits and are very simple in construction, their prominent features being the absence of all decoration except self strappings or a velvet collar or revers of a contrasting material.

For street wear such suits are undeniably refined and tasteful and the gloves and hat or bonnet should be selected to harmonize with the suit and frame the face becomingly. Stylish jackets of biscuit, tan, brown, green and dark-blue cloth are *en vogue* and accompany skirts that may comprise five gores or be in the new circular or bell style. The short *visite* reaching only to the waist is very Frenchy and youthful, while other gracefully unique modes are longer, but nearly all show the outstanding fluted folds

FIGURE D 19.—LADIES CALLING TOILETTE.

FIGURE D 19.—This consists of a Ladies' gored cape, blouse-waist and skirt. The cape pattern, which is No. 8553 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 236 of this number of THE DELINEATOR.

The blouse-waist pattern, which is No. 8596 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 305. The skirt pattern, which is No. 8599 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 307.

The colors and materials combined in this handsome toilette appeal to a refined and fastidious taste. The gored cape of tan box cloth has a brown velvet collar ornamented at its ends with buttons and pointed straps of the cloth outlined with velvet and decorated with small buttons. Brocaded silk of a handsome quality and pattern is shown in the skirt and is combined with soft green silk in the blouse-waist. Eight gores are comprised in the cape and extra widths allowed at their seamed edges a short distance from the top are underfolded in box-plaits, the graceful shape and width producing the charming outstanding effect characteristic of French wraps. The collar, which is in Medici style, is high at the back and rolls softly.

The blouse-waist is particularly effective in combined materials and has a novel and pretty front. The sleeves are completed with flaring cuffs.

The three-piece skirt is known as the new bell skirt. It is circular at the front and sides and has two gores at the back; it may be dart-fitted or gathered in front and displays the fashionable deep flutes at the sides and back.

The short wrap for *demi-saison* is by far that most favored by both maids and matrons at present, being used for carriage wear, visiting, church, promenade, theatre, concert and travelling. It may be made to match the costume, of silk, velvet, etc., in cloth of a neutral tint, in one of the pronounced shades of gray, tan, *café brûlé* or in black. On cloth wraps the garniture is generally self strapings, buttons, etc.; on velvet or silk elaborate decorations of lace, jet-embroidered bands, spangled trimming and separate ornaments or detached pendants in simple or fantastic shapes are commended. Rich brocaded silk in handsome patterns, as well as plain silk, satin and varieties of plain and fancy wool goods, will be used for the skirt, which requires no decoration. Broad-cloth will also be chosen for making the skirt.

The hat is given a brilliant touch of color by the gayly-striped ribbon, red quill feathers, chiffon and rose-buds, the whole being softened by the graceful black plumes which rise high at the back.

FIGURE D 20.—LADIES' TAILOR-MADE SUIT.

FIGURE D 20.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 8602 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 301 of this magazine. The skirt pattern, which is No. 8445 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to

thirty-six inches, waist measure, and may be seen again on its accompanying label.

Blue-and-white novelty checked goods is shown in this stylish tailor-made suit: the lapels are faced with plain blue broadcloth, while the collar is made of velvet. A white linen chemisette with turn-over collar and four-in-hand scarf is worn with the double-breasted basque, which is faultlessly adjusted by double bust darts and the usual seams and closed in correct double-breasted style with button-holes and small buttons. The basque shapes a point at the center of the front and back at the lower edge and is gracefully curved over the hips. The one-seam *gigot* sleeves present the fashionable large puffs at the top and fit the arm closely from the wrists to a little above the elbows.

The circular skirt, also known as the bell or umbrella skirt, may be slightly gathered or dart-fitted in front at the belt, either arrangement being stylish; it falls in graceful deep flutes at the sides and the popular broad flare is noticeable at the front.

The simple yet faultless lines of the tailor suit will set off the charms of the maiden or the more stately beauty of the matron, and leaders of fashion acknowledge the very simplicity of this style to be the acme of artistic endeavor; yet it does not by any means exclude a more elaborate effect. For its development checks, stripes, plaids and plain cloth are chosen, the novelties in checks being highly commended. Chemisettes of pure white or colored linen or piqué are permissible and frequently contribute the neat finishing touch that characterizes good dressing.

The gray felt Alpine hat is trimmed at the left side with blue quill feathers and is in perfect consonance with the toilette.

FIGURE D 21.—LADIES' TOILETTE.

FIGURE D 21.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 8613 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to

forty-six inches, bust measure, and is differently portrayed on page 304. The skirt pattern, which is No. 8599 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 307 of this number of THE DELINEATOR.

The combination of forest-green wool canvas, mauve silk and lace flouncing pictured in this toilette is very attractive. The charmingly youthful waist is made low in front and the fichu draperies are crossed over the front and may be tied in a bow or finished in frills where they close at the back. The fronts close at the center under the fichu-draperies and a fitted lining at the back insures a perfectly faultless adjustment. The edges of the fichu-draperies are bordered with lace edging, which is continued across the neck at the back. Deep fringe caps of lace flouncing droop over the top of the one-seam leg-of-mutton sleeves, which are bouffant at the top and fitted closely to a little above the elbow.

The three-piece skirt, known as the new bell skirt, is circular



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 9.

at the front and sides and in two gores at the back, and may be dart-fitted or gathered in front. It falls in graceful, deep ripple below the hips and at the back and the fashionable flare at the front is not exaggerated.

A favorite mode, especially appreciated by ladies whose figures are lithe and youthful, is the waist having fichu drapery, which, when tastefully made up in chiffon, mull, dotted Swiss or soft tints and qualities of silk, crêpe, etc., will be generally becoming for evening wear. Its extreme simplicity recommends its use for almost any except heavy fabrics and it is stylish enough in its shaping to admit of lace or embroidered edging for garniture. For practical wear, cashmere and plaid goods are approved, and the color and decoration of the material will depend upon the wearer's complexional characteristics and also upon the occasions for which the garment is desired.

For the skirt, silk, broadcloth, serge, canvas-wool—which is new and novel—and various mixed weaves will be selected.

A pleasing *ensemble* results from the stylish hat, the color scheme of which is in accord with the toilette.

FIGURE D 22.—LADIES' PROMENADE COSTUME.

FIGURE D 22.—This illustrates a Ladies' costume. The pattern, which is No. 8609 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 279 of this publication.

The favorite material for Autumn gowns is broadcloth, a particularly pleasing gown of which is pictured at this figure, the shade of mahogany being effectively offset by revers of darker velvet and a cream cloth plastron all-over braided with gold soutache. a Dresden ribbon stock giving the finishing touch. The fronts open in large fancy revers over a smooth plastron which is sewed firmly to the lining front at the right side and fastened with hooks and loops at the left side; they meet at the waist-line and separate below, and the basque is prettily shaped in a series of rounding tabs at the bottom. A center seam and the usual gores fit the basque closely at the sides and back. Fashionable one-seam leg o'-mutton sleeves, modified in regard to width, droop and flare above the elbow and fit the forearm closely; the wrist completion is a pointed roll-up cuff of velvet. The standing collar closes at the left side and is concealed by the ribbon stock, which is bowed stylishly at the back.

The new bell or circular skirt is closely fitted to the figure at the top in front and at the sides and is gathered at the back. Graceful ripples appear at the sides and back and a *balayouse* of cream silk daintily completes it.

The importance of street dress in affecting the observer pleasantly or otherwise cannot be too strongly emphasized and there is no material more satisfactory to use than broadcloth, which promises to lead for general and semi-dress occasions, its simple or elaborate finish determining its appropriateness for various occasions. It may be bought in a diversity of colors and with a surface dull or lustrous. If mixtures are preferred, there

need be no hesitancy in regard to a selection of cheviot, or English or Scotch suitings, these goods being also in high favor.

The French felt hat is in harmony with the costume and a mass of willow plumes with ribbon and a fancy buckle add to its coquettishness and grace.

FIGURE D 23.—LADIES' VISITING TOILETTE.

FIGURE D 23.—This illustrates a Ladies' wrap and skirt. The wrap pattern, which is No. 8578 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-eight inches, bust measure, and is differently depicted on page 295 of this number of *THE DELINEATOR*. The skirt pattern, which is No. 8587 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 308.

The suggestions given in this illustration are for a dressy visiting toilette.

The cape-wrap is of velvet and light silk overlaid with lace, and is handsomely decorated with jet, lace edging and ribbon, the effect with the skirt of figured silk being especially attractive. The circular cape is joined to a round yoke and falls in handsome flute folds all round. The Medici and sailor collars and the long tabs on the fronts are noticeably stylish features. The sailor collar is bordered with lace edging and overlaid with lace net and the tabs are overlaid with lace net and trimmed at the ends with a frill of lace edging headed by a row of jet. A frill of lace edging rises above the Medici collar, which is completed with a bow at the front and back, and a similar bow is placed at the bust.

The seven-gored skirt has a front-gore flaring in *Consuelo* style; it fits closely over the hips and ripples gracefully below the hips and at the back.

Brilliance of color may be introduced in a toilette of this style,

or such contrasts may be used as will bring out effectively the good points of the wrap and skirt.

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

FIGURE D 24.—LADIES' PROMENADE TOILETTE.

FIGURE D 24.—This consists of a Ladies' jacket-basque and three-piece skirt. The jacket-basque pattern, which is No. 8598 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and may be seen differently portrayed on page 300. The skirt pattern, which is No. 8599 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 307 of this publication.

This elegant toilette consists of a skirt of striped silk, trimmed with an encircling band of velvet, upon which a large velvet bow is set at each side of the front, and a jacket-basque



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 10.

of velvet and silk trimmed with a broad ribbon stock, cord frogs and buttons. A special feature of the jacket-basque is its suitability for stout ladies, two under-arm gores being introduced at each side. The full vest-fronts are closed invisibly at the center and are gathered with pretty fulness at the neck, the fulness being disposed below the waist in closely lapped plaits, which meet in a point at the end of the closing; small buttons decorate each vest front back of the plaits. The jacket fronts are folded back at the top in velvet-faced revers that extend in points over on the sleeves and meet the deep rolling collar in notches. The standing collar is concealed by a softly wrinkled stock of ribbon that is bowed stylishly at the back. The jacket-basque is of uniform depth and stands out in deep ripples at the back, the pointed vest-fronts being effective between the deeper jacket fronts. The sleeves are in one-seam leg-o'-mutton style, gathered at the top and droop and flare in the fashionable manner; they are snug-fitting below the elbow and are completed with roll-up cuffs that flare attractively.

The three-piece skirt, known as the new bell skirt, is circular at the front and sides and in two gores at the back. It may be dart-fitted or gathered in front and presents the popular broad flare at the front and the admired rippling folds at the sides and back.

The jacket-basque may be worn with various skirts of silk, velvet, cloth, serge, etc.; and velvet and silk, cloth and silk or broadcloth with velvet may be used for it, as it is most dressy and effective when a combination is arranged in the manner illustrated. The partiality for broadcloth is emphatically shown this Autumn and it is prominent in jackets, jacket-basques and garments intended for the promenade or carriage wear. Ornaments in the way of frogs of silk or satin cord, knotted and plain, are used on the new vest jacket-basques with fine effect and a ribbon stock is an indispensable finish.

FIGURE D 25.—MISSSES' STREET TOILETTE.

FIGURE D 25.—This illustrates a Misses' jacket and five-gored skirt. The jacket pattern, which is No. 8611 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differently depicted on page 321 of this number of THE DELINEATOR. The skirt pattern, which is No. 8575 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 323.

The jacket of biscuit faced cloth has its rolling coat-collar inlaid with brown velvet, and small and large buttons and self-strappings give the stylish decorative finish. It has loose box-fronts that lap and close in double-breasted style with button-holes and large buttons at the top and below the waist-line, and above the closing the fronts are turned back in revers that meet the rolling collar in notches and extend beyond it in points. The usual seams render the jacket close-fitting at the sides and back and extra widths below the middle three seams are underfolded in box-plaits that give the fashionable outstanding effect to the skirt. The one-seam leg-o'-mutton sleeves are gathered at the top and fit closely on the forearm, the moderate flare and droop above the elbow reflecting the prevailing style.

The five-gored skirt is of green-and-brown striped wool goods and is prettily decorated with velvet ribbon. It is gathered at the back and presents the popular flare at the front and deep rippling folds at the sides and back.

A jacket of gray, dark blue, green, brown or tan cloth made up in this style will be a good selection for early Autumn and machine-stitching, braid or self strappings will constitute a choice of garniture. The skirt may be of faced cloth, serge, mohair or camel's-hair and may be simply trimmed or without decoration, its graceful shaping rendering it sufficiently dressy.

The straw hat is handsomely ornamented with ribbon, flowers and lace.

FIGURE D 26.—LADIES' CARRIAGE TOILETTE.

FIGURE D 26.—This illustrates a Ladies' cape-wrap and skirt. The cape-wrap pattern, which is No. 8589 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to

forty-six inches, bust measure, and may be seen differently depicted on page 295 of this publication. The skirt pattern, which is No. 8599 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 307.

For the skirt of this exquisite toilette figured dahlia *peau de soie* is used. Two ruffles of the silk surround the bottom of the skirt and the front is handsomely decorated with an appliqué of Honiton lace in a flower-and-foliage design, the effect being novel and elaborate. The skirt is circular at the front and sides and in two gores at the back and is known as the new bell skirt. It flares gracefully at the front and ripples stylishly at the sides and back. With the skirt is worn basque-waist No. 8570, which costs 1s. 3d. or 30 cents.

The cape-wrap shows a combination of brocaded silk and black lace flouncing, and cream-white lace edging and ribbon are used on it decoratively. The fronts are fitted by bust darts and the back has a curved center seam and shapes tabs below the waist. Deep frills of

lace flouncing fall gracefully over the circular sides and above a wide flaring ripple ruffle at the neck rises a frill of the cream lace edging that is continued over the closing in soft, dainty jabots. Ribbon follows the seams joining the sides to the front and back and terminates at the lower edge of the wrap in pretty loops, while dainty bows are tacked to it at intervals with elaborate effect.

The materials and ornamentation represented in this toilette will suit a fastidious taste. To wear at afternoon receptions, the opera, concert or theatre, the toilette is eminently suitable and clever combinations may be arranged in the cape-wrap or all-black may be used for the entire toilette. Reference to "The Art of Modern Lace Making," published by us at 2s. (by post, 2s. 3d.) or 50 cents, will afford definite instructions for making lace to be used *en appliqué*, and frequently a handsome pattern may be bought for the front of the skirt without extravagant outlay.

The large felt hat is beautifully trimmed with chiffon, velvet and a profusion of plumes.



BACK VIEWS OF STYLES SHOWN ON COLORED PLATE 13.



D 23.



D 24.



D 25.

D 26.

The Delineator.

Early Autumn Styles.

DESCRIBED ON PAGE 258.

September, 1896.



Fashions of To-Day.

H

ANDSOME and fanciful, though not exaggerated, ideas characterize the Autumn modes.

Sleeves have decreased in volume, yet not enough to be out of proportion to skirts.

Skirts continue to flare at the foot, but the fulness is centered at the back and a close adjustment is observed over the hips.

The broad effect characterizing the front gore of the Consuelo style is seen in a new seven-gored skirt.

In one of the recently-modelled bell skirts the fronts and sides are circular, as in the original bell skirt, the back consisting of two gores.

The trained skirt claims favor for ceremonious occasions. An example has a front-gore broadening out in Consuelo style, the train having its corners cut square or round, according to fancy.

Capes extend only a trifle below the line of the waist and are much rippled. One effective example incorporates two rippling sections.

The cape-wrap is a fashion revived. Its body portion is smooth and pointed and over the arms hang double frills.

Novelty is achieved in a gored cape made with box-plaits underfolded at the seams and pointed straps that radiate from an unusually fancy collar.

Long stole ends are attractive features of a cape-wrap that hangs circular from a round yoke.

An exaggerated, many-pointed collar contributes the neck finish to another circular cape.

The representative double-breasted jacket is very short and springs out at the back in hollow box-plaits.

A jacket-basque for stout figures has a vest with becoming fulness, disclosed between its flaring jacket fronts.

Severe and trim is a short double-breasted basque with lapels opening over a removable chemisette.

Applied plaits heighten the smart, tailor-like appearance of a double-breasted Norfolk jacket-basque with revers and a chemisette.

A ripple peplum lengthens the back of a basque-waist, the fronts appearing very full between their framing of broad revers.

Surplice-fronts with revers, a much fluted peplum and sleeves with battlemented wrists are charming attributes of another basque-waist.

In every instance where a peplum is introduced it is added only at the back.

The fulness in the fronts of a basque-waist is held in effectively at the bottom by a girdle section with gracefully sloped upper edge.

There is a happy uniformity of effect in the mousquetaire sleeves and full back of a basque-waist. The front is artistically draped below a yoke, which also extends across the back.

The Bertha frill accompanying a basque-waist expresses an unusually pretty idea, presenting a rounding back and a square front outline and much draping.

A full vest front adds interest to the tucked front of a blouse-waist, and tucked puffs are adjusted at the tops of the coat-sleeves.

Quaintness is achieved in a waist with fichu fronts that may be correctly tied behind in a bow or finished in frills.

Sleeve caps continue to flow gracefully over both puffed and plain sleeves.

Fanciful cuffs that flare gauntlet-like from the arm are much favored.

Leg-o'-mutton sleeves for outdoor garments show reduced dimensions and may be either gathered or plaited at the top.

A puff sleeve for evening gowns is usually full and is made attractive by a multiplicity of draped folds.

An eight-gored skirt and a jacket-basque with a full tucked vest and square revers are comprised in a simple but stylish costume.

A very picturesque mode is developed in a costume combining a Princess back with full fronts opening over a fluffy plastron.



FIGURE No. 186 T.—This illustrates LADIES' SURPLICE BASQUE-WAIST.—The pattern is No. 8595 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 266.)

FIGURE No. 186T.—LADIES' SURPLICE BASQUE-WAIST.

(For Illustration see Page 265.)

FIGURE No. 186 T.—This illustrates a Ladies' basque-waist. The pattern, which is No. 8595 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches,

LADIES' COSTUME (CLOSED AT THE LEFT SIDE), WITH PRINCESS BACK. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.)

(For Illustrations see this Page.)

No. 8572.—This costume is shown again at figure No. 187 T in this number of THE DELINEATOR and at figure A 111 on the Ladies' Plate for Autumn, 1896.

In the present combination of black satin, white chiffon and butter-colored lace over white satin the costume is exquisite for receptions, high teas, concerts, etc. The costume is in Princess style at the back and sides, where it is closely fitted by under-arm and side-back gores and a center seam, the parts being sprung to produce large flutes in the skirt. A body-lining, accurately adjusted by single bust darts and the usual seams and closed at

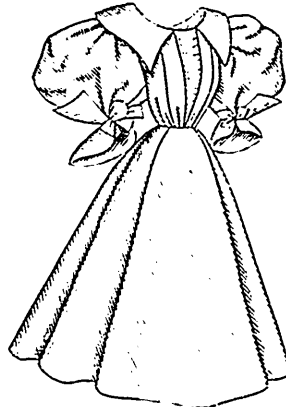


8572

Side-Front View.

LADIES' COSTUME (CLOSED AT THE LEFT SIDE), WITH PRINCESS BACK. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)



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8572

Side-Back View.

bust measure, and may be seen differently made up on page 302.

The basque-waist is pleasing in style and the present combination of figured dark-green silk, white satin and lace net is extremely effective. The wide seamless back is perfectly smooth at the top but has fulness below plaited to a point at the bottom, and it is lengthened by a very full rigide paper that ends at the under-arm seams. The fronts cross in surplice fashion below the bust and separate above with a wide flare toward the shoulders, revealing a smooth plastron that is cross-trimmed with rows of insertion over rose ribbon. They are gathered at the shoulder edges and the fulness is drawn well forward and laid in overlapping plaits at the bottom. Broad, pointed revers of white satin overlaid with lace net are joined to the fronts above the bust and bordered with a frill of lace edging. The leg-o'-mutton sleeves flare in a large puff at the top but follow the outline of the arm below, and they are shaped at the wrists in tabs, a frill of lace being arranged beneath the tabs, with pretty effect. Much originality is expressed in the ribbon and lace decoration, the trimming on the standing collar being especially novel.

Soft woollens and silk-and-wool mixtures are quite as appropriate as silk for the waist, and striped or figured silk showing colors contrasting with the goods will combine prettily. Gimp, pearl-bead trimming and ribbon are tasteful garnitures.

the center of the front, assists in giving the costume the graceful, clinging effect noted. The back is shaped at the top to accommodate a full, round yoke of chiffon that is gathered at the shoulder edges. In front of the under-arm gores the skirt and body are not cut together, the skirt being composed of three gores that are joined to the lower edge of the body, and



FIGURE No. 187 T.—This illustrates LADIES' AT HOME COSTUME.—The pattern is No. 8572 (copyright), price 1s. 8d. or 40 cents.
(For Description see Page 263.)

extra widths allowed at the side-front seams some distance below the top are underfolded in a forward-turning plait at each side to form the front-gore in a flaring box-plait. in Con-

a fourth of white chiffon forty-five inches wide, and a yard and three-eighths of white lace net twenty-seven inches wide. Or it will require seventeen yards and five-eighths of material twenty-

suelo style. At the lower edge the skirt measures five yards and seven-eighths in the medium sizes. The front of the waist is made on a fitted front-lining and the closing is made along the left shoulder and under-arm seams; it is composed of a plastron that is extended in a round yoke outline to meet the back-yoke in the shoulder seams, and full fronts that are shaped to reveal the plastron in a V at the center and follow its lower outline above the bust. The plastron is wrinkled softly by gathers along its side edges and at the neck edge at each side of the center, and each full front is drawn in soft folds by a backward plait in the top and gathers at the lower edge. A smooth, circular Bertha in two sections droops from the upper edge of the back and full fronts and spreads stylishly over the large flaring puffs on the coat-shaped sleeves. The puffs are gathered at the upper and lower edges and a decidedly novel effect is produced by double fanciful cuffs, one cuff rolling up over the puff and the other turning down over the sleeve from the puff. The downward-turning cuff is deep at the outside of the arm and rounded to points at the inside, and the upward-turning cuff is notched at the outside and has square ends that flare at the inside, where a ribbon bow is placed. A frill of knife-plaited chiffon droops over a wrinkled stock of chiffon covering the standing collar. Ribbon bows and jet gimp provide additional decoration and heighten the elaborate effect of the costume. The costume may be made with a round neck and elbow sleeves, as shown in the small engraving.

Princess modes seem particularly suitable to rich materials, not, however, necessarily of a silken texture, cloth of fine quality and novelty goods being satisfactory and appropriate. Silk crepe or plain, spangled or embroidered chiffon will usually be the combination fabric.

We have pattern No. 8572 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination illustrated, for a lady of medium size, the costume needs eighteen yards and three-fourths of black and three-fourths of a yard of white satin twenty inches wide, with a yard and

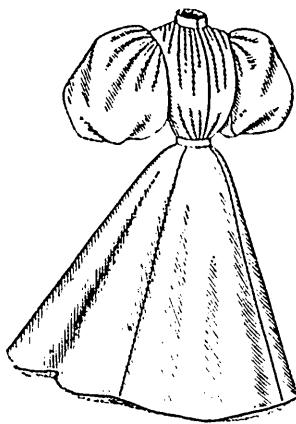
two inches wide, or thirteen yards and five-eighths thirty inches wide, or ten yards and a half thirty-six inches wide, or nine yards forty-four inches wide, or eight yards and an eighth fifty inches wide, each with a yard and a half of contrasting goods twenty or more inches wide for the plastron and back-yoke. Price of pattern, 1s. 8d. or 40 cents.

FIGURE NO. 187 T.—LADIES' AT-HOME COSTUME.

(For illustration see Page 267.)

FIGURE NO. 187 T.—This illustrates a Ladies' costume. The pattern, which is No. 8572 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure, and is shown in three views on page 266.

Étamine in a gray-green tone, bottle-green velvet and white chiffon are here charmingly united in the



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chiffon that is extended in a round yoke at the top to meet a full, round yoke arranged above the Princess back. The fronts have gracefully disposed fullness and follow the outline of the plastron, and a circular Bertha droops in two sections from their upper edges and is continued to the center of the back, where its ends flare. A stock of étamine topped by a gathered frill of narrow lace gives a beautifying touch. The large puff sleeves are given a novel effect by downward-turning and upward-turning flaring cuffs that are deepest at the back of the arm. The trimming of white lace insertion and edging and bottle-green satin ribbon enhances the elegance of the costume.



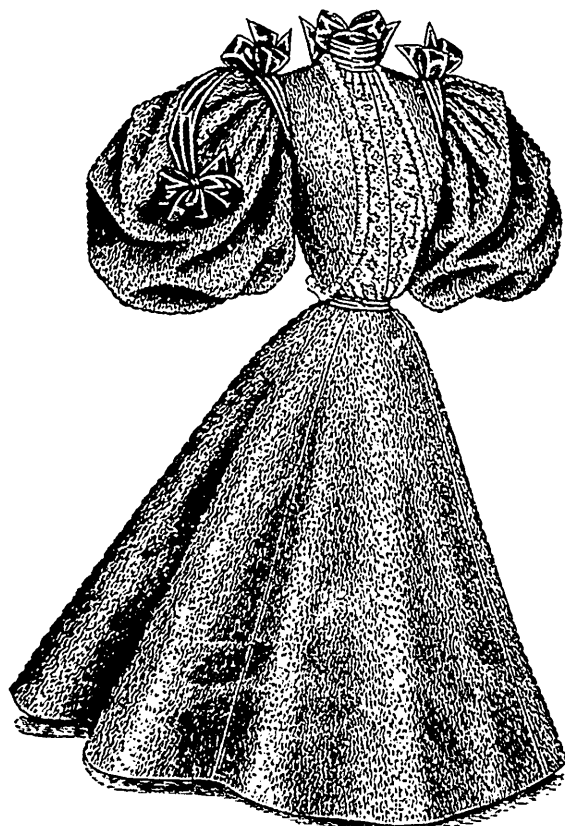
8563

Side-Back View.

LADIES' COSTUME HAVING BOLEROS (THAT MAY BE OMITTED) AND A THREE-PIECE SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

As a gown of ceremony the mode will be developed with a low neck and elbow sleeves of rich brocade or satin, and numerous combinations will suggest themselves to the modiste for a carriage, visiting or afternoon costume.



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Side-Front View.

LADIES' COSTUME, HAVING BOLEROS (THAT MAY BE OMITTED) AND A THREE-PIECE SKIRT GATHERED AT THE BACK. (TO BE MADE WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.)

(For Illustrations see this Page.)

No. 8563.—This costume is again represented at figure No. 202 T in this number of THE DELINEATOR.

The attractive style of the costume is well displayed in the present development, which unites embroidered grass linen with silk crépon in the shade known as Yale-blue, the crépon being arranged over yellow silk, percaline or some other desirable lining

costume. The back is in stately Princess style, following the outlines of the figure perfectly and falling in graceful flutes in the skirt. In front the three gores completing the skirt are joined to the lower edge of the body and an underfolded plait at each side-front seam produces the effect of a broad box-plait at the front, the skirt flaring in Consuelo style. The front of the body is quite fanciful in effect, showing a wrinkled, tapering plastron of

material. The waist has a full back and full fronts arranged over a lining that is closely fitted by the usual darts and seams. Gathers at the neck, shoulder and lower edges hold the fulness well toward the center of the front and back, the fronts standing out in puff fashion at the closing, which is made invisibly at the center. The fulness at the front and back appears effectively between boleros that are seamless under the arms and pass into the shoulder seams. The boleros are rounded away from the shoulders at the front and back and form a point under each arm; they are outlined with a frill of narrow batiste embroidery. Large, gathered puffs are arranged on the coat-shaped sleeves, which may be cut off below the puffs if elbow sleeves be desired. A ribbon bow is tacked to the center of the puff and from it a ribbon is carried to the shoulder, where it disappears under a ribbon arranged about the arm's-eye and bowed on the shoulder. Similar ribbon was used for a stock that covers the standing collar, and for a belt that is formed in a double loop-bow with long ends at the back.

The skirt consists of a front-gore and two circular sections, the circular sections being joined in a center seam below the placket. The skirt is gathered at each side of the placket and falls in flutes at the back and below the hips. At the front it spreads broadly toward the lower edge, which measures five yards and

a half in the medium sizes. A triple combination may be effected in

this costume by using velvet for the boleros, silk or chiffon for the full portions and mohair, cheviot, one of the canvas weaves or novelty goods for the rest of the costume. Embroidered bands, ribbon and jetted or spangled trimmings are suitable decorations.

We have pattern No. 8563 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the costume will require six yards and a half of cr peon forty inches wide, with a yard and three-fourths of embroidered grass lint twenty-seven inches wide. Of one material, it will need twelve yards and a half twenty-two inches wide, or nine yards and a half thirty inches wide, or eight yards and an eighth thirty-six inches wide, or six yards and three-fourths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE No. 183 T.—This illustrates LADIES' TOILETTE.—The patterns are Ladies' Basque-Waist No. 8588 (copyright), price 1s. 3d. or 30 cents; and Nine-Gored Skirt No. 8303 (copyright), price 1s. 3d. or 30 cents.—(For Description see this Page.)

FIGURE No. 188 T.—LADIES' TOILETTE.

(For Illustration see this Page.)

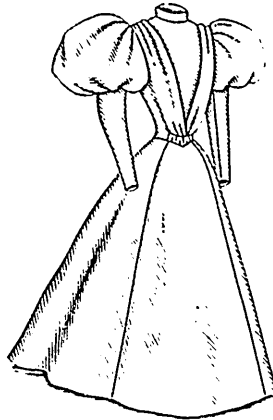
FIGURE No. 188 T.—This consists of a Ladies' basque-waist and nine-gored skirt. The basque-waist pattern, which is No. 8588 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 303 of this magazine. The skirt pattern, which is No. 8303 and costs 1s. 8d. or

30 cents, is in nine sizes for ladies from twenty to thirty inches, waist measure, and may be seen again on its accompanying label.

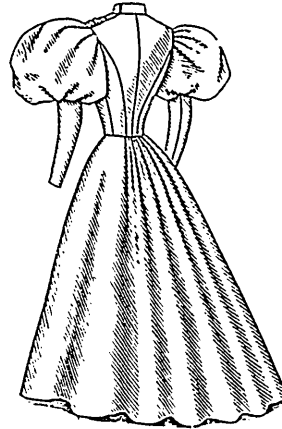
There is a refined grace about this toilette, which combines brown-and-pink-striped silk with brown velvet and pink silk. The basque-waist, which is closed at the center of the front, is provided with a fitted lining and has a full vest gathered at the top and plaited at the bottom. The smooth fronts are folded back all the way in broad revers that are faced with the pink silk embroidered with spangles. The broad, whole back has closely plaited fulness at the bottom, and a deep ripple peplum is sewed to it under a wrinkled ribbon that is bowed over the ends of the revers. A standing collar completes the neck and is encircled by a wrinkled stock of velvet that is trimmed at the upper and lower edges with a frill of lace edging.

The nine-gored skirt has straight edges meeting bias edges in the seams and may be side-plaited or gathered at the back. It ripples stylishly at the sides and back and flares in the popular manner at the front.

Striped silks are in vogue for separate skirts and waists and show to especially good advantage in the style of skirt here illustrated. The waist may be of silk or velvet and the decoration may be passementerie, lace edging and ribbon.



8607



8607

LADIES' COSTUME, WITH FIVE-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FRILL CAPS AND CRUSH BELT AND WITH A BIAS WHOLE BACK OR A CONVENTIONAL BASQUE-BACK.)

(For Illustrations see this Page.)

No. 8607.—At figure No. 200 T in this magazine and at



8607

Side-Front View.



8607

Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT GATHERED AT THE BACK. (TO BE MADE WITH OR WITHOUT THE FRILL CAPS AND CRUSH BELT, AND WITH A BIAS WHOLE BACK OR A CONVENTIONAL BASQUE-BACK.) (COPYRIGHT.)

(For Description see this Page.)

The one-seam leg-o'-mutton sleeves are gathered at the top and completed with roll-up flaring cuffs that are decorated to match the revers, a frill of lace edging drooping from the lower edge.

figure A110 on the Ladies' Plate for Autumn, 1896, this costume is shown differently made up.

A most charming costume is here pictured made of mohair

and silk and decorated with lace insertion and ribbon. The basque-waist may be made with a bias whole back or with a conventional basque-back, both styles being illustrated. The lining over which the waist is made is fitted by double bust darts and the usual seams and closed at the center of the front. The full fronts, which join the back in shoulder and under-arm seams, are gathered along the shoulder edges, the fulness being drawn well forward by gathers at the bottom, and between the fronts appears a plastron that is sewed to position at the right side and secured with hooks and loops



FIGURE No. 189 T.

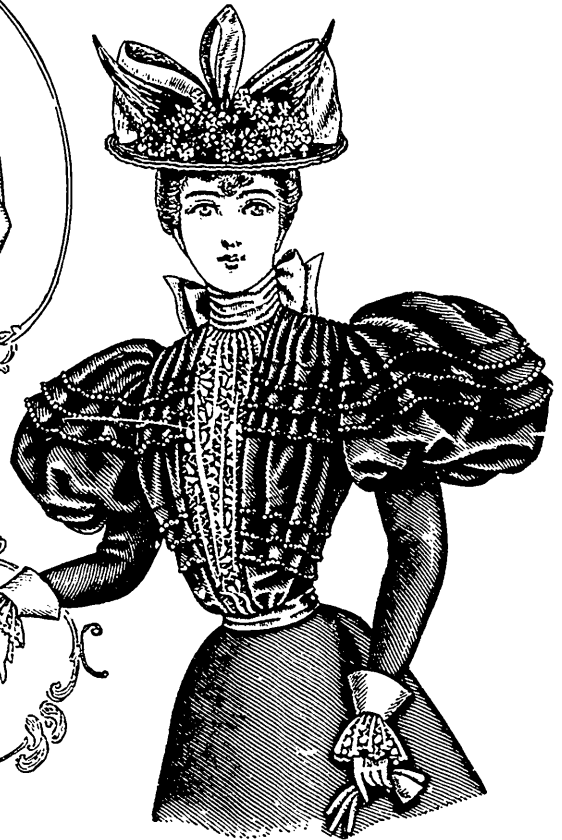


FIGURE No. 191 T.

FIGURE No. 189 T.—This illustrates LADIES' FANCY BODICE.—The pattern is No. 8569 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 190 T.—This illustrates LADIES' FANCY BODICE.—The pattern is No. 8570 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 191 T.—This illustrates LADIES' FANCY BODICE.—The pattern is No. 8596 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 272 and 273.)



FIGURE No. 190 T.

at the left side. The neck is completed with a standing collar overlaid with insertion and closed at the left side and about its lower edge is a ribbon that is softly knotted at the center of the front and stylishly bowed at the back. Two crosswise bands of insertion decorate the plastron below the collar and a band of similar insertion borders the frill caps, which stand out stylishly over the full puff sleeves. The puffs end some distance above the elbow and are arranged on coat-shaped sleeves that are decorated at the bottom of the puffs with a smooth band of insertion, and at the wrists with a band of insertion that is arranged in a triple box-plait at the outside of the arm. A wide, softly-wrinkled girdle having frill-finished ends closed at the center of the front is a stylish and becoming accessory.

The five-gored skirt is dartless and smooth at the top across the front and sides and ripples deeply below the hips; it is gathered at the back and flares broadly at the bottom, where it measures about four yards and three-quarters



FIGURE NO. 192 T.—This illustrates LADIES' PROMENADE COSTUME.—The pattern is No. 3590 (copyright), price 1s. 3d. or 40 cents.

(For Description see Page 273.)

round in the medium sizes. The placket is finished above the center seam and the top of the skirt is completed by a belt.

brothered tissues, while for day wear silk or soft woollens, always with a soft silken texture for the Bertha, will be selected.

Silk, novelty goods, mo-hair, serge and a host of new Autumn textures may be appropriately made up in this style and decorated simply or elaborately.

We have pattern No. 8607 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination depicted for a lady of medium size, the costume requires seven yards and a fourth of dress goods forty inches wide, with two yards of silk twenty inches wide. Of one material, it will need thirteen yards and seven-eighths twenty-two inches wide, or ten yards thirty inches wide, or eight yards and five-eighths thirty-six inches wide, or seven yards and a half forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 1s. 3d. or 40 cents.

FIGURES NOS. 189 T, 190 T AND 191 T.—LADIES' FANCY BODICES.

(For Illustrations see Page 271.)

FIGURE NO. 189 T.—This illustrates a Ladies' basque-waist. The pattern, which is No. 8569 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 303 of this number of THE DELINEATOR.

The charming style of the waist is specially noticeable in the present combination of pale-heliotrope velvet with lemon-colored chiffon over silk of a deeper shade. The back and front have fulness drawn to the center by gathers, the front drooping softly over a wide band of velvet elaborately embroidered with beads. The waist closing at the left side permits of an unusually graceful draping of a deep Bertha which droops from the round neck. The ends of the Bertha meet and fall in jabot frills at the back, and a Rhinestone buckle covers a draping at the center of the front, while drapings on the shoulders are concealed by floral sprays. Flowers are also secured over drapings in the stylish, elbow puffed sleeves, which are finished with ripple ruffles that flare downward over lace frills. The waist may be made high-necked and with a round yoke and the sleeves, may, if preferred, extend to the wrists.

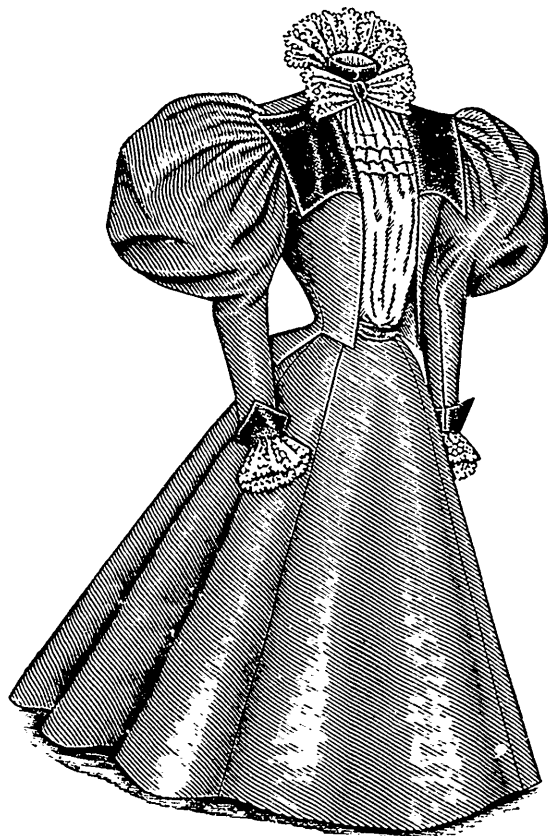
Exquisite evening waists will be fashioned after this pattern of silk mull and em-

FIGURE No. 100 T.—This represents a Ladies' basque-waist. The pattern, which is No. 8570 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is further illustrated on page 304.

This simple style of full waist is pictured in a combination of blue-and-green changeable silk and black satin overlaid with cream lace. The fronts are gathered at the neck and shoulder edges, and the fulness is drawn to the center by shirrings at the lower edge. The back, which is smooth at the top, has fulness at the bottom laid in closely-lapped plaits. A fitted lining and under-arm gores give a trim effect, and a wrinkled belt section crosses the fronts from the under-arm seams and is drawn down prettily over the closing of the waist by a fancy buckle. A trimming of cream lace edging and insertion on the fronts gives a light, dainty touch. The lace-covered satin was used for turn-over collar-sections that flare over a ribbon stock, and for

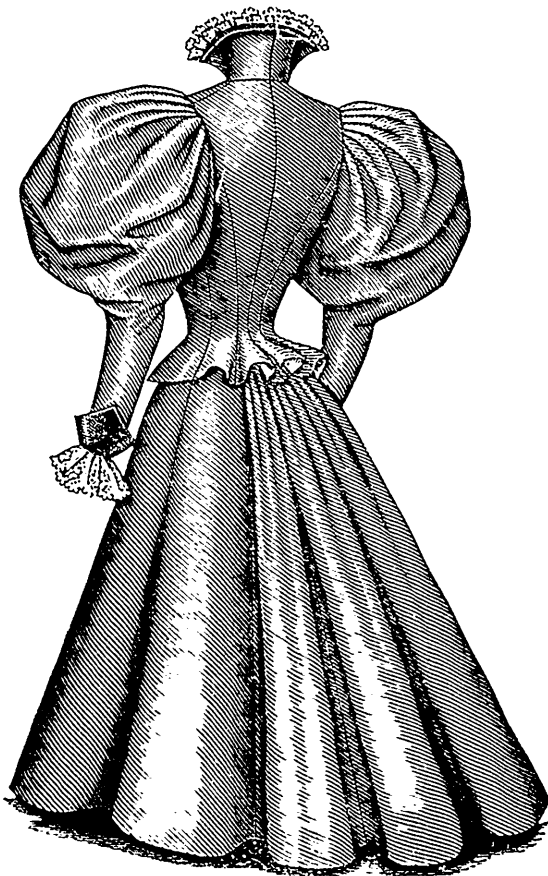
Bronze taffeta, white satin and cream lace are here united with gratifying results in this youthful and dressy waist. Two groups of tucks in the fronts and a group in the puff sleeves in line with the upper group in the fronts give a distinctive style to the waist, which, is made over a closely-fitted lining. The full fronts flare toward the shoulders over a full vest front and are prettily arranged in soft folds by gathers at the shoulder and lower edges. The vest front, which is gathered at the top and bottom, is of lace over satin and the full fronts and vest-front puff out stylishly. The back is smooth at the top and has fulness laid in lapped plaits at the bottom. Flaring cuffs of white satin roll up over the sleeves, and lace frills fall over the hands. Pearl-bead trimming edges all the tucks, and a stock of white satin ribbon is closed at the back under a large bow. A wrinkled ribbon follows the lower edge of the waist.

This waist will be charming for chiffon and other tissues for



8599

Side-Front View.



8590

Side-Back View.

LADIES' COSTUME WITH FUCHSIA-GORED SKIRT GATHERED AT THE BACK. (COPYRIGHT.)

(For Description see Page 274.)

fanciful upturning cuffs that complete the leg-o'-mutton sleeves, which are gathered at the top and along the upper part of the seam to flare in a short puff at the top.

Lengthwise disposals of insertion or edging are commended for trimming full bodices for short-waisted or stout women, and if the trimming is brought near the closing toward the lower edge the lengthening effect of such decoration will be emphasized.

Ostrich plumes, aigrettes, ribbon and leaves adorn the straw hat.

FIGURE No. 191 T.—This illustrates a Ladies' tucked blouse-waist. The pattern, which is No. 8596 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 305.

evening or dressy afternoon wear, and is also suitable for the development of soft woollens and silk.

The trimming on the straw hat comprises wings, ribbon and flowers.

FIGURE No. 192 T.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 272.)

FIGURE No. 192 T.—This represents a Ladies' costume. The pattern, which is No. 8590 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on this page.

The costume is quite as appropriate for calling and church wear as for the promenade. It is here pictured in a combination of white silk and brown mohair serge, with lace edging,

ribbon and braid for the simple garniture. The skirt is in eight gores and is extremely graceful, rippling deeply at the sides and falling in full folds at the back, where it is gathered.

A full, drooping vest having three crosswise lace-edged tucks above the bust, is an attractive feature of the basque. Opening over the vest are short jacket-fronts that are folded back above the bust in oblong revers that extend out on the stylish leg-o'-mutton sleeves, which are finished with fanciful rolling cuffs. The back of the basque is closely adjusted and is shaped to form deep ripples below the waist at the back. The standing collar is trimmed with three frills of lace, and a high, flaring collar rises above it at the back, ending just in front of the shoulders. A folded white ribbon covers the lower edge of the vest.

Although a combination is necessary to bring out the salient points of the mode, it is not essential to a good effect that expensive materials be chosen if the colors are harmonious and the trimming not tawdry.

Lace-net fans and flowers are happily combined on the brown straw hat.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT GATHERED AT THE BACK.

(For Illustrations see Page 273.)

No. 8590.—At figure No. 192 T in this magazine this costume is shown differently made up.

The costume is here pictured made of serge, silk and velvet and decorated with lace edging. Between the basque fronts is seen a soft vest of silk, in which three crosswise tucks are formed near the top. The vest is gathered at the neck and lower edges and droops softly over fitted lining-fronts closed at the center; it is sewed to the lining at one side and secured with hooks and loops at the other side, and its lower edge is covered by a wrinkled band of velvet. The jacket fronts, which have pointed lower front corners, are folded back above the bust in shapely oblong revers. At the back and sides the basque extends to jacket depth and is adjusted by under-arm and side-back gores and a curving center seam, the parts being shaped below the waist-line to produce flute-like folds that are most pronounced at the center of the back and show the pretty silk lining. The one-seam leg-o'-mutton-sleeves are gathered at the top and arranged over coat-shaped linings, they fit the arm closely below the elbow and are completed by pointed cuffs that flare above a frill of lace edging at the wrist. A standing collar of velvet, gives a pretty finish at the throat. Outside the standing collar rises a high Medici collar that ends at the revers, and a frill of lace edging covers the inside of the Medici collar, with dainty effect.

The eight-gored skirt is dartless and smooth at the top across the front and sides and is compactly gathered at the back; it



FIGURE No. 193 T.—This illustrates MATERNITY GOWN.—The pattern is No. 8585 (copyright), price 1s. 8d. or 40 cents.—(For Description see Page 273.)

ripples deeply below the hips and at the back and flares broadly at the foot. It is of conservative dimensions, measuring about five

yards and an eighth at the lower edge in the medium sizes. The costume may serve alike for dressy wear and for church or promenade and for its tasteful development silk and velvet

We have pattern No. 8590 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eight yards and a half of dress goods forty inches wide, with a yard and five-eighths of silk and a yard and a fourth of velvet, each twenty inches wide. Of one material, it needs fourteen yards and three-fourths twenty-two inches wide, or eleven yards and an eighth thirty inches wide, or ten yards thirty-six inches wide, or eight yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 40 cents.

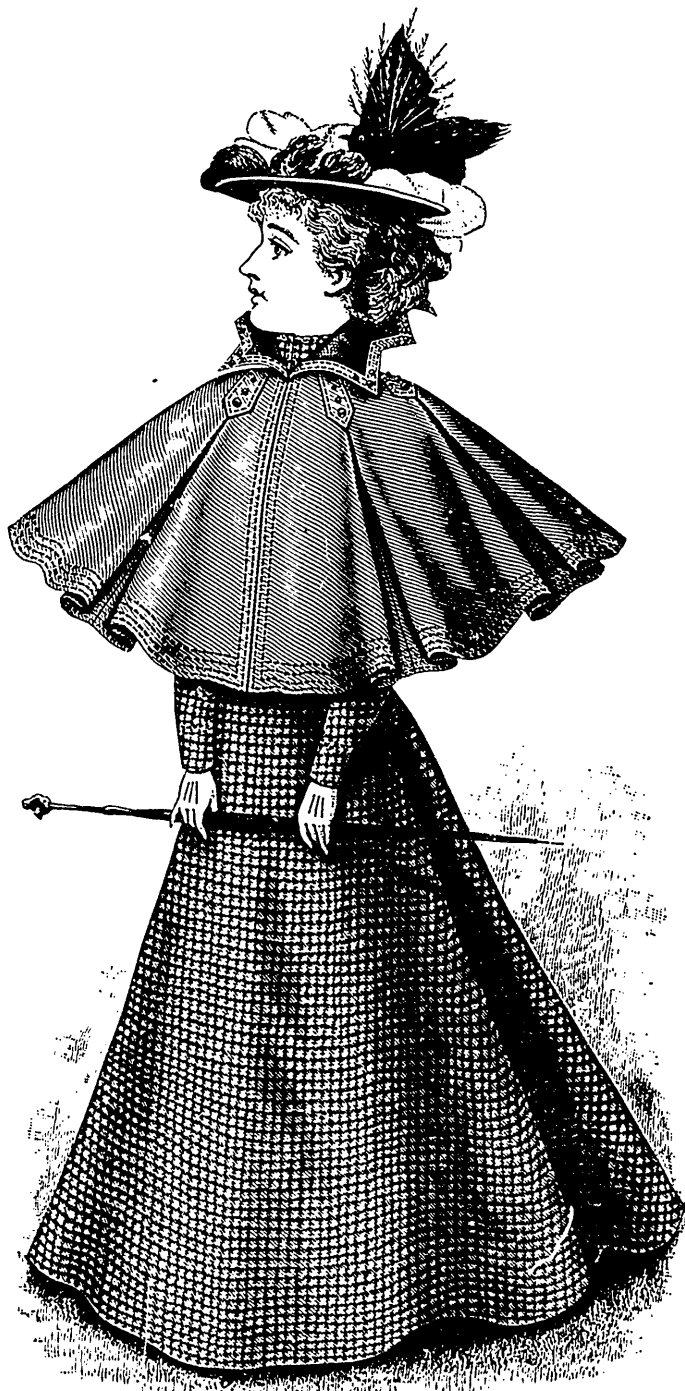


FIGURE No. 194 T.—This illustrates LADIES' OUTDOOR TOILETTE.—The patterns are Ladies' Cape No. 8553 (copyright), price 1s. or 25 cents; and Skirt No. 8599 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 279.)

may be combined, or camel's-hair, cloth and various novelty goods may be chosen and decorated with a trifling amount of lace edging and ribbon, passementerie or embroidered bands.

The hat is a fancy straw richly trimmed with figured silk, lace and flowers.

(Descriptions continued on Page 279.)

FIGURE No. 193 T.—MATERNITY GOWN.
(For Illustration see Page 274.)

FIGURE No. 193 T.—This illustrates a Maternity costume. The pattern, which is No. 8585 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 280 of this number of THE DELINEATOR.

The gown is here pictured made of gray serge, with a vest and stock of embroidered blue silk, revers facings and cuffs of plain blue silk and frills of handsome lace edging. The basque is adjustable in front, an advantage that will be obvious to women seeking to combine comfort with style. The full vest is gathered at the top and drawn on tapes at the bottom and droops becomingly; it is arranged on lining fronts that are each in two sections, the sections being joined together at the top and laced together below. The jacket fronts are folded back in fancy revers that extend over on the sleeves and taper to points below the bust; a frill of lace edging that is deepest on the shoulders falls softly over each revers and has the effect of a narrow jabot below the bust. Under-arm and side-back gores and a curving center seam complete the adjustment of the basque and extra fullness below the waist is underfolded in a double box-pleat at the center seam and in two overlapping side-pleats at each side-back seam. The one-seam leg-o'-mutton sleeves, which are gathered at the top, stand out fashionably and droop softly and are completed with upturned cuffs that flare prettily. The standing collar is encircled by a wrinkled stock of silk matching the vest, the stock being closed at the back under a stylish bow. The free edges of the revers and the cuffs are bordered with bead gimp and the free edges of the basque are followed by passementerie.

The five-gored skirt ripples gracefully below the hips and is gathered at the back. Tapes inserted in the belt across the front and sides adjust the skirt as required. A knife-pleating of gray silk headed by a row of passementerie is added to the bottom of the skirt.

For the street, such materials as silk, camel's-hair, mohair, novelty goods, etc., will be chosen, and for the house, challis, vailing, crepon and light-weight wool or silk-and-wool goods will be most satisfactory. The vest should contrast with the remainder of the gown and such decorations as ribbon, passementerie, braid, lace or embroidered edging are commended. A becoming costume could combine dark green etamine, Persian silk showing red tones, and écreu edging.

DESCRIPTIONS OF FIGURES SHOWN ON OPPOSITE PAGE.

FIGURE D27.—LITTLE BOYS' SUIT.

FIGURE D27.—This illustrates a Little Boys' jacket and knee trousers. The jacket pattern, which is No. 8544 and costs 10d. or 20 cents, is in eight sizes for little boys from two to nine years of age, and may be seen again on page 332. The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes, from five to sixteen years, and is also illustrated on the accompanying label.

This stylish suit for a small boy is pictured made of serge and trimmed with braid and large and small buttons. The jacket, which is known as the Lenox or Newport reefer, is in double-breasted style, the fronts being widely lapped and closed with button-holes and large buttons. The sailor collar is straight and is unusually deep at the back and its square ends lap with the fronts. Pocket-laps conceal openings to inserted side-pockets and a welt finishes the opening to the breast pocket in the left front. The sleeves are shapely and of comfortable width.

The knee trousers are closed with a fly.

The Tam O'Shanter cap matches the suit.

FIGURE D28.—LADIES' NORFOLK JACKET.

FIGURE D28.—This illustrates a Ladies' Norfolk jacket. The pattern, which is No. 8573 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 298 of this number of THE DELINEATOR.

Mixed cheviot and darker velvet are here pictured in the jacket, and machine-stitching provides a neat finish. A linen chemisette and bow-tie appear in the open neck. The jacket is basque-fitted and is closed in double-breasted style with button-holes and buttons. The fronts are reversed above the closing in pointed lapels that meet the rolling collar in notches and extend slightly beyond the collar. The applied plaits taper gradually to be narrowest at the waist-line and a leather belt encircles the waist and is closed with a harness buckle. The one-seam leg-of-mutton sleeves are gathered at the top and flare and droop in the approved manner.

The felt hat is decorated with ribbon, berries, leaves and feathers.

FIGURE D29.—LITTLE GIRLS' TOILETTE.

FIGURE D29.—This illustrates a Little girls' cape and dress. The cape pattern, which is No. 8564 and costs 7d. or 15 cents, is in ten sizes for little girls from one-half to nine years old, and is differently pictured on page 327 of this issue of THE DELINEATOR. The dress pattern, which is No. 8529 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years old, and may be seen again on its accompanying label.

The double cape is made of fawn faced cloth and prettily

decorated with braid. It is in circular ripple style and a military turn-down collar completes the neck. If preferred, the cape may be made up single and finished with a rolling collar.

The dress is of gay plaid wool and has a full skirt deeply hemmed at the bottom, gathered at the top and joined to the full waist, which is made with a square yoke and full sleeves.

The felt hat is decorated with ribbon and flowers.

FIGURE D30.—LITTLE GIRLS' TOILETTE.

FIGURE D30.—This illustrates Little Girls' jacket and dress. The jacket pattern, which is No. 8576 and costs 10d. or 20

cents, is in seven sizes for little girls from two to eight years of age, and may be seen differently depicted on page 325. The dress pattern, which is No. 8386 and costs 10d. or 20 cents, is in seven sizes from one-half to six years, and may be seen on its accompanying label.

The graceful Empire jacket is pictured made of hunters' green faced cloth, with light-tan cloth for the collar and cuffs and braid for decoration. The loose fronts are closed in double-breasted style with button-holes and buttons, and the wide circular back is joined to a square yoke and forms deep out-standing flutes. The fanciful collar is prettily decorated with braid and falls in epaulette tabs over the sleeves and is square at the front and back. The large puff sleeves droop becomingly.

The dress is made of nickel-gray camel's-hair. The straight, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the quaint, short waist.

The hat is of dark straw tastefully decorated with ribbon, flowers and grasses.

FIGURE D31.—GIRLS' OUTDOOR TOILETTE.

FIGURE D31.—This illustrates Girls' cape and dress. The cape pattern, which is No. 8561 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years, and may be seen in two views on page 319. The dress pattern, which is No. 8468 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years, and may be seen again on its accompanying label.

The cape is made of garnet cloth attractively trimmed with gold braid, buttons and ribbon. It is of jaunty length and is composed of ten gores that are shaped to produce graceful ripples. The seams are terminated, in this instance, a short distance from the lower edge, but they may be closed all the way, if desired. The neck is completed with a high military turn-down collar and a ribbon is prettily bowed between its flaring ends.

The dress is made of gray mohair and trimmed above the hem with two bands of black velvet piped at both edges with silk. The skirt is gathered and sewed to the bottom of the waist, which has pretty features in a star collar and bishop sleeves.

The hat is trimmed with ribbon and ostrich plumes.



BACK VIEWS OF STYLES SHOWN ON OPPOSITE PAGE.



D 27



D 29



D 30



D 28



D 31



(Descriptions Continued from Page 275.)

FIGURE No. 194 T.—LADIES' OUTDOOR TOILETTE.
(For Illustration see Page 275.)

FIGURE No. 194 T.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No. 8553 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 296. The skirt pattern, which is No. 8599 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again shown on page 307.

This toilette will be in irreproachable taste for the promenade, or for calling, church, etc. The three-piece skirt is of a gray-and-green checked dress goods. At the front and sides it is dart-fitted, while at the back it is gathered; it falls in full folds at the back and in flutes at the sides, and presents the fashionable broad flare in front.

Military-blue cloth was used for the gored cape, which has an underfolded box-plait at each seam a little below the neck. The plaits flare gracefully and pointed straps cover the seams above them. The high collar, which is inlaid with velvet and edged with a self-strapping, is fancifully pointed at its outer edge and its center seam is terminated a little below the top, the edges flaring prettily. Machine-stitching finishes the cape in tailor fashion and small pearl buttons on the straps add a dressy touch.

Mohair, cheviot and broadcloth are suitable materials for the skirt, and stylish capes are cut from velvet, plain or brocaded satin or fine cloth in blue, brown or black.

THE DELINEATOR this costume is shown differently made up and trimmed.

The newest cut, and style of tailor-made costume is here pictured made of mixed rough cheviot and faced cloth and decorated with braid. The fronts open in fancy revers over a smooth plastron that is arranged on lining fronts fitted by double



S609

Side-Back View.

LADIES' COSTUME, HAVING THE NEW BELL OR CIRCULAR SKIRT.
(COPYRIGHT.)

(For Description see this Page.)



S609

Side-Front View.

The hat is elaborately trimmed with white chiffon, a black-bird, feathers and an aigrette.

LADIES' COSTUME, HAVING THE NEW BELL OR CIRCULAR SKIRT.

(For Illustrations see this Page.)

No. 8609.—At figures Nos. 201 T and D22 in this number of

bust darts and closed at the center, the plastron being permanently sewed at the right side and fastened with hooks and loops at the left. The revers are broad and of fanciful outline at the top and taper to points a little below the waist-line, where the fronts meet and then separate. Under-arm and side-back gores and a curving center seam complete the accurate adjustment of the basque, which is shaped to form a series of rounding tabs at the bottom. Braid follows the side-back seams of the basque and is coiled in a pretty trefoil near the top of each seam; it is continued about the edges of the tabs and coiled in trefoils at the top of the tabs at the sides. The high standing collar is closed at the left side. The one-seam leg-o'-mutton sleeves are gathered at the top and flare stylishly above the elbow, the adjustment below being close; they are arranged over coat-shaped linings and finished with pointed cuffs that flare fashionably.

The new bell or circular skirt fits the figure closely at the top across the front and sides, three darts being taken up at each side of the center of the front. The back edges are joined in a center seam and the top is gathered at each side of the seam. At the bottom the skirt flares broadly and measures about four yards and a half in the medium sizes. It falls in deep ripples below the hips and at the back. The placket is finished above the seam and the top of the skirt is finished with a belt.

Some hint of possible changes to come will be noted in this costume in the graceful skirt modified in regard to fulness, and

in the leg-o'-mutton sleeves, extremely close-fitting on the forearm and bouffant above.

Scotch mixtures, English suitings, faced cloth, mohair and serge will be made up in this style and trimmed with braid or silk.

We have pattern No. 8609 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination represented for a lady of medium size, the costume requires six yards and three-fourths of mixed and three-fourths of a yard of plain goods forty inches wide. Of one material, it

of lace edging that are deepest on the shoulders and taper toward the ends of the revers. Under-arm and side-back gores and a curving center seam enter into the adjustment and extra widths at the middle three seams below the waist are underfolded in a double box-pleat at the center seam and in two backward-turning plaits at each side-back seam, the plaits spreading prettily while a slight ripple is produced at each side seam. The one-seam leg-o'-mutton sleeves, which are gathered at the top, are arranged on coat-shaped linings and flare prettily above the

elbow; they are finished with upward-flaring round cuffs and deep frills of lace edging, the cuffs being trimmed at the top with a row of passementerie. The standing collar is encircled by a wrinkled ribbon that is bowed stylishly at the back.

The five-gored skirt



8585
Side-Front View.



8585



8585



8585

Side-Back View.

needs twelve yards and an eighth twenty-two inches wide, or nine yards thirty inches wide, or seven yards and a half thirty-six inches wide, or six yards and three-fourths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

MATERNITY COSTUME, ADJUSTABLE IN FRONT AND HAVING A FIVE-GORED SKIRT

(For Illustrations see this Page.)

No. 8585.—By referring to figure No. 193 T in this number of THE DELINEATOR, this costume may be again seen.

The handsome costume possesses the practical features demanded in a gown of this kind and its merits are quite obvious. It is here pictured made of mohair and silk, with lace edging for the frills. The basque has jacket-fronts opening over a full vest that is gathered at the neck and drawn in on shirr tapes at the lower edge. The vest is sewed flatly at its back edges to smooth lining-fronts and droops slightly at the center; the lining fronts are each composed of two sections that are joined together from the shoulder edges nearly to the bust and laced together below. The lining and full vest close at the center and the jacket fronts are folded back in broad revers that are bordered with passementerie and almost covered by frills

MATERNITY COSTUME, ADJUSTABLE IN FRONT AND HAVING A FIVE-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

flares broadly at the bottom, where it measures about five yards round in the medium sizes. It is shaped to ripple gracefully below the hips and is gathered at the back and completed at the top by a belt to which buttons are sewed to pass through loops on the inside of the basque. Tapes are inserted in the belt across the front and side gores and drawn through openings made in the under side of the belt at each side of the center of the front to regulate the size about the waist.

The costume may be made up in silk, chevot, serge and

many soft and serviceable woollens of light or dark hue, and is suitable for both house and street wear. Silk will usually be liked for the vest in combination with other textures.

We have pattern No. 8555 in thirteen sizes, for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will require eight yards and a half of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide, and two yards of edging nine inches wide. Of one material, it needs fifteen yards and three-eighths twenty-two inches wide,

LADIES' BICYCLE COSTUME, CONSISTING OF A JACKET, A SHORT SKIRT (PERFORATED FOR SHORTER LENGTH), AND BLOOMERS WITH CUFFS. (TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST AND WITH BOOTS OR LEGGINGS.) (ALSO DESIRABLE FOR HUNTING, PEDESTRIANISM, ETC.)

(For Illustrations see this Page.)

No. 8555.—At figure D 35 in this magazine and at figure A 103 on the Ladies' Plate for Autumn, 1896, this costume is again shown.

The costume is practical in style and graceful in effect and is here pictured made of serge and finished with stitching. The bloomers are shaped by inside and outside leg seams and a center seam, the outside seams being terminated at both ends at underlaps allowed on the backs. The lower edges of the legs are gathered and finished with cuffs that are closed like the openings with buttons and button-holes. The bloomers are gathered at the top and completed with bands, and are closed at the sides with buttons and button-holes.

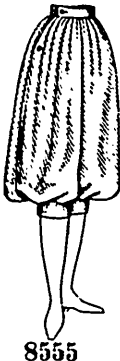
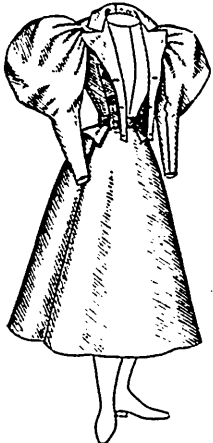
The skirt consists of three gores and a straight back-breadth and is arranged at the back in two box-plaits that are single at their front folds and double at their back folds. At the front and sides it is smooth at the top and ripples below the hips, and the side-front seams are terminated below plackets that are closed with buttons and button-holes in a fly. The skirt is comfortably wide, measuring a little over three yards and a fourth in the medium sizes, and may be made in either of the two lengths illustrated. The belt completing the top of the skirt

is in two sections that are closed above the plackets.

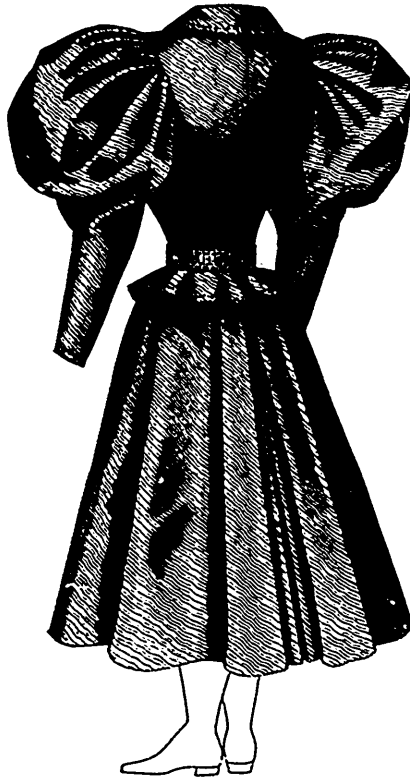
The jacket is fitted by a center seam, wide side-back gores and single bust darts and is lengthened back of the darts by a ripple peplum having a center seam. The fronts are reversed in lapels by a rolling collar that forms notches with the lapels, and may be closed in double-breasted style with button-holes and buttons or rolled in lapels all the way, as preferred, both effects being illustrated. The darts are left open for a short distance at the waistline to allow a belt having pointed ends to pass under the fronts. The sleeves are in two-seam leg-o'-mutton style and are gathered at the top.

In the choice of materials for cycling costumes there is little scope, neatness and durability being the two requisite qualities. Becoming colors, however, can be selected, brown, blue, gray, etc., being obtainable in mixtures that do not readily show dust marks. The bloomers are sometimes made of linen when the costume is of cloth, for the sake of lightness and coolness. Stitching is the usual finish.

We have pattern No. 8555 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eleven yards and three-eighths of material twenty-seven inches wide, or eight yards



8555
Front View.



8555
Back View.

LADIES' BICYCLE COSTUME, CONSISTING OF A JACKET, A SHORT SKIRT (PERFORATED FOR SHORTER LENGTH), AND BLOOMERS WITH CUFFS. (TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST, AND WITH BOOTS OR LEGGINGS) ALSO DESIRABLE FOR HUNTING, PEDESTRIANISM, ETC. (COPYRIGHT.)

(For Description see this Page.)

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

FIGURE No. 195 T.—LADIES' DOUBLE-BREADED JACKET.

(For Illustration see this Page.)

FIGURE No. 195 T.—This illustrates a Ladies' jacket. The pattern, which is No. 8608 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 300.

Light-gray cloth of fine quality was here selected for the jacket. The loose box fronts are closed in double-breasted style with buttons and button-holes arranged in pairs at the bust and below the waist and follow the curve of the figure at the sides. The close-fitting back has under-



FIGURE No. 195 T.

FIGURE No. 196 T.

FIGURE No. 195 T.—This illustrates LADIES' DOUBLE-BREADED JACKET.—The pattern is No. 8608 (copyright), price 1s. 3d. or 30 cents.

FIGURE No. 196 T.—This illustrates LADIES' CAPE-WRAP. - The pattern is No. 8589 (copyright), price 1s. 3d. or 30 cents.

(For Prescriptions see Pages 282 and 283.)

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

folded box-plaits at the middle three seams below the waist, the plaits standing out in deep flutes. Above the closing the fronts are rolled back in lapels that meet and extend in points

beyond the ends of a well-shaped rolling coat-collar. The mutton-leg sleeves are gathered and stand out in a puff at the top. Openings to side-pockets are covered by square-cornered laps. Machine-stitching finishes the jacket in tailor style.

A velvet collar facing is a dressy addition to jackets, for which diagonal, serge, chevot and mixed coatings are liked.

The straw hat is trimmed with quills, aigrettes, light ribbon and a ruffle of dark silk.

FIGURE No. 196 T.—LADIES CAPE-WRAP.

(For Illustration see Page 282.)

FIGURE No. 196 T.—This represents a Ladies' cape-wrap. The pattern, which is No. 8589 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is further illustrated on page 295.

This stylish cape-wrap is most convenient to wear

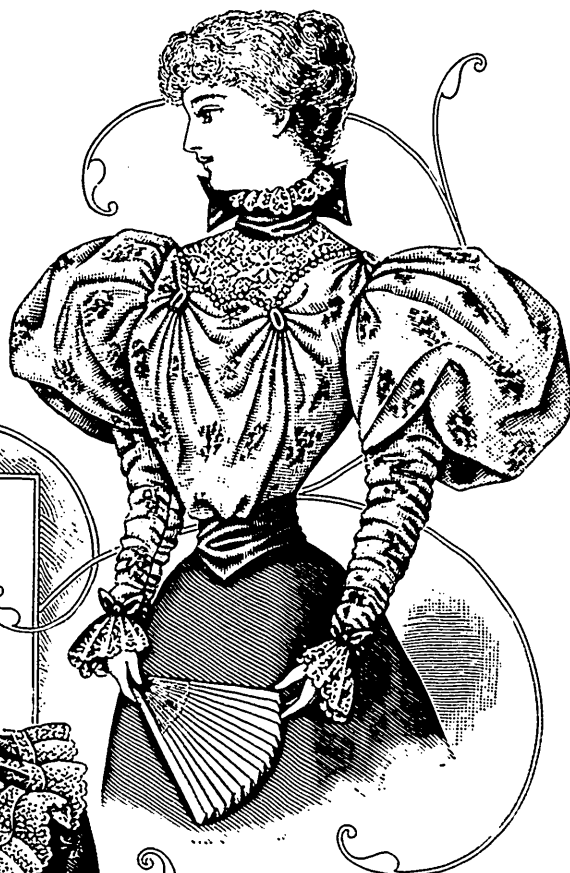


FIGURE No. 198 T.

fronts of the wrap are closely fitted and are narrowed toward the waist-line, the fronts being pointed at the end of the closing while the back falls in two tabs below the waist. Circular, ripple sides connect the back and fronts, and are smooth at the top. The neck finish is a standing collar which is concealed by a deeply-fluted circular ruffle that flares from its upper edge, and lace is frilled in to give a fluffy, high effect.

Extremely smart wraps of this kind can be made of figured or plain silken textures, with elaborate garnitures of lace, gimp, passementerie, etc.

Ribbon, flowers and white embroidered chifon form the trimming of the straw hat.



FIGURE No. 197 T.

FIGURES Nos. 197 T AND 198 T.—LADIES' FANCY WAISTS.

(For Illustrations see this Page.)

FIGURE No. 197 T.—This illustrates LADIES' FANCY WAIST.—The pattern is No. 8613 (copyright), price 1s. or 25 cents. FIGURE No. 198 T.—This illustrates LADIES' FANCY WAIST.—The pattern is No. 8574 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 283 and 284.)

FIGURE No. 197 T.—This illustrates a Ladies' waist. The pattern, which is No. 8613 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently made up on page 304

with gowns having fluffy accessories that would be crushed by a jacket. Black satin is the material here shown and the decoration introduces jet, lace ruching and ribbon. Both the back and

of this number of THE DELINEATOR.

The fichu drapery is a graceful and becoming feature of the waist, which is here shown made of figured silk. The drapery

sections, which are gathered into the shoulder and under-arm seams, are drawn over the fitted fronts, crossed below the bust and carried about the waist to the back, where they may be bowed or finished in frills; they are outlined by a row of insertion and between them a V-shaped facing of lace net is applied on the fronts. The standing collar also is overlaid with the net. The back is smooth across the shoulders but has fullness below drawn to the center by gathers at the waist-line. The leg-o'-mutton sleeves stand out in stylish puffs at the top and over them fall deep frill caps that are decorated quite elaborately with lace frills and lace insertion; the wrists are trimmed with a frill of lace headed by a row of insertion.

The material chosen for this waist should be of a texture that is adapted to soft disposals, else the graceful effect will be lost. Ribbon could be tastefully utilized for trimming in conjunction with gimp or narrow lace bands.

FIGURE No. 198 T.—This represents a Ladies' basque-



1168



1168

Side-Front View.

waist. The pattern, which is No. 8574 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 302 of this issue of THE DELINEATOR.

This exquisitely dainty waist is of figured organdy and figured lace net over pale-green silk, a decoration of pearl-head trimming, buckles, lace edging and ribbon brightening the charming

effect. The closing is made at the left side to permit an artistic draping of the front, which droops softly at the center, the fullness being drawn to the center at the bottom. On the front is applied a fanciful yoke, and a similar yoke appears above the back, which has fullness evenly distributed across the top and drawn to the center at the bottom by gathers. The wrinkled girle is novel in its arrangement, its ends being drawn up closely and crossed at the front. The standing collar is prettily trimmed with a ribbon stock and a frill of the organdy. The mousquetaire sleeves, which are wrinkled from the wrist to above the elbow and stand out in a puff at the top, are trimmed with a frill of edging headed by a prettily arranged ribbon. If



1168

Side-Back View.

LADIES' GREEK GOWN. (TO BE MADE WITH OR WITHOUT THE SLEEVES AND WITH A DEMI-TRAIN OR IN ROUND LENGTH.) KNOWN AS THE TRILBY GOWN. (COPYRIGHT.)

(For Description see this Page.)

desired, the waist may be made with a round neck and elbow sleeves.

Chiffon, *mousseline de soie* and embroidered tissues are the fabrics suitable for this waist, and the trimmings will necessarily be dainty and light.

LADIES' GREEK GOWN. (TO BE MADE WITH OR WITHOUT THE SLEEVES AND WITH A DEMI-TRAIN OR IN ROUND LENGTH.) KNOWN AS THE TRILBY GOWN.

(For Illustrations see this Page.)

No. 1168.—This graceful gown is here pictured made in cream-white cashmere and finished with a *cordelière*. It slips

on over the head and the low neck is turned under deeply at the top and sewed to form a casing for shirr-straps below a frill heading. The front droops gracefully in a *pouf* below the waist at the center, the *pouf* being supported by a stay that is tacked to the front on the shoulders and crossed over the front, which is tacked to the stay to complete the picturesque draping. A *cordelière* conceals the stay and is tied at the right side of the front under the *pouf*. Three backward-turning plaits and three forward-turning plaits made in the lower part of each arm's-eye throw pretty fullness into the gown at the sides and the arm's-eye is completed with a band. Long, flowing drapery-sleeves that fall in double *jabots* on the gown may be used or not, as preferred. Drooping below each shoulder at the front and back is a soft *jabot* of the material laid in overlapping plaits that are caught under a soft twist of material on the shoulder. The gown is hemmed at the bottom and may be made with a demi-train or in round length. Belt sections tacked underneath to the sides of the gown are closed at the center of the back to retain the fullness of the back in correct pose.

For studio use and to wear when taking part in *tableaux vivants* or in theatricals, the gown will be appropriate and artistic. For its best development soft cashmere, veiling and sometimes China or Japanese silk may be used, and a silk girdle cord will be its only decoration.

We have pattern No. 1168 in four sizes for ladies from twenty-eight to forty inches, bust measure. For a lady of thirty-two inches, bust measure, the gown will require twenty-two yards of material twenty-two inches wide, or sixteen yards and an eighth thirty inches wide, or thirteen yards and three-eighths thirty-six inches wide, or eleven yards forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 199 T.—LADIES' TEA-GOWN.

(For Illustration see this Page.)

FIGURE No. 199 T.—This illustrates a Ladies' tea-gown or wrapper. The pattern, which is No. 8565 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently made up on page 286.

The tea-gown is fashioned in a simple, pretty style yet may be made quite elaborate in effect. It is pictured developed in cream challis bearing delicately-tinted blurred figures, and cream lace. The close-fitting back is made with a Watteau that falls gracefully from the neck and adds fullness to the skirt. The full fronts are shirred at the neck and waist-line at each side of the closing, which is concealed by a graduated box-plait that corresponds with the Watteau. A fitted lining in basque



FIGURE No. 199 T.—This illustrates LADIES' TEA-GOWN.—The pattern is No. 8565 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

depth gives the gown a clinging appearance. Deep lace frills, which extend over the shoulders from the neck and in tapering ends down each side of the plaits to the waist-line, give an

air of dressiness to the tea-gown. Lace frills droop from the three-quarter length puff sleeves and a ribbon stock drawn about the collar gives a fashionable neck completion.

Goods of soft texture are most favored for tea-gowns and lace and ribbon are lavishly used for trimming. A wrapper made in this style will be simply trimmed.

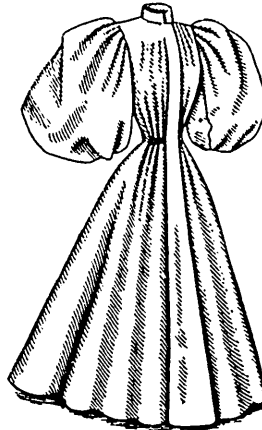
LADIES' TEA-GOWN OR WRAPPER, WITH FITTED BODY LINING. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH OR WITHOUT THE FRILLS.)
(For Illustrations see this Page.)

No. 8565.—This tea-gown may be seen in a different develop-

edge. The gown may be made with a slight train or in round length, as preferred, and is of fashionable width at the bottom. A stylish effect is produced by frills of deep lace edging, which are included in the seam with the collar and sewed to the front and back under the plaits to the waist-line, the frills standing out

over the full, three-quarter length sleeves, which are gathered at the top and bottom and arranged over coat-shaped linings. The sleeves are completed with a deep frill of lace edging, and the standing collar is encircled by a wrinkled band of lace insertion bowed effectively at the back. The small engraving shows the gown without the frills.

Crépon in pale tints of heliotrope, blue, daffodil or primrose-yellow, rose-pink and green is very popular for gowns of this style and lace lends the softening and beautifying touch which no other trimming quite affords. Silk,



8565



8565

Side-Front View.

LADIES' TEA-GOWN OR WRAPPER, WITH FITTED BODY-LINING. (TO BE MADE WITH A SLIGHT TRAIN OR IN ROUND LENGTH AND WITH OR WITHOUT THE FRILLS.) (COPYRIGHT.)

(For Description see this Page.)



8565

Side-Back View.

ment at figure No. 199 T in this number of THE DELINEATOR.

The tea-gown is here pictured in two effects, the front and back views showing different materials with lace edging for the frills and lace insertion for a stock. It is made over a body lining that is closely fitted by double bust darts and the usual seams and closed at the center of the front. The long, full fronts are gathered at the neck and shirred at the waist-line at each side of the closing, which is made under an applied box-plait that broadens gradually toward the lower edge, the side edges of the plait being joined separately to the fronts below the closing. Under-arm gores produce a smooth effect at the sides and the backs show a Watteau plait at the center extending from the neck, the plait being tacked above the waist and its side edges joined separately to the back edges of the back below, to give additional fullness to the skirt. At the sides, the skirt falls in deep flutes and at the back it spreads in graceful folds to the lower

cashmere and novelty goods of pliable texture and in subdued tones are also favored for gowns of this style.

We have pattern No. 8565 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the tea-gown requires

eleven yards and three-fourths of crêpon forty inches wide, with six yards and an eighth of flouncing ten inches and a half wide.

thirty inches wide, or fourteen yards thirty-six inches wide, or eleven yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



FIGURE No. 200 T.—LADIES' AFTERNOON GOWN.

(For illustration see this Page.)

FIGURE No. 200 T.—This represents a Ladies' costume. The pattern, which is No. 8607 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 270 of this magazine.

This is a charming gown for afternoon wear. The present combination of plain and polka-dotted blue silk and white lace over white satin produces a very pleasing result. The fanciful waist is made with a closely-fitted lining and its perfectly smooth whole back is bias. The full fronts flare toward the middle of the shoulders over a smooth plastron and about the lower part of the waist is a wrinkled girdle that is drawn out to be deepest at the front, where its frilled ends are closed. The close-fitting sleeves are made fanciful by short bouffant puffs at the top and by deep frill caps that stand out stylishly over the puffs. A wrinkled ribbon about the bottom of the collar is knotted at the front and bowed at the back, and a bow of similar ribbon is tacked to the girdle at the left side. Jet beading and lace points and insertion are effective as decoration.

Long lace points are placed on the side-front seams of the skirt, which is in five gores. The skirt spreads broadly at the front and flutes deeply at the sides and is gathered at the back.

Less elaborate costumes will be made up in combinations of woolen goods and silk. Much simplicity may be attained by making the back in the ordinary fitted style and omitting the girdle and frill caps.

LADIES' COMFORT GOWN (SPECIALLY DESIGNED FOR ELDERLY LADIES). (TO BE MADE WITH OR WITHOUT THE COLLARS AND KERCHIEF.)

(For Illustrations see Page 288.)

No. 8577.—Another illustration of this gown is given at figure No. 204 T in this number of THE Delineator.

Quaintness and simplicity are combined in this most comfortable gown for elderly ladies. Gray Henrietta was here chosen for the gown, with dotted white illusion for the kerchief. The front of the body and the entire skirt are in one, the skirt being gathered at the top back of the front and joined to a body back that is smooth at the top but has fullness drawn to the center by gathers at the bottom. At the center the front is slashed to a convenient depth for a closing, which is made invisibly. The fullness at the waist-line in front is regulated by cords or tapes

FIGURE No. 200 T.—This illustrates LADIES' AFTERNOON GOWN.—The pattern is No. 8607 (copy-right), price 1s. 8d. or 40 cents.—(For Description see this Page.)

Of one material, it needs eighteen yards and seven-eighths twenty-two inches wide, or sixteen yards and seven-eighths

convenient depth for a closing, which is made invisibly. The fullness at the waist-line in front is regulated by cords or tapes

inserted in a casing, and shirrings at the shoulder edges draw the edges apart in V shape above the bust over a fitted, high-necked body-lining that is closed in front. A kerchief of illusion is softly draped about the neck and over the exposed part of the lining and the neck may be finished with or without a standing collar. A deep, round collar gives a dressy touch; it lies flat and is rounded to points at the ends, which meet at the bust, and milliner's folds of the material define its outer edge. The bishop sleeves are gathered at the top and deeply shirred nearly all the way round at the bottom, and their coat-shaped linings are finished below the sleeves to have the effect of cuffs. A belt finished in a point at the overlapping end encircles the waist. The gown measures four yards and a fourth at the lower edge in the medium sizes.

Soft, clinging textiles, such as cashmere, camel's hair and China or India silk, will be the best selections for a dress like this, and ruchings of lace or silk will provide the daintiest trimming.

We have pattern No. 8577 in thirteen sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the gown requires fourteen yards and three-eighths of material twenty-two inches wide, or ten yards and five-eighths thirty inches wide, or nine yards and a half thirty-six inches wide, or seven yards and three-fourths forty-four inches wide, or six yards and a half fifty inches wide, with a yard and an eighth of dotted illusion thirty-six inches wide for the kerchief. Price of pattern, 1s. 6d. or 35 cents.

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

(For Illustrations see Page 289.)

No. 8583.—This practical and graceful house-dress or wrapper is very generally becoming; it is pictured made of figured crêpon. It is adjusted to show the lines of the figure to the best advantage by double bust darts, single under-arm darts, side-back gores and a curving center seam, the shaping of the backs and gores below the waist producing flute-like folds that spread in graceful fashion. The dress may be made with a slight train or in round length, as shown in the engravings. With a train, it measures about four

yards and an eighth and in the round length nearly four yards round at the bottom in the medium sizes. The closing is made all the way down the center of the front with button-holes and buttons. The one-seam leg-o'-mutton sleeves are gathered at the top and arranged over coat-shaped linings; they fit the arm closely below the elbow and flare above. The neck may be finished with a standing collar or a rolling collar, as preferred, both styles being illustrated.

Plain and fancy woollen goods, cashmere, alpaca and some washable fabrics will make up pleasingly in this manner.

We have pattern No. 8583 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress requires twelve yards and three-fourths of material twenty-two inches



8577



8577

Front View.



8577

Back View.

LADIES' COMFORT GOWN (SPECIALLY DESIGNED FOR ELDERLY LADIES) (TO BE MADE WITH OR WITHOUT THE COLLARS AND KERCHIEF). (COPYRIGHT.)

(For Description see Page 287.)

wide, or ten yards and three-eighths thirty inches wide, or nine yards thirty-six inches wide, or six yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 201 T.—LADIES' COSTUME.

(For Illustration see Page 290.)

FIGURE No. 201 T.—This illustrates a Ladies' costume. The pattern, which is No. 8609 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 279 of this number of THE DELINEATOR.

In this attractive gown of dark-green mohair and white cloth, the new bell or circular skirt is introduced. The broad flare at the front of the skirt and the deep flutes below the hips are

in accordance with Fashion's demands. At the back, the skirt is gathered and flares in deep flutes. A row of black mohair braid provides a pretty foot trimming.

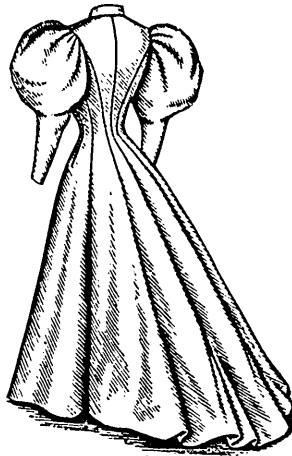
The basque is accurately adjusted and the lower edge forms a series of deep scolops. The fronts are turned back in fanciful revers to disclose a V-shaped plastron of white cloth all-over embroidered with soutache. The standing collar is embroidered to match the plastron and the revers are inlaid with white cloth, the outer edge of which is defined by a coiled row of white soutache. The fancy roll-up cuffs completing the *gigot* sleeves, which puff out at the top in the approved manner, correspond with the revers. A band of white cloth, followed at the top by soutache, outlines the scolops at the edge.

A costume like this will be markedly elegant for the promenade. Other attractive developments will combine novelty suitings and silk, with jet or lace bands for garniture.

For elaborate functions this is a most charming costume. It is of rich olive-green brocaded silk and nasturtium-yellow chiffon over plain yellow silk, while ivory-white lace edging and green satin ribbon bestow that dainty decorative touch essential to a dressy finish. The waist is arranged over a well adjusted lining and is closed at the center of the front. The soft, full fronts are drawn in gathers at the top and bottom at each side of the closing and droop slightly over the prettily wrinkled belt of ribbon, and the back has similar fulness drawn down tightly. Boleros of the brocaded silk, bordered with lace edging, are included in the shoulder seams and round away from the top of the front and back, shaping a point under each arm. The elbow sleeves are prettily draped under a dainty bow and a larger ribbon bow is placed on each shoulder. The standing collar is encircled by a softly wrinkled ribbon that is finished in frills at the back.

The three-piece skirt consists of a front-gore and two circular portions that meet in a center seam at the back; it spreads fashionably at the front and ripples deeply at the sides and also at the back, where it is gathered at the top.

The costume in its present development is an artistic example of the uses of chiffon



8583

FIGURE No. 202 T.—LADIES' AT-HOME COSTUME.

(For Illustration see Page 291.)

FIGURE No. 202 T.—This illustrates a La-



8583

Front View.



8583

Back View.

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

(For Description see Page 288.)

dies' costume. The pattern, which is No. 8503 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 268 of this number of THE DELINEATOR.

with silk and will be generally becoming, the softening and beautifying effects of this tulle-like material being universally conceded. Velvet and silk may be also united by the mode, as may also two kinds or colors of silk or dress goods.

LADIES' SKELETON WATERPROOF CLOAK. (TO BE MADE WITH ONE OR TWO CAPES.)

(For Illustrations see Page 292.)

No. 8558.—This cloak is also shown at figure No. 205 T in this number of THE DELINEATOR.

This serviceable and stylish storm cloak is one of the most comfortable garments of its kind. It is here pictured made of blue cravenette and finished with two rows of machine-stitching. The fronts are fitted by under-arm darts and are lapped and closed in double-breasted style with button-holes and buttons. The body of the back is cut from lining goods and lapped over and stitched flatly to the back-skirt sections, the center seam ending at the top of coat-laps that are closed with buttons and button-holes in a fly. Side-back gores complete the adjustment, the seams joining them to the backs disappearing below the waist under coat-plaits. Ripples appear below the hips. Openings are left in the side seams below the waist to permit the hands to pass through and raise the skirt, and are finished with underfacings and underlaps. A belt is stacked underneath to the center and side-back seams to hold the back close to the figure. Pocket-laps

conceal openings to deep pockets inserted in the fronts. The neck of the cloak is completed by a standing collar and a rolling collar with flaring ends finishes the double cape, which is remov-



FIGURE NO. 201 T.—This illustrates LADIES' COSTUME.—The pattern is No. 8609 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 288.)

able. The long cape is shaped by side seams extending over the shoulders while the short cape is seamless, and both hang in graceful ripples all round. The short cape may be omitted, the effect thus attained being pictured. The cape is fastened to the cloak at the neck with hooks and loops and is secured at the throat by a fancifully shaped strap. A ribbon loop is sewed underneath to the long cape near each front edge for the hands to pass through.

Cravenette is a popular material for a utility garment of this kind as it is thoroughly waterproof and devoid of the unpleasant odor of rubber. Travelling cloaks of cheviot, tweed, etc., made in this style are also commended.

We have pattern No. 8558 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cloak will require eight yards of material forty-five inches wide, or six yards and a half fifty-four inches wide, or five yards and five-eighths sixty inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE NO. 203 T.—LADIES' TAILOR-MADE SUIT. (For Illustration see Page 293.)

FIGURE NO. 203 T.—This

consists of a Ladies' basque and skirt. The basque pattern, which is No. 8602 and costs 1s. 8d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust meas-

ure, and is differently pictured on page 301. The skirt pattern, which is No. 8599 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 307.

This handsome tailor-made suit is of dark-blue serge. The smoothly adjusted short basque is pointed at the lower edge both front and back and the double-breasted fronts are reversed in lapels by a rolling coat-collar and closed below in the regular way with small buttons and button-holes. In the open neck is seen a linen chemisette in lieu of a removable chemisette-forming part of the pattern, and a band-bow is worn. The leg-of-mutton sleeves show the approved outlines, and openings at their wrists are closed with buttons and cord loops. Machine-stitching completes the basque.

The three-piece skirt is dart-fitted in front and gathered at the back; it hangs in full folds at the back and in deep flutes at the sides and flares stylishly at the front. It is finished at the bottom with double rows of machine-stitching.

The finish of tailor-madesuits is sometimes given by self-strappings, and braid is also used on gowns of this style. The materials used are plain and fancy fine cloths.

The sailor hat of fancy straw shows a ribbon decoration supplemented by an aigrette.



FIGURE No. 202T.—This illustrates LADIES' AT-HOME COSTUME.—The pattern is No. 8563 (copy-right), price 1s. 8d. or 40 cents.

(For Description see Page 289.)

FIGURE No. 204T.—LADIES' COMFORT GOWN.

(For Illustration see Page 294.)

FIGURE No. 204T.—This illustrates a Ladies' gown. The pattern, which is No. 8577 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from thirty to forty-eight inches, bust measure, and is further illustrated on page 298 of this number of THE DELINEATOR.

This is a most comfortable and picturesque gown for elderly ladies. Black taffeta was here chosen for the gown, with fine figured net for the kerchief, which is caught at the throat by a jewelled pin. The front is an extension of the full skirt and is shirred at the shoulder edges and drawn at the waist by shirring strings; it is finished at the center for a closing, which is made invisibly, and separates with a flare above the bust, toward the shoulders, over a fitted body-lining, which reaches to the neck under the kerchief. The back is smooth at the top, but has fullness gathered at the lower edge, and to it is joined the gathered upper edge of the skirt. The large circular collar is a picturesque accessory and is prettily trimmed with folds of the silk headed by a row of jet. A belt is worn. The full bishop sleeves are gathered

at the top and shirred at the bottom; they are arranged over coat-shaped linings that are finished with cuff effect and a trimming of jet is added to the cuffs. A standing collar may

be worn if a high, close finish at the neck be desired. Serge and camel's-hair in shades that are restful to the eye, such as soft grays and browns, make satisfactory gowns like this, and a white kerchief gives a refreshing effect of daintiness.

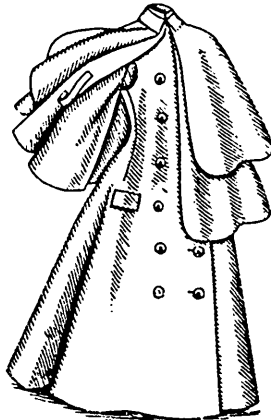
square ends rises about the neck and flares in the usual way. A deep, knife-plaited ruffle of silk appears inside the collar, giving the full neck finish now fashionable, and a narrow knife-plaiting outlines the sailor collar. A bow of ribbon is tacked to the collar at the back.

LADIES' CIRCULAR CAPE-WRAP, WITH YOKE.

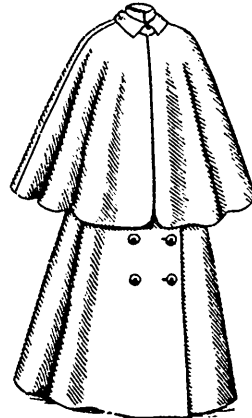
(For Illustrations see Page 295.)

No. 8578.—This cape-wrap is again represented at figure D 23 in this number of THE DELINEATOR and at figure A 101 on the Ladies' Plate for Autumn, 1896.

This stylish cape-wrap is here illustrated made of camel's-hair serge. The cape is in full circular style with a center seam and hangs in large, deep ripples from a shallow round yoke that is



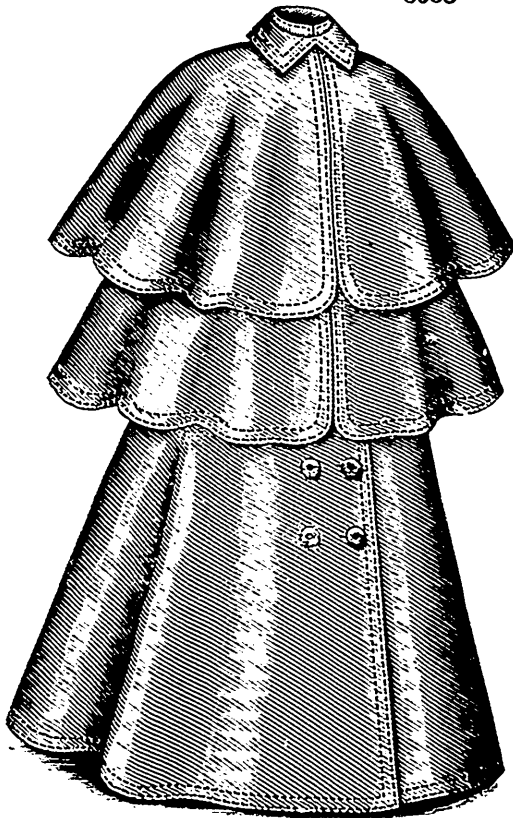
8558



8558

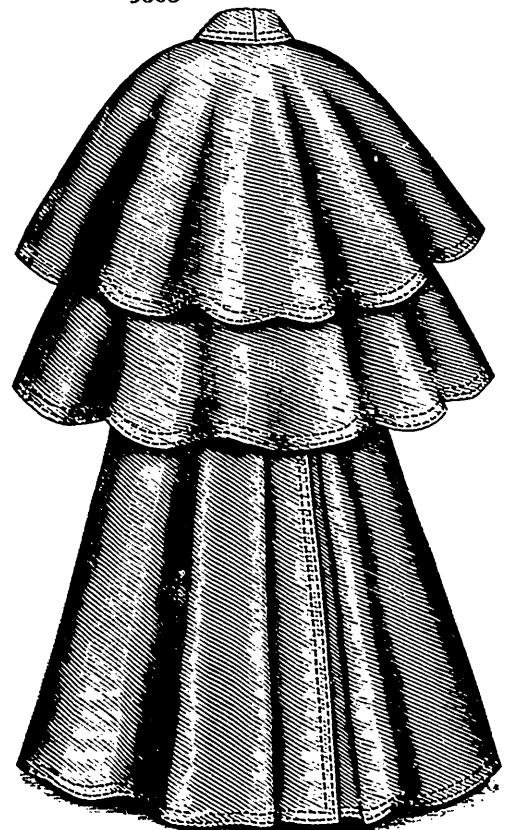
For dressy capes such as this, corded or brocaded silk, velvet and cloth are equally appropriate, and they may be elaborated with gimp, etc.

We have pattern No. 8578 in ten sizes for ladies from thirty to forty-eight inches, bust measure. For a lady of medium size, the cape-wrap requires four yards and three-fourths of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and an eighth thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and



8558

Front View.



8558

Back View.

LADIES' SKELETON WATERPROOF CLOAK. (TO BE MADE WITH ONE OR TWO CAPES.) (COPYRIGHT.)

(For Description see Page 290.)

also made with a center seam. A large sailor collar conceals the yoke; it is curved across the shoulders and across its broad ends and is shaped with a seam at the center of the back. Its ends pass beneath tabs that are joined to the front edges of the cape and rolled back, the tabs falling below the knee and widening toward their lower ends. Three buttons, sewed over the back ends of simulated button-holes, ornament the upper part of each tab. A Medici collar having a center seam and

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

LADIES' CAPE-WRAP. (TO BE MADE WITH OR WITHOUT THE FULLS.)

(For Illustrations see Page 295.)

No. 8580.—At figure No. 196 T and figure D 26 in this maga-

zine other illustrations of this cape-wrap are given.

This jaunty cape-wrap is elaborate in effect though simple in construction, and is here pictured made of velvet, silk and lace flouncing with a decoration of ribbon, passementerie and lace edging. It is fitted by shoulder seams, a center seam and single bust darts, the center seam terminating below the waist-line to form the backs in two square tabs. Between the fronts and back are smooth sides circular in shape and falling in soft ripples over the arms; they are entirely covered by two deep frills of lace flouncing, the gathered edges of the upper frills being included in the joining of the sides to the fronts and back. An elastic belt is tacked underneath to the seams to draw the wrap in closely to the figure at the front and back. The neck is completed with a standing collar to the upper edge of which a circular ripple ruffle is sewed; a frill of lace edging sewed inside the collar rises prettily above it, the lace being continued in jabots down the front edges of the fronts. A softly-twisted ribbon crosses the shoulders, its ends terminating both front and back under dainty ribbon bows at the top of bands of passementerie that are continued to the lower edges of the fronts and back, and a row of passementerie extends down each front from the shoulders. A bow of ribbon is tacked to the back at the waist-line and a frill of lace is arranged beneath the tabs.

Velvet and silk are best suited to this cape-wrap, which is eminently appropriate to wear at church, at weddings, the theatre or day receptions. Corded silks, rich satin, beautiful brocades and sometimes delicate shades of faced cloth may be used and there is an endless choice of passementerie, jetted galloon, lace edging and ribbon to adorn it elaborately.

We have pattern No. 8589 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape-wrap with the frills requires a yard and three-fourths of velvet and two yards and a fourth of silk, each twenty inches wide, with six yards and three-fourths of flouncing ten inches wide. The cape-wrap without the frills needs three yards and an eighth of material twenty-two inches wide, or two yards and three-eighths thirty or thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR RIPPLE
CAPE. (TO BE MADE SINGLE
OR DOUBLE.)

(For Illustrations see Page 296.)

No. 8551.—At figure No. 207 T in this issue this cape is again shown.

Tan broadcloth was here selected for this stylish cape, which may consist of one cape or of two capes, as preferred. The



FIGURE NO. 203 T.—This illustrates LADIES' TAILOR-MADE SUIT.—The patterns are Ladies' Double-Breasted Basque No. 8602 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 8599 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 290.)

capes are each of circular shaping, with a center seam, and fall in pronounced ripples. A turn-down military collar, having a

center seam and a high, close neck-band, completes the neck. The ends of the cape meet at the center of the front and several rows of machine-stitching give a neat finish to all the edges.

The cape may be suitably made up in tan, blue or brown cloth, velvet, plain or brocaded silk and satin, and lace, jet or silk-

tinny inches wide, or two yards and seven-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. The single cape needs two yards and three-fourths twenty-two inches wide, or two yards thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



FIGURE NO. 264 T.—This illustrates LADIES' COMFORT GOWN.—The pattern is No. 8577 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 291.)

cord passementerie and ribbon are commendable for trimming.

We have pattern No. 8551 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the double cape requires three yards and three-fourths of material twenty-two inches wide, or three yards and a fourth

collar and falling in ripples all round contributes style and grace to the cloak. The front edges of the cape are connected just below the throat by a pointed strap buttoned on, and loops are arranged on the inside of the cape for the arms to pass through. The long, loose fronts of the cloak are closed in double-breasted

LADIES' GORED CAPE, WITH UNDER-FOLDED BOX-PLAITS AT THE SEAMS. (TO BE MADE WITH A PLAIN OR FANCY HIGH COLLAR AND WITH OR WITHOUT THE STRAPS.)

(For Illustrations see Page 296.)

No. 8553.—This cape is again represented at figures Nos. 194 T and D 19 in this magazine.

The cape is here shown made of cloth, with velvet for inlaying the fancy collar and stitching and small buttons for decoration. It consists of eight gores, having extra widths on their seamed edges a little below the top. A round yoke is arranged beneath the upper part of the cape, and the seams joining the gores are tacked to it above the extra widths, which are underfolded at each seam in a box-plait. The outer folds of the plaits flare prettily and between them the cape ripples slightly. Pointed straps are arranged over the seams above the plaits. The neck may be finished with a plain or a fancy high collar. The fancy collar is oddly shaped at the outer edge and is made with a center seam that is discontinued some distance below the upper edge, the edges flaring prettily above the seam; it rolls softly in Medici style and its ends flare sharply from the throat. The plain collar is of the Medici order and rolls softly all round.

The cape is unusually graceful and is appropriate for cloths, silks and velvets. It may be made very elaborate by the arrangement of effective garniture, but the finish illustrated is best suited to cloths.

We have pattern No. 8553 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires five yards of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and a fourth thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE NO. 205 T.—LADIES' WATER-PROOF CLOAK.

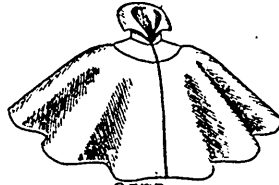
(For Illustration see Page 297.)

FIGURE NO. 205 T.—This illustrates a Ladies' waterproof cloak. The pattern, which is No. 8558 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 292.

This handsome storm cloak is here shown made of silk-lined gray waterproof cloth and finished with machine-stitching. A removable double cape having a rolling collar and falling in ripples all round contributes style and grace to the cloak. The front edges of the cape are connected just below the throat by a pointed strap buttoned on, and loops are arranged on the inside of the cape for the arms to pass through. The long, loose fronts of the cloak are closed in double-breasted

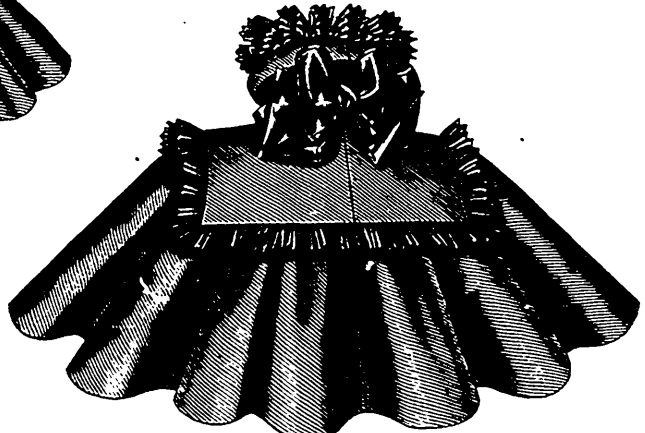


8578
Front View.



8578

in the skirt across the back. The fronts are lapped and closed in double-breasted style with buttons and button-holes and are reversed at the top in lapels that extend beyond and form notches with a rolling coat-collar. In the open neck is seen a removable chemisette having a standing collar, the chemisette being made with a shallow cape



8578

Back View.

LADIES' CIRCULAR CAPE-WRAP, WITH YOKE. (COPYRIGHT.)
(For Description see Page 292.)

style with button-holes and large bone buttons. The cloak is sleeveless, with large arm's-eyes, and is smooth-fitting at the sides and back, coat-laps being arranged below the center seam and coat-plaits below the waist at the side-back seams. The laps are closed with buttons and button-holes in a fly. Capacious pockets are inserted

in the fronts, their openings being covered with large laps, and openings are left in the side seams just below the hips to facilitate raising the dress skirt.

Pluette and cravanette are plain waterproof materials that are as extensively used as the plaid and checked varieties.

The hat is an Alpine shape, banded with ribbon and trimmed with a quill.

back and closed on the left shoulder. Two box-plaits that taper toward the waist-line are stitched on the back and front of the jacket, the plaits on the back concealing the side-back seams. The one-seam leg-o'-mutton sleeves are gathered at the top, hemmed at the wrist and ornamented above the hem with a

LADIES' DOUBLE-BREASTED BASQUE-FITTED JACKET, HAVING PLAITS LAID ON, AND A REMOVABLE CHEMISETTE. (KNOWN AS THE NORFOLK JACKET.)

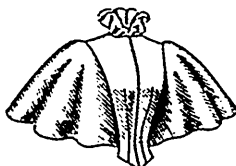
(For Illustrations see Page 293.)

No. 8573.—At figures D23 and D33 in

this magazine and at figure A 104 on the Ladies' Plate for Autumn, 1896, this jacket is again illustrated.

A pretty shade of green broad-cloth was selected for this stylish basque-fitted jacket, which is popularly known as the Norfolk jacket. The close adjustment is effected by single bust

darts, under-arm gores, side-back gores reaching to the shoulders and a curving center seam, the shaping producing ripples



8589



8589

Back View.

LADIES' CAPE-WRAP. (TO BE MADE WITH OR WITHOUT THE PLEATS.) (COPYRIGHT.)

(For Description see Page 292.)



8589

Front View.

double row of machine-stitching. A belt of the material having pointed ends and machine-stitched at all its edges is closed with two fancy buckles.

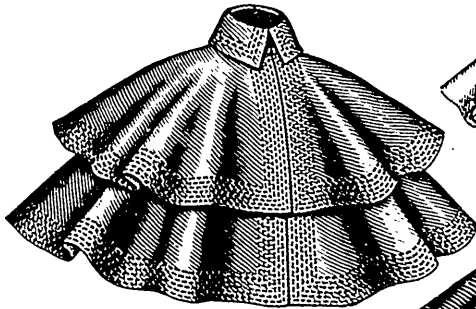
Serge, mohair, whipcord, mixed suitings and other materials may be used for jackets of this kind and a leather or gilt belt may be substituted for one of the material.

We have pattern No. 8573 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

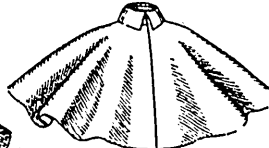
medium size, the jacket requires six yards and a fourth of material twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and three-fourths thirty-six inches

this kind and the lining is changeable taffeta or some other silk. Silk ruchings or gimp are employed for outlining. Cloth in light and dark shades of brown, gray, etc. is also very stylish and may be trimmed with passementerie, or finished in tailor style, with stitching or self-strappings as preferred.

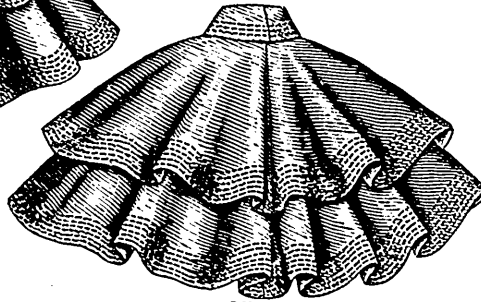
We have pattern No. 8610 in ten sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the cape requires three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or two yards and an eighth thirty-six inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



8551
Front View.



8551



8551

Back View.

FIGURE No. 206 T.—LADIES' RIPPLE CAPE.

(For Illustration see Page 299.)

FIGURE No. 206 T.—This illustrates a Ladies' cape. The pattern, which is No. 8610 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 298.

The decoration of jet and the lining of changeable blue-and-green silk add richness to this graceful cape, for which black satin was here used. The cape, is circular in shape and hangs in flutes all round, standing in series of points at its outer edge and the cape is closed at the

wide, or three yards and an eighth forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CIRCULAR RIPPLE CAPE.

(TO BE MADE WITH A POINTED OR PLAIN FLARING COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.)

(For Illustrations see Page 293.)

LADIES' CIRCULAR RIPPLE CAPE. (TO BE MADE SINGLE OR DOUBLE.) (COPYRIGHT.)

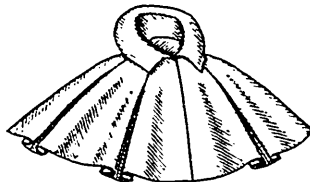
(For Description see Page 293.)

No. 8610.—Another view of this jaunty cape may be had by referring to figure No. 206 T in this number of THE DELINEATOR. The cape is also illustrated at figure A 106 on the Ladies' Plate for Autumn, 1896.

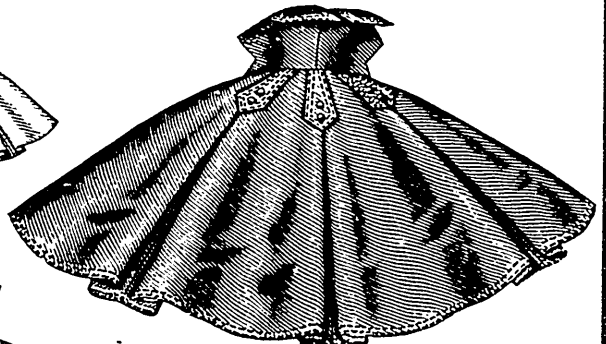
The cape, for which velvet was here chosen, may be made with a pointed or plain flaring collar or with a turn-down military collar, as preferred, the three styles being illustrated in the engravings. It is in circular style with a center seam and fits smoothly at the neck while falling in large, deep flutes below. The pointed flaring collar, which is shaped with a center seam, stands high at the back and is rolled over deeply at the front and its outer edge is curved to form five pretty points. A row of bead gimp borders the pointed collar and a bow of ribbon is tacked to the collar at the back and at each side of the front, the bows in front having long ends. The plain flaring collar is in Medici style and may be trimmed like the pointed collar. The turn-down military collar is mounted on a high band and is specially liked on tailor-made capes.

Brocade, velvet and plain satin are used for dressy capes of

out well at the sides. The high flaring collar is curved in a series of points at its outer edge and the cape is closed at the

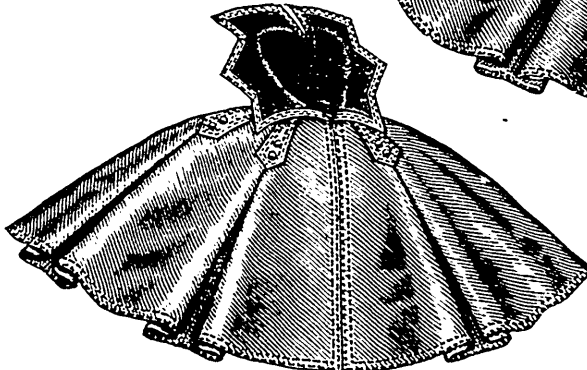


8553



8553

Back View.



8553

Front View.

LADIES' GORED CAPE, WITH UNDERFOLDED BOX-PLAITS AT THE SEAMS.

(TO BE MADE WITH A PLAIN OR FANCY HIGH COLLAR AND WITH OR WITHOUT THE STRAPS.) (COPYRIGHT.)

(For Description see Page 294.)

throat. If preferred, a plain flaring collar or a turn-down military collar may be used instead of the collar illustrated, the three styles being provided for in the pattern.

The fancy waist worn with the cape was made by pattern No. 8574, which costs 1s. 3d. or 30 cents, and is fully illustrated on page 302.

An unusually dressy cape of this style was made of satin in a dark grayish-blue shade and trimmed all round the lower edge with a full, pinked ruche of black silk. A second ruche was arranged in round yoke outline and jet edged the collar. Capes of light cloth with a smart

tailor finish are also jaunty.

The close-fitting toque is trimmed with flowers, lace, chiffon, jet ornaments and feathers.

FIGURE NO.
207 T.—LADIES'
CIRCULAR
DOUBLE CAPE.
(For Illustration
see Page 299.)

FIGURE No.
207 T.—This il-
lustrates a La-
dies' cape. The
pattern, which
is No. 8551 and
costs 1s. or 25
cents, is in ten
sizes for ladies
from twenty-
eight to forty-
six inches, bust
measure, and is
again represent-
ed on page 296.

Straps of the
material and
small pearl but-
tons give addi-
tional smartness
to this jaunty
cape of brown
broadcloth. The
two capes are
of circular shap-
ing, and fall in
ripples all round
although joined
smoothly to the
stylish military
turn-down col-
lar, which is
mounted on a
high band.

Serviceable
capes can be
fashioned like
this from all
heavy cloths,
whether mixed
or plain, and
also from ma-
terials of lighter
weight when
less warmth is
desired. Ma-
chine-stitching
vies with self-
strappings as a
finish.

The straw hat
is a fanciful
shape profusely
adorned with
ribbon, flowers
with their foli-
age and pins.

LADIES'
DOUBLE-
BREASTED
JACKET.

(For Illustration
see Page 290.)

No. 8608.—
Another view of
this stylish jack-
et may be ob-
tained by refer-
ring to figure

No. 195 T in this number of THE DELINEATOR. At figure A 102
on the Ladies' Plate for Autumn, 1896, it is again represented.

One of the smartest styles in Autumn jackets is here



FIGURE No. 205 T.—This illustrates LADIES' WATERPROOF CLOAK.—The pattern is No. 8558 (copy-
right), price 1s. 6d. or 35 cents.

(For Description see Page 294.)

shown devel-
oped in covert
cloth, and fin-
ished with ma-
chine-stitching.
The close effect
at the back and
sides is accom-
plished by a cen-
ter seam and
under-arm and
side-back góres,
and extra widths
allowed below
the waist at the
middle three
seams are un-
derfolded in
box-plaits that
stand out in large
flutes. The loose
box fronts are
closed in double-
breasted style
with pairs of
buttons and but-
ton-holes at the
bust and near
the lower edge
and with a fly
between, and
above the clos-
ing they are re-
versed in lapels
that extend in
points beyond
the ends of the
stylish coat-col-
lar. Openings
to side-pockets
are concealed
by square cor-
nered laps. The
leg-o'-mutton
sleeves are gath-
ered at the top,
where they stand
out stylishly.

The jacket may
be appropriately
made of any
seasonable coat-
ing, and the col-
lar and lapels
may be inlaid
with velvet or
with cloth in a
darker shade
than that of the
jacket goods.
Self-strappings
and stitching di-
vide favor in the
matter of finish.

We have pat-
tern No. 8608 in
thirteen sizes for
ladies from
twenty-eight to
forty-six inches,
bust measure.
For a lady of me-
dium size, the
jacket requires
five yards and
three-fourths of
material twenty-
two inches wide,
or three yards
and three-fourths
thirty-six inches wide, or three yards and
an eighth forty-four inches wide, or two yards and a half
fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

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

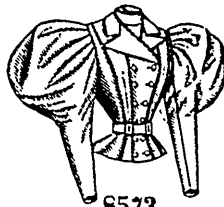
(For Illustrations see Page 300.)

No. 8598.—Different illustrations of this jacket-basque may be seen by referring to figure D 24 in this issue of THE DELINEATOR and figure A 109 on the Ladies' Plate for Autumn, 1896.

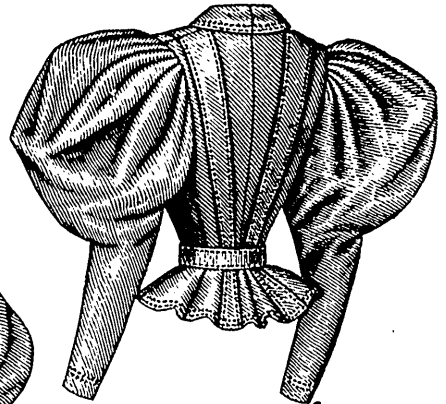
The extra under-arm gore at each side is a feature of this basque which renders it specially desirable for stout ladies. The jacket-basque is here pictured made of blue camel's-hair and white silk and decorated with a white ribbon stock and iridescent passementerie. The full vest-fronts are arranged on lining fronts fitted by double bust darts and are closed invisibly at the center; they are gathered at the neck and laid in closely-lapped, forward-turning plaits at the bottom, the plaits meeting in a point at the end of the closing. The jacket-basque is fitted by single bust darts in the jacket fronts, a curved center seam, side-back gores and two under-arm gores at each side and the parts are sprung below the waist at the sides and back to produce pretty ripples that roll backward and stand out stylishly at the back. The jacket fronts are reversed above the bust in lapels that extend in points on the sleeves and make notches with the ends of the rolling collar, which has a rounding lower outline. The standing collar is encircled by a ribbon stock bowed at the back. The one-seam leg-o'-mutton sleeves, which are gathered at the top and flare fashionably above the elbow, are arranged over coat-shaped linings: at the wrist is a round, flaring roll-up cuff.

A combination is advised for the best effect of this basque, and silk with serge, cheviot, camel's-hair or mohair will be pretty.

We have pattern No. 8598 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, the basque requires three

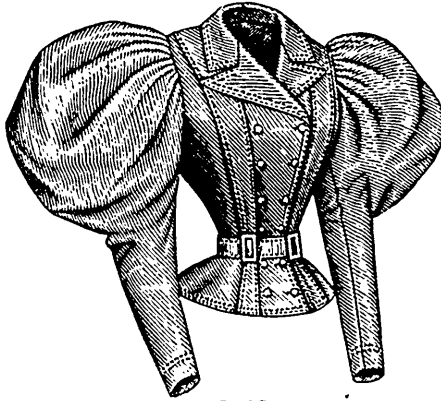


8573



8573

Back View.



8573

Front View.

LADIES' DOUBLE-BREADED BASQUE-FITTED JACKET, HAVING PLAITS LAID ON AND A REMOVABLE CHEMISSETTE. (KNOWN AS THE NORFOLK JACKET.) (COPYRIGHT.)

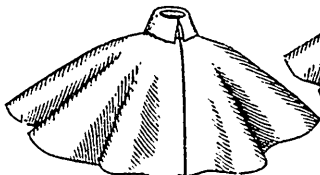
(For Description see Page 295.)

LADIES' DOUBLE-BREADED EQUESTRIAN BASQUE, WITH REMOVABLE CHEMISSETTE.

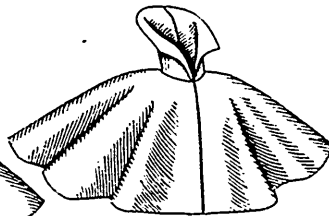
(For Illustrations see Page 301.)

No. 1150.—Dark-blue broadcloth was chosen for this handsomely-fitted equestrian basque. The adjustment is accomplished by double bust darts, under-arm and side-back gores and a center seam, coat-laps and coat-plaits being arranged at the back in regular coat-basque style. The fronts are closed in double-breasted style with buttons and button-holes and are shaped in two short points in front of the second darts, while back of this they are deepened and rounded off. A rolling collar reverses the fronts in lapels that extend a little beyond and form narrow notches with the collar, and the open neck is filled in by a removable chemisette that is made with a standing collar and a cape back and closed in front. The coat sleeves are in the close shape approved for equestrian basques; the outside seams and above under-laps allowed on the under portions and the openings are closed with buttons and button-holes. Buttons mark the top of the coat-plaits, and machine-stitching finishes all the edges of the basque.

Whipcord, diagonal and serge are as much used for riding-habits as is broadcloth, the preferred colors being brown, green and blue, all in dark



8610



8610



8610

Front View.



8610

Back View.

LADIES' CIRCULAR RIPPLE CAPE. (TO BE MADE WITH A POINTED OR PLAIN FLARING COLLAR OR WITH A TURN-DOWN MILITARY COLLAR.) (COPYRIGHT.)

(For Description see Page 296.)

shades. Smartness will be imparted by a contrasting chemisette.

We have pattern No. 1150 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires three yards and a half of material twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 201.)

No. 8002.—At figure No. 203 T and figure D20 in this publication other views of this basque may be seen.

A stylish rough cheviot was here used for the basque, which extends only a trifle below the waist and shapes a point at the center of the front and back. The close adjustment is accomplished by double bust darts, under-arm and side-back gures and a curving center seam, and the fronts are closed in double-breasted style with buttons and button-holes. Above the closing the fronts are reversed in long lapels that form notches with the ends of a rolling coat-collar, a removable chemisette filling in

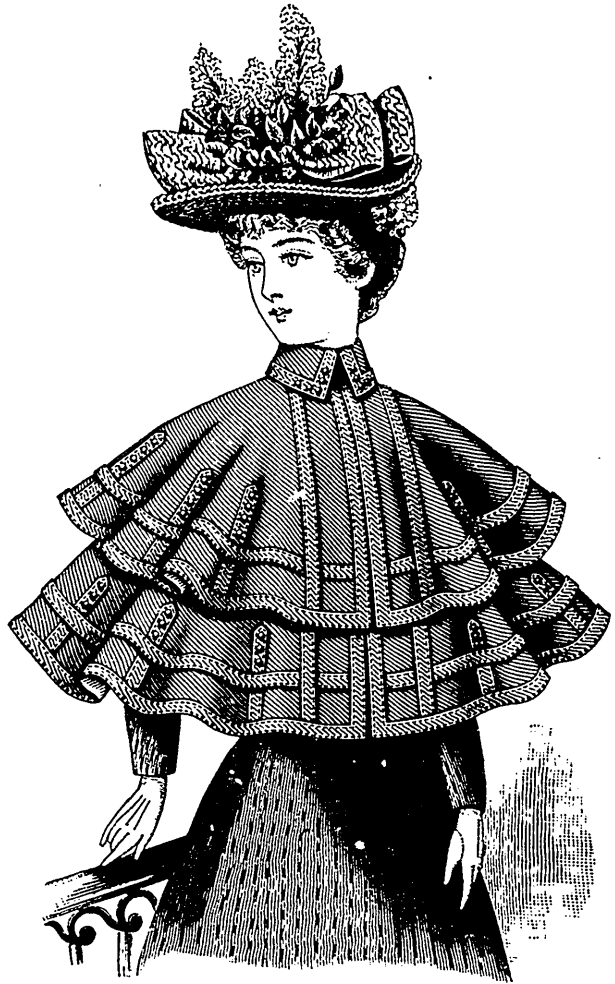


FIGURE No. 207 T.—This illustrates LADIES' CIRCULAR DOUBLE CAPE.—The pattern is No. 8551 (copyright), price 1s. or 25 cents.

(For Description see Page 297.)

which have coat-shaped linings, are gathered at the top and flare in large puffs above the elbow; the seams are discontinued a short distance from the bottom and the edges are connected with buttons and cord loops.

A basque of this kind is a most desirable style to form part of a toilette for general wear. All woollens are appropriate for it and the chemisette may be of a contrasting fabric. Braid or other trimming on the lapels and chemisette would also be suitable.

We have pattern No. 8602 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires four yards and three-fourths of material twenty-two inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

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

(For Illustrations see Page 302.)

No. 8574,—Some very pretty effects are shown in this basque-waist at figure No. 198 T in this magazine, and at figure A 107 on the Ladies' Plate for Autumn, 1896.

The style is novel and the garment has a very dainty air. It



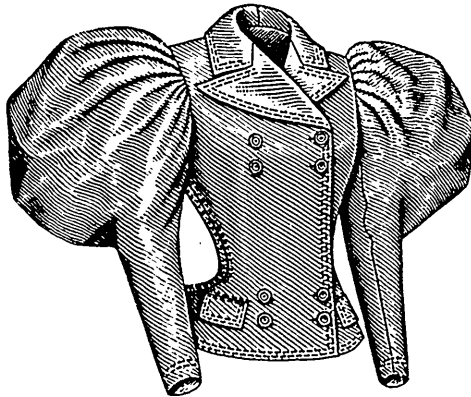
FIGURE No. 206 T.—This illustrates LADIES' RIPPLE CAPE.—The pattern is No. 8619 (copyright), price 1s. or 25 cents.

(For Description see Page 296.)

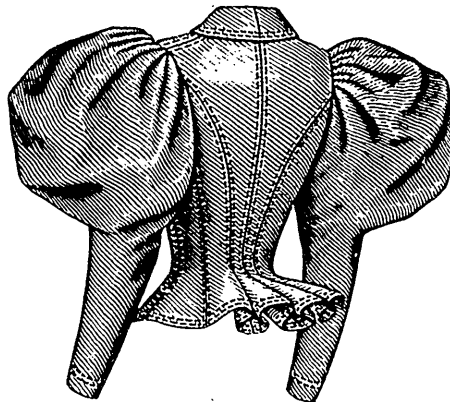
the open neck. The chemisette has a short cape-back and a standing collar and is closed with buttons and button-holes at the center of the front. The one-seam leg-o'-mutton sleeves,

here associates white chiffon, white satin and iridescent net. The basque-waist is given desirable trimness by a close-fitting lining and is closed along the left shoulder and under-arm seams. The full back is drawn in soft folds by gathers at the top and bottom, and over its upper edge is sewed the lower edge of a fancifully shaped yoke of iridescent net over chiffon. The full front is beautifully draped by

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



8608
Front View.



8608

Back View.

LADIES' DOUBLE-BREASTED JACKET. (COPYRIGHT.)
(For Description see Page 297.)

a group of upturning plaits in the shoulder edges and at the points at each side of the center of a fancy yoke of iridescent net, that is applied on it; the fulness is collected in gathers at the waist-line and at the lower edge, and the gatherings are tacked to a fitted lining front so as to let the front droop in a soft *pouf* at the center. A wide, wrinkled girdle follows the lower edge of the basque-waist, and its ends are narrowed to points by overlapping plaits and crossed at the front, producing a decidedly novel effect. The standing collar is overlaid with iridescent net to match the yoke and a doubled frill of chiffon droops from the top. The mousquetaire sleeves have coat-shaped linings and are gathered at the top and wrinkled by gathers along the edges of the seam, and by a group of downward-turning plaits in the seam a little below the top; they flare in a stylish puff at the top and may be in full-length or in elbow length, as preferred. In the elbow length they are finished with deep frills. The basque-waist may be made with a low, round neck as shown in the small engraving.

Organdy, silk mull and embroidered, spangled or plain chiffon are materials perfectly adapted to this style, and if the waist is for street wear, soft silks or woollens may be selected. Velvet, satin or silk may be used for the girdle and yoke, velvet in delicate shades being harmonious even with the most diaphanous of tissues. A charming evening waist with low neck and short sleeves was of white organdy over pink taffeta.

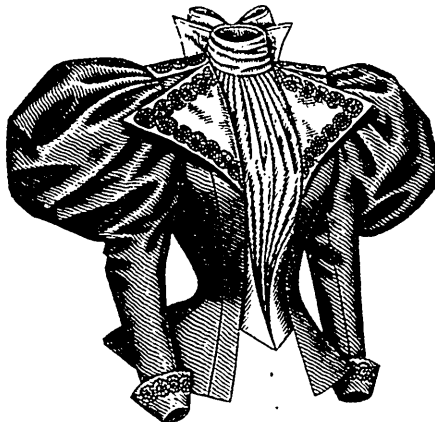
We have pattern No. 8574 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires three yards and a fourth of chiffon forty-five inches wide, with five yards and seven-eighths of satin twenty inches wide, and a fourth of a yard of iridescent net twenty-seven inches wide. Of one material, it needs seven yards and three-eighths twenty-two inches wide, or five yards

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

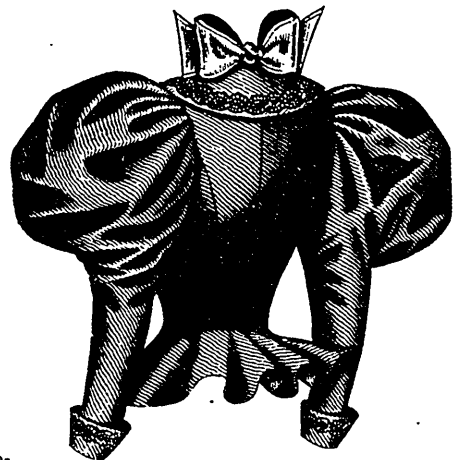
LADIES' SURPLICE BASQUE-WAIST, WITH REVERS (THAT MAY BE OMITTED) AND A RIPPLE PEPLUM AT THE BACK.
(For Illustrations see Page 292.)

No. 8505. — Figure No. 186 T in this number of THE DELINEATOR and figure A 100 on the Ladies' Plate for Autumn, 1896, show other developments of this basque-waist.

This stylish basque-waist is made of mo-hair and lace net over silk, and decorated with lace edging and ribbon. It is arranged over a lining that is closely fitted by double bust darts and the usual seams and is closed at the center of the front. A pretty and dressy effect is given in front by a plastron of silk overlaid with lace net. The plastron is sewed permanently at the right side and fastened with hooks and loops at the left side. The fronts are gathered at the shoulder edges and laid in closely-lapped, forward-turning plaits at the bottom, the plaits flaring upward; they cross in surplice fashion below the bust and separate above toward the shoulders, revealing the plastron; and lace bordered revers that extend in points over the sleeves, turn back from the flaring front edges. The seamless back, which meets the fronts in shoulder and under-arm seams, is smooth at the top and has fulness collected in backward-turning, overlapping plaits at the bottom, the plaits flaring above the waist-line; it is lengthened by a ripple peplum, that is shaped with a center seam and stands out in pretty flute folds. A



8598
Front View.



8598

Back View.

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

(For Description see Page 298.)

wrinkled ribbon conceals the joining of the waist and peplum and fastens under a soft knot at the left side of the front.

The standing collar is encircled by a ribbon stock that is bowed stylishly at the back. The two-seam gigot sleeves, which are

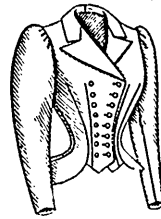
arranged over coat-shaped linings, are gathered at the top and have two deep downward-turning plaits laid in each side edge of the upper portion, producing a graceful puff above the elbow, the adjustment below being close; at the wrists they are slashed to form tabs that are lined with silk and flare over a frill of lace edging.

The small engraving shows the sleeves plain at the wrist and the revers omitted.

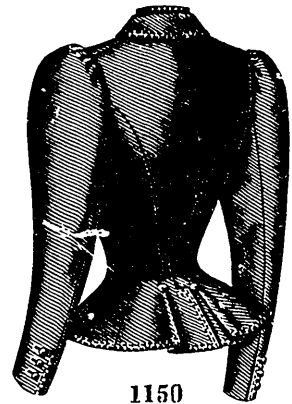
A large range of dress goods will be found suitable for this mode, which suggests vivid or subdued contrasts and a dainty embellishment of lace and ribbon.

We have pattern No. 8595 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the waist requires two yards and seven-eighths of dress goods forty inches wide, with three-fourths of a yard of silk twenty inches wide, and half a yard of lace net twenty-seven inches wide. Of one material, it needs five yards and a fourth twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

collar having a knife-plaiting of plain silk at the top flaring over a ribbon stock that is formed in a spreading bow at the back.



1150

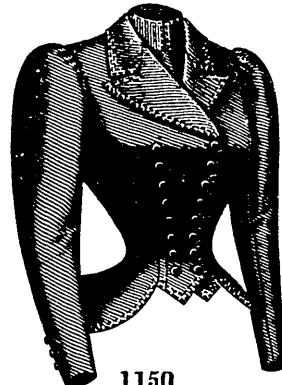


1150

Back View.

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

(For Description see Page 296.)



1150

Front View.

A combination is recommended for this basque to bring out its pretty features prominently. Two kinds of silk, silk and chiffon, silk and lace or velvet and silk and many woollen weaves are suitable for its stylish development. The waist of a day reception toilette

was made like this of brown broadcloth, with Persian silk for the vest and Persian velvet for the revers facings.

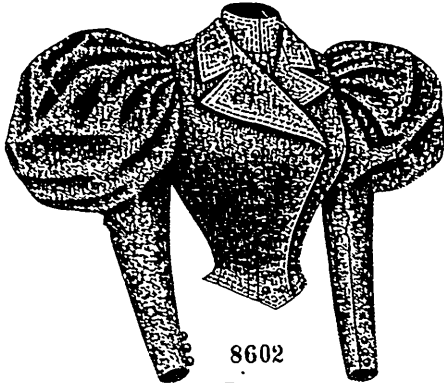
We have pattern No. 8588 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist needs five yards and a fourth of Dresden and two yards of plain silk twenty inches wide. Of one material, it requires six yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST, WITH RIPPLE PEPLUM AT THE BACK.

(For Illustrations see Page 303.)

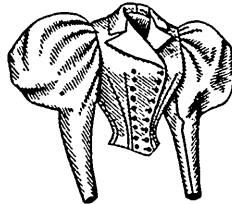
No. 8588.—Other views of this basque-waist may be seen by referring to figure No. 188 T and figure D 37 in this number of THE DELINEATOR and at figure A 105 on the Ladies' Plate for Autumn, 1896.

The basque-waist is here pictured made of plain and Dresden silk and decorated with ribbon and knife plaitings of the plain silk. The fronts meet at the bottom and open widely over full vest fronts that are gathered at the neck and shoulder edges and closely plaited at the lower edge; they are folded back all the way down in broad, pointed revers that are faced with

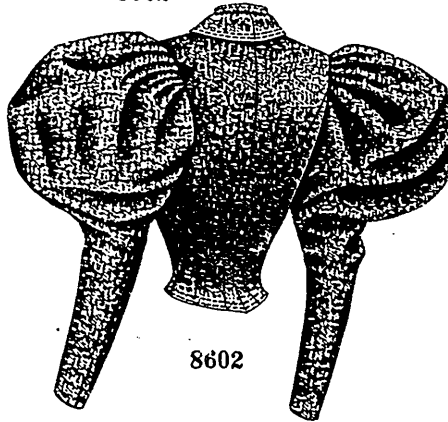


8602

Front View.



8602



8602

Back View.

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

(For Description see Page 290.)

the figured silk and bordered with a knife-plaiting of the plain silk. The back joins the fronts in shoulder and under-arm seams and is smooth across the shoulder, but has fulness closely plaited at the bottom. At the back the basque-waist is lengthened by a deep circular ripple peplum that is shaped with a center seam and stands out in four large flute folds; the peplum is lined with the plain silk, and a ribbon conceals its joining to the basque-waist and is carried across the fronts, a ribbon bow being tacked to it at the center of the back and front. The basque-waist is made over a closely-fitted lining and is closed at the center of the front. The one-seam leg-o'-mutton sleeves are gathered at the top and arranged over coat-shaped linings; they fit the arm closely below the elbow and are completed with roll-up cuffs that flare in gauntlet style above a knife plaiting of the plain silk. The neck is finished with a standing

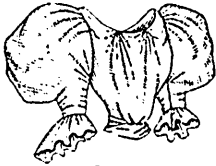
may be made with a high or round neck and with full-length or elbow puff-sleeves. It is made over a smooth lining that is

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

(For Illustrations see Page 303.)

No. 8569.—Other pretty effects in this basque-waist may be seen at figure No. 189 T in this publication and figure A 99 on the Ladies' Plate for Autumn, 1896.

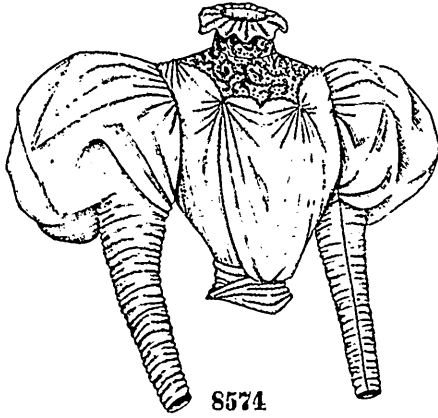
This is an extremely dressy style of waist and is especially handsome in its present combination of satin and chiffon, with a lavish decoration of gold embroidery, frills of lace edging and knife-plaitings of net. The waist



8574

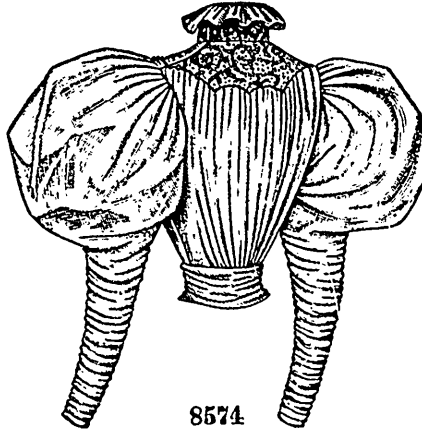
fitted by single bust darts and the usual seams and closed at the center of the front. The upper part of the waist, both back and front, is a round yoke and the lower part consists of a full front and full back, that are joined in under-arm and short shoulder seams and gath-

dered or jetted bands and lace edging will trim it effectively. We have pattern No. 8569 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque-waist needs five yards and five-eighths of satin twenty inches wide, with a yard and an eighth of chiffon forty-five inches wide. Of one material, it requires six yards and a fourth twenty-two inches wide, or four yards and a half thirty inches wide, or four yards thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 80 cents.



8574

Front View.



8574

Back View

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

(For Description see Page 299.)

LADIES' BASQUE-WAIST.

(For Illustrations see Page 304.)

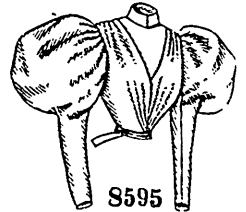
No. 8570.—At figure No. 190 T in this number of THE DELINEATOR, another view of this basque-waist is given.

The basque-waist is a novel and pretty style and is here illustrated made in dull-green taffeta, with a decoration of jet passementerie and black ribbon. Fulness below the shoulders in the back is laid in backward-turning, overlapping plaits that flare upward from the lower edge and are tacked to the closely-fitted lining, which closes like the waist at the center of the front.

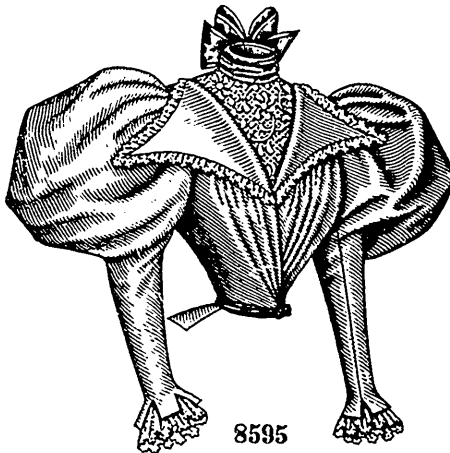
ered at the top and bottom, the fulness being drawn well to the center. The front puffs out stylishly at the center and is arranged on a lining front that is fitted by single bust darts, and the waist is closed along the left shoulder, arm's-eye and under-arm seams. A handsomely draped Bertha of chiffon bordered with a knife-plaiting of net over a frill of lace edging, is caught at intervals along the lower edge of the yoke and its ends meet and fall in pretty jabots at the back. The Bertha is most attractive in outline and its drapings are simple and effected by plaits and gathers. The large puff sleeves are mounted on coat-shaped linings that are faced below the puffs in the full-length sleeves and cut off when elbow sleeves are desired. In one view the full-length sleeve shows a circular flaring cuff, shaped to form a deep point at the back of the arm, turning down from the puff, its lower edge being trimmed to correspond with the Bertha. The cuff may also be used with the elbow sleeve. A wide band decorated with gold embroidery follows the lower edge of the basque-waist, and the yoke and standing collar are similarly embroidered. A knife-plaiting of net over a frill of lace at the top of the collar gives another beautifying touch.

Unlimited opportunity for novel effects in materials and colors is offered by this mode. Silk, velvet and chiffon could be combined, or satin, lace and chiffon may be charmingly associated. Embroi-

Under-arm gores are inserted at the sides. The fulness in the fronts is evenly distributed across the top by gathers at the neck and shoulder edges, but is drawn to the center below the bust by shirrings at the bottom, the shirrings being concealed by a wrinkled girdele section that crosses the fronts. The girdele section is gathered at both ends, one end being included in the right under-arm seam and the other end secured with hooks and

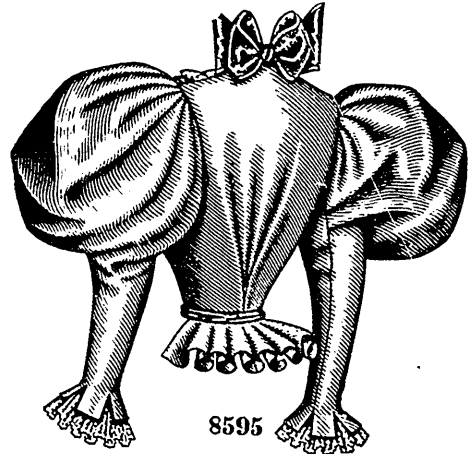


8595



8595

Front View.



8595

Back View.

LADIES' SURPLICE BASQUE-WAIST, WITH REVERS (THAT MAY BE OMITTED) AND A RIPPLE PEPLUM AT THE BACK. (COPYRIGHT.)

(For Description see Page 300.)

loops along the left under-arm seam; it is quite deep at the ends and is drawn down closely at the center by a gathering, thus

giving the upper edge a pretty curve, while the lower edge follows the rounding outline of the basque-waist. Turn-down collar portions that deepen toward the ends, which separate in points at the front and back, flare from the top of the standing collar over a ribbon stock. The one-seam *gigot* sleeves have coat-shaped linings and are gathered at the top and for a short distance along the upper part of their side edges, the fulness flaring with the effect of a short puff at the top. Stylish roll-up cuffs having one end rounded off narrowly and lapped over the other end, which is deep and pointed, provide a decorative finish for the sleeves.

Exceedingly pretty and stylish effects will result from combining velvet or corded silk with fancy silk or novelty goods after this fashion, and trimming—lace insertion, spangled gimp and lace ruchings are good selections—may outline the ornamental accessories, which will be of the combination fabric. An especially stylish waist was of striped brown-and-blue changeable silk, trimmed with braid, which outlined the cuffs and collar. A slide ornamented the center of the girle section.

We have pattern No. 8570 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist will require five yards and five-eighths twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and five-eighths thirty-six inches

LADIES' WAIST, WITH FICHU DRAPERY THAT MAY BE TIED IN A BOW OR FINISHED IN FRILLS WHERE IT CLOSSES AT THE BACK. (TO BE MADE WITH A HIGH NECK OR A NECK LOW IN FRONT.)
(For Illustrations see Page 301.)

No. 3613.—This pretty waist is again portrayed at figure No. 197 T and figure D 21 in this issue of THE Delineator.



8588

Front View.



8588

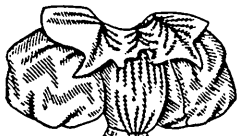
Back View.

LADIES' BASQUE-WAIST, WITH RIPPLE PEPLUM AT THE BACK. (COPYRIGHT.)

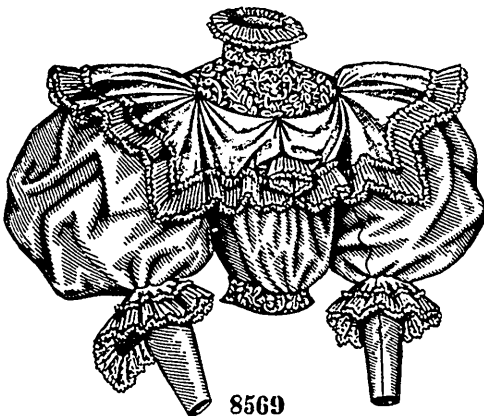
(For Description see Page 301.)

The fichu drapery gives a charming grace to the waist, for which silk was here selected. The back, while smooth at the top, has pleasing fulness below drawn toward the center by shirrings at the waist-line; it is arranged on a lining fitted by a center seam and side-back and under-arm gores. The fronts are smoothly adjusted by double bust darts and are closed invisibly at the center; they may be shaped in a V at the top, or the neck may be made high and finished with a standing collar, as illustrated. The fichu drapery-sections are gathered at the shoulder, arm's-eye and under-arm edges and included in the shoulder and arm's-eye seams and in the under-arm seams nearly

to the waist-line; they are crossed below the bust and carried about the waist to the back, where they may be tied in a bow with pointed ends or finished in frills and secured with hooks and loops. Lace edging trims the drapery sections and unites with insertion in the decoration of gathered frill caps that are included in the joining of the sleeves. Coat-shaped lining

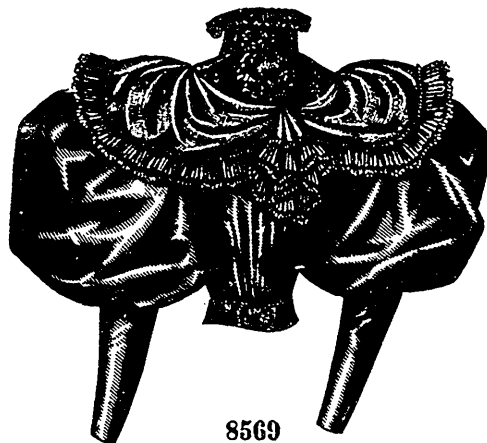


8569



8569

Front View.



8569

Back View.

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

(For Description see Page 301.)

wide, or three yards forty-four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

ings sustain the sleeves, which are in one-seam leg-o'-mutton style with gathered fulness puffing out stylishly at the top.

It is essential to obtain the proper effect in this waist that soft fabrics be chosen, silk crépon, taffeta, soft silk-and-wool goods and sheer textures being eminently appropriate. Lace edging may contribute garniture.

We have pattern No. 8613 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires seven yards of material twenty-two inches wide, or five yards and five-eighths thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents

LADIES' TUCKED BLOUSE-WAIST WITH FULL VEST-FRONT AND FITTED LINING.

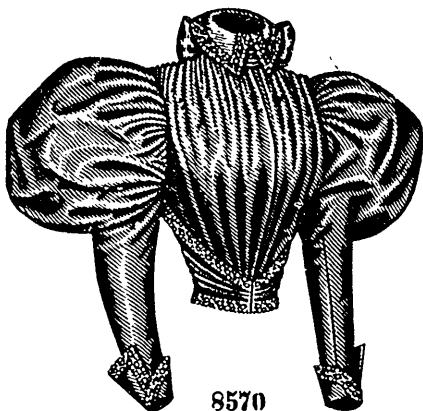
(For Illustrations see Page 305.)

No. 8596.—Some other pretty effects are shown in this blouse-waist at figure No. 191 T and figure D 19 in this magazine, and at figure A 108 on the Ladies' Plate for Autumn, 1896.

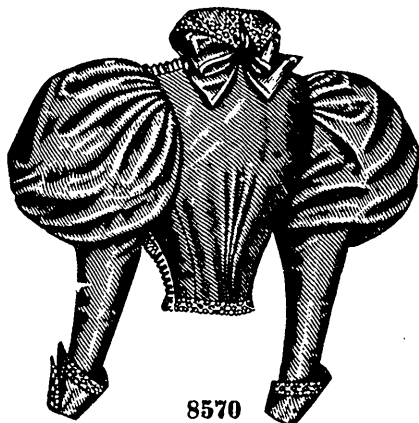
There are suggestions of merit in this basque-waist, which is here pictured made of plain and figured silk. A lining fitted by double bust darts and the usual seams and closed at the center of the front insures a trim appearance to the waist. The full vest-front of figured silk, which is gathered at the top and bottom, is sewed to position at the right side and fastened with hooks and loops at the left side. Two groups of three deep, crosswise tucks are made in each front at a becoming distance apart and the fronts are gathered at the shoulder and lower edges, the hemmed front edges being tacked over the sides of the vest front. The wide, seamless back joins the fronts in shoulder and under-arm seams and has fulness at the center laid in closely-lapped plaits at the bottom but is smooth at the top. On the close-fitting coat sleeves are arranged short, flaring puffs that

cuff is turned upward from the wrist. The standing collar is covered with a ribbon stock that is howed stylishly at the back and the waist is encircled by softly twisted ribbon that is terminated in a large bow at the back.

The waist may be made of Dresden and



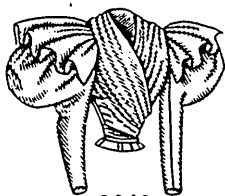
8570
Front View.



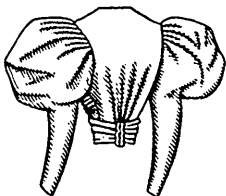
8570
Back View.
LADIES' BASQUE-WAIST. (COPYRIGHT.)
(For Description see Page 302.)

plain silk, or of any of the fancy silks that are inexpensive and pretty. A combination will be dressy and the full vest-front may be of chiffon over a bright color or of lace over a color. Ribbon for the collar and belt is highly favored on waists of this style.

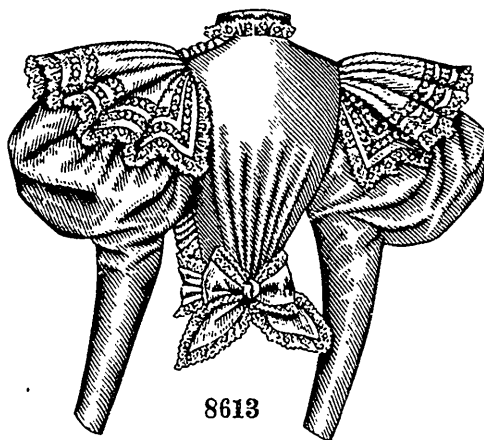
We have pattern No. 8596 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires six yards and five-eighths of plain and five-eighths of a yard of figured silk twenty inches wide. Of one material, it needs six yards and three-eighths twenty-two inches wide, or five yards and an eighth thirty inches wide, or four yards and a fourth thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. 8d. or 30 cents.



8613



8613

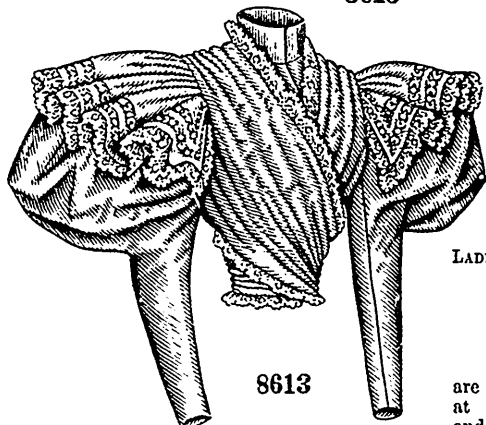


8613

Back View.

LADIES' WAIST, WITH FICHU DRAPERY THAT MAY BE TIED IN A BOW OR FINISHED IN FRILLS WHERE IT CLOSSES AT THE BACK. (TO BE MADE WITH A HIGH NECK OR A NECK LOW IN FRONT.) (COPYRIGHT.)

(For Description see Page 303.)



8613

Front View.

a group of three encircling tucks that appear to be continuous with the upper cluster of tucks in the fronts; a circular flaring

are gathered at the top and bottom and made ornamental by

joined in curved seams that meet at the top, a button mould covered with the material being placed over their ends. The visor is stiffened with cardboard and the crown is caught down to the visor.

To wear while yachting, bicycling, boating and pursuing various other outdoor sports a cap is indispensable. Most of the suiting goods in vogue may be used for the development of this one.

OUTING CAP.
(For Illustration see Page 305.)

No. 1167.—This cap is again represented at figure D 34 in this magazine.

The cap has a stiff visor and may match a special outing suit or contrast with it. It is pictured in the present instance made of mixed cheviot and finished with machine-stitching. The crown is composed of eight sections

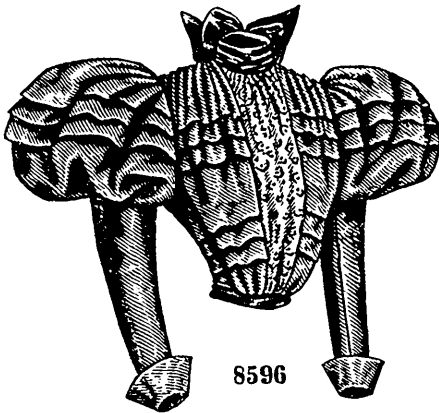
If the cap is not to be worn with a special suit, blue or black cloth would be a wise selection for it. Decoration is not added.

We have pattern No. 1167 in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures. To make the cap for a person wearing a No. 7 cap or

widths allowed on the backs for underlaps. The legs are gathered at the lower edges and finished with cuffs that fit closely below the knee and close with button-holes and buttons, the knickerbockers drooping slightly over the cuffs. Extra widths allowed on the backs at the top of the side seams are closed with a button-hole and button, and the tops of the knickerbockers are completed with belt sections closed at the sides with button-holes and buttons.

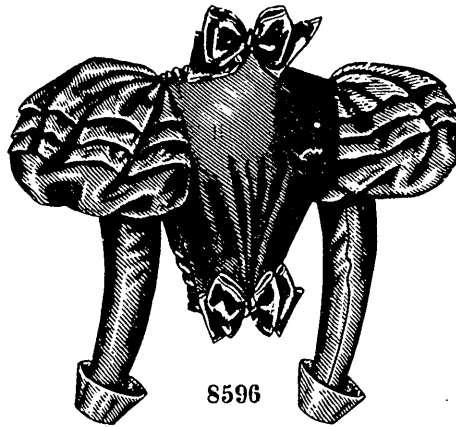
The knickerbockers should match the rest of the suit and may be made in serge, Russia linen, flannel, whipcord, covert cloth, etc., the correct finish being stitching.

We have pattern No.



8596
Front View.

LADIES' TUCKED BLOUSE-WAIST, WITH FULL VEST-FRONT AND FITTED LINING. (COPYRIGHT.)
(For Description see Page 304.)



8596
Back View.

whose head measures twenty-two inches and a fourth, requires three-eighths of a yard of material

1165 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the garment needs four yards of

material twenty-seven inches wide, or a fourth of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' COLLARS AND CUFFS. (FOR SINGLE AND DOUBLE-BREADED COATS, JACKETS, ETC.)
(For Illustrations see this Page.)

No. 8554.—These collars and cuffs are of the newest cut for single and double-breasted coats and jackets. The collar for double-breasted garments consists of a deep rolling coat-collar and wide, pointed lapels that form notches with the collar and extend beyond the collar in points. The other collar shows smaller, pointed lapels and a moderately deep rolling coat-collar, with which the lapels form notches. Both cuffs are in flaring roll-up style and are to be joined to the lower edges of the sleeves. One cuff has a rounding upper outline, while the other is curved to form a deep point at the back of the arm. Two rows of machine-stitching finish the edges of the collars and cuffs stylishly.

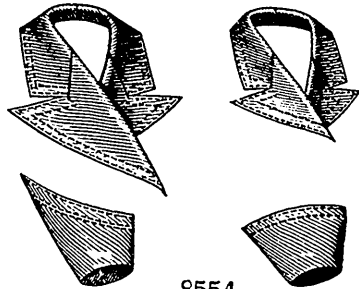
These collars and cuffs will give a decidedly stylish air to slightly *passé* coats or jackets made of cheviot, serge or cloth. If desired, they may be inlaid or faced with satin or velvet.

We have pattern No. 8554 in three sizes, small, medium and large. In the medium size, a pair of cuffs of either style requires half a yard of material either twenty-seven or thirty-six inches wide, or a fourth of a yard forty-four or more inches wide. Quantities for the collars and lapels are not given because the amount required for them varies according to the way the collars and lapels are made up. Price of pattern, 5d. or 10 cents.



1167
OUTING CAP.

(For Description see Page 304.)



8554

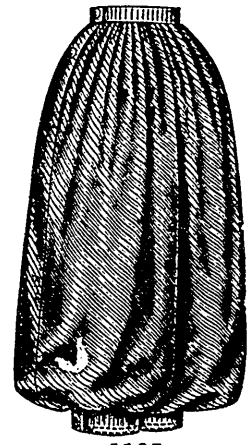
LADIES' COLLARS AND CUFFS. (FOR SINGLE AND DOUBLE-BREADED COATS, JACKETS, ETC.) (COPYRIGHT.)
(For Description see this Page.)



1165



1165
Front View.



1165

Back View.

LADIES' KNICKERBOCKERS, WITH CUFFS. (TO BE GATHERED OR DART-FITTED IN FRONT.) FOR WEAR UNDER SKIRTS FOR CYCLING AND OTHER OUTDOOR USES.
(For Illustrations see this Page.)

No. 1165.—The knickerbockers are represented made of serge and finished with machine-stitching. They may be dart-fitted or gathered in front. The usual center and inside and outside leg seams enter into the shaping, the outside leg seams being terminated a little above the lower edge at the top of extra

material twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and an eighth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 7d. or 15 cents.

(For Description see this Page.)

LADIES' TRAINED SKIRT, WITH THE FRONT-GORE IN CONSUELO STYLE, HAVING UNDERFOLDED PLAITS AT THE SIDE-FRONT SEAMS. (TO BE MADE WITH A LONG TRAIN HAVING SQUARE OR ROUND CORNERS OR WITH A DEMI-TRAIN)

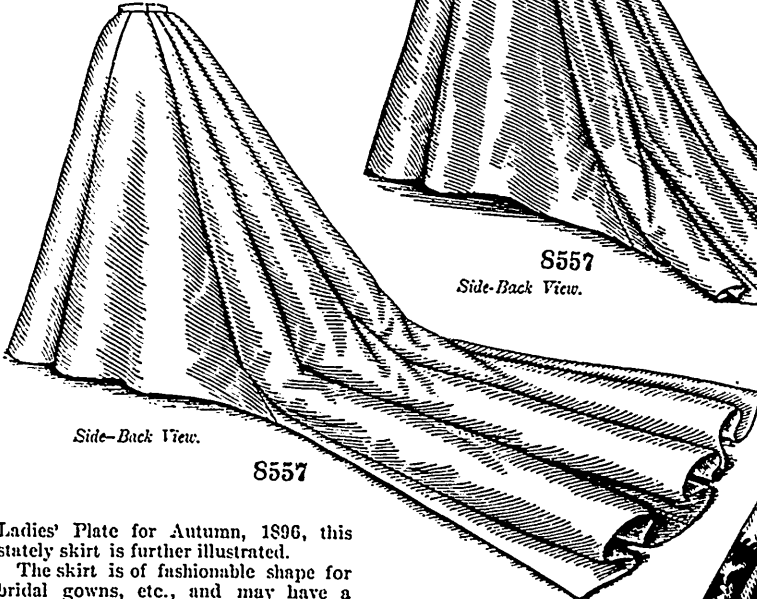
(For Illustrations see this Page.)

No. 8557. — At figure A 100 on the

ening material. A ruffle of silk completes the lower edge underneath. The width of the skirt at the bottom in the medium sizes is eight yards and a half with the long train, and five yards and three-quarters with the demi-train. The placket is finished at the second seam from the center of the back at the left side and a belt completes the skirt.

Brocaded silk or satin is especially suited to trained skirts, but the variety of shaded, figured, flowered and striped silks now in vogue makes it possible to procure an appropriate texture without extravagant outlay. Rich satin and satin-ground brocades are courtly in the extreme and velvet is commended for matrons when the skirt is made either in full train or in demi-train. A balayouse is a necessary addition to a skirt made *en train*. The skirt of a wedding gown is frequently trimmed about the edge to accord with the decoration of the bodice.

We have pattern No. 8557 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with long train needs sixteen yards and seven-eighths



8557
Side-Back View.

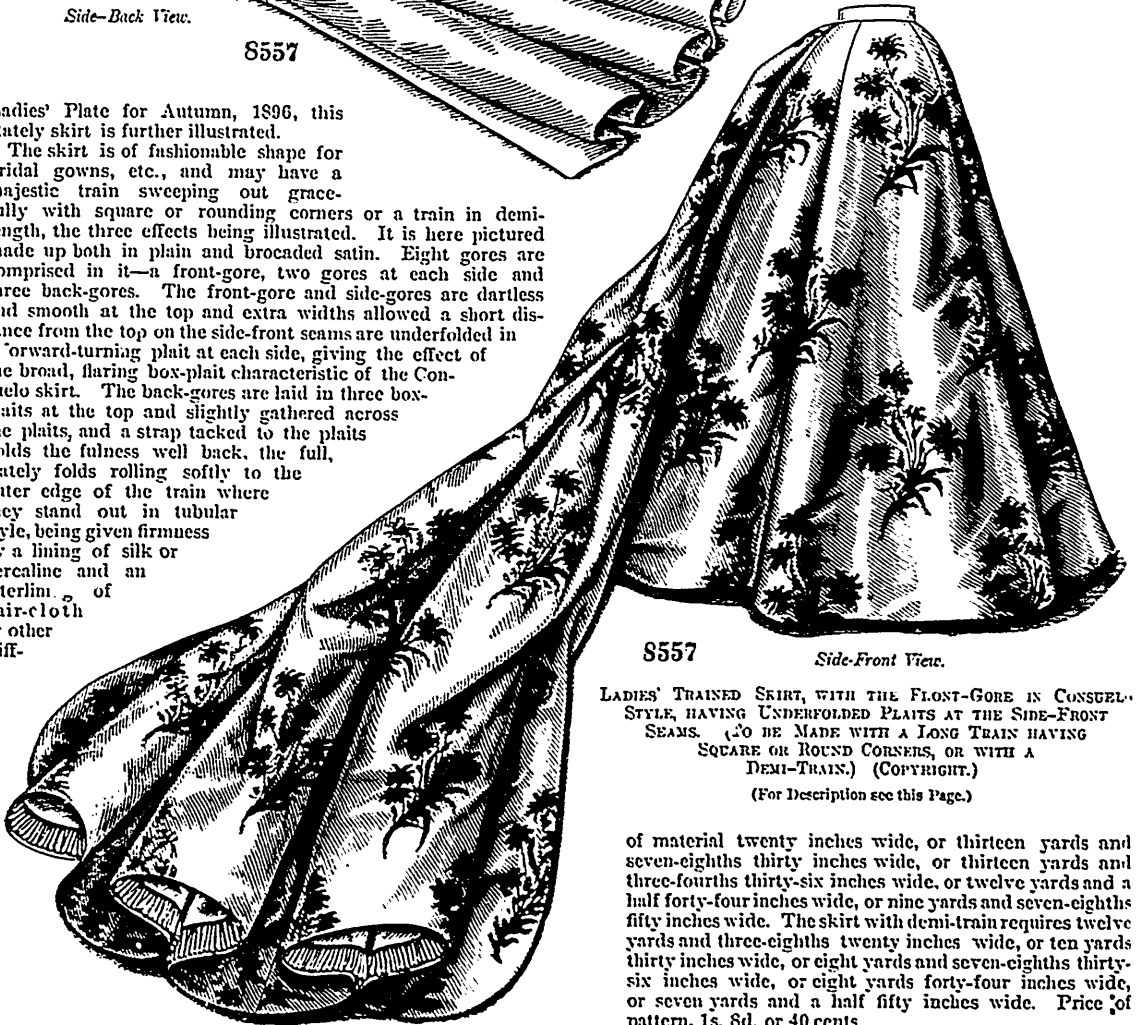
Side-Back View.

8557

Ladies' Plate for Autumn, 1896, this stately skirt is further illustrated.

The skirt is of fashionable shape for bridal gowns, etc., and may have a majestic train sweeping out gracefully with square or rounding corners or a train in demi-length, the three effects being illustrated. It is here pictured made up both in plain and brocaded satin. Eight gores are comprised in it—a front-gore, two gores at each side and three back-gores. The front-gore and side-gores are dartless and smooth at the top and extra widths allowed a short distance from the top on the side-front seams are underfolded in

forward-turning plait at each side, giving the effect of the broad, flaring box-plait characteristic of the Consuelo skirt. The back-gores are laid in three box-plaits at the top and slightly gathered across the plaits, and a strap tacked to the plaits holds the fulness well back, the full, stately folds rolling softly to the outer edge of the train where they stand out in tubular style, being given firmness by a lining of silk or percaline and an interlin. of hair-cloth or other stiff-



8557

Side-Front View.

LADIES' TRAINED SKIRT, WITH THE FRONT-GORE IN CONSUELO STYLE, HAVING UNDERFOLDED PLAITS AT THE SIDE-FRONT SEAMS. (TO BE MADE WITH A LONG TRAIN HAVING SQUARE OR ROUND CORNERS, OR WITH A DEMI-TRAIN.) (COPYRIGHT.)

(For Description see this Page.)

of material twenty inches wide, or thirteen yards and seven-eighths thirty inches wide, or thirteen yards and three-fourths thirty-six inches wide, or twelve yards and a half forty-four inches wide, or nine yards and seven-eighths fifty inches wide. The skirt with demi-train requires twelve yards and three-eighths twenty inches wide, or ten yards thirty inches wide, or eight yards and seven-eighths thirty-six inches wide, or eight yards forty-four inches wide, or seven yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' THREE-PIECE SKIRT, CIRCULAR AT THE FRONT AND SIDES AND IN TWO GORES AT THE BACK.
(TO BE DART-FITTED OR GATHERED IN FRONT.)
KNOWN AS THE NEW BELL SKIRT.

(For Illustrations see this Page.)

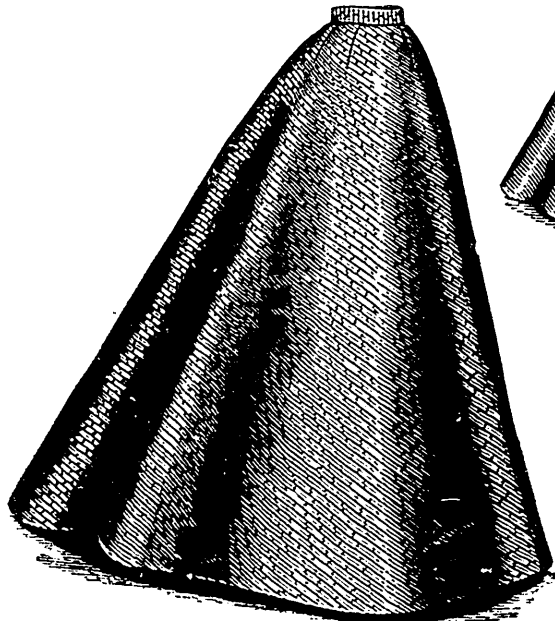
No. 8599.—Other views of this handsome skirt are given at figures Nos. 194 T and 203 T and figures D 19, D 21, D 24, D 26 and D 37, in this issue of THE DELINEATOR and at figures A 101 and A 102 on the Ladies' Plate for Autumn, 1896.

The skirt is new in cut and effect and is here pictured made of fancy brown mohair. It is circular at the front and sides and may be dart-fitted or gathered in front, both methods of adjustment being shown in the engravings. At the front it flares stylishly and at the sides it ripples gracefully below the hips. The two back-gores meet in a seam at the center of the back and are gathered compactly at the top and spread in soft

shirt-waists and with thin unlined waists of all sorts, as either of its two pretty styles of sleeves will serve to hold out the waist sleeves stylishly. Cambric was here used for it and the trimming is supplied by embroidered edging. Double bust darts, under-arm gores, side-back gores extending to the shoulders and a center seam render the corset-cover close-fitting and the closing is made at the center of the front with button-holes and small pearl buttons. The pattern provides for the several styles of neck shown in the engravings. The sleeves may be simply gathered frills deepened toward the shoulders, or in short puff style gathered at the top and bottom and finished with bands.

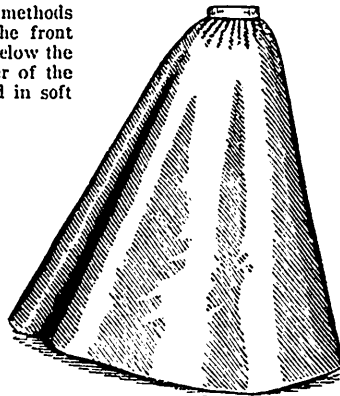
Nainsook, cambric and fine muslin are the materials used for corset-covers and pretty trimmings are arranged with lace or embroidered edging, insertion, and beading run with ribbon of delicate hue. The decoration usually outlines the neck and arm's-eyes or the bottom of the sleeves. A pretty neck trimming is a frill of edging through which ribbon may be threaded.

We have pattern No. 8600 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment needs three yards and seven-eighths of material twenty inches wide, or three yards and an eighth

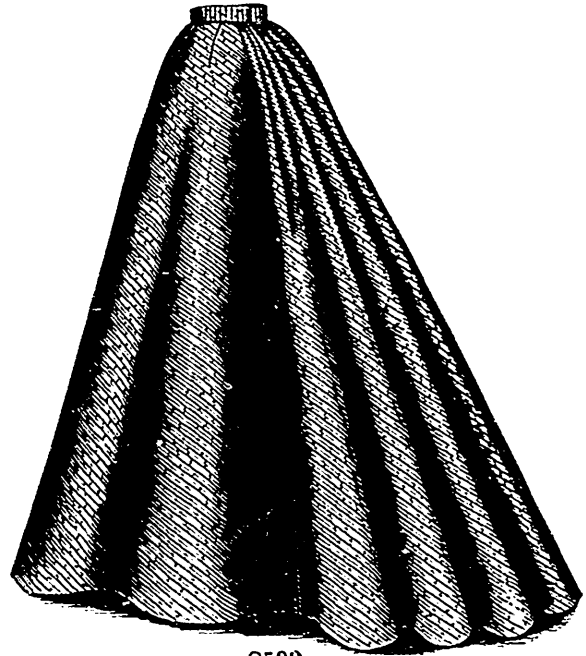


8599

Side-Front View.



8599



8599

Side-Back View.

LADIES' THREE-PIECE SKIRT, CIRCULAR AT THE FRONT AND SIDES AND IN TWO GORES AT THE BACK. (TO BE DART-FITTED OR GATHERED IN FRONT.) KNOWN AS THE NEW BELL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

The folds toward the bottom, where the skirt measures about four yards and three-fourths in the medium sizes. The placket is finished above the center seam and the top of the skirt is completed with a belt.

Silk, cashmere, serge, mohair, etamine, novelty dress goods in all-wool or silk-and-wool weaves and cloth may be made up in this manner with stylish results.

We have pattern No. 8599 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs seven yards and an eighth of goods twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and three-fourths thirty-six inches wide, or four yards and a fourth forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

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

LADIES' SEVEN-GORED SKIRT, CLOSE-FITTING OVER THE HIPS AND HAVING THE FRONT-GORE FLARING IN CONSUELO STYLE.

(For Illustrations see Page 208.)

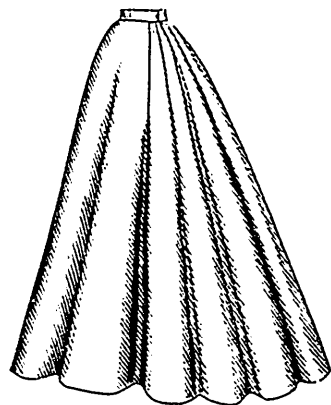
No. 8587.—Other illustrations of this skirt are given at figure D 23 in this magazine and figures A 99 and A 105 on the Ladies' Plate for Autumn, 1896.

LADIES' CORSET-COVER. (TO BE MADE WITH A HIGH NECK OR A ROUND, SQUARE OR V NECK AND WITH SHORT PUFF OR FRILL SLEEVES OR WITHOUT SLEEVES.) DESIRABLE FOR WEAR WITH SHIRT-WAISTS, ETC.

(For Illustrations see Page 308.)

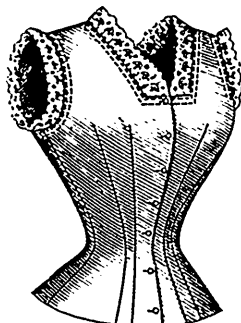
No. 8600.—This corset-cover is very desirable for wear with

Storm serge in a new shade of blue was here used for the skirt, which consists of a front-gore, a wide gore at each side and four back-gores. The front and side gores are smooth at the top, but the shaping produces flutes below the hips and causes the front-gore to fall with the effect of a spreading box-plait in Consuelo style. The back-gores are laid in two backward-turning plaits at each side of the placket, which is made above the center seam, and gathered across the plaits, the fullness falling in rolling folds. A tape tacked underneath to the seams just above the knee holds the flutes all round in a graceful pose. The skirt spreads out all round in the manner approved by fashion, measuring six yards round at the bottom in the medium sizes, and the top is finished with a belt.

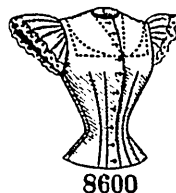


8587

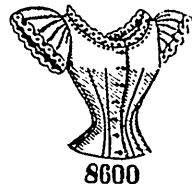
The skirt is fashionably shaped and is extremely graceful. It is appropriate for Etamine, cloth, cheviot, serge and other woollens and also for silk. Fashionable women are again in favor of the *balayuse* as a finish for skirts. This is a ruffle, usually pinked at the lower edge, arranged underneath the bottom of the skirt for the purpose of catching the dust. It is of changeable silk harmonizing with the ma-



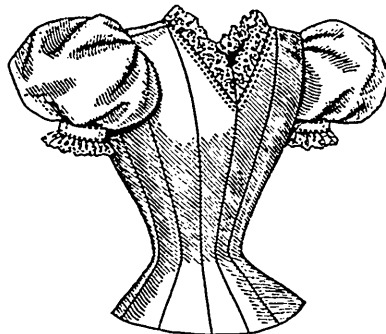
8600
Front View.



8600



8600



8600

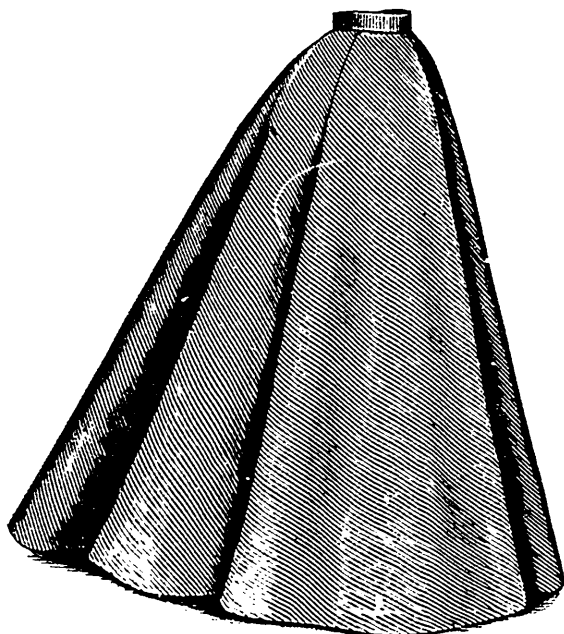
Back View.

LADIES' CORSET-COVER. (TO BE MADE WITH A HIGH NECK OR A ROUND, SQUARE OR V NECK, AND WITH SHORT PUFF OR FULL SLEEVES, OR WITHOUT SLEEVES.) DESIRABLE FOR WEAR WITH SHIRT-WAISTS, ETC. (COPYRIGHT.)

(For Description see Page 307.)

results, as it is a protection to the skirt and can always be kept fresh-looking, it is sewed in after the skirt is completed.

We have pattern No. 8587 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires nine yards and seven-eighths of material twenty-two inches wide, or eight yards and three-eighths thirty inches wide, or seven yards and seven-eighths thirty-six inches wide, or six yards

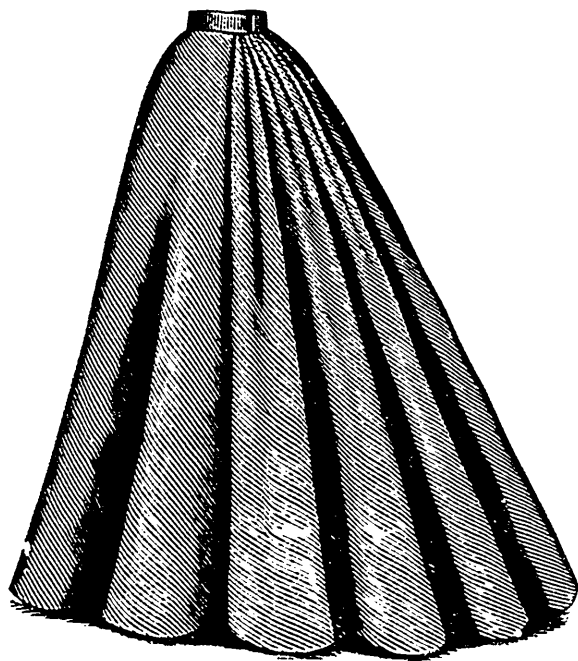


8587

Side-Front View.

LADIES' SEVEN-GORED SKIRT. CLOSE-FITTING OVER THE HIPS AND HAVING THE FRONT-GORE FLARING IN CONSUELO STYLE. (COPYRIGHT.)

For Description see Page 307.)



8587

Side-Back View.

terial, and a hem finish is permissible if this is preferred to pinking. This method of completing skirts produces gratifying

and an eighth forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE No. 208 T.—MISSES' AFTERNOON COSTUME.

(For Illustration see this Page.)

FIGURE No. 208 T.—This illustrates a Misses' costume. The pattern, which is No. 8568 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years old, and is

attractive. Light-blue mohair and white lace are here combined and the decoration of striped ribbon is exceedingly effective.

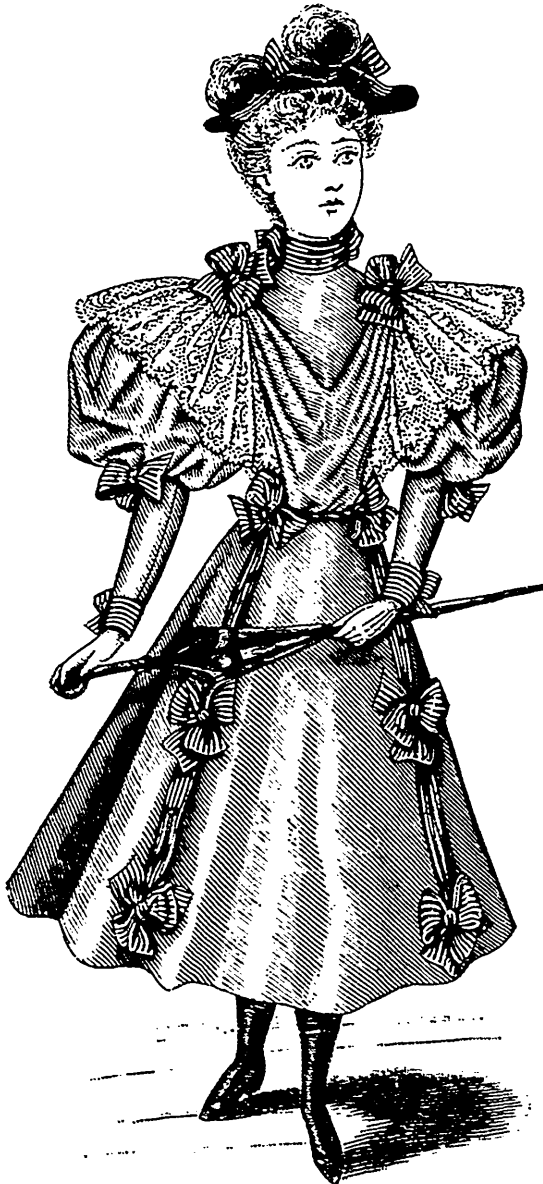


FIGURE No. 208 T.—This illustrates MISSES' AFTERNOON COSTUME.—The pattern is No. 8568 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

given a different portrayal on page 310 of this magazine. The frills and draped front make this costume particularly



FIGURE No. 209 T.—This illustrates MISSES' OUTDOOR COSTUME.—The pattern is No. 8591 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 310.)

The four-gored skirt, which flares at the front and falls in deep flutes at the sides, is gathered at the back and joined to the waist. The front of the waist is gracefully draped by plaits in the shoulder edges and shapes a wide, low V at the top where it laps over a deep, pointed yoke that is perfectly smooth. Under-arm gores separate the front from the backs, which have gathered fulness at each side of the closing. The frills pass over the shoulders and their ends extend down each side of the front and backs nearly to the lower edge, they droop over the

large puffs arranged on the close-fitting coat-sleeves. The standing collar is covered by a stock of the ribbon having a spreading bow at the back.

This costume is an admirable style for all occasions and may be made with elbow sleeves, if desired. Camel's-hair serge, étamine, novelty goods and silks are appropriate materials, lace being usually employed for the frills.

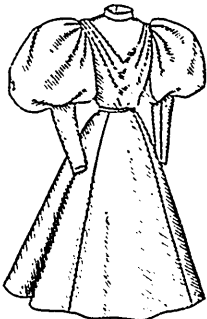
Ribbon and feathers adorn the becoming hat.

FIGURE No. 209 T.—MISSSES' OUTDOOR COSTUME.

(For Illustration see Page 309.)

FIGURE No. 209 T.—This illustrates a Misses' costume. The pattern, which is No. 8591 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 page 311.

A pleasingly girlish air marks this costume, here shown in a combination of green whipcord, green figured silk, and plain white silk. The skirt has five gores and is gathered at the back and falls in deep flutes at the sides. It is joined to the waist, which has fullness in the lower part of the back drawn well toward the closing by gathers. The front of the waist has gathered drooping fulness appearing prettily between boleros folded over from the throat in fanciful revers which are faced with its silk and decorated with silver soutache braid and silver buttons. A section of the figured silk forms a wrinkled belt that is closed at the back, and a fancy stock of the figured silk covers the standing collar. A wide band of the white silk trimmed at the top with the silver soutache is applied at the wrists of



8568



FIGURE No. 210 T.—This illustrates MISSSES' GORED CAPE.—The pattern is No. 8560 (copyright), price 10d. or 20 cents.

(For Description see Page 311.)



8568

Front View.



8568

Back View.

MISSSES' COSTUME, HAVING A FOUR-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.) (COPYRIGHT.)

(For Description see this Page.)

out by a combination of fabrics, or by judiciously arranged trimmings of lace bands, gimp, etc. Mohair, camel's-hair, Fayette, serge and étamine are some of the materials which may be selected for it.

The straw hat is adorned with flowers.

MISSSES' COSTUME, HAVING A FOUR-GORED SKIRT. (TO BE MADE WITH FULL-LENGTH OR ELBOW PUFF-SLEEVES.)

(For Illustrations see this Page.)

No. 8568.—At figure No. 208 T in this number of THE DELINEATOR, and at figure G 191 on the Juvenile Plate for Autumn, 1896, this costume is again illustrated.

The costume is made novel and fanciful by its prettily shaped front and the wide frills over the shoulders. Plain dress goods and lace were here united in its construction. The four-gored skirt is joined to the waist with a cording; it is closely gathered at the back and falls in deep flutes below the

leg-of-mutton sleeves and at the lower edge of the skirt. The costume has a distinctive style that can be well brought

four-gored skirt is joined to the waist with a cording; it is closely gathered at the back and falls in deep flutes below the



FIGURE No. 211 T.—This illustrates MISSES' RIPPLE CAPE, WITH YOKE.—The pattern is No. 8580 (copyright), price 10d. or 20 cents. (For Description see this Page.)

hips. The skirt is of stylish width, measuring three yards and a quarter at the bottom in the middle sizes. The waist is mounted on a lining fitted by single bust darts and under-arm and side-back gores, and is closed at the back. The back of the waist has pretty fullness drawn by shirrings at the neck and lower edge, and is separated by under-arm gores from a bias front that is prettily draped by two upturning plaits in each shoulder edge. The plaits retain their folds along the upper edge of the front and droop in pretty fullness at the center, the front puffing out in a stylish way. A pointed yoke passes under the upper edge of the front and a standing collar covered with a wrinkled ribbon stock that is tied in a stylish bow at the back finishes the neck. Deep, gathered bretelles of lace stand out over the sleeves and their slanting ends are sewed to the waist at each side of the fullness in the back and front nearly to the lower edge. A wrinkled ribbon arranged over the gathered edges of the frills terminates in bows at the ends. The sleeves have large puffs gathered at the top and bottom arranged on them above the elbow. If desired the sleeves may be in elbow length.

The mode will be charming made up in India silk, taffeta, soft crépon, nun's veiling and other materials of like texture. Fancy bands, lace edging, ribbon and lace ruching may contribute garniture.

We have pattern No. 8568 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards of dress goods forty inches wide, with two yards of lace edging seven inches and a fourth wide. Of one material, it needs eight yards twenty-two inches wide, or five yards and three-eighths thirty inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards and a fourth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 210 T.—MISSES' GORED CAPE. (For Illustration see Page 310.)

FIGURE No. 210 T.—This illustrates a Misses' gored cape. The pattern, which is No. 8560 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently represented on page 319 of this number of *THE DELINEATOR*.

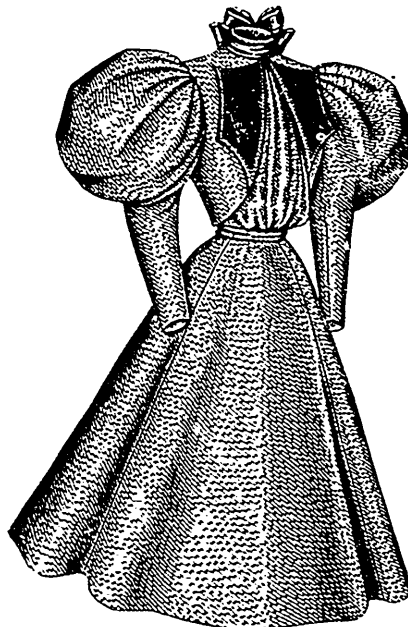
A new and attractive idea is expressed in the decoration of this cape of fawn cloth. Ten gores are comprised in the cape, which surrounds the figure in large flutes, although joined smoothly to the stylish military turn-down collar, which is inlaid with velvet. A novel effect is produced by pipings of dark-brown velvet along the center of self-strappings which cover the seams joining the gores and also decorate the edges of the cape and collar. Gilt buttons set over the ends of pipings on the standing portion of the collar complete the ornamentation.

Broadcloth is preferred for capes of this style, gray, brown, tan and dull-blue being popular colors. Stitching is sometimes used alone as a completion.

A pretty floral decoration is arranged on the straw hat.

FIGURE No. 211 T.—MISSES' RIPPLE CAPE, WITH YOKE. (For Illustration see this Page.)

FIGURE No. 211 T.—This illustrates a Misses' cape. The pattern, which is No. 8580 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years of age, and is



8591

Front View.



8591

Back View.

MISSES' COSTUME, HAVING BOLERO FRONTS AND A FIVE-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 312.)

pictured in three views on page 318 of this magazine. This handsome cape is of écru silk and black velvet, the vel-

vet being used for a round yoke that is overlaid with cream lace. Two circular capes of unequal depth hang in ripples from the yoke, to which they are joined with a cording of silk, and are bordered at their lower edges with two rows of lace edging, the upper row being headed by a row of gimp. The standing collar is entirely concealed by a ruche of chiffon, and a ribbon bow is placed at the throat.

Dark, dull-blue silk is an excellent selection for misses' capes and trimmings of black lace bands or ruchings appear to advantage on this fabric. Brown and tan cloth are also liked, their decoration usually consisting of self-strappings or machine-stitching. A full neck-trimming is considered correct on all capes.

The hat is of straw with a decoration of wings and ribbon.

MISSSES' COSTUME. HAVING BOLERO FRONTS AND A FIVE-GORED SKIRT.

(For Illustrations see Page 311.)

No. 8591.— Other views of this costume are given at figure No. 209 T in this number of THE DELINEATOR and at figure G 176 on the Juvenile Plate for Autumn, 1896.

The costume is in a jaunty, trim style and is here illustrated made of gray cheviot, with revers facings of green velvet. The skirt is in five gores and is smooth at the top across the front and sides and gathered at the back. It flares in stylish flutes at the sides and spreads broadly at the front. At the bottom it measures a little over three yards and a fourth round in the middle sizes. It is joined to the waist, which is made on a fitted lining and closed at the back. At the top, the backs are smooth but at the bottom they have fullness drawn well to the closing by gathers. The front is gathered across the center at the neck and lower edges and puffs out stylishly between bolero jacket-fronts that are included in the under-arm and shoulder seams. The bolero fronts meet at the throat and are rolled back in fancifully-

curved revers that are faced with green velvet. The sleeves are in leg-o'-mutton style, gathered at the top and mounted on coat-shaped linings; they stand out with puff effect at the top and fit closely below. Green-and-white shaded tuffeta ribbon is wrinkled about the waist and the standing collar, the ribbons being bowed at the back.

Choice may be made from among the numerous silk and wool novelties, cloth, mohair and canvas weaves for this costume, and fancy silk or velvet may be associated with any of these fabrics.

We have pattern No. 8591 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume needs seven yards and seven-eighths of material twenty-two inches

wide, or five yards and three-fourths thirty inches wide, or five yards and an eighth thirty-six inches wide, or four yards and a fourth forty-four inches wide. In each instance, three-eighths of a yard of velvet twenty inches wide will be needed for facing. Price of pattern, 1s. 6d. or 35 cents.



8592



8592

Front View.



8592

Back View.

GIRLS' DRESS, HAVING ITS SKIRT JOINED TO THE LOWER EDGE OF THE BODY AT THE SIDES AND LAPPED OVER THE BODY TO WITHIN SQUARE-YOKE DEPTH AT THE FRONT AND BACK. (COPYRIGHT.)

(For Description see this Page.)

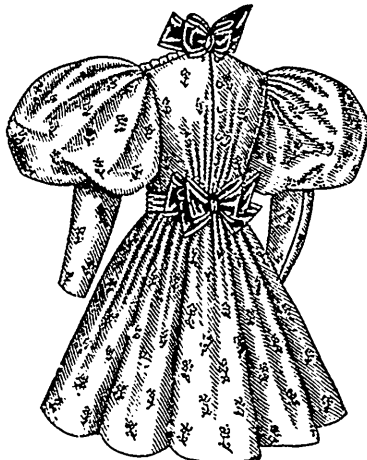
GIRLS' DRESS, HAVING ITS SKIRT JOINED TO THE LOWER EDGE OF THE BODY AT THE SIDES AND LAPPED OVER THE BODY TO WITHIN SQUARE-YOKE DEPTH AT THE FRONT AND BACK.

(For Illustrations see this Page.)



8594

Front View.



8594

Back View.

GIRLS' DRESS, WITH SURPLICE FRONT. (COPYRIGHT.)

(For Description see Page 313.)

No. 8592.— This dress is shown differently developed at figure No. 215 T in this number of THE DELINEATOR and also at figure G 182 on the Juvenile Plate for Autumn, 1896.

This attractive little dress is here illustrated made of figured organdy. The body is fitted by single bust darts and shoulder and under-arm seams and the closing is

made at the back. The skirt is gathered at the top across the sides and joined to the lower edge of the body, and is extended at the front and back to lap over the body to within square yoke depth of the top, the deeper portion being turned under and

made at the back. The skirt is gathered at the top across the sides and joined to the lower edge of the body, and is extended at the front and back to lap over the body to within square yoke depth of the top, the deeper portion being turned under and

shirred to form a frill heading. A square yoke effect is thus easily produced and the neck is completed with a standing collar. The sleeves are large puffs reaching to within cuff depth of the bottom on coat-shaped linings; they are gathered at the top and bottom and the wrists show three encircling frills of narrow lace edging. Triple-pointed epaulettes, also trimmed with edging, ripple

of ribbon on girls' dresses always produces tasteful results. We have pattern No. 8592 in seven sizes for girls from three to nine years of age. For a girl of eight years, the dress requires seven yards and a fourth of material twenty-two inches wide, or six yards and an eighth twenty-seven inches wide, or five yards and seven-eighths thirty inches wide, or four yards and three-



FIGURE No. 212 T.



FIGURE No. 213 T.

FIGURE No. 212 T.—This illustrates MISSES' STREET TOILETTE.—The patterns are Misses' Double-Breasted Jacket No. 8611 (copyright), price 1s. or 25 cents; and Skirt No. 8575 (copyright), price 1s. or 25 cents. FIGURE No. 213 T.—This illustrates MISSES' PRINCESS HOUSE-DRESS.—The pattern is No. 8584 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 314.)

lightly and droop gracefully over the sleeves; they extend to the corners of the deeper parts of the skirt and thus complete the yoke effect. A frill of lace edging borders the top and bottom of the collar and a wrinkled ribbon passes around the collar and is stylishly bowed at the back.

Organdy, Swiss, batiste, lawn, chambray, grass linen and fine muslin will make pretty dresses of this style and lace or embroidery for trimming will enhance their attractiveness. The addition

of fourths thirty-six inches wide, or four yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH SURPLICE FRONT.

(For Illustrations see Page 312.)

No. 8594.—At figure No. 214 T and figure D 86 in this maga-

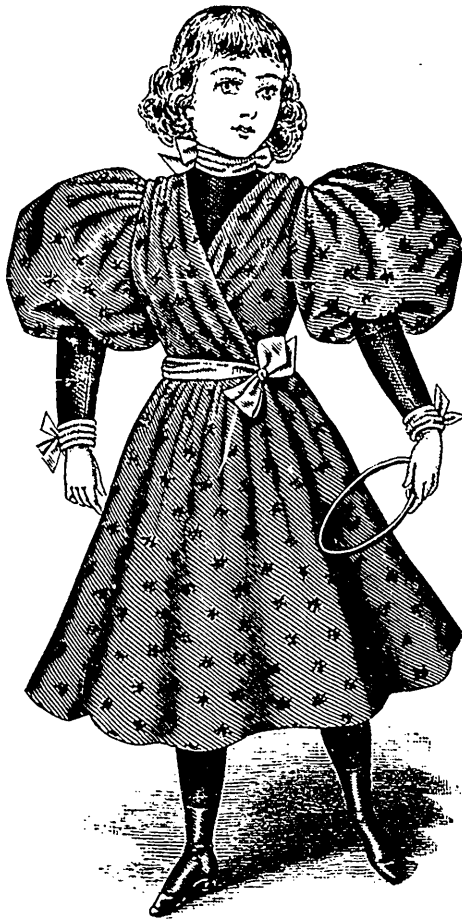


FIGURE No. 214 T.—This illustrates GIRLS' DRESS.—The pattern is No. 8594 (copyright), price 1s. or 25 cents. (For Description see Page 315.)

zine and at figure G 181 on the Juvenile Plate for Autumn, 1896, this attractive dress is again represented.

The pretty little dress is here shown made up in figured challis. The straight full skirt is gathered and joined to a fanciful body that is made with a fitted lining and closed at the back with buttons and button-holes. The backs of the body are smooth at the top but have fullness in the lower part drawn to the center by gathers at the lower edge. The surplice fronts are formed in soft folds by gathers at the shoulder edges and at the bottom near the front edges; they are lapped in regular surplice fashion below the bust and separate above toward the shoulders, and a facing of the material overlaid with lace net covers the lining front between them in V shape. A ribbon is wrinkled about the waist and tied in a bow at the front edge of the overlapping front and a large bow is tacked to it at the back. A similar ribbon covers the standing collar and is bowed at the back. The sleeves are in coat shape and have large puffs, that are gathered at their upper and lower edges, arranged on them.

The novelty goods shown in soft shades of blue, gray and green, as well as standard woollens and silks, will be very

dainty for dresses of this style, and trimming may be provided by lace insertion or edging and ribbon.

We have pattern No. 8594 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and three-eighths of material twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 212 T.—MISSES' STREET TOILETTE. (For Illustration see Page 313.)

FIGURE No. 212 T.—This illustrates a Misses' jacket and skirt. The jacket pattern, which is No. 8611 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown again on page 321 of this issue. The skirt pattern, which is No. 8575 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and may be seen again on page 323.

This natty toilette is of tan and brown broadcloth. The skirt comprises five gores and shows the correct flare at the front and flutes at the sides, while hanging in full folds from gathers at the back. A band of brown broadcloth and three rows of braid decorate the skirt prettily at the bottom.

The jacket is closely fitted at the back, while the fronts are in loose, double-breasted style closed with button-holes and buttons arranged in pairs at the bust and near the lower edge. Underfolded box-plaits form the skirt in outstanding flutes at the back, and the fronts are reversed in pointed lapels by a rolling coat collar. The leg-o'-mutton sleeves are gathered at the top and finished with cuff facings of brown cloth and a row of braid. Pocket-laps on the fronts conceal openings to inserted side-pockets. The collar and pocket-laps are inlaid with the brown cloth and the jacket is finished with braid binding and stitching.

A toilette of this style is jaunty for the promenade, school, etc., and satisfactory are covert cloth, zibeline and mohair.

Silk and wings combine to decorate the straw hat.

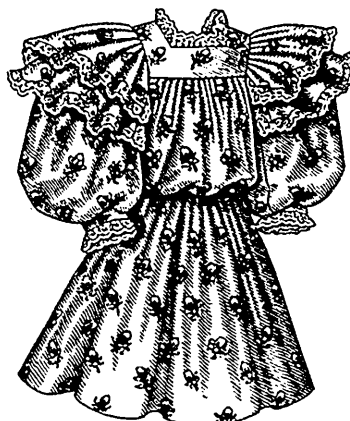


FIGURE No. 213 T.—MISSES' PRINCESS HOUSE-DRESS.

(For Illustration see Page 312.)

FIGURE No. 213 T.—This represents a

8559



8559

Front View.



8559

Back View.

GIRLS' DRESS, WITH SQUARE YOKE. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES AND WITH OR WITHOUT THE FULL CAPS.) (COPYRIGHT.)

(For Description see Page 315.)

Misses' house-dress or wrapper. The pattern, which is No. 8589 and costs 1s. or 25 cents, is in nine sizes for misses from eight

to sixteen years of age, and is shown again on this page of this number of THE DELINEATOR.

The absolute simplicity of this pleasing house-dress will strongly commend it to home dressmakers. The dress is here pictured made of striped and plain French flannel, and a tasteful decoration of lace edging and insertion gives a fanciful effect. The adjustment is becomingly close and the shaping produces graceful flutes in the skirt at the back and sides. Convenient patch pockets are applied on the fronts, which are closed all the way with button-holes and pearl buttons. The collar is in rolling style, but a standing collar may be used instead, if preferred. Leg-o'-mutton sleeves gathered at the top complete this comfortable garment.

Some very pretty trimmings may be devised for this dress, lace and ribbon being the garnitures most appropriate for use in their arrangement. Cashmere and other soft woollens make pretty house dresses, while durable cotton goods are liked for morning wrappers.

FIGURE No. 214 T.—GIRLS' DRESS.

(For Illustration see Page 314.)

FIGURE No. 214 T.—This illustrates a Girls' dress. The pattern, which is No. 8504 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years old, and is differently shown on page 312.

The surplice front is a charming feature of this dress, in which figured India silk and plain velvet are here united. The surplice fronts are gathered at the shoulder and lower edges and crossed in the usual way over the lining front, which is faced above in V shape with velvet. The sleeves have large puffs of the silk above the elbow. The backs show gathered fulness in the lower part at each side of the closing and are smooth at the top. Bright ribbon is used for a stock that covers the standing collar, for a wrist trimming and to conceal the joining of the full skirt to the body.

Soft materials, such as cashmere, camel's-hair, serge and other woollens, silk and-wool mixtures and silks of pliable texture are best suited to this mode, and lace edging is a dainty trimming.

GIRLS' DRESS, WITH SQUARE YOKE. (TO BE MADE WITH A HIGH OR SQUARE NECK, WITH FULL-LENGTH OR THREE-QUARTER LENGTH PUFF-SLEEVES AND WITH OR WITHOUT THE FRILL CAPS.)

(For Illustrations see Page 314.)

No. 8559.—Other representations of this pretty dress are given at figure No. 216 T in this number of THE DELINEATOR

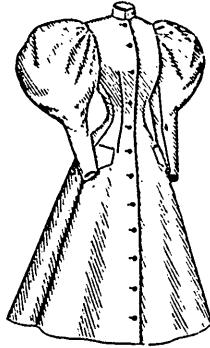
and figure G 178 on the Juvenile Plate for Autumn, 1896.

A soft figured woollen dress goods were here used for the dress, which may be made with a high or square neck and with full-length or three-quarter length puff-sleeves. The waist is arranged over a lining that is fitted by single bust darts and shoulder and under-arm seams, and the closing is made invisibly at the back. Its upper part is a square yoke, to the lower edge of which are joined a full front and full backs that are gathered at their upper and lower edges. The front droops in pretty blouse style, while the backs are drawn down tightly. The neck is finished with a standing frill of lace that may be set on plain or with a cording. The picturesque puff sleeves are arranged over coat-shaped linings; they are gathered at the top and bottom and when made in three-quarter length are finished with narrow bands that are edged with lace; when in full length, the linings are faced below the puffs to simulate deep cuffs. Double frill caps that are bordered with lace droop gracefully over the sleeves. The straight, full skirt is deeply hemmed at the bottom, gathered at the top and joined to the waist with a cording.

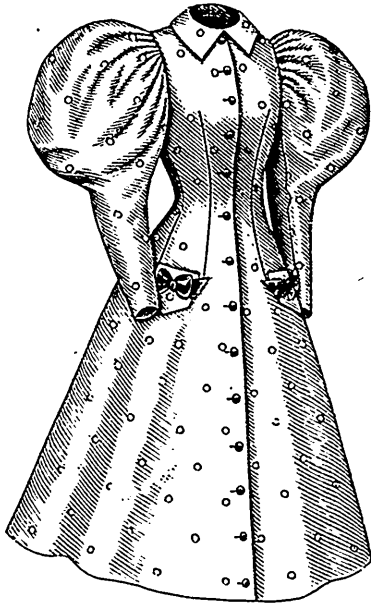
Cashmere, Henrietta, challis, crépon and novelty goods are especially suitable materials for a dress of this style and lace, narrow velvet or satin ribbon and silk braid will trim it appropriately.

We have pattern No. 8550 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress needs

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

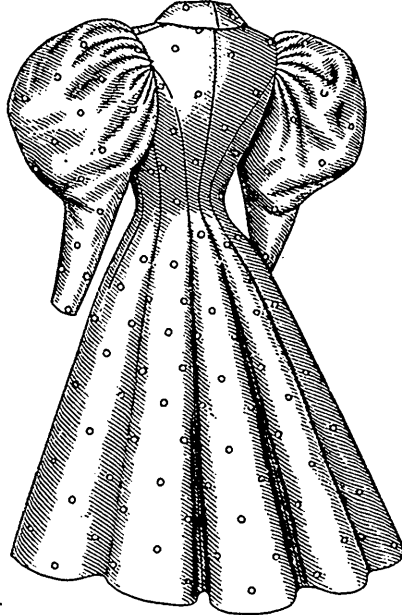


8584



8584

Front View.



8584

Back View.

MISSES' PRINCESS HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH ROLLING OR STANDING COLLAR.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' PRINCESS HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH ROLLING OR STANDING COLLAR.)

(For Illustrations see this Page.)

No. 8584.—By referring to figure No. 218 T in this number of THE DELINEATOR this house-dress may be seen differently made up.

This extremely neat and graceful house-dress or wrapper is here pictured made of spotted Quaker-gray flannel and decorated with blue ribbon. It is adjusted in Princess style by single bust darts, long under-arm darts, side-back gores and a curving center seam, the parts being shaped below the waist to produce rolling flute folds that are most pronounced at the back. At the bottom the dress measures three yards round in the middle sizes. The fronts are closed all the way down with button-holes and buttons. The leg-o'-mutton sleeves are gathered at the top and made over coat-shaped linings; they stand out stylishly at the top and are comfortably close below the elbow. The neck may be finished with a standing collar or with a rolling collar made with a center seam.

Pointed patch pockets on which dainty bows are tacked are conveniently placed on the fronts.

Novelty woollens, flannel and some washable materials may be appropriately made in this style and a trifling amount of ribbon will contribute a dainty touch.

We have pattern No. 8584 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the dress requires seven yards and a fourth of material twenty-two inches wide, or five yards and three-fourths thirty inches wide, or five

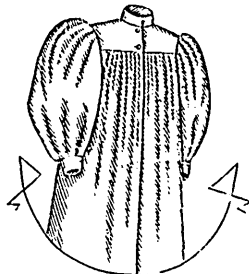
holes. The neck may be finished with a standing collar or with a rolling collar having square or rounding lower corners. The bishop sleeves are gathered at the top and bottom and finished with round cuffs.

The wrapper may be made up in cashmere, plain or figured flannel, crêpon, Henrietta, and many light-weight materials of either woollen or washable texture, and a plain finish is most appropriate for the style. The addition of a ribbon bow with long loops and ends at the throat would give a dressy touch to the wrapper.

We have pattern No. 8567 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper requires eight yards and a fourth of material twenty-two inches wide, or six yards and three-eighths thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.



8567



8567



8567

Front View.



8567

Back View.

MISSES' MOTHER-HUBBARD WRAPPER. (TO BE MADE WITH A ROLLING OR STANDING COLLAR. (COPYRIGHT.)

(For Description see this Page.)

yards thirty-six inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

of a yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' MOTHER-HUBBARD WRAPPER. (TO BE MADE WITH A ROLLING OR STANDING COLLAR.)

(For Illustrations see this Page.)

No. 8567.—This comfortable garment is shown made of figured flannel. The upper part is a square yoke shaped by shoulder seams, and the lower part consists of full fronts and a full back that are joined by under-arm seams, gathered at the top and joined to the lower edges of the yoke. The wrapper is finished with hems at the lower and front edges, and is closed all the way down the front with buttons and button-

holes. The neck may be finished with a standing collar or with a rolling collar having square or rounding lower corners. The bishop sleeves are gathered at the top and bottom and finished with round cuffs. The wrapper may be made up in cashmere, plain or figured flannel, crêpon, Henrietta, and many light-weight materials of either woollen or washable texture, and a plain finish is most appropriate for the style. The addition of a ribbon bow with long loops and ends at the throat would give a dressy touch to the wrapper.

We have pattern No. 8593 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrapper requires eight yards and a fourth of material twenty-two inches wide, or six yards and three-eighths thirty inches wide, or five yards and seven-eighths thirty-six inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CIRCULAR RIPPLE CAPE. (TO BE MADE SINGLE OR DOUBLE.)

(For Illustrations see Page 317.)

No. 8593.—This cape is jaunty and of a length that makes it protective also. A medium shade of brown cloth is pictured, and a stylish tailor-finish is given by machine-stitching. The cape stands out well at the sides and is composed of two circular capes of unequal depth, each shaped with a center seam and hanging in pretty ripples. At the neck is a turn-down collar mounted on a high band that is closed with hooks and loops at the throat. The cape may be made up single or double, as preferred.

Smooth cloth, looking dressy and having also admirable wearing qualities, is a favorite material for capes. Grays, tans and browns are the colors most frequently selected. Whipcord, serge and rough suitings are other appropriate materials for capes of this style and on all woollen goods stitching or strappings of self will form a correct finish.

We have pattern No. 8593 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the double cape needs three yards and an eighth of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty-four inches wide. The single cape requires two yards and an eighth twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or one yard forty-four inches wide, or seven-eighths

FIGURE NO. 215 T.—GIRLS' DRESS.

(For Illustration see Page 317.)

FIGURE NO. 215 T.—This illustrates a Girls' dress. The pattern, which is No. 8592 and costs 1s. or 25 cents, is in seven sizes for girls from three to nine years old, and is shown differently made up on page 312.

This is a pretty style of gown for little women. Fawn cashmere was here combined with white lace net, and dark-green ribbon in two widths gives the decorative touch. The full skirt is joined to the lower edge of the plain body at the sides and is lapped over the body at the front and back to within square-

yoke depth of the top and finished to form frill headings. A facing of white lace net over the cashmere emphasizes the yoke effect. Deep epaulettes passing over the shoulders fall in points over the full sleeves, which have linings faced with lace covered cashmere to simulate cuffs. Dark-green ribbon is made into a stock about the collar and into tastefully disposed bows.

Figured silk was used for a charming afternoon party dress made in this way, frills of lace affording a profuse decoration. Camels'-hair and novelties are suitable for street dresses.

FIGURE No. 216 T.—GIRLS' AFTERNOON DRESS.

(For Illustration see Page 318.)

FIGURE No. 216 T.—This illustrates a Girls' dress. The pattern, which is No. 8559 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured in three views on page 314 of this magazine.

A bright and pretty frock is here shown made of gray silk-and-wool novelty goods and red silk, with a decoration of black soutache braid and shaded black-and-red ribbon. The straight, full skirt is joined to the body, which is made with a deep, square yoke all-over decorated in vermicelli design with black soutache. The full, drooping front and full backs are gathered at the top and bottom, and double frill-caps droop over the full sleeves, which have their linings finished to simulate cuffs that accord with the yoke. Ribbon frills trim the edges of the caps, and bows and a stock of ribbon complete the trimming.

Soft silks delicately tinted and figured will make dainty frocks of this kind, and a combination can be readily effected by uniting with these fabrics lace-covered velvet. The dressiness is increased by making the sleeves in three-quarter length and trimming them with lace frills.

MISSES' CIRCULAR RIPPLE CAPE, WITH ROUND YOKE

(TO BE MADE SINGLE OR DOUBLE).

(For Illustrations see Page 318.)

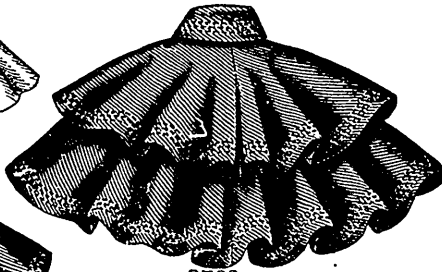
No. 8580.—Other views of this cape may be had by referring to figure No. 211 T in this number of THE DELINEATOR and figure G 187 on the Juvenile Plate for Autumn, 1896.

This extremely stylish cape is here pictured made of biscuit cloth and trimmed with batiste insertion and ribbon. The upper part is a round yoke, to the lower edge of which are joined two circular ripple cape-portions that are shaped with center seams and fall in rolling flutes all round, the garment standing out stylishly at the sides. A row of insertion conceals the joining of the yoke and cape-portions. The standing collar is overlaid with a row of insertion and from its upper edge falls a full ribbon ruff, and a ribbon bow with long ends is tacked over the ends. The cape may be made single or double, as illustrated.

Ribbon of some pretty contrasting shade could be placed under the insertion, where it would be revealed through the open work of the insertion with pretty effect. The cape may be stylishly made up in silk, broadcloth, velvet, satin, etc., and appropriately trimmed



8593



8593

Back View.

MISSES' CIRCULAR RIPPLE CAPE. (TO BE MADE SINGLE OR DOUBLE.) (COPYRIGHT.)

(For Description see Page 316.)



8593

Front View.

with lace or passementerie.

We have pattern No. 8580 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the double



FIGURE No. 215 T.—This illustrates GIRLS' DRESS.—The pattern is No. 8592 (copyright), price 1s. or 25 cents.

(For Description see Page 316.)

cape requires three yards of material twenty-two inches wide, or two yards and five-eighths thirty inches wide, or three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. The single cape needs two yards twenty-two inches wide, or a yard and seven-eighths thirty inches wide, or a yard and a half thirty-six inches wide, or a yard and an eighth forty-four inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' MILITARY TURN-DOWN AND STORM COLLARS.

(For Illustrations see Page 319.)

No. 1170.—The two collars included in this pattern are of stylish shape and are pictured made of cloth. The military turn-down collar is mounted on a

high band and its ends flare slightly at the throat. The various effects illustrated are possible in the storm collar, which is shaped with a seam at the center of the back and may have square or rounding front corners. The storm collar may be worn standing and rolled softly at the back and deeply at



FIGURE No. 216 T.—This illustrates GIRLS' AFTERNOON DRESS.—The pattern is No. 8559 (copyright), price 1s. or 25 cents.

(For Description see Page 317.)

the ends in Medici style, or it may be turned down when protection to the neck is not needed.

The collars are suitable for capes, jackets or coats and they may be inlaid with velvet or outlined with fur, stitching or self-strappings, to match the remainder of the garment.

We have pattern No. 1170 in five sizes from three to fifteen years of age. For a miss of twelve years, either collar needs five-eighths of a yard of material twenty inches wide, or three-eighths of a yard either twenty-seven or thirty-six inches wide. Price of pattern, 3d. or 5 cents.

MISSSES' GORED CAPE, WITH MILITARY TURN-DOWN COLLAR.

(For Illustrations see Page 319.)

No. 8560.—Another illustration of this cape is given at figure No. 210 T in this number of THE DELINEATOR.

Electric-blue cloth was here used for the cape, which is both dressy and protective. The cape is composed of ten gores that fit smoothly at the neck but widen

gradually toward the lower edge to stand out in large flutes. Straps of the material pointed and decorated with buttons at their lower ends are applied at the front edges and over the seams of the cape. The military turn-down collar is made with a high band and the turn-over portion is inlaid with black velvet and has square ends that are wide apart, revealing a decoration of short straps and small buttons on the standing portion. The cape is finished with stitching and is closed at the throat.

For this cape cloth in various shades of brown, gray and blue and in dull green is stylish. Velvet is also suitable. The seams of cloth capes may be strapped or simply outlined with stitching, and gimp may decorate these as well as velvet capes.

We have pattern No. 8560 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape needs three yards and seven-eighths of material twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' GORED CAPE, WITH MILITARY TURN-DOWN COLLAR.

(For Illustrations see Page 319.)

No. 8561.—By referring to figure D 31 in this magazine and also to figure G 186 on the Juvenile Plate for Autumn, 1896, this stylish cape may be seen differently made up.

This cape is novel and stylish and is illustrated made of gray cloth. It consists of ten gores and hangs in deep, rolling flutes all round, except at the center of the front where its ends meet. All the seams and the front edges of the cape are strapped with the material, the straps terminating in points at the lower ends, which are decorated with tiny smoked pearl buttons. A military turn-down collar made with a high band is a stylish neck completion; the turn-down portion is inlaid with velvet and its ends are wide apart, showing between them, on the standing portion, pointed machine-stitched straps of the material, ornamented with buttons. Machine-stitching finishes the cape.

Cloth of light weight, cheviot, tweed, broadcloth and mixed suitings are appropriate for this cape and braid, ribbon, buttons and stitching may be used for garniture.

We have pattern No. 8561 in seven sizes for girls from three to nine years of age. For a girl of eight years, the cape requires two yards and a half of material twenty-two inches wide, or two yards thirty inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a fourth forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.

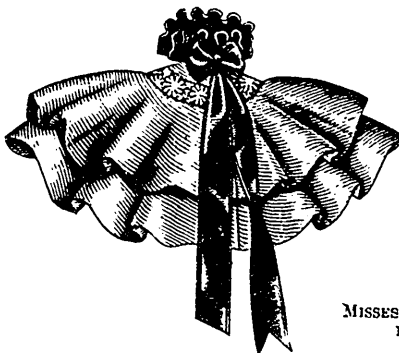
MISSSES' SKELETON WATER-PROOF CLOAK. (TO BE MADE WITH ONE OR TWO CAPES.)

(For Illustrations see Page 330.)

No. 8566.—Cravenette was se-

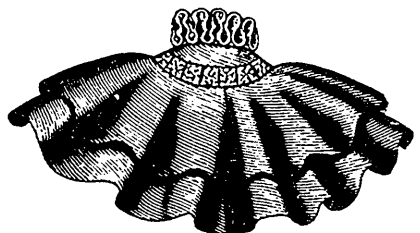


8580



8580

Front View.



8580

Back View.

MISSSES' CIRCULAR RIPLEE CAPE, WITH ROUND YOKE. (TO BE MADE SINGLE OR DOUBLE.) (COPYRIGHT.)

(For Description see Page 317.)

lected for this sensibly designed waterproof cloak, the upper part of the backs being cut from silk or some lining material to make the cloak as light as possible. Machine-stitching gives a neat finish. The upper part of the back is lapped over and stitched to the top of the

back skirt portions, and the center seam is terminated at the top of the coat-laps that are closed with buttons and button-holes in a fly. Side-back seams complete the close adjustment at the back and disappear a little below the waist under coat

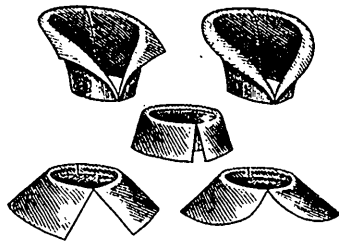
plaits. The fronts are fitted smoothly at the sides by under-arm darts and are closed in double-breasted style with buttons and button-holes. Pocket-laps conceal openings to capacious side-pockets that are stitched to the fronts underneath. The arms' eyes are cut very large and a belt tacked to the middle three seams of the back closes under the fronts and holds the back close

There is small difficulty in selecting satisfactory materials for jackets from among the fancy coatings, serge, cheviot, cloth, etc., displayed for their development. Stitching, strappings or braid and small or large buttons are appropriate completions. Flowers and ribbon adorn the hat.

GIRLS' JACKET. (KNOWN AS THE LENOX OR NEWPORT REEFER.)
(For Illustrations see Page 321.)

No. 8552.—Another representation of this jacket is given at figure No. 217 T in this magazine.

This handsome little jacket is fashionably known as the Lenox or Newport reefer and is here illustrated made of beige



1170

MISSSES' AND GIRLS' MILITARY TURN-DOWN AND STORM COLLARS. (COPYRIGHT.)
(For Description see Page 317.)

to the figure. A standing collar finishes the neck. The cloak is provided with a removable cape, which may be single or double, as preferred, and is attached at the neck by means of hooks and eyes. The deep cape is in three sections that are joined in side seams extending over the shoulders, while the short cape is seamless and in circular style. Both capes fit smoothly at the top and ripple below, and their lower corners are rounded. A rolling collar shaped by a center seam completes the neck and the cape is closed at the throat with a pointed strap buttoned on. Loops of ribbon are tacked underneath to the deep cape for passing the hands through.

Phuette and cravenette are the usual selections for these cloaks and there are also plaid waterproof materials.

We have pattern No. 8566 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment requires five yards and three-eighths of material forty-five inches wide, or four yards and a fourth fifty-four inches wide, or three yards and seven-eighths sixty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 217 T.—GIRLS' LENOX OR NEWPORT REEFER.
(For Illustration see Page 321.)

FIGURE No. 217 T.—This illustrates a Girls' jacket. The pattern, which is No. 8552 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is again shown on page 321 of this magazine.

Novelty coating in a brown mixture was here chosen for the jacket, which is of exceptional jauntiness and is known as the

holds the back close

ing made with button-holes and bone buttons. A rolling collar forms notches with the lapels, and openings to side-pockets inserted in the fronts are concealed by square-cornered laps. A double row of braid outlines cuffs on the leg-o'-mut on sleeves and also decorates the pocket-laps and collar, stitching giving a neat edge finish.

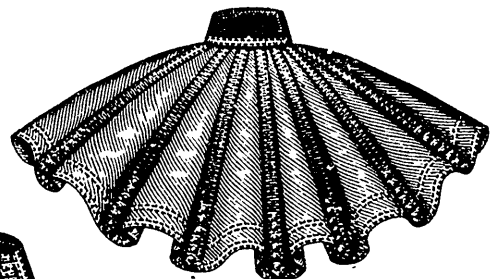
Phuette and cravenette are the usual selections for these cloaks and there are also plaid waterproof materials.

We have pattern No. 8566 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment requires five yards and three-eighths of material forty-five inches wide, or four yards and a fourth fifty-four inches wide, or three yards and seven-eighths sixty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' GORED CAPE, WITH MILITARY TURN-DOWN COLLAR. (COPYRIGHT.)
(For Description see Page 318.)

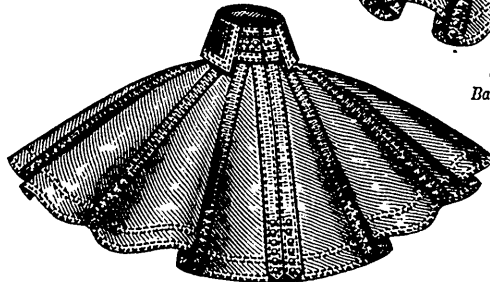
ing made with button-holes and bone buttons. A rolling collar forms notches with the lapels, and openings to side-pockets inserted in the fronts are concealed by square-cornered laps. A double row of braid outlines cuffs on the leg-o'-mut on sleeves and also decorates the pocket-laps and collar, stitching giving a neat edge finish.

Novelty coating in a brown mixture was here chosen for the jacket, which is of exceptional jauntiness and is known as the



8560

Back View.



8560

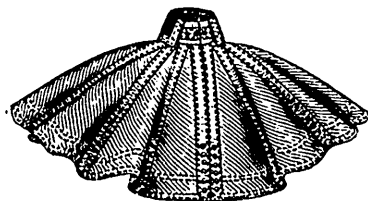
Front View.

covert cloth and finished with machine-stitching. The loose box fronts lap and close in double-breasted style with button-holes and large pearl buttons; they are reversed above the closing in lapels, which extend in points beyond the ends of the stylish rolling collar. Side-back gores and a curving center seam adjust the jacket prettily at the back and sides, the parts being

sprung below the waist to produce slight ripples. Pocket-laps cover openings to side-pockets in the fronts. The one-seam leg-o'-mutton sleeves are gathered at the top and hemmed at the wrist.

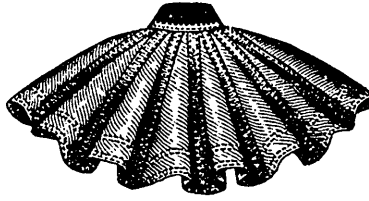
Serge, broadcloth, flannel and mixed or plain cheviot will make satisfactory little jackets of this style and machine-stitching or wide or narrow braid will be an appropriate trimming.

We have pattern No. 8552 in eight sizes for girls from two to nine years of age. For a girl of eight years, the jacket requires three yards of material twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.



8561

Front View.



8561

Back View.

GIRLS' GORED CAPE, WITH MILITARY TURN-DOWN COLLAR. (COPYRIGHT.)
(For Description see Page 318.)

MISSSES' DOUBLE-BREASTED JACKET.
(For Illustrations see Page 321.)

No. 8611.—Different illustrations of this figure are given at figure No. 212 T and figure D 25 in this magazine and also at

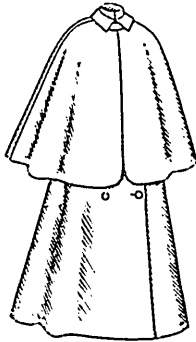
Lenox or Newport reefer. The back is stylishly fitted, the shaping producing large, shallow ripples in the skirt, and the box fronts are reversed in lapels above a double-breasted clos-

figure G 174 on the Juvenile Plate for Autumn, 1896
Plain cloth was here used for the jacket, and machine-stitching finishes it in tailor style. Under-arm and side-back

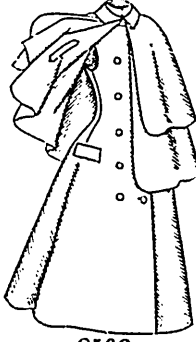
gores and a center seam render the jacket close-fitting at the sides and back and extra widths allowed below the waist on the middle three seams are underfolded in box-plaits that stand out in stylish flutes. The loose box-fronts are closed in double-breasted style with pairs of buttons and button-holes at the bust and near the lower edge, and are reversed in lapels by a rolling collar, the ends of the lapels extending in points a trifle beyond the collar. Square laps cover openings to side-pockets in the fronts. The sleeves are in one-seam leg-o'-mutton style gathered at the top.

Jackets of this kind are becoming and stylish; they are made of diagonal, serge, melton and other coatings and are finished with stitching or self-strappings.

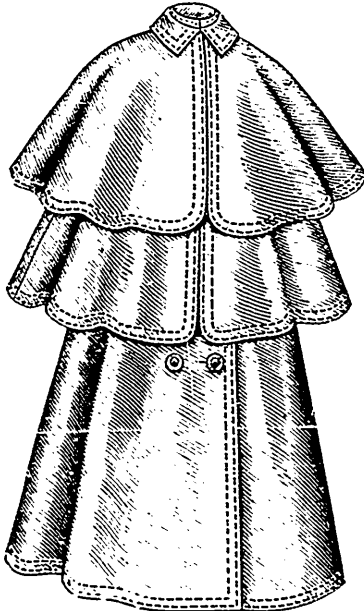
We have pattern No. 8611 in seven sizes for misses from ten to sixteen years of age. To make the jacket for a miss of twelve years, requires four yards and five-eighths of material twenty-two inches wide, or three yards and a fourth thirty-six inches wide, or



8566

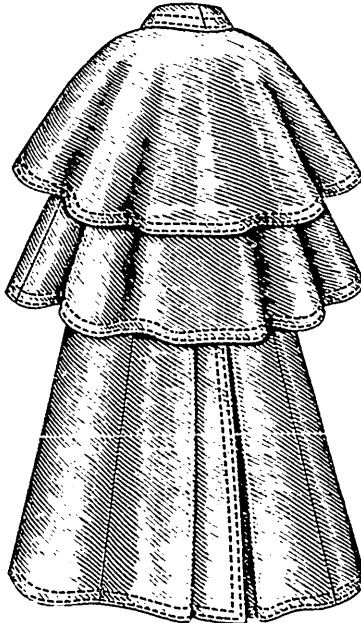


8566



8566

Front View.



8566

Back View.

MISSES' SKELETON WATERPROOF CLOAK. (TO BE MADE WITH ONE OR TWO CAPES.) (COPYRIGHT.)

(For Description see Page 318.)

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

MISSES' BLOUSE-WAIST, WITH FITTED LINING.

(For Illustrations see Page 322.)

No. 8603.—Different effects are shown in this blouse-waist at figure D38 in this number of THE DELINEATOR and at figures G 185 and F 187 on the Juvenile Plate for Autumn, 1896.

The blouse-waist is exceedingly graceful in effect and will answer for all occasions which require a dainty style. Shot

silk was here selected for the blouse-waist with a simple decoration of ribbon and buttons. The blouse-waist is made over a lining that is accurately fitted by single bust darts and the usual seams and is closed at the center of the front. The back, which joins the fronts in shoulder and under-arm seams, displays a box-plait at each side of the center, the plaits being stitched along their under folds; and closely plaited fulness appears at the bottom of the back between the plaits. The fronts are gathered at the neck and waist-line and droop slightly between two box-plaits which extend from the shoulders to the bottom of the waist and are stitched along their under folds. The plaits in the fronts are decorated at the top with tiny buttons. The full bishop sleeves are gathered at the top and bottom and arranged on coat-shaped linings, which are faced below the sleeves to have the effect of shallow cuffs that are decorated at the seams with buttons. The standing collar is encircled by a wrinkled ribbon, and a softly twisted ribbon surrounds the waist, both ribbons being bowed stylishly at the back.

The waist may be made to match or contrast with the skirt with which it is worn, and for its best development silk, cashu cre, cloth and various novelty goods may be chosen. A pretty effect would result from overlaying the box-plaits in front with lace bands.

We have pattern No. 8603 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the waist will require four yards and three-fourths of goods twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and seven-eighths thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DOUBLE-BREASTED EQUESTRIAN BASQUE, WITH REMOVABLE CHEMISETTE.

(For Illustrations see Page 323.)

No. 1152.—The equestrian basque here pictured made of mulberry cloth and finished in tailor style with machine stitching represent Fashion's latest decree for this style of garment. The basque is fitted with great nicety by single bust darts, under-arm and side-back gores and a curving center seam. Coat lap and coat-plaits are formed below the waist-line at the back, a button marking the top of each coat-plait. The double-breasted fronts are closed in the regular way with button-holes and small bone buttons and are shaped in points below the closing and deepened and prettily rounded off back of the darts. Above the bust the fronts are reversed in pointed lapels that form notches with the rolling collar and extend a trifle beyond the collar. Between the lapels is displayed a removable chemisette topped by a standing collar and having a short cape back; it is closed invisibly at the center of the front and may be omitted in favor of a white or colored linen or piqué chemisette. The close-fitting sleeves are in coat shape and the outside seams

end above underlaps allowed on the under portion and closed with buttons and button-holes.

The new shades of brown, blue, green, and tablia tints of cloth, serge and fine wool suitings will be chosen to make the basque and stitching will provide the most approved finish.

We have pattern No. 1152 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires two yards and three-fourths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' FRENCH CORSET-COVER, DRAWN TO THE WAIST WITH SHIRR-STRINGS.

(For Illustrations see Page 322.)

No. 8612.—This is a dainty French corset-cover and is easily



FIGURE NO. 217 T.—This illustrates GIRLS' LENOX OR NEWPORT REEFER.—The pattern is No. 8552 (copy-right), price 10d. or 20 cents.

(For Description see Page 319.)

made. It is represented made of nainsook and decorated with embroidered edging, beading and ribbon. The neck is shaped low in rounding outline and under-arm and short shoulder seams connect the fronts with the seamless back, which has fullness drawn well to the center by gathers at the top and a double row of shirring at the waist-line. The fullness in front is similarly disposed at each side of the closing, which is made with button-holes and buttons at the center. A casing formed all round at the waist-line holds tapes that are tied over the fronts, drawing the corset-cover close to the form.

Cambric, lawn, nainsook, etc., are the favored materials for corset-covers and ribbon-threaded beading and lace or embroidered edging are used for decoration.

We have pattern No. 8612 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the garment requires one yard and a half either twenty or twenty-seven inches wide, or a yard thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' FIVE-GORED SKIRT, GATHERED AT THE BACK.

(For Illustrations see Page 323.)

No. 8575.—At figure No. 212 T and figures D 25 and D 38 in this number of THE DELINEATOR this skirt is again represented. It is also shown at figure G 174 on the Juvenile Plate for Autumn, 1896.

The stylish skirt is pictured made of fancy mohair. It includes five gores and presents the fashionable flare at the front and deep flutes below the hips. The front-gore and side-gores are smooth fitting at the top and the two back-gores are compactly gathered and

spread in folds to the lower edge, where the skirt is three yards and a quarter round in the middle sizes. The placket is made above the center seam and the top is finished with a belt.

The style is suitable for silk, woollen and cotton fabrics and may accompany a waist of any style.

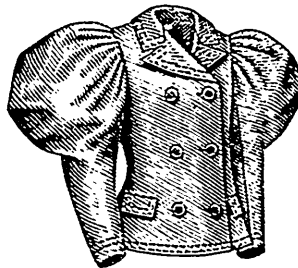
We have pattern No. 8575 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt requires three yards and three-eighths of material twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards and a half thirty-six inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' PETTICOAT-SKIRT.

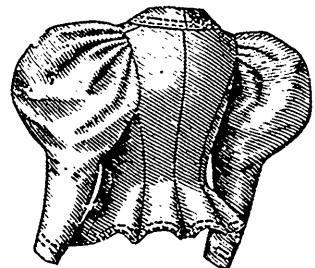
(For Illustrations see Page 323.)

No. 8556.—This petticoat-skirt in every way meets the requirements of the present style of dress skirts and is illustrated made of cambric and decorated with insertion and embroidered edging. It consists of a front-gore, a gore at each side and a straight back-breadth. The gores are fitted smoothly by darts and the top of the petticoat-skirt is underfaced and stitched to form a casing in which tapes are inserted back of darts in the side-gores to regulate the width about the waist, the tapes being drawn out through an opening at each side of the center of the back and tied in front. A flounce of the material headed by a band of insertion and decorated at the lower edge with a similar band and a row of embroidered edging completes the petticoat-skirt daintily. The petticoat-skirt measures nearly two yards and five-eighths round at the bottom in the middle sizes, while the flounce measures three yards and three-quarters.

We have pattern No. 8556 in nine sizes for misses from eight to sixteen years of age. To make the petticoat-skirt for a miss of twelve years, needs five yards and three-eighths of material twenty-two inches wide, or four yards and an



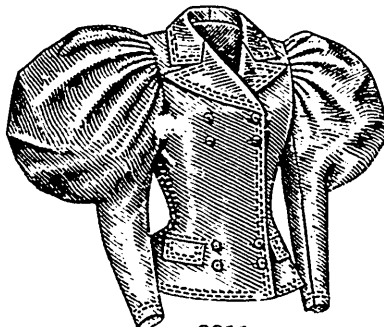
8552
Front View.



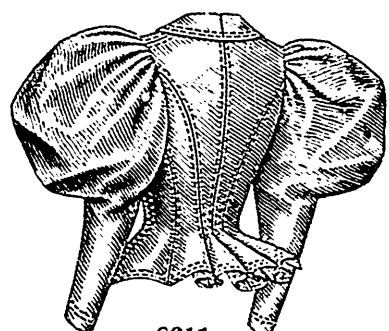
8552
Back View.

GIRLS' JACKET. (KNOWN AS THE LENOX OR NEWPORT REEFER.) (COPYRIGHT.)

(For Description see Page 319.)



8611
Front View.



8611
Back View.

MISSES' DOUBLE-BREASTED JACKET. (COPYRIGHT.)

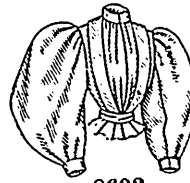
(For Description see Page 319.)

eighth twenty-seven inch wide, or three yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

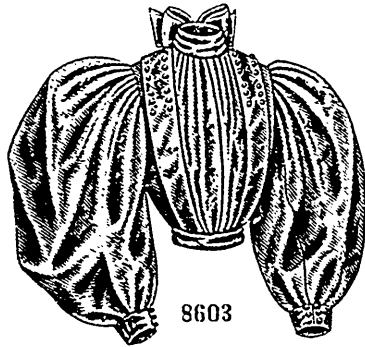
A GROUP OF SLEEVES.

(For Illustrations see Page 251.)

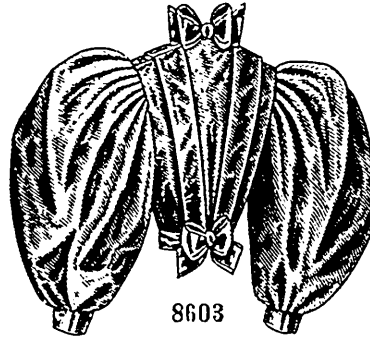
Though of more moderate dimensions, sleeves are none the less fanciful and varied in style than they have been. Puffs and bouffant effects generally are arranged nearer the shoulder, the upper portion of the sleeve thus contrasting decidedly with the lower, which, in all save the bishop and mousquetaire styles,



8603



Front View.



Back View.

MISSSES BLOUSE-WAIST, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 320.)

presents a very snug fit. Such accessories as epaulettes, puffs and the like invite the use of a second fabric, combinations being popular. Most styles favor trimming, which is by no means sparingly used.

The tucked bishop sleeve may be made of plain or figured dress goods, preferably matching the remainder of the waist. Two groups of three overlapping tucks are made in the sleeve and a wristband finishes it. Narrow Mechlin lace could be fulled on each tuck with admirable effect. The pattern is No. 1098, price 5d. or 10 cents.

Pattern No. 1124, price 5d. or 10 cents, represents a two-seam leg-o'-mutton sleeve. It has a point extending down over the hand in Venetian style. Two full pointed caps fall over the full portion of the sleeve with graceful effect. The sleeve may be cut from plain silk and the caps from chiffon. Lace may flow from the caps and also from the point over the hand.

Plain canvas or any other soft wool fabric may develop the sleeve embodied in pattern No. 1096, price 5d. or 10 cents. Below the elbow it is smooth fitting and above is mounted an Empire puff laid in three deep overlapping tucks below the shoulder and in three more near the bottom. A very narrow jet edging may outline the tucks, and also the wrist edge, if desired.

A two-seam medium small sleeve may be fashioned by pattern No. 1104, price 5d. or 10 cents, from plain, checked or otherwise figured goods. It is gathered at the top, presents many graceful wrinkles above the elbow and is close fitting below. Diagonal rows of galloon trimming may cross the puff, if trimming be desired.

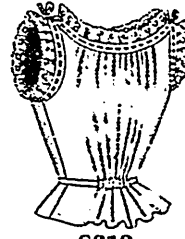
The mousquetaire style is available for sheer goods, for evening gowns and also for substantial fabrics of a soft, pliant texture. It is bouffant at the top and much wrinkled below the puff to the wrist, as its name suggests. Lace may flow over the hand from the wrist edge. The style is embraced in pattern No. 8396, price 5d. or 10 cents.

A fanciful effect is achieved in a close-fitting sleeve with a butterfly puff mounted at the top and caught up at the center with a buckle. The wrist is finished with a flaring, bell-shaped cuff that ripples at the back of the arm. Plain velvet, silk or wool goods may be used for the sleeve, which is cut by pattern No. 1114, price 5d. or 10 cents.

Another style of mousquetaire sleeve is made with an Empire puff at the top and the characteristic wrinkled effect below.



Front View.



Back View.

MISSSES' FRENCH CORSET-COVER, DRAWN TO THE WAIST WITH SHIRR-STRINGS. (COPYRIGHT.)

(For Description see Page 321.)

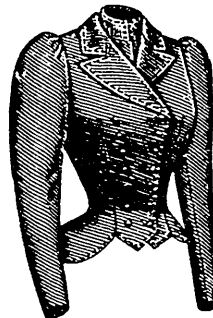
Soft wool or silk fabrics are adaptable to the mode, which is made up by pattern No. 1109, price 5d. or 10 cents. The mousquetaire is also known as the Bernhardt sleeve.

In the tucked puff dress sleeve the puff is adjusted above the elbow, and the three tucks folded in it are wide with narrow spaces between. The lower part of the sleeve may be made of figured goods and the puff of plain material, and lace may be applied at the top of each tuck. Pattern No. 1160, price 5d. or 10 cents, may be used in shaping such a sleeve.

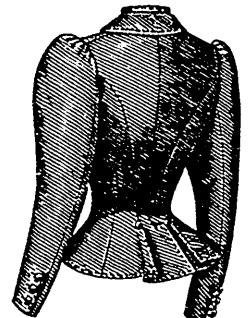
An interesting feature of a close-fitting two-seam sleeve is a handkerchief cap, which flows over it from the shoulder, its shape fully justifying the name. The sleeve may be of wool goods and the cap of silk. The pattern is No. 1113, price 5d. or 10 cents.



1152



1152
Front View.



1152
Back View.

MISSSES' DOUBLE-BREADED EQUESTRIAN BASQUE, WITH REMOVABLE CHEMISETTE (COPYRIGHT.)

(For Description see Page 320.)

Figured dress goods and plain silk will unite happily in the two-seam leg-o'-mutton sleeve that widens out in a puff near the top, and is shown in the upper right hand corner of the page.

The puff is almost concealed by three full, overlapping caps, each of which may be outlined with jet galloon. The sleeve is based upon pattern No. 1112, price 5d. or 10 cents.

In the sleeve illustrated by pattern No. 1125, price 5d. or 10 cents, velvet and silk may be stylishly combined. A short but full puff is adjusted directly below the shoulder, the sleeve fitting with precision below the puff.

A bishop coat sleeve may be shaped according to pattern No. 1147, price 5d. or 10 cents, in rough or smooth cloth with velvet for the cuff. The cuff is deeply pointed and the overlapping end is pointed and fastened to position under a button. The upper edge as well as the lower is gathered, the arrangement resulting in numerous folds. The sleeve is ample and will easily admit any fashionable dress sleeve.

STYLISH LINGERIE.

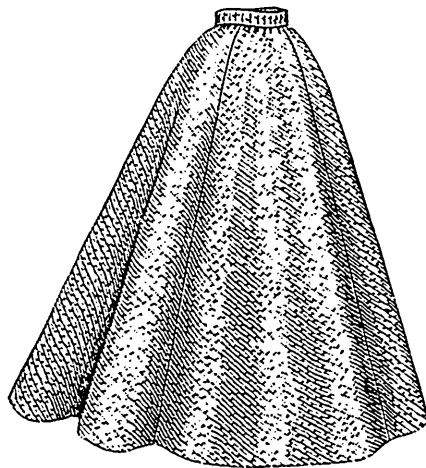
(For Illustrations see Page 253.)

FIGURE NO. 43 Y.—LADIES' FICHU.—A quaintly pretty air is imparted to a gown by the addition of such a fichu as this. The present development combines blue silk under lace, and frills of

in a simple design with white Honiton lace braid was used for the yoke portion, from the lower edge of which depends a full ruffle of Malines decorated with two rows of the braid. The neck is completed with a standing collar bordered at the bottom by a row of braid and topped with an outstanding frill of lace. The pattern is No. 1065, price 5d. or 10 cents.

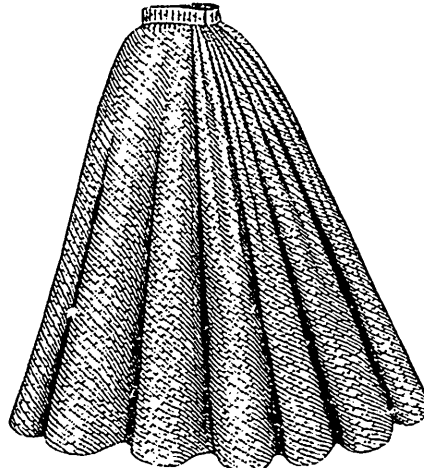
FIGURES NOS. 49 Y AND 50 Y.—LADIES' DRESSY ACCESSORIES.—Black velvet was employed for making these accessories. The short Medici collar shown at figure No. 50 Y stands high and rolls slightly to show the lining of light silk. The rippled revers are lined with light silk and show a trimming of white lace insertion. The jaunty cuff pictured at figure No. 49 Y ripples prettily and rolls up from the lower edge of the sleeve to which it is added. Like the collar and revers, it displays a lining of light silk, and an edge decoration of white lace insertion. The design is furnished by pattern No. 1127, price 5d. or 10 cents.

FIGURE NO. 51 Y.—LADIES' WAIST GARNITURE.—In renovating a basque that has become *passé* this garniture will be found very acceptable. In this instance all-white was chosen but any preferred color scheme may be adopted instead. The full blouse-front



5575

Side-Front View.



5575

Side-Back View.

MISSSES' FIVE-GORED SKIRT GATHERED AT THE BACK. (COPYRIGHT.)

(For Description see Page 321.)

Mechlin lace contribute the decoration. The fichu was designed by pattern No. 1087, which costs 5d. or 10 cents.

FIGURES NOS. 44 Y AND 45 Y.—LADIES' STRAIGHT PLASTRON, WITH EPAGLETTES AND SHAPED PLASTRON.—For wear with a plain black basque the plastron shown at figure No. 44 Y will prove exceptionally effective. Crimson velvet was selected for the plastron over which are applied, in V outline, rows of white lace insertion. Full jabots of lace frame the plastron at the sides and a bow of velvet ribbon, the same shade as the velvet, finishes it at the waist. The becoming standing collar is also of velvet and is topped by a little ruffle of lace edging.

A dainty effect is achieved in the straight plastron portrayed at figure No. 45 Y, in plain and Dresden silk ribbon, with Dresden buttons and lace edging for decoration. Both plastrons are included in pattern No. 1045, price 5d. or 10 cents.

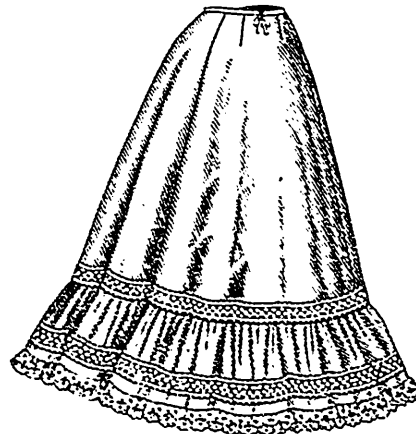
FIGURES NOS. 46 Y AND 47 Y.—LADIES' WAIST DECORATIONS.—At figure No. 46 Y is illustrated a stylish waist decoration suitable for wear with either a high-neck or low-neck waist. The foundation was cut from a dark shade of old-blue velvet and the epaulettes are strapped with three pretty bands of lace insertion. Lace edging to match finishes the edges of the epaulettes, straps and the lower edge of the yoke.

The decoration shown at figure No. 47 Y is developed in black Brussels net. It shows a dainty scroll design wrought with white Honiton lace braid, ruffles of net edged with the braid and two rows of braid applied in square-yoke outline. This design in conjunction with the one depicted at figure No. 46 Y is contained in pattern No. 1034, which costs 5d. or 10 cents.

FIGURE NO. 48 Y.—LADIES' FANCY YOKE-COLLAR.—Stylish and pretty is the collar here represented. Black Malines trimmed

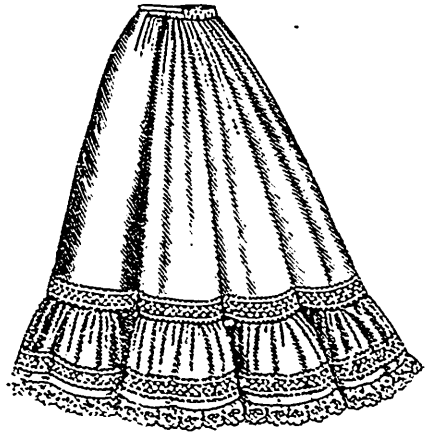
is made of white chiffon, trimmed with lace edging arranged in grouped rows. It is supplemented by a standing collar of ribbon, also trimmed with lace edging, and a bow of ribbon appears at the back. Framing the blouse-front is a fichu of chiffon that is bordered at its outer edges with embroidered chiffon. The patterns used are blouse vest-front included in pattern No. 1082, price 5d. or 10 cents, and fichu No. 932, price 5d. or 10 cents.

FIGURE NO. 52 Y.—LADIES' BLOUSE VEST-FRONT.—Dresden silk was chosen for this pretty front, which is much favored for wear with jackets, two-piece costumes, etc. A high standing col-



8556

Side-Front View.



8556

Side-Back View.

MISSSES' PETTICOAT-SKIRT (COPYRIGHT.)

(For Description see Page 321.)

lar covered with éru ribbon bowed at the back completes the neck and is finished at the upper edge with a frill of narrow white lace. From beneath the collar starts a jabot frill of chiffon that falls to the waist-line. The vest-front is included in pattern No. 1052, price 5d. or 10 cents.

Styles for Little Folks.

FIGURE No. 218 T.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 218 T.—This illustrates a Little Girls' dress. The pattern, which is No. 8562 and costs 10d. or 20 cents, is in nine sizes for little girls from one-half to eight years of age, and may be seen again on page 326 of this number of THE DELINEATOR.

In the present instance this picturesque frock is shown made of pale-yellow India silk. The dress is shirred to round yoke depth, the upper edge being formed in a frill, and hangs about the figure in soft folds. The full sleeves are shirred at the wrists and form frills below the shirrings, and pretty ribbon bows are tacked on the shoulders. The deep hem at the bottom of the dress is feather-stitched to position. The dress may be smocked instead of shirred, if preferred, full directions for smocking being given elsewhere in this magazine.

The dress possesses the simplicity so charming in children's gowns. Soft silks of all kinds, cashmere, lawn, batiste, crépon, etc., may be used for it.



FIGURE No. 218 T.—This illustrates LITTLE GIRLS' DRESS.—The pattern is No. 8562 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

LITTLE GIRLS' LONG COAT.

(For Illustrations see this Page.)

No. 8606.—This coat is shown differently developed at figure No. 220 T in this magazine, and at figure G 199 on the Juvenile Plate for Autumn, 1896.

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



8606
Front View.



8606
Back View.

LITTLE GIRLS' LONG COAT. (COPYRIGHT.)

(For Description see this Page.)

Golden-brown broad cloth was here selected for this stylish coat, which has a short body fitted by shoulder and under-arm seams

from the box-plait. The full sleeves are finished with cuffs and a white kid belt is worn.

and closed at the front with buttons and button-holes. To the body is joined a straight skirt that is gathered at the top and hangs in soft, pretty folds. The front and lower edges of the coat are hemmed. Full puff sleeves arranged over large one-seam linings are finished with round cuffs that are trimmed with lace insertion and edged with fur. A large fancy collar falling in two tabs at the front, one tab over each shoulder and one broader tab at the back, forms a stylish and ornamental feature of the garment; it is bordered with fur and lace insertion. A rolling collar with flaring ends trimmed like the tab collar with fur and insertion, finishes the neck.

Cloth, cheviot, whipcord and many fancy cloakings will be made up in this style and fur, velvet, silk braid and machine-stitching may be used for the trimming. A smart little coat for everyday wear was of plaid bouclé coating. The collars and cuffs were piped with velvet, this being the only decoration. A more dressy coat was of gray broadcloth decorated with kimmer.

We have pattern No. 8606 in eight sizes for little girls from one to eight years of age. For a girl of four years, the coat needs four yards and three-fourths of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and a half thirty-six inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

FIGURE No. 219 T.—CHILD'S AFTERNOON DRESS.

(For Illustration see Page 323.)

FIGURE No. 219 T.—This represents a Child's dress. The pattern, which is No. 8571 and costs 10d. or 20 cents, is in six sizes

for children from two to seven years of age, and is illustrated in two views on page 326 of this magazine.

A combination of gray checked woollen goods, green cloth and white cloth is here arranged, with excellent effect. The circular skirt is laid in a box-plait at the center of the front and at each side of the seam at the center of the back. It is joined to the waist, which has a drooping front showing a box-plait directly above the box-plait in the skirt, and plain backs closed at the center. Below a stylish turn-down collar is a deep, round collar having its front ends flaring widely from the box-plait. The full sleeves are finished with cuffs and a white kid belt is worn.



8606

Great variety of effect is possible in this style of dress, which may be of sober-hued goods with a bright color in the collars or bright braid trimmings, or of gay plaids with trimmings of plain silk.

Flowers and ribbon are tastefully mingled on the straw hat.

gathered at the top and are completed with cuffs that roll upward. The opening to a side pocket in each front is finished with a square-cornered pocket-lap.

For early Autumn children require a jacket of this style made of cloth, serge, cheviot, tweed or wool goods of light weight and texture. Machine-stitching forms a neat finish.

We have pattern No. 8586 in eight sizes for children from one to eight years of age. For a child of four years, the jacket requires two yards and three-fourths of material twenty-seven inches wide, or two yards thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' EMPIRE JACKET.

(For Illustrations see this Page.)

No. 8576.—At figure D 30 in this number of THE Delineator and at figure G 198 on the Juvenile Plate for Autumn, 1896, this jacket is shown again.

This picturesque Empire jacket is here illustrated made of dark-blue cloth, with lace insertion and small buttons for decoration. The loose fronts are closed in double-breasted style and join the back in shoulder and under-arm seams. The upper part of the back is a square yoke to which the circular lower portion is joined, the circular portion falling in deep flutes that are held well to the back by a belt strap that crosses the back underneath from the under-arm seams. The fronts are reversed by the fancy collar, which is square across the back and shapes a deep epaulette over each sleeve, its ends being broad and lapping with the fronts. The full sleeves are gathered at the top and bottom and placed on linings of similar shape; they are completed with round cuffs that are bordered with lace insertion.

Pretty jackets of this kind are made of faced cloth in such shades as tan, brown, blue, gray and many delicate hues becoming and suitable for the young; sometimes flannel, serge of heavy quality, cheviot, etc., are chosen. Braid, passementerie and lace insertion are commended for decoration.

We have pattern No. 8576 in seven sizes for little girls from two to eight years of age. For a girl of four years, the jacket requires three yards and a fourth of material twenty-two inches wide, or two yards and three-fourths twenty-seven inches wide, or two yards and a fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S REEFER JACKET, WITH FANCY SAILOR-COLLAR.

(For Illustrations see this Page.)

No. 8586.—Other illustrations of this jaunty jacket may be obtained by referring to figure No. 221 T in this magazine and figure G 175 on the Juvenile Plate for Autumn, 1896.

The jacket is here pictured made of cloth and finished with machine-stitching. The loose fronts close in double-breasted style with button-holes and buttons, and above the closing they are reversed in pointed lapels by a rolling collar. The jacket is comfortably adjusted at the sides and back by under-arm gores and a curving center seam, and the center and side seams are terminated at the waist to form the back in two square tabs. A fancy collar, the lower edge of which is prettily curved to form three points at the back, lies smoothly on the jacket and has broad curved ends that terminate at the bust. The one-seam leg-o'-mutton sleeves are

ple trimming, even though all the materials be inexpensive. The hat is of the poke order and is tastefully trimmed.



FIGURE No. 220 T.—LITTLE GIRLS' LONG COAT.

(For Illustration see Page 326.)

FIGURE No. 220 T.—This illustrates a Little Girl's coat. The pattern, which is No. 8606 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years old, and may be seen again on page 324 of this magazine.

An exceedingly stylish long coat for little women is here shown made of plaid cloth and plain velvet. The coat has a short body from which hangs a full skirt. The body is concealed by a large fancy collar that shapes deep tabs at the front and a broad tab over each sleeve and at the back, the ends of the collar meeting at the closing. White Astrakhan fur band and gilt buttons decorate this collar, and

FIGURE No. 219 T.—This illustrates CHILD'S AFTER-NOON DRESS.—The pattern is No. 8571 (copyright), price 10d. or 20 cents.

(For Description see Page 324.)

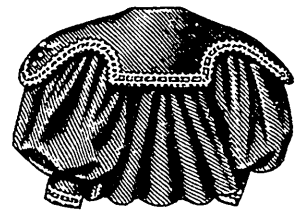


8576



8576

Front View.



8576

Back View.

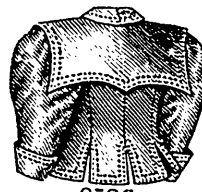
LITTLE GIRLS' EMPIRE JACKET. (COPYRIGHT.)

(For Description see this Page.)



8586

Front View.



8586

Back View.

CHILD'S REEFER JACKET, WITH FANCY SAILOR-COLLAR. (COPYRIGHT.)

(For Description see this Page.)

the fur outlines the pretty rolling collar and trims the wrist edges of the round cuffs finishing the full sleeves.

A topgarment like this can be made to look very dressy by the use of a contrasting fabric for the accessories, and the addition of a simple

CHILD'S DRESS.

(For Illustrations see this Page.)

No. 8571.—This dress may be seen differently developed by referring to figure No. 219 T in this magazine and figure G 188 on the Juvenile Plate for Autumn, 1896.

Light-brown cloth was here selected for this jaunty little dress, stitching and pearl buttons providing the neat finish. The body has smoothbacks joined to a pretty front in shoulder and under-arm seams and is closed at the center of the back with buttons and button-holes. The front is arranged on a plain lining and is formed at the center in a broad box-plait that is sewed along its under folds: it is gathered at the lower edge across the plait and droops softly over a leather belt which conceals the joining of the skirt and body. The skirt is of circular shaping and is formed in a box-plait directly below the box-plait in the front and also at each side of the placket, which is made above the joining of the ends



FIGURE No. 220 T.—This illustrates LITTLE GIRLS' LONG COAT.—The pattern is No. 8606 (copy-right), price 10d. or 20 cents. (For Description see Page 325.)

for a short distance at each side of the plait and droops softly over a leather belt which conceals the joining of the skirt and body. The skirt is of circular shaping and is formed in a box-plait directly below the box-plait in the front and also at each side of the placket, which is made above the joining of the ends



8571
Front View.



8571
Back View.

CHILD'S DRESS. (COPYRIGHT.)
(For Description see this Page.)

of the skirt at the center of the back. The plaits spread prettily and the skirt hangs in ripples at the sides. At the neck is a

standing collar, to the upper edge of which are joined two turn-down sections that flare slightly at the front and back. Below this collar is a flat round collar, the back ends of which meet over the closing, while the front ends flare widely from the box-plait. The flat collar gives breadth, as it stands out stylishly over the full puff sleeves, which are gathered top and bottom and droop over cuff facings of cloth on their coat-shaped linings. This dress is suitable for ordinary wear when made of chevrot, tweed, serge, etc., but if a fine material is used, it will be quite dressy enough for best wear. Braid or gimp may trim it.

We have pattern No. 8571 in six sizes for children from two to seven years of age. For a child of four years, the dress requires three yards and five-eighths of material twenty-two inches wide, or three yards thirty inches wide, or two yards and a fourth thirty-six inches wide, or two yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.)

(For Illustrations see this Page.)

No. 8562.—At figure No. 218 T in this number of THE DELINEATOR and at figure G 190 on the Juvenile Plate for Autumn, 1896, this dress is again represented.

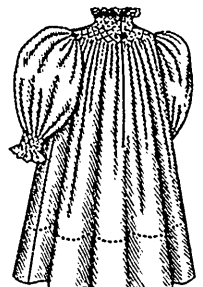
The dress is simple and picturesque and may be either smocked or shirred, as preferred. It is here illustrated made of light-blue cashmere. Shoulder and under-arm seams connect the full front and full back and the shirring or smocking is made to round-yoke depth, the upper edge of the dress being turned under to form a frill about the neck. When the dress is



8562
Front View.



8562



8562
Back View.

LITTLE GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.) (COPYRIGHT.)

(For Description see this Page.)

shirred a short under-body shaped by shoulder and under-arm seams is added and to it the shirrings are tacked. The smocked dress does not require the under-body. The back is slashed at the center for some distance, the slash being finished for a closing, and the dress hangs with soft fulness all round. Rows of shirring or smocking are made at the wrists of the full sleeves, which are gathered at the top and turned under to form frills at the lower edges. A deep hem finishes the bottom of the dress. The method of smocking the dress is fully described elsewhere in this number of THE DELINEATOR.

Nuns'-vailing, Henrietta cloth, China or India silk and soft novelty goods in light or bright colors will make up charmingly in this little dress, and bows of ribbon will decorate attractively.

We have pattern No. 8562 in nine sizes for little girls from one-half to eight years of age. For a girl of four years, the dress requires four yards and three-fourths of material twenty-two inches wide, or three yards and a half thirty inches wide, or three yards and three-eighths thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' CIRCULAR RIPPLE CAPE. (TO BE MADE

SINGLE OR DOUBLE AND WITH A MILITARY TURN-DOWN COLLAR OR A ROLLING COLLAR.)

(For Illustrations see Page 327.)

No. 8564.—By referring to figure D 29 in this number of THE DELINEATOR and to figure G 197 on the Juvenile Plate for Autumn, 1896, this cape may be again seen.

This protective little cape is here illustrated made of red broadcloth and finished in tailor style with machine-stitching. It consists of two circular capes, the upper cape being only about two-thirds the depth of the lower cape; both fall in graceful ripples all round. The neck may be finished with a military turn-down collar that has slightly flaring ends or with a rolling collar, the ends of which flare widely and are decorated with a row of small buttons. The upper cape may be omitted, if a single cape be preferred.

Capas of this style may be prettily made up in cheviot, serge, tweed, broadcloth, etc., and trimmed with velvet or silk braid.

We have pattern No. 8564 in ten sizes for little girls from one-half to nine years of age. For a girl of four years, the double cape requires two yards and an eighth of material twenty-two inches wide, or a yard and five-eighths thirty or thirty-six inches wide, or a yard and a half forty-four or fifty-four inches wide. The single cape needs a yard and five-eighths twenty-two inches wide, or a yard and an eighth thirty inches wide, or one yard thirty-six or forty-four inches wide, or seven-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

FIGURE No. 221 T.—CHILD'S REEFER JACKET.

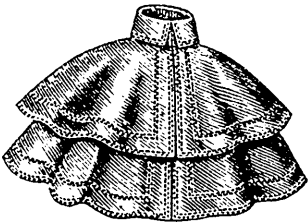
(For Illustration see this Page.)

FIGURE No. 221 T.—This illustrates a Child's jacket. The pattern, which is No. 8586 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and is shown differently made up on page 325.

This jacket is here shown made of dark-brown cloth, decorated with gilt braid and machine-stitching. The back is becomingly curved to the figure and forms two tabs below the waist. A

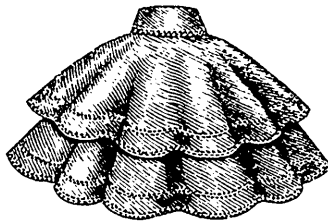


8564



8564

Front View.



8564

Back View.

LITTLE GIRLS' CIRCULAR RIPPLE CAPE. (TO BE MADE SINGLE OR DOUBLE AND WITH A MILITARY TURN-DOWN COLLAR OR A ROLLING COLLAR.) (COPYRIGHT.)

(For Description see Page 326.)

rolling collar reverses the fronts in pointed lapels above a closing made in double-breasted style with button-holes and gilt buttons. A deep sailor-collar curved to form three points at the back is an attractive feature of the jacket. Pocket-laps cover openings to side pockets, and flaring cuffs complete the leg-of-mutton sleeves.

Dark-red cloth is much liked for children's jackets, and on it either white or black braid is effective. For the decoration of blue jackets silver or gilt braid is suitable.

The straw hat is in sailor style with a rolled brim.

LITTLE GIRLS' APRON.

(For Illustrations see this Page.)

No. 8604.—This pretty little apron is shown differently developed at figure No. 222 T in this magazine.

Cross-barred muslin was here chosen for this simply devised apron. The apron is all in one piece and is turned down at the top and double-shirred to form frill headings between the arms'-eyes, the shirrings being tacked to stays. It is hemmed at the lower and back edges and the closing is made at the back with buttons and button-holes. Ties of the material are tacked underneath to the apron at the front and back near the arms'-eyes and prettily bowed on the shoulders.

Aprons like this will find favor, since they are simply made and

may be easily laundered, and an abundant supply of them should be found in the child's wardrobe. It may be daintily made up

of lawn, dimity, mull, Lonsdale cambric, fine gingham and plain and dotted Swiss and ribbon ties in delicate shades may be substituted for ties of the material. In a pretty apron of fine white muslin the ties were of blue ribbon and blue silk feather stitching held the hem in place.

We have pattern No. 8604 in eight sizes for little girls from two to nine years of age. For a girl of

four years, the apron requires two yards and a half of material twenty-seven inches wide, or a yard and seven-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.



FIGURE No. 221 T.—This illustrates CHILD'S REEFER JACKET.—The pattern is No. 8586 (copy-right), price 10d. or 20.

(For Description see this Page.)

CHILD'S BISHOP NIGHT-GOWN.

(For Illustrations see Page 323.)

No. 8579.—This comfortable and dainty night-gown is pictured made of cambric, with insertion for the neck-band and wristbands, and a frill of embroidered edging at the neck and wrists. The gown is simply shaped by shoulder and under-arm seams and is hemmed at the bottom. The pretty fullness is drawn well to the center by gathers at the neck in front and at each side of a slash extending to a convenient distance at the center of the back and finished for a closing, which is made with button-holes and buttons. The neck-band is straight



8604

Front View.



8604

Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)

(For Description see this Page.)

and of moderate height. The sleeves are gathered top and bottom and the wristbands are of the same width as the neckband.

Little gowns of this style are made of cambric, muslin, lawn, flannel, etc., and lace or embroidered edging and insertion will contribute effective decoration.

We have pattern No. 8579 in nine sizes for children from one-half to eight years of age. For a child of four years, the gown requires three yards and five-eighths of material twenty-seven inches wide, or two yards and seven-eighths thirty-six inches wide. In either instance three-fourths of a yard of insertion about an inch and a half wide will be needed for the neck-band and wristbands. Price of pattern, 10d. or 20 cents.

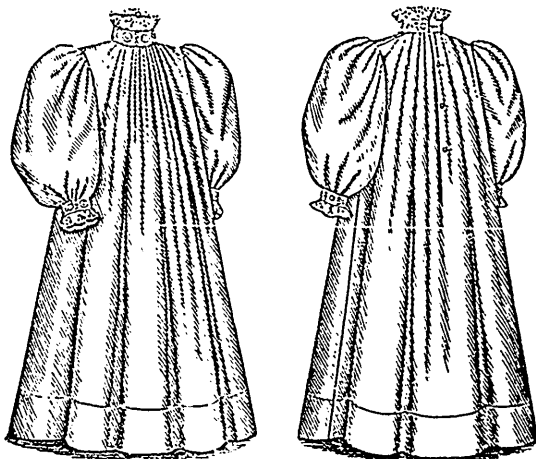
FIGURE No. 222 T.—LITTLE GIRLS' APRON.

(For Illustration see this Page.)

FIGURE No. 222 T.—This represents a Little Girls' apron. The pattern, which is No. 8604 and costs 7d. or 15 cents, is in eight sizes for little girls from two to nine years of age, and is shown differently made up on page 327.

The apron is simple and dainty and is here pictured made of white dotted lawn, with blue ribbon for the ties. It is all in one piece and is turned under at the top across the front and back and shirred to form a frill heading. It surrounds the figure in soft folds. The closing is made at the back, and the ribbon ties are tacked to the apron at the front and back and prettily bowed on the shoulders. The apron looks particularly pretty over the dress of brown gingham, trimmed with frills of self and made by pattern No. 8529, price 10d. or 20 cents.

The apron, besides being in itself pleasing, protects the dress



8579 Front View. 8579 Back View.

CHILD'S BISHOP NIGHT-GOWN. (COPYRIGHT.)
(For Description see Page 327.)

satisfactorily. Sheer cambric, nainsook, etc., are appropriate for it and the ties may be of the same material.

CHILD'S SHORT DRAWERS.

(For Illustration see this Page.)

No. 8597.—These little drawers are illustrated made of cambric and trimmed with tucks and embroidered edging. The tucks must be allowed for in cutting out, as they are not considered in the pattern. The drawers are nicely shaped by a center seam and inside leg-seams. Openings are made in each side to a convenient depth, and the front edges of the openings are finished with underlaps that are continued along the back edges to strengthen the lower part of the openings, which are liable to tear down when no provision is made for staying them. The drawers are gathered across the top and finished with waistbands having button-holes for attaching to under-waists.

Fine muslin, Lonsdale cambric and linen in Summer and canton flannel in Winter are appropriate materials for these drawers, and tucks, embroidered and lace edging, crocheted or woven trimming will trim them suitably.

We have pattern No. 8597 in six sizes for children from one to six years of age. For a child of four years, the garment needs seven-eighths of a yard of material thirty-six inches wide. Price of pattern, 5d. or 10 cents.



FIGURE No. 222 T.—This illustrates LITTLE GIRLS' APRON.—The pattern is No. 8604 (copy-right), price 7d. or 15 cents.

(For Description see this Page.)

INFANTS' HOUSE-SACK. (TO BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.)

(For Illustrations see this Page.)

No. 8582.—A delicate shade of pink flannel was selected for this little sack, which may have square or rounding lower front corners, as preferred. The back of the sack is shaped by a center seam and joined to the fronts by shoulder and under-arm seams. A

turn-down collar with flaring ends, that may be square or rounding to match the fronts, finishes the neck. The two-seam leg-o'-mutton sleeves are gathered at the top, and the edges of the sleeves, collar and sack are scalloped and button-holed with white embroidery silk, a dot being embroidered in each scallop. A row of feather stitching finishes all the seams and a bow of white ribbon is tacked at the throat.

Little sacks of this style may be made up charmingly in flannel and piqué of delicate shades or of eider-down, cashmere and Henrietta, ribbon and feather-stitching contributing the decoration.

Pattern No. 8582 is in one size only. To make the sack, needs three-fourths of a yard of material twenty-seven inches wide, or five-eighths of a yard thirty-six inches wide, or half a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



8597

CHILD'S SHORT DRAWERS.

(For Description see this Page.)



8582 Front View. 8582 Back View.

INFANTS' DRESS.

(For Illustrations see Page 329.)

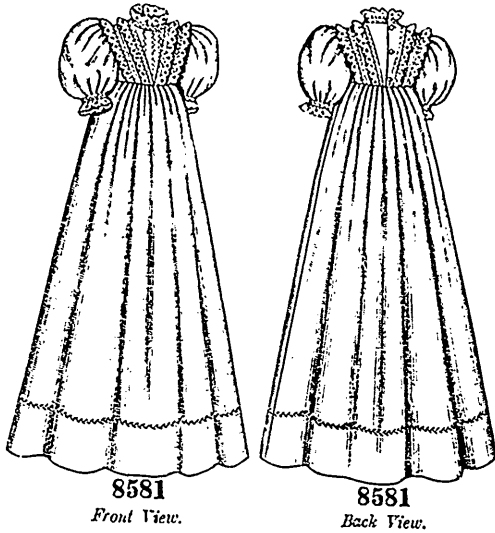
No. 8581.

—Nainsook was used in the construction of this pretty little dress. The body is shaped by shoulder and under-arm seams and is closed at the center of

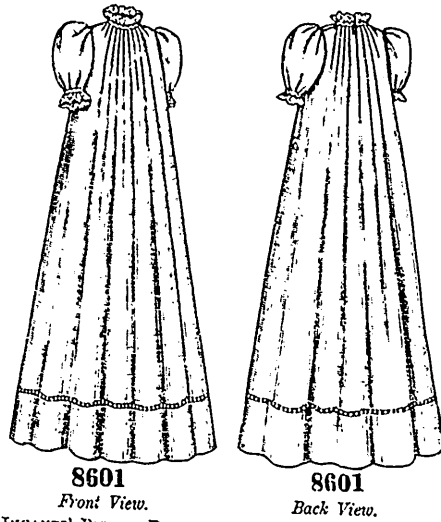
INFANTS' HOUSE SACK. (TO BE MADE WITH SQUARE OR ROUNDING LOWER FRONT CORNERS.) (COPYRIGHT.)

(For Description see this Page.)

the back with three buttons and button-holes. The skirt, which has a deep, feather-stitched hem at the bottom, is made with a seam at each side and is gathered at the top and joined to the body. The body is quite elaborately trimmed with lace frills headed by narrow feather-stitched bands; the trimming starts from the lower edge at the center of the front, spreads in a V to the shoulders and passes down each side of the back; and several upright rows of fancy stitching



8581
Front View. **8581**
Back View.
INFANTS' DRESS. (COPYRIGHT.)
(For Description see Page 323.)



8601
Front View. **8601**
Back View.
INFANTS' BISHOP DRESS, WITH STRAIGHT LOWER EDGE
FOR HEMSTITCHING. (COPYRIGHT.)
(For Description see this Page.)

lar that is curved at its lower edge to form a point at the center of the front and back. The full sleeves are gathered at the top and bottom and finished with wristbands. A frill of narrow edging and rows of fancy stitching decorate the wristbands and the neck is finished with a frill of similar edging set on under a fancy-stitched band. A frill of deeper edging borders the collar.

The hem of the flannel skirt is fancy-stitched to position, and the upper edge of the skirt is gathered and joined to a body that is shaped by shoulder and under-arm seams and closed at

the back with button-holes and buttons. The body may be made with a high or round neck, as preferred. Buttons are sewed on the body for the attachment of the cambric skirt.

The cambric skirt is gathered at the top and completed with a belt in which button-holes are made to correspond with the buttons on the waist of the flannel skirt. Two groups of tucks are made above a moderately wide hem and a frill of edging decorates the edge of the skirt. The tucks are, however, ornamental and are not allowed for in the pattern.

We have pattern No. 8605 in five sizes for children from one-half to four years of age. For a child of three years, the dress requires four yards of material twenty-two inches wide, or three yards and an eighth thirty inches wide, or two yards and five-eighths thirty-six inches wide. The cambric skirt needs a yard and an eighth thirty-six inches wide. The flannel skirt calls for a yard and an eighth of flannel twenty-seven inches wide, or

show at the front between the frills. An upright lace frill set on under a fancy-stitched band finishes the neck and the one-seam bishop sleeves are gathered at the top and bottom and completed with feather-stitched bands edged with a lace frill.

Pattern No. 8581 is in one size only, and calls for four yards and seven-eighths of material twenty-two inches wide, or three yards and three-fourths twenty-seven inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10c. or 20 cents.

INFANTS' BISHOP DRESS, WITH STRAIGHT LOWER EDGE
FOR HEMSTITCHING.
(For Illustrations see this Page.)

No. 8601.—This pretty little dress is pictured made of nainsook and trimmed with lace edging and feather-stitching. The dress portion is cut all in one piece, being shaped only with shoulder seams, and is gathered at the neck, which is finished with an upright frill of lace edging and a narrow feather-stitched band of the material. The fulness falls free from the neck, and a deep hem hemstitched to position finishes the bottom of the dress. The bishop sleeves are gathered at the top and bottom and completed with narrow feather-stitched bands and lace frills. The dress is slashed at the center of the back for a short distance from the neck and is closed at the neck with a button and loop.

Pattern No. 8601 is in one size only, and requires two yards and three-fourths of material twenty-seven inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10c. or 20 cents.

SET OF CHILD'S SHORT CLOTHES, COMPRISING A DRESS,
CAMBRIC SKIRT AND FLANNEL SKIRT.
(For Illustrations see this Page.)

No. 8605.—A different representation of the dress in this Set is given at figure G 196 on the Juvenile Plate for Autumn, 1896.

The garments composed in this set are both comfortable and dainty. The dress, which is pictured made of nainsook, has a full skirt gathered at the top across the front and back and joined to a square yoke shaped by shoulder seams and closed at the back. The yoke is entirely concealed by a smooth, deep col-



8605
Front View. **8605**
Back View.



8605
Front View. **8605**
Back View.

SET OF CHILD'S
SHORT CLOTHES, COM-
PRISING A DRESS,
CAMBRIC SKIRT AND
FLANNEL SKIRT.
(COPYRIGHT.)
(For Description see
this Page.)

three-fourths of a yard thirty-six inches wide, each with three-eighths of a yard of cambric thirty-six inches wide for the body. Price of pattern, 1s. 3d. or 30 cents.

Styles for Boys and Men.

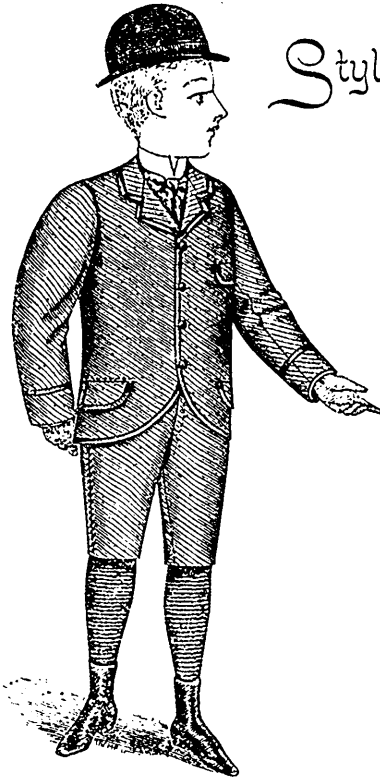


FIGURE No. 223 T.—This illustrates Boys' Suit.—The pattern is No. 8541, price 1s. 3d. or 30 cents.
(For Description see this Page.)

The four-button cutaway sack coat has a center seam and the side seams are well curved to define the form. A rolling collar reverses the fronts in small, notched lapels, and below the closing the fronts are nicely rounded. Laps covering the left breast and side pockets have rounding lower front corners. Cuffs are outlined with braid on the well-shaped sleeves. Fancy mixtures are liked for boys' school suits and for this purpose Irish tweed and the heather mixtures are also desirable. Tricot, corkscrew and unfinished worsteds may be selected for suits for dressy wear.

BOYS' SUIT, CONSISTING OF A THREE-BUTTON CUTAWAY SACK COAT, A VEST, AND FULL-LENGTH TROUSERS WITH A FLY.

(For Illustrations see this Page.)

No. 8542.—Another illustration of this suit is given at figure G 179 on the Juvenile Plate for Autumn, 1896.

Wide-wale serge was here used for the suit. The sack coat is made to follow the lines of the figure at the back by side seams and a center seam. The sack fronts are stylishly cut away below the closing of three buttons and holes, and are reversed in small lapels that form narrow notches with the rolling collar. Laps with rounding lower front corners cover openings to side pockets and a welt finishes the opening to a left breast-pocket. The sleeves are of comfortable width.

Four pockets inserted in the vest fronts are finished with welts. A notch is formed below the closing, and the back is made in the regular way.

The trousers are of stylish width and shape in the legs and are closed with a fly. The usual seams and hip darts enter into their shaping, and side and hip pockets are inserted.

We have pattern No. 8542 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the suit needs four yards and three-fourths of material twenty-seven inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

FIGURE No. 223 T.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 223 T.—This represents a Boys' suit. The pattern, which is No. 8541 and costs 1s. 3d. or 30 cents, is in ten sizes for boys from five to fourteen years of age, and is shown again on page 331 of this issue.

This suit of dark-blue diagonal, with a finish of braid, is jaunty in style and will serve for best wear. The knee trousers are fitted by the usual seams and hip darts and closed with a fly.

The vest is notched below the closing and the four pockets are finished with welts.

BOYS' SUIT, CONSISTING OF A THREE-BUTTON CUTAWAY SACK COAT, A VEST, AND KNICKERBOCKERS WITH A FLY. (THE KNICKERBOCKERS MAY BE FINISHED WITH CUFFS OR BANDS.)
(For Illustrations see this Page.)

No. 8550.—Different illustrations of this suit are given at figure No. 225 T in this number of THE DELINEATOR, and at figure G 184 on the Juvenile Plate for Autumn, 1896.

Cheviot was here used for the suit, with stitching for a finish. The coat is nicely fitted at the back by center and side seams and the fronts are cut away below the closing. A rolling collar reverses the fronts in small, notched lapels. Side pockets and a left breast-pocket have their openings finished with laps.



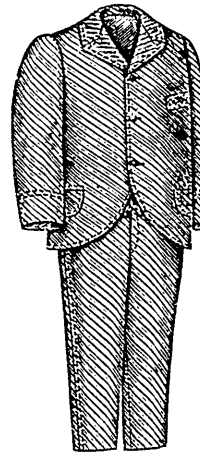
8542

A notch is formed below the closing of the vest, which is made with button-holes and buttons.

Openings to four pockets are finished with welts.

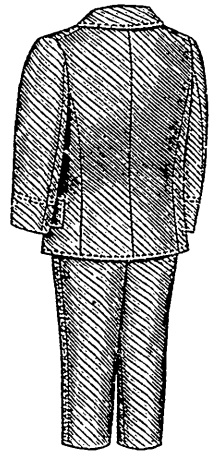
The knickerbockers are shaped by the small seams and darts.

The gathered lower edges are completed with bands.



8542

Front View.

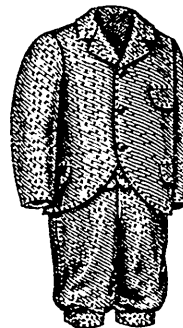


8542

Back View.

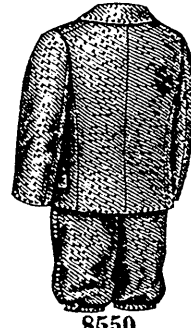
BOYS' SUIT, CONSISTING OF A THREE-BUTTON CUTAWAY SACK COAT, A VEST, AND FULL-LENGTH TROUSERS WITH A FLY.

(For Description see this Page.)



8550

Front View.



8550

Back View.

BOYS' SUIT, CONSISTING OF A THREE-BUTTON CUTAWAY SACK COAT, A VEST, AND KNICKERBOCKER WITH A FLY. (THE KNICKERBOCKERS MAY BE FINISHED WITH CUFFS OR BANDS.)

(For Description see this Page.)



8550

or cuffs closed below openings in the outside seams. A right hip-pocket and side pockets are inserted, and the closing is made in a fly.

We have pattern No. 8550 in ten sizes for boys from five to fourteen

years old. For a boy of eleven years, it needs four yards and three-eighths of goods twenty-seven inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

BOYS' SUIT, CONSISTING OF A FOUR-BUTTON CUTAWAY SACK COAT, A VEST, AND SHORT TROUSERS WITH A FLY.

(For Illustrations see this Page.)

No. 8541.—By referring to figure No. 223 T in this magazine and at figure G 173 on the Juvenile Plate for Autumn, 1896, this suit may be seen again.

A fancy mixture was here chosen for this stylish suit, and the finish is given by stitching and buttons. The short trousers are made close-fitting by the usual seams and hip darts. Side pockets and a right hip-pocket are inserted, and the closing is made with a fly.

The vest is closed at the front with buttons and holes and the back is held in by straps. Openings to the four inserted pockets in the fronts are finished with welts.

Side seams and a center seam conform the coat to the figure. The single-breasted sack fronts are closed with four buttons and button-holes, and are rounded below the closing. A rolling collar reverses the fronts in small notched lapels, and the pockets are covered with laps. The sleeves are well shaped.

We have pattern No. 8541 in ten sizes for boys from five to fourteen years of age. For a boy of eleven years, the suit needs four yards of material twenty-seven inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



8541

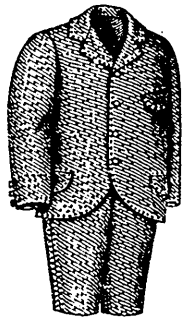
BOYS' SHORT SACK OVERCOAT. (KNOWN AS THE COVERT COAT.)

(For Illustrations see this Page.)

No. 8546.—A different view of this overcoat

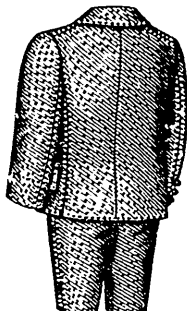
is given at figure G 189 on the Juvenile Plate for Autumn, 1896.

It is here pictured made of diagonal and finished with machine-stitching. The back is shaped with a center seam and the side seams are placed well back and end above underlaps allowed on the fronts. The pockets are in patch



8541

Front View.



8541

Back View.

BOYS' SUIT, CONSISTING OF A FOUR-BUTTON CUTAWAY SACK COAT, A VEST AND SHORT TROUSERS WITH A FLY.

(For Description see this Page.)



8546

Front View.



8546

Back View.

BOYS' SHORT SACK OVERCOAT. (KNOWN AS THE COVERT COAT.)

(For Description see this Page.)

style. The fronts are closed with a fly and reversed above in small lapels by the collar. The sleeves are of fashionable width. We have pattern No. 8546 in nine sizes for boys from eight to

sixteen years of age. For a boy of eleven years, the overcoat requires three yards and a fourth of material twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 224 T.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 224 T.

—This consists of a Boys' blouse, trousers and cap. The blouse pattern, which is No. 8549 and costs 10d. or 20 cents, is in ten sizes for boys from three to twelve years old, and may be seen again on page 332. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for boys from three to ten years of age. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from nineteen inches and a fourth to twenty-one inches and a half, head measures.

The blouse is of cream flannel and is closed at the center of the front beneath a broad box-plait. An elastic inserted in a hem at the lower edge draws the edge closely about the waist. A convenient patch-pocket with a lap is applied on the left front. The Rubens collar is trimmed with braid, and braid also decorates the pocket-lap and wristbands. The sleeves have a box-plait down the outside of the arm and fulness at each side collected in side-plaits at the wrist.

The knee trousers are of striped trousering and are closed at the sides.

The cap matches the blouse; it is in the jaunty Tam-O'-Shanter or sailor style.

FIGURE No. 224 T.—This illustrates Boys' Suit.—The patterns are Boys' Blouse No. 8549, price 10d. or 20 cents; Knee Trousers No. 3163, price 7d. or 15 cents; and Cap No. 3033, price 5d. or 10 cents.

(For Description see this Page.)



FIGURE No. 225 T.—BOYS' GOLFING SUIT.

(For Illustration see Page 332.)

FIGURE No. 225 T.—This consists of a Boys' suit and cap. The suit pattern, which is No. 8550 and costs 1s. 3d. or 30 cents, is in ten sizes for boys from five to fourteen years of age, and is illustrated in full on page 330. The cap pattern, which is No. 846 and costs 5d. or 10 cents, is in seven sizes, from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures.

Suiting and cloth are here combined in this suit. The coat is in three-button cutaway sack style, and its fronts are reversed in small notched lapels by a rolling collar. Laps cover openings to the usual pockets and the sleeves are of fashionable width.

The vest has four pockets finished with welts and is notched below the closing.

The knickerbockers are closed with a fly and droop over cuffs that are closed at the outside of the leg.

The cap is composed of sections meeting under a button at the top and is made with a stiff visor.

LITTLE BOYS' DOUBLE-BREASTED JACKET. WITH SAILOR COLLAR. (KNOWN AS THE LENOX OR NEWPORT REEFER.)

(For Illustrations see Page 332.)

No. 8544.—This jacket is again shown at figure D27 in this

issue and at figure G 183 on the Juvenile Plate for Autumn, 1896. The jacket is here shown made of navy serge and trimmed with black braid in two widths, machine-stitching and buttons. The back is seamless at the center and joins the fronts in side seams that are terminated at the tops of underlaps allowed on the fronts. The fronts are reclosed in double-breasted style with button-holes and bone buttons. The deep sailor collar has broad ends that lap with the fronts. A pocket welt and pocket-laps cover openings to a left breast pocket and side pockets. The sleeves are of comfortable width.

We have pattern No. 8544 in eight sizes for little boys from two to nine years of age. For a boy of seven years, the jacket will need two yards and three-eighths of material twenty-seven inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

We have pattern No. 8545 in six sizes for little boys from two to seven years of age. In the combination shown for a boy of four years, the dress requires four yards and five-eighths of white and a yard of blue pique twenty-seven inches wide. Of one material, it needs five yards and an eighth twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 225 T.—This illustrates Boys' GOLFING SUIT.—The patterns are Boys' Suit No. 8550, price 1s. 3d. or 30 cents; and Golf Cap No. 846, price 5d. or 10 cents. (For Description see Page 331.)

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 8545. — At figure G 177 on the Juvenile Plate for

Autumn, 1896, this dress is illustrated differently made up. Blue and white pique are here associated, and the trimming is narrow white braid. Three box-plaits are taken up in the back and fronts, the plaits being sewed along their underfolds to the waist-line; and the plait at the center of the front conceals the closing, which is made to a convenient distance, the fronts being joined below. The fronts and back are extended above the waist to meet in under-arm seams, and to these extensions at each side is joined a skirt section that is laid in a backward-turning and a forward-turning plait. A belt with pointed ends covers the joining of these sections. The bishop sleeves are completed with cuffs. The collar is in sailor style and between its ends is disclosed a shield.

We have pattern No. 8545 in six sizes for little boys from two to seven years of age. In the combination shown for a boy of four years, the dress requires four yards and five-eighths of white and a yard of blue pique twenty-seven inches wide. Of one material, it needs five yards and an eighth twenty-seven inches wide, or four yards and an eighth thirty-six inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' BLOUSE, WITH RUBENS COLLAR.

(For Illustrations see this Page.)

No. 8549.—By referring to figure No. 224 T in this number of THE DELINEATOR, and to figure G 180 on the Juvenile Plate for Autumn, 1896, this blouse may be again observed.

Blue flannel was here used for the blouse. The fronts and back are joined in shoulder and under-arm seams, and an elastic or tape is inserted in a hem at the lower edge to draw the edge in about the waist. The closing is made at the center of the front beneath a wide box-plait. A left breast pocket in patch

style with a lap is added. The collar is deep and round and its ends flare sharply from the throat. A box-plait is laid in each sleeve at the outside and the fulness at each side is disposed in side plaits at the top and bottom; the wrists are finished with bands.

We have pattern No. 8549 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the blouse needs three yards and an eighth of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

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

(For Illustrations see Page 333.)

No. 8547.—The effect of this shirt made both of spotted percale and of plain white linen is here shown, linen being used for the collars in both instances. The front is shaped to accommodate a bosom closed at the center. The back is joined to a square yoke and has slight gathered fulness at the top at each side. A standing and a turn-



8544

Front View.

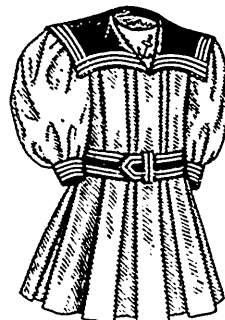


8544

Back View.

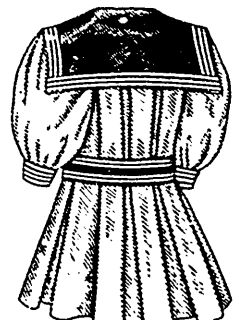
LITTLE BOYS' DOUBLE-BREADED JACKET, WITH SAILOR COLLAR. (KNOWN AS THE LENOX OR NEWPORT REEFER.)

(For Description see Page 331.)



8545

Front View.

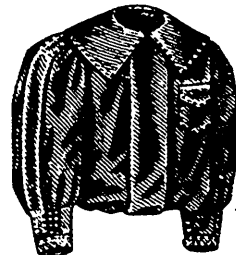


8545

Back View.

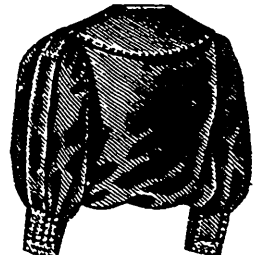
LITTLE BOYS' DRESS.

(For Description see this Page.)



8549

Front View.



8549

Back View.

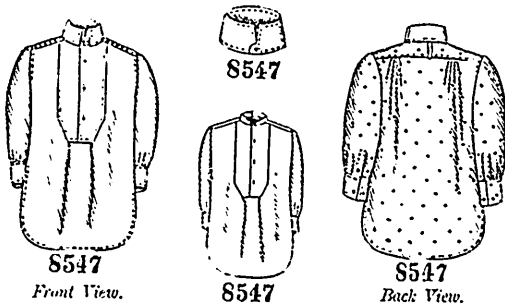
BOYS' BLOUSE, WITH RUBENS COLLAR.

(For Description see this Page.)

down collar are both provided. The standing collar has straight ends that flare slightly, and the turn-down collar is made with a high band and shows the newest flare at the ends. When the

collar is made removable the shirt is finished with a neck-band. Cuffs complete the sleeves. We have pattern No. 8547 in ten sizes for boys from seven to

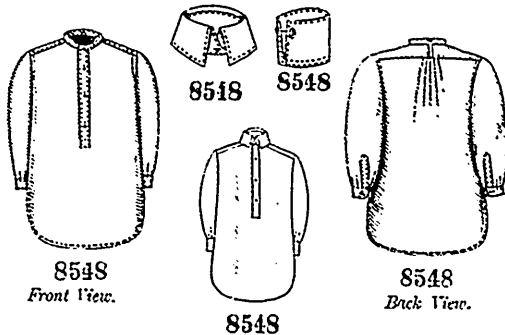
BOYS' SHIRT-WAIST OR SHIRT, WITH REMOVABLE STANDING AND TURN-DOWN COLLARS. (For Illustrations see this Page.)



8547 Front View. 8547 Back View.
BOYS' SHIRT, WITH SHIELD BOSOM. (TO BE MADE WITH A PERMANENT OR REMOVABLE STANDING OR TURN-DOWN COLLAR AND WITH PERMANENT LINK CUFFS.) (For Description see Page 332.)

No. 8543.—For this neat shirt-waist or shirt figured percale was chosen, with white linen for the collars. Three box-plaits are laid in the back, while three forward-turning tucks or plaits are taken up in each front, and the closing is made through a box-plait formed at the front edge of the left front. The neck is finished with a fitted band. Two styles of collars are provided—a standing collar with the ends reversed in Piccadilly style and a turn-down collar mounted on a fitted band. The shirt sleeves are completed with cuffs and a belt is stitched on the waist.

We have pattern No. 8543 in twelve sizes for boys from three to fourteen years of age. For a boy of seven years, the shirt-waist, except the neck-band, requires two yards and three-eighths of material twenty-seven inches wide, or a yard and a half thirty-six inches wide, with a fourth of a yard of coarse linen or muslin thirty-six inches wide for interlinings. The collars and neck-band need three-eighths of a yard of material either twenty-seven or thirty-six inches wide, with three-eighths of a yard of coarse linen or muslin thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.

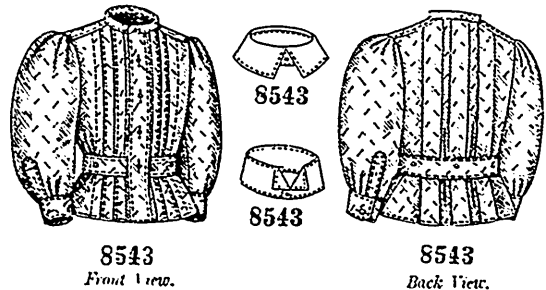


8548 Front View. 8548 Back View.
BOYS' NEGLIGÉ SHIRT. (TO BE MADE WITH PERMANENT OR REMOVABLE STIFF COLLAR AND CUFFS.) SPECIALLY DESIRABLE FOR SILKS, OXFORD CLOTHS, ETC. (For Description see this Page.)

sixteen years of age. For a boy of 11 years, the shirt requires two yards and a fourth of material thirty-six inches wide, with three-eighths of a yard of coarse linen thirty-six inches wide for the inside bosom-sections, etc. The neck-band and collars need half a yard each of material and coarse linen thirty-six inches wide, the latter being intended for the interlinings. Price of pattern, 10d. or 20 cents.

MEN'S BICYCLE JACKET. (For Illustrations see this Page.)

No. 8540.—A different representation of this jacket is given at figure D34 in this number of THE DELINEATOR. The jacket is here shown made of cheviot. It is fitted by center and side seams. The sack fronts are reversed in small lapels by the rolling collar, and are closed with four buttons and button-holes. Four capacious patch-pockets are stitched on the fronts. The sleeves are comfortably wide. We have pattern No. 8540 in ten sizes for men from thirty-two to fifty inches, breast measure. For a man of medium size,

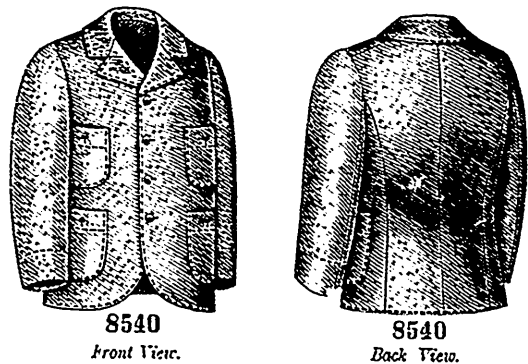


8543 Front View. 8543 Back View.
BOYS' SHIRT-WAIST OR SHIRT, WITH REMOVABLE STANDING AND TURN-DOWN COLLARS. (For Description see this Page.)

BOYS' NEGLIGÉ SHIRT. (TO BE MADE WITH PERMANENT OR REMOVABLE STIFF COLLAR AND CUFFS.) SPECIALLY DESIRABLE FOR SILKS, OXFORD CLOTHS, ETC. (For Illustrations see this Page.)

No. 8548.—This shirt is shown made of *écru* ponceg and white linen. A shallow, square yoke forms the upper part of the back, which has gathered fulness in its upper edge at the center. The front is slashed for a convenient depth, and the edges of the slash are finished with an underlap and an overlap that has the effect of a box-plait. The closing is made through the overlap with button-holes and buttons or studs. The sleeves are gathered at the lower edges and finished with link cuffs, or, if the cuffs are to be removable, with wristbands. The collar is in turn-down style mounted on a high band. When it is made removable, the shirt is finished with a neck-band.

We have pattern No. 8548 in ten sizes for boys from seven to sixteen years of age. For a boy of eleven years, the shirt, except the collar, cuffs, neck-band and wristbands, needs two yards and five-eighths of material twenty-seven inches wide, or two yards and an eighth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. The collar, cuffs, neck-band and wristbands require half a yard of material thirty-six inches wide, with half a yard of coarse linen thirty-six inches wide for interlinings. Price of pattern, 10d. or 20 cents.



8540 Front View. 8540 Back View.
MEN'S BICYCLE JACKET. (For Description see this Page.)

the jacket requires three yards and three-fourths of material twenty-seven inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



DRESSMAKING AT HOME.

(For Illustrations see Page 217.)

Autumn fashions are rendered vastly interesting by the contrast of waists and skirts. The latter are distinctively simple, while the former combine all sorts of fanciful features. Skirts are ample and flaring, in which regard bodices keep pace with them, since fullness is the rule and broad effects are much in evidence. There is a reduction in the size of sleeves, it is true, but not the slightest inclination towards plainness. The bouffant is as much admired as ever,

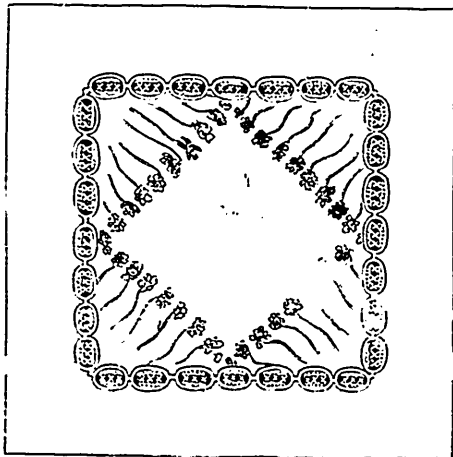


FIGURE NO. 1.—LINEN TABLE-MAT.

though it is arranged nearer the shoulder than hitherto. In most styles of mutton-leg sleeves the outline of the arm is perfectly defined below the puff. The mousquetaire idea also prevails—a fashion charming as well as becoming. Present modes favor combinations, and very pleasing effects are possible when the choice of fabrics is made judiciously.

Though the styles are of themselves decorative, trimming is used with a generous hand, most fashions offering opportunity for the display of individuality in the matter of application. Flowing effects are easily arranged in trimmings with lace, embroidery and the like, but applied trimmings are rather more difficult of adjustment. When sewed on too firmly the effect is not graceful, and when put on too loosely the appearance is equally incorrect. By using judgment and care, however, a happy medium may be attained and with it an admirable result. Appliqué trimming, when rightly adjusted, seems part of the fabric. Braiding, which is again very fashionable, may follow the stamped pattern flatly or edgewise, either disposition being easily accomplished.

Indifferent sewing may indeed mar the beauty of the gown.

Revers are among the smart accessories of the season, but unless well made they soon become limp and unsightly. Canvas is the usual interlining for revers, but even greater trimness may be achieved by the use of slender whalebones, which are sewed between the interlining and lining, the latter being necessarily of silk. Canvas may lose its stiffening, in which event the revers

Only silk thread of the exact color of the braid should be used in the sewing, the braid being held rather loosely, to avoid a puckered or drawn effect, and the corners turned with great care.

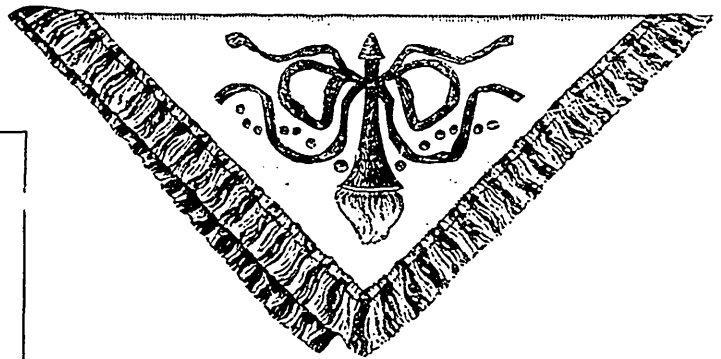


FIGURE NO. 2.—TABLE-COVER.

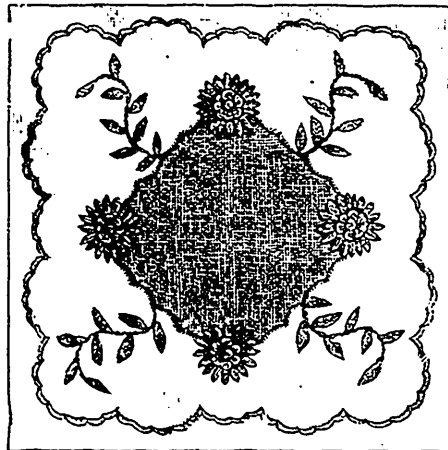


FIGURE NO. 3.—SQUARE CENTER-PIECE.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needle-work," on Pages 336 and 337.)

would curl at the edges, but when sustained by whalebone they cannot possibly lose their shape.

Buttons, which are still fashionable, will only remain firm when properly sewed on. Whether for closing or ornament, the same process is necessary. The shank should be stitched several times to the goods, the thread then twisted round the shank and the needle once more passed through the shank to the good—and several stitches made on the under side. When flat buttons with eye-

are used on tailor-made suits or jackets, a tiny flat button is adjusted on the underside of the goods, the stitches being taken through both buttons simultaneously, the small one serving as a stay to the large one.

Hair-cloth interlinings are still used round the bottom of skirts for a depth of from ten to twelve and sometimes fifteen.

inches, flaring skirts requiring such stiffening. It is wise to shrink the hair-cloth in warm water before using it. All-wool and silk-and-wool moreen linings are liked for skirts, though this fabric is, of course, heavier than the still favored percaline. Soft percaline is used as a waist lining and medium-stiffened percaline for the skirt. The latter has almost a silken rustle which is permanent and is preferred to the highly stiffened percaline lining. The finest lining for skirt and waist—and the costliest—remains taffeta.

Covered rings—that is, rings worked with silk—are often used instead of eyes for outside closing. Sleeves that are close-fitting at the wrists are left open at the inside seams for a few inches

and is cut low and round at the neck, from which droops a chiffon Bertha edged with a frill. The Bertha is draped at the center and caught upon the shoulders, a jewel being set at the center and on the right shoulder and a bunch of flowers on the left. The short puff sleeves are each decorated at the inside of the arm with a ribbon bow and are met by gloves. Round the waist is worn a fancy silver belt. White faille and *mousseline de soie* could be used in conjunction with the same pleasing effect as is here produced. Skirt No. 8587, price 1s. 3d. or 30 cents, and basque-waist No. 8569, price 1s. 3d. or 30 cents, are used in the construction.

FIGURE NO. 38 Y.—LADIES' EVENING TOILETTE.—An ideal toilette for a debutante is here represented in white chiffon and brocaded silk. The skirt

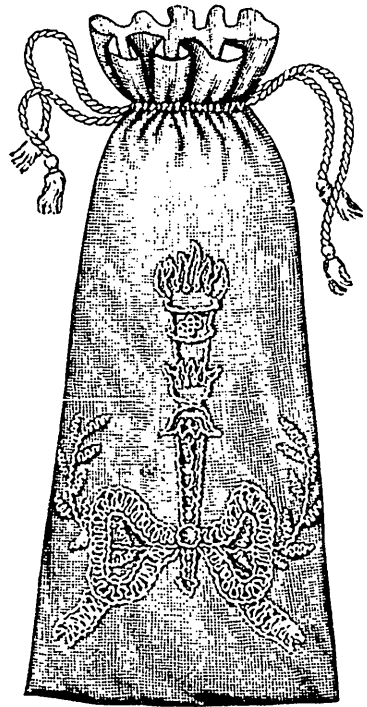


FIGURE NO. 6.—FANCY BAG.

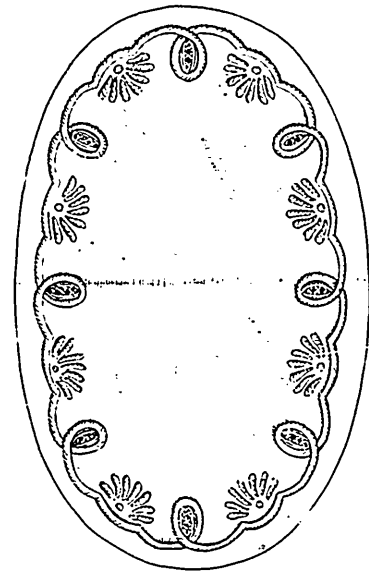


FIGURE NO. 4.

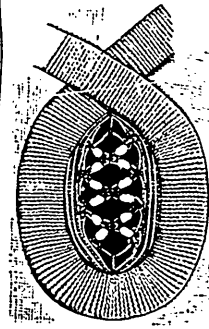


FIGURE NO. 5.

FIGURES NOS. 4 AND 5.—OVAL CENTER PIECE, AND METHOD OF INSERTING BRAID.

and closed with hooks and eyes or small buttons and silk-worked loops. Skirt and coat lingers may be made of narrow galloon or braid sewed at the ends to covered rings, which in turn are attached to the skirt belts or inside the collars of jackets. All smooth-surfaced wool goods should be sponged or steamed before making up, to prevent shrinking or spotting when worn on rainy days.

FIGURE NO. 37 Y.—LADIES' EVENING TOILETTE.—Réséda noiré antique and white chiffon achieve a happy combination in this toilette, being fashioned by a youthful and generally becoming mode.

The gored skirt widens out in front in Consuelo style—a plait being underfolded at each side-front seam—and hangs in flutes elsewhere. A self-headed frill of chiffon is festooned about the bottom of the skirt and upon each point is fixed a rosette of chiffon. The bodice is made with a full, overhanging front

is circular at the front and sides and has two back-gores, being of the new bell order, the pattern in the brocaded silk being shown to advantage by the style. The low-necked bodice is made by a fanciful mode to which the diaphanous chiffon is wholly adaptable. The back and front are full, the front being draped at each side of the center and drooping at the bottom over the rather broad crush belt. A bunch of flowers is fastened on the left shoulder and a short wreath starts from the right. The sleeves are cut off below the elbows and from each flows a deep frill of chiffon headed by a narrow

pearl trimming. Skirt No. 8599, price 1s. 3d. or 30 cents, and basque-waist No. 8574, price 1s. 3d. or 30 cents, are employed in the construction.

FIGURE NO. 39 Y.—LADIES' CAPE.—This mode is admirably carried out in black *velours du Nord* and favors the decoration

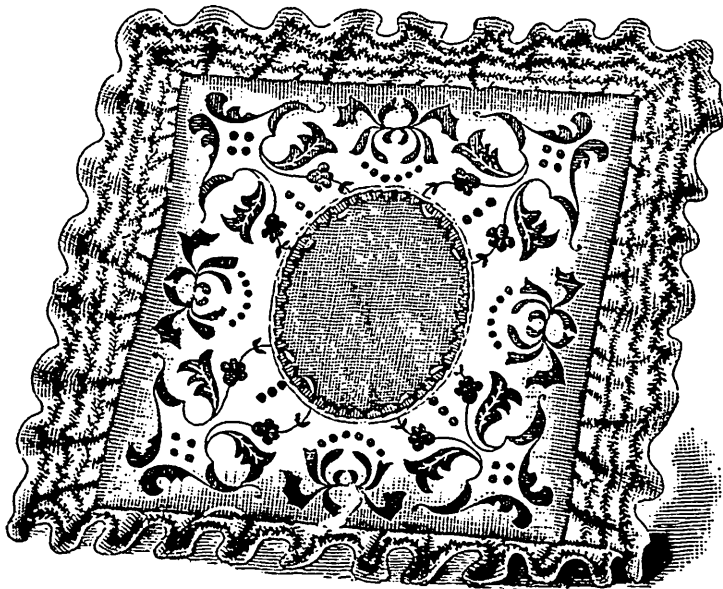


FIGURE NO. 7.—SOFA-PILLOW.

(For Descriptions of Figures Nos. 4, 5, 6 and 7, see "Artistic Needlework," on Page 337.)

of lace and jet accorded it. The cape, being circular in shape, flows naturally in ripples below the shoulders and is finished with a Medici collar lined with white silk. A large jet ornament is applied at each lower corner and the lower edge, followed by a very full ruching of black Chantilly lace. Later in the season chinchilla fur may replace the lace. The cape is cut by pattern No. 8610, price 1s. or 25 cents.

FIGURE NO. 40 Y.—LADIES' GOWN.—A charming simplicity characterizes this gown, of which the pattern is No. 8577, price 1s. 6d. or 35 cents. A tasteful combination is developed with dark-blue faille having warp-printed figures in pink-and-green and white faille. The skirt hangs full all round, the design showing prettily among the folds. The waist is also full and is made with a lining showing a chemisette-shaped facing of white silk between the ends of a round-

ing cape-collar also cut from white silk. A standing collar and belt, also the cuffs finishing the bishop sleeves, are cut from white silk. The gown might be made up in figured canvas or some other stylish wool goods, with fancy silk for the accessories.

FIGURE NO. 41 Y.—LADIES' NORFOLK JACKET.—A favorite mode for early Autumn outdoor wear is represented in this jacket, which is shaped according to pattern No. 8573, price 1s. 3d. or 30 cents. The jacket is close-fitting, rippling at the back below the belt, and is closed in double-breasted style with mixed brown horn buttons, that correspond admirably with the checked cheviot from which the garment is fashioned. The fronts are rolled back in lapels at the top by a collar joining the lapels in notches. Plaits are stitched on at back and front, those in the back meeting at the waist-line and flaring again below. A leather belt with two gilt buckles is clasped about the waist. A linen chemisette and a brown silk hand-bow are worn. The mutton-leg sleeves have cuffs outlined by a double row of stitching. The collar could be inlaid with velvet. A checked jacket could be worn with a solid-colored

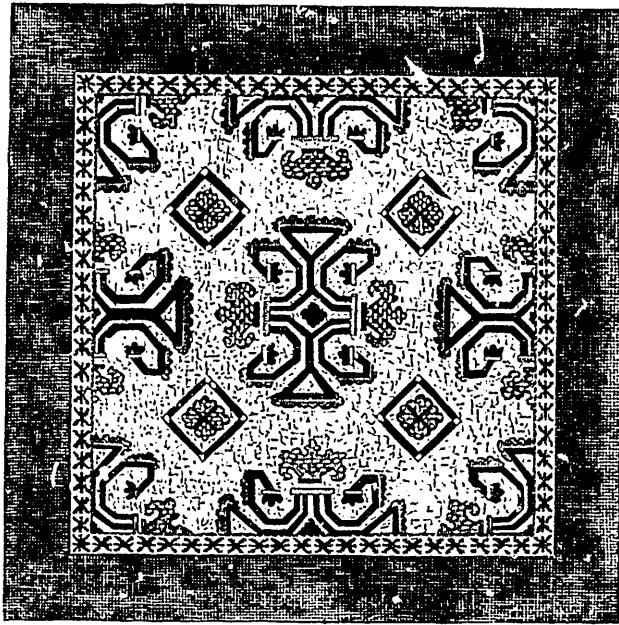


FIGURE NO. 8.—CUSHION COVER.
(For Description see "Artistic Needlework," on Page 337.)

stripe mixed cheviot, cut by pattern No. 8599, price 1s. 3d. or 30 cents, and a jacket of light-tan smooth cloth, shaped by pattern No. 8608, price 1s. 3d. or 30 cents. The skirt is bell-shaped and is described in connection with figure No. 38 Y. The jacket is in double-breasted style and is closed with two large white pearl buttons at the top and two at the bottom. The top is turned back in revers by a collar that is inlaid with brown velvet, and a row of small pearl buttons decorates each lapel. A pocket-lap conceals a pocket opening on each hip, and stitching finishes the toilette.

ARTISTIC
NEEDLEWORK.

(For Illustrations see Pages 234 to 336.)

FIGURE NO. 1.—LINEN TABLE-MAT.—HONITON

lace braid forms an attractive border decoration for this mat of white linen, the material being cut away

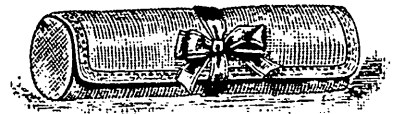


FIGURE NO. 1.

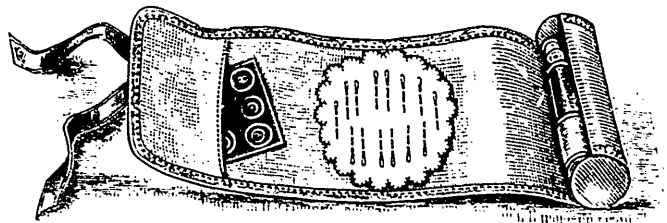


FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—SEWING-CASE.



FIGURE NO. 3.—KEY-RACK.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 337.)

skirt, or the reverse arrangement could be followed, as desired.
FIGURE NO. 42 Y.—LADIES' OUTDOOR TOILETTE.—The exceptionally jaunty toilette here shown embodies a skirt of broken-

from beneath the braid. Ornamentation is further added by violets in natural tints, the stems pointing toward the outer edges. Such a cover would be appropriate for a pin-cushion

cover and would be especially effective when the remainder of the decorations on the dressing-table were in violet.

FIGURE NO. 2.—TABLE-COVER.—Eccu linen is pictured in this table-cover, in two opposite corners of which is embroidered a design in the Oriental shades of blue, brown, pink and red. A cotton fringe of blue and white forms a neat edge finish.



FIGURE NO. 3.—SQUARE CENTER-PIECE.—In this engraving is depicted a center-piece of white linen embroidered in a delicate shade of green and showing a square applied center-piece, also in green. Other color combinations may be achieved and the flowers may be worked to suggest their natural coloring.

FIGURES NOS. 4 AND 5.—OVAL CENTER-PIECE.—This pretty center-piece is made of white linen and shows a dainty design in white embroidery silk into which at intervals are set sections of Honiton point lace braid from beneath which the linen is cut away. Silk, felt, cloth, denim or canvas could be used for making this mat, the

furnished in the Delft colors this pillow will be very attractive. White denim was used for the cover, a Delft blue center of circular shape being applied on one side. The embroidery is worked in blue silk in outline stitch and the outer edge is followed by a fine gold thread that tends to brighten the embroidery greatly. The pillow is bordered by a moderately deep ruffle of denim, ornamented with three rows of feather-stitching in three different shades of blue embroidery silk.

FIGURE NO. 8.—CUSHION COVER.—Numerous are the uses suggested by this cover, which is equally appropriate for a chair, stool or sofa cushion or as a table-mat. The coloring is Oriental, the ground being light-yellow, and the central designs in dark-yellow, slate, dark-red and brown. The inner border has a light-yellow ground with brown stitching and the outer border is in plain brown. Canvas in open or close weaves, denim, duck and materials of similar nature may be chosen for the foundation, and the colors may be varied at discretion.

THE WORK-TABLE.

(For Illustrations see Pages 336 and 337.)

FIGURES NOS. 1 AND 2.—SEWING-CASE.—A handy companion while travelling is this sewing-case, which is made of linen bound with braid. Two discs cover the sides at one end and form a receptacle for spools of cotton and a thimble. A pocket for buttons is made at the other end and midway between them is placed a flannel needle-case. At figure No. 1 the case is shown closed with ribbon tied in a bow.

FIGURE NO. 3.—KEY-RACK.—The careful housewife will appreciate this serviceable key-rack. It is made of an oblong board painted a dark-green with five wild roses in natural colors depicted upon it. From the center of each flower protrudes a brass hook for holding a key. Screw eyes are secured in the top to suspend the board.

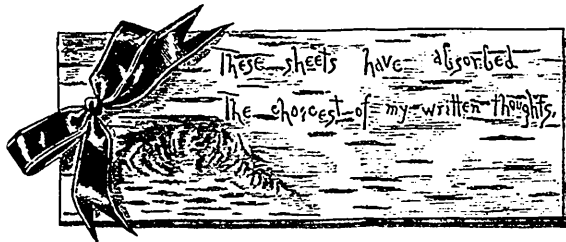


FIGURE NO. 5.—BLOTTER.

FIGURE NO. 4.—THERMOMETER HOLDER.

material being selected according to the use for which it is intended.

At figure No. 5 is shown the method of inserting the braid.

FIGURE NO. 6.—FANCY BAG.—Blue canvas in one of the Delft shades is shown in this bag, the embroidery being wrought with white embroidery floss in chain stitch. A lining of white canvas is added, being stitched to the inside some distance from the top to form a casing for a white cord that is decorated at each end with tassels. The bag is useful as a catch-all, to hold fancy work in the process of making, or for any like service which its form may suggest.

FIGURE NO. 7.—SOFA-PILLOW.—As an adjunct to a room

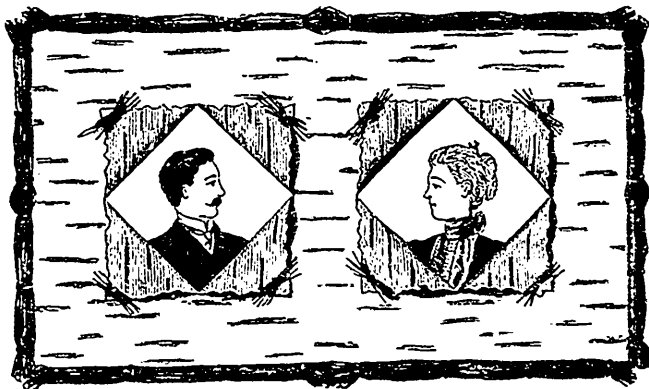


FIGURE NO. 6.—PHOTOGRAPH FRAME.

(For Descriptions of Figures Nos. 4, 5 and 6, see "The Work-Table," on this Page.)

bark and marsh grass are used for its construction, the grass, in long bunches, having the appearance of being tied to the edges of the frame. Grass bows apparently fasten back the

FIGURE NO. 4.—THERMOMETER HOLDER.—A birch limb cut in half forms the support for the thermometer, a suspension ribbon being added.

FIGURE NO. 5.—BLOTTER.—Another use to which birch bark may be put is shown at this figure. On the bark is painted a couplet, and a bow of red ribbon secures the bark to the sheets of blotting paper. This dainty desk accessory would make a pretty keepsake to give to a friend.

FIGURE NO. 6.—PHOTOGRAPH FRAME.—For those who admire rustic effects in home decorations, a pleasing frame is here given. Birch

corners of the square pieces of birch bark used to back up the photographs.

CHILDREN'S CORNER.

(For Illustrations see this Page.)

Papa has a telephone in his office and, of course, you marvel at the instrument which can carry words, delivered in an ordinary tone, ever so far. The way it does this you will learn later at school. A simple toy telephone, such as the one here illustrated, was really the first instrument so called, made some time in the "thirties" of the present century. Thus, you see what small beginnings sometimes lead to. Alexander Bell exhibited in 1876, at the Philadelphia Centennial Exposition, the electric telephone, now so universally used.

But to return to our toy telephone, the construction of which is easily within your power. It is quite possible to transmit sounds along the connecting string, a distance of one hundred and fifty feet or more, without raising the voice above the ordinary speaking tone. Secure two tin cups or tin baking-

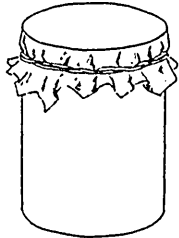


FIGURE No. 1.

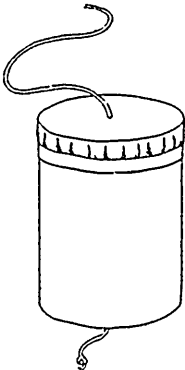


FIGURE No. 2.



FIGURE No. 3.



FIGURE No. 4.

powder boxes of cylindrical shape; remove their bottoms and replace them by the stiff paper used for drawings. First wet the paper and then secure it to the box with a string, tied tightly around the rim as pictured at figure No. 1. When the paper dries it will become as tight as a drum-head. Trim the edge neatly with scissors and conceal both it and the string by a strip of paper pasted over the string and edge. Wax a piece of twine of the length desired, pass it through an opening made directly in the center of the drum-head, and make a knot in the end as shown at figure No. 2. Then draw the string through the opening until the knot rests against the drum-head inside, but have a care lest you widen the opening by straining the cord, and thus pull the knot through it. Fix the other end of the string in the drum-head of the second box in the same way; and, by-the-by, you may use parchment instead of paper. Your telephone is now complete, and you may send a message to sister or brother, by holding the open end of the box to your mouth, as shown at figure No. 3 and talking into it, the open end of the other box being held to the ear of the person receiving the message, as pictured at figure No. 4, the string between them being drawn taut. Remember to wax the string and the sound of your voice will be carried very distinctly along it to the other box. To turn a corner, the string must be slipped, as at figure No. 5, through a loop of string attached to a post or other support, otherwise the string would come in contact with a solid body and the sound would be broken.

This is all very simple, isn't it? Yet, I am sure as you are sending your messages along the line you feel a most important little man or woman, and, if you have constructed the instrument, a very clever one.

DOMESTIC SCIENCE.

To PURIFY DAMP AIR.—Pans of charcoal set in a cellar that cannot be properly ventilated, sweeten the air and prevent milk stored there from acquiring a taint.

FOR BRUISES.—Plunge the injured part into a strong, cold solution of soda and water. Renew this bath as often as it becomes warm and little suffering will follow. If burns are upon the body, spread a layer of soda between two cloths, apply them to the burn and keep them wet with cold water. If a physician is required, use this application until he arrives.

To PURIFY WELLS.—After an inundation wells will usually be found polluted by debris that is unpleasant, unwholesome and, possibly, disease-breeding. Surface drainage is also injurious to well water. Pumping out the water improves the condition of the well, but does not thoroughly eradicate the evil. Lime has not proved satisfactory, as it kills frogs and fish in wells, leaving them to become putrid. Steam forced into wells would be efficacious after a cleaning, but few persons are able to secure it. Bromine vapor is the best and most available disinfectant and germ destroyer for wells. Place fifty or a hundred grammes of bromine in an earthen kettle suspended in the mouth of the well just below the surface of the ground. The vapor of the bromine, being heavier than air and having a tendency to permeate water, reaches the bottom of the well and penetrates all the interstices of its walls. For a few days afterward the water will have a flavor of bromine, but it is pure and not in the least unwholesome. An unclean well is the country dweller's worst foe.

FOR CLEANING NECKTIES, COAT COLLARS, ETC.—Dissolve in one pint of moderately-heated soft water eighteen grains of white castile soap, twenty-four grains of granulated saltpetre and seventy-five fluid grains of strong aqua ammonia. Bottle this and it will be ready for use in twelve hours. Gently rub soiled articles with a sponge wet in this mixture.

To RESTORE WILTED FLOWERS.—Plunge the tips of the stems—after cutting them off half an inch or so—into water nearly boiling hot and allow them to remain in it for five minutes, after which sprinkle them with

cold water. Woody stems require to be left the longest in the hot bath. A few drops of camphor in the cold water sprinkled upon them aids their restoration.

To test linen in order to discover whether cotton has been mixed with it in weaving, unravel it and keep the threads of the warp and woof filling separate. Burn each by itself. If their odors differ it indicates a mixture. A strong magnifying glass will also serve as a detector of mixtures of cotton and linen. The fibres of flax, of which linen is made, are cylindrical and divided by knots that suggest bamboo, while cotton fibres are flat, twisted and have tiny granules upon them.

It is said that a few grains of salt mixed with ground coffee—not enough to be detected by the taste—will help to draw out its best flavor when boiling water is poured upon it. Fastidious coffee makers can readily try the experiment for themselves. Unfiltered water should be boiled in Summer time, and, as an extra precaution, it may be both boiled and filtered. If poured hot into an open vessel in a place free from dust, it will regain the natural gases temporarily eliminated by heat, and will be restored to its natural flavor.

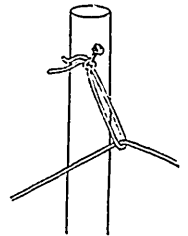


FIGURE No. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—TELEPHONE. AND METHOD OF MAKING IT.

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

FANCY STITCHES AND EMBROIDERIES.

By EMMA HAYWOOD.

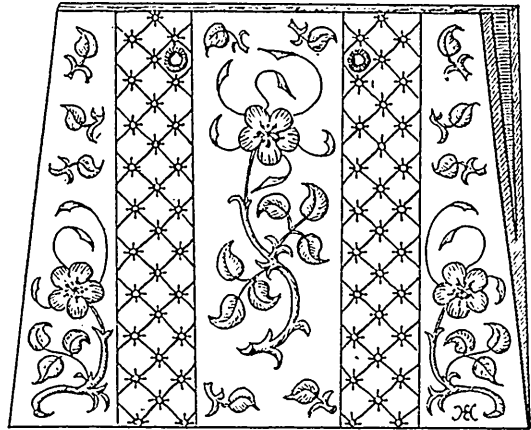
NOVELTIES IN HANDBAGS.

Handbags of one kind or another may be said to be almost a necessity for comfort and convenience, in view of the fact that dress pockets with any pretensions to usefulness are practically discarded. Some ladies are rarely seen without a handbag. Good taste demands that it shall always be in keeping with the rest of the toilet, whether it be for shopping, visiting or theatre use. In our great-grandmothers' time the handbag or reticule—the latter being the name by which the smaller and stiffer variety was known—was considered quite indispensable.

Two of our three illustrations demonstrate the revival of an old-fashioned style. That with the monogram is of more recent date, although even this somewhat resembles in form the bag—now obsolete—made entirely of small colored beads arranged in sampler-like designs of a more or less elaborate nature.

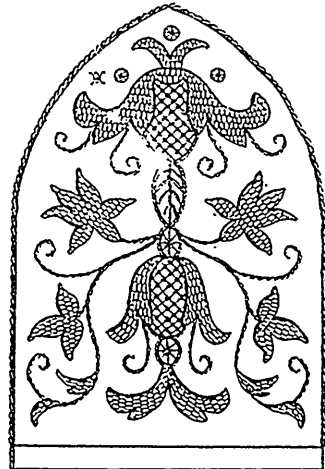
For shopping what may be called the general utility bag is doubtless most popular. This can be made without embroidery of silk, satin or brocade either in black—which goes with anything—or in a color to harmonize with the rest of the toilet. It should be of ample dimensions, with a long double draw string of ribbon an inch to an inch and a quarter wide. This bag should be oblong, with square corners, and have a broad frill at the top. It may be lined with a contrasting color. Made in this way it is not at all homely in appearance. A monogram might be worked on one side of it, but is not at all necessary, for the quieter such a bag is in effect the better, utility rather than ornament being its strong point. A bag measuring ten inches wide by thirteen long, including two and a half inches above the draw string for the frill, is of about the right size. For constant wear, Italian cloth makes an excellent, because durable,

ing, to hold a card-case, visiting list, and like trifles, or it may be utilized for travelling or light shopping. It is safer to trust a pocket-book in such a bag than to risk carrying it in the hand.



It is also well adapted to theatre use, being a most convenient way of carrying a pair of opera glasses. Its dimensions may be varied according to the purpose for which it is destined, but it should never be as large as a utility bag. Whatever the size, the relative proportions shown in the illustration should be carefully preserved in cutting out the goods and enlarging the design. For evening use this design comes out charmingly in colored spangles on a delicately-colored satin (cream being recommended), but the satin must be of a rich quality to look well. The stems and monogram should be in laid gold thread; this harmonizes well with the spangles. If combined with embroidery, the blossoms may be worked solidly in filo floss, the centers being designated with a spangle held down by a cut bead or a French knot. A draw string of ribbon to match the satin finishes this elegant accessory to a demi-toilet. The prettiest kind of lining is of old-gold figured silk, to be found among the art silks at the best stores for fancy work.

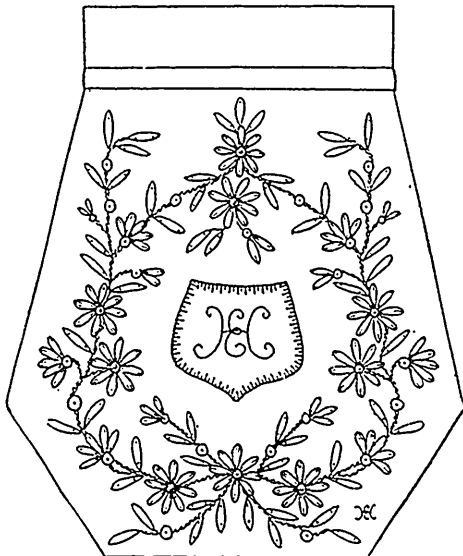
The bag with the decoration divided into bands, while it will serve equally well for other purposes, is especially intended for carrying an opera or field glass. The method of making it is novel. Instead of opening with a drawstring, it has inserted on either side a gusset tapering to a point at the bottom. These gussets are slit half way down from the top through the center, allowing the upper part of the bag to fall back each way like a flap and rendering it easy to put in or withdraw the glasses.



lining, but when it is used the outside material should be cut long enough to turn over and serve as a lining for the frill.

The designs for decorated handbags are all novelties, so far as our day is concerned, each being unique in its way. The bag with the monogram suggests the outside pocket on a leather satchel for handkerchief, car fare, railway ticket, etc., the monogram being worked on a separate small flat pocket which forms an attractive center for the design encircling its shield-like shape. The design itself is exceedingly graceful and is adapted either for spangle work combined with solid embroidery, as shown in the drawing, for ribbon work (the taste for which is reviving), or for solid embroidery. This bag is suitable for visit-

The flaps are held together by means of ribbons passed through the holes indicated on either side, the ribbons crossing



each other from front to back so that when hung on the arm the weight draws them together. The edges are finished either with lace, a ruffle of soft silk or a quilling of ribbon. Lace makes the most graceful finish. It should be put on very full all around on both sides across the top, and on each side of the slit. A charming example of this style of bag was worked in black silk on rose satin and had a black lining, ribbons and lace. This bag should be stiffened with an interlining. The design for embroidering is quaint but effective. The foundation is not cut in bands, the divisions being made by the needle-work. If preferred, lace may be laid on to represent the two diapered bands. When the glasses are large, the gusset, instead of being brought to a point, is made an inch or two broad at the bottom, widening proportionately at the top. It should be noted that the main part of the bag is all in one piece, so that there is no seam at the bottom. It should be made up with great care and precision. It is effective in a stiff brocade without embroidery, but in this case the bands are better left off. A handsome way of embroidering the design is to outline the solid work with fine gold thread couched down, laying the diamonds for the diaper pattern in the same way and holding them down with crossed colored silk. The design looks better in two or three shades of one color than in a variety of natural tints, being more conventional than realistic.

The last design is of a mitre-like shape. When made up, it is dressy yet neat and prim, looking well with a toilette in Empire style. It is well suited to contain a lady's programme and fan at a dance, for its pointed shape allows the fan to be thrust in far enough to hold it securely. The front and back of the bag are made of silk or satin, each piece measuring from top to point, including the space for the draw string, about eight inches, and being four and a half broad. Between the front and back on either side is inserted a strip of velvet tapering to a point at the bottom. The top has no frill, but the loops of ribbon that draw it close are caught together with a bow knot. From the point at the bottom of the bag depends another bow knot with two long loops in place of the cut ends. In embroidering this bag lay down the outline with couching silk. This silk is made for the purpose and is very thick and loosely twisted. In working it should be twisted tightly so as to make it look like a raised cord. The fastening stitches should be no closer together than is necessary for clearly defining the outline. The filling may be of any open lace stitch, taken through the material instead of outside it, as in making lace. Gold thread used for outlining would give greater elaboration.

For the study of every variety of lace stitch I would refer my readers to the comprehensive hand-book, "The Art of Modern Lace Making," price 2s. or 50 cents.

INTERIOR DECORATION.—No. 5.

KITCHENS.

The watchword of the hour is reform. We find the manifestations of this progress in every sphere of action and endeavor. We have been slowly moving up to a higher level, and the wave of altruism around us has washed away many old hard-and-fast limitations which checked advance. This is true in reference to municipal affairs and true of our national progress; it applies to our homes more and more—but is it true that we have extended the sweet influences of this movement to the places where our servants spend almost all of their lives in monotonous service? What is the average manner of furnishing a kitchen? Could we, who have grown so sensitive to the aesthetic, find life endurable if we were forced to pass it in the unrelieved ugliness of a basement kitchen? Have we any right to say that our domestics have not our sensibilities and that, therefore, the case is entirely different? Is it not the duty of the mistress to try to stimulate the desire for and pleasure in "sweetness and light" among her maids by giving them some objective expressions thereof, rather than by tacitly stunting their growth and appreciation by providing no food for either?

THE SERVANTS' HALL.—All houses, however small, should have some place, apart from the kettles and the pots, where the tired cook can find an easy chair, or a lounge upon which to rest her aching bones after the day's work is done. This room should be as essential to the architect's plan of a home as is the drawing-room for the master and mistress.

An excellent cover for the floor can be made from an old Brussels carpet. Place this carpet on the floor up-side-down, tack it down very tightly, pulling it so that it cannot wrinkle, and then paint it an agreeable color. Use several coats of paint, and shellac it after it is thoroughly dry. This makes a very comfortable and, when well painted, a decorative floor covering, and is in reality a home-made oil-cloth. With a rug of rag carpet to brighten it, the effect is very pleasing. This carpet is easily kept clean. A cloth moistened with boiled oil and placed in a patent handle, such as is used for scrubbing brushes, when passed deftly over the floor, both cleans and brightens it. A matting dado merely tacked along the wall at the top of the weather-board will improve the appearance of this room very much. The cheap grades of matting costing seven or eight cents a yard answer every purpose.

Hang up a few pictures. Really charming photographs can now be bought ready framed for very little money. Use the same care in their choice which you would give to selecting pictures for yourself and get good reproductions of good pictures. These things have an undoubted influence. The Greek philosopher who replied to the question, "What is the best means of elevating the masses?" by saying, "Put a statue in the market-place," realized how potent is the aesthetic influence of what may be

called the familiarity with beauty. A good photograph in the "servants' hall" (as the room is always called in England) is the equivalent of a statue in the market-place.

Small book-shelves are cheap and good books to put in them may be purchased from five cents up. The book shelf should be fixed to the wall. In every servants' hall and kitchen there should be hung a mirror so tilted that it will reflect the whole figure of a person standing before it. A maid under the influence of this reflected vision of herself will become conscious of the appearance of her feet or dragged skirts, and her *amour propre* will be more speedily and judiciously quickened by this method than by the irritating criticisms of her mistress. One or two bright and pretty ornaments from a Japanese store, together with a clock, should be placed on the mantel-piece.

FURNITURE.—In furniture, a rocking chair is a necessity, while a lounge is a charity. A very good lounge can be made from a cot-bed with its legs shortened. Cover the mattress with some stout material which can be washed easily, but be sure to have it pretty, for the servant will value it according to its appearance rather than for its serviceableness. There should, of course, be pillows on this couch, filled either with hair, cotton, feathers or torn bits of newspaper. There must be double cases for these pillows, as they soil speedily. Put a deal table with a red cover in the room, and place upon it a little service of china for the sole use of the kitchen. Cheese cloth makes the best and cheapest curtains for the windows. After furnishing such a room a survey of it will cause a feeling of thankfulness to come into one's heart for being thus able to provide a home-like effect for fellow-beings who are so often practically homeless. The itemized cost of such a room would be about as follows:

Cot,	\$3.00	Ornaments,	\$0.75
Rocker,	1.25	Curtains,	1.00
2 chairs,	1.00	Table cover,75
Pictures,	1.00	China,	1.00
Book shelves,75		
Clock,	1.00	Total,	\$11.50

The cost of the matting dado and the floor covering depend upon circumstances but need not add greatly to the above total. A room like this makes a valued retreat for servants. May it soon form part of every well-appointed American home!

THE KITCHEN PROPER.—We inherit from our Dutch ancestors a desire for absolute cleanliness in our kitchens. There the scrubbing brush is autocrat. We all know and envy the possessors of those tiled kitchens where the scrubbing brush is needless and the broom lasts long—as yet, alas, beyond the reach of most of us! The architect of the future has many improvements to make before the average kitchen can be called

ideal. But we are moving surely, if slowly, forward toward the time when electric fans and electric light will be in universal use, when elevators will be as necessary as steps are now, when huge trunks will be no longer bumped along their perilous route by intrepid transfer porters and when bringing up coal will not be required of servant girls whose backs are often unsuited to the burden. With cleanliness, then, as the object, let all things be adjusted to its easiest accomplishment.

The floor should be covered by a good linoleum if it can be afforded; however, if it be considered too expensive, oilcloth must supply its place. This should be constantly re-varnished, for by so doing it is preserved. It adds much to the attractive appearance of a kitchen to have a dado of oilcloth all around it. Select one patterned to suggest Dutch tiles. This protects the walls, and, by passing a damp cloth over it, can be kept as clean as a new pin.

The kitchen table should be carefully covered with zinc or tin. This must be done so there are no rough corners to jag and tear the hands that constantly hover about it. This is much better than the wooden surface of the common kitchen table, which requires to be scrubbed daily, the zinc being much cleaner, absorbing nothing and needing only be wiped off. Another labor-saving device for the kitchen is a small table with an upper and lower shelf, both covered with either zinc or tin. The shelves should be so arranged as to be level, one with the top of the kitchen range, the other with the oven floor. This table should stand on easily-rolling castors. When a pot is to be lifted from the stove or a pan from the oven, the table is rolled up ready to receive it. The zinc covering is not damaged by the heat and many a step is saved and burnt hand avoided by this device. When dinner is being served, all the dishes of a course can be placed on this table, rolled near the range, filled with their proper contents, and then propelled to the dumb waiter or dining-room door. If saving steps is an object, no one who knows what kitchen work means will fail to acknowledge that this simple device accomplishes that end.

POTS AND PANS.—The fire-proof French ware in browns and greens is admirable for the kitchen in that utensils made of it are things of beauty and easily kept sweet and clean. But this ware is not found readily on this side of the water. We do have, however, the rough earthenware of reddish color (marmite) which by many housewives is considered the best thing to use in the manufacture of *pot-au-feu*. This, by-the-way, is best made when the earthenware pot is kept with its lid on during the process of cooking. Place the closed pot inside the range—not on top as is so often done to the detriment of the soup. Indeed, it is a very common failing of cooks to leave the contents of saucepans and stew-pans on the range without their lids. This is a mistake, for the steaming which results from covering the pot is more beneficial than not to the dish which is being prepared, and when allowed to escape is detrimental to the walls and furniture of the kitchen, to say nothing of the odor of cooking which it diffuses throughout the house.

There are many contrivances for assisting the cook, but, strange to say, it is exceedingly difficult to prevail upon the conservative ruler of the kitchen to adopt them. There is an excellent patent holder for lifting pans or for holding hot dishes. It is an entirely practical apparatus, very strong, and the clips are well padded with india rubber, so that it can be safely used on china. But the cook usually prefers to risk a burn by using a dish-cloth. It is discouraging to spend money upon up-to-date articles only to have them left idle and rusting in the cupboard, as is so often the case. Colanders, hair sieves, flannel bags for jellies, tammies and such things should be available in every household. Two lists of these possessions should be made, one to be kept by the cook and its duplicate by the mistress.

This question of lists is a very important factor in kitchen economy. The date of the purchase of every kitchen utensil should be placed opposite its entrance on the list. This is a check to carelessness on the part of the cook. If she leaves the remnants of cooking in her saucepans, they will soon be entirely ruined. Cooks' memories are short. Unless utensils are entered on a dated list, there is apt to be a wide variation of impression on the parts of the mistress and the cook as to how long a given article has been in use.

A slate on the kitchen door on which to enter the bill of fare of the day's meals and the items of the day's work is an excellent reminder for the cook. How often the, "Lor' n'm, I clean forgot," is the ready excuse for the non-performance of duty. The slate prevents these slips of memory and also encourages care and forethought on the part of the mistress as to the plans which she must have executed.

A set of large brown jars, with covers to match, should be placed at the disposal of the cook. They are most convenient receptacles for such things as sugar, rice, etc., and are by no means the trouble to keep clean that are the wooden nests of boxes usually bought for this purpose.

KITCHEN ECONOMY.—So much has been written on the question of waste in American kitchens that it seems useless to add anything here. The writer has studied the methods of culinary economy in England, France and Italy. Recently, in looking over her house-books covering the period of a nine years' residence in England, she found that she had paid out less than one dollar for lard during all that time. A member of the Cabinet at Washington is said to have asked his cook if she felt herself competent to prepare a dinner for twenty persons, including the President and other guests of celebrity. "Yes, sir," she replied, "I can cook for all creation if you only gimme the grease." "Grease," and plenty of it, enters largely into our ordinary bill of fare, but how much better health we should have if we used beef suet as a substitute for lard! It may be rendered thus: Save all trimmings from steaks, all the skimming from soups and the drippings from roasts. Put the drippings to be clarified into a saucepan, set it over a moderate fire, then strain into a clean pan and add to every three pounds of this fat a pint of boiling water and a quarter of a tea-spoonful of baking soda. Place this over a moderate fire and boil until the water has evaporated and the fat is clear. Skim, strain through a fine sieve into stone jars and when cold it is ready for use. This fat can be used again and again, by re-straining. That used for frying fish must be kept in a separate jar.

Another item of extravagance in American kitchens is baking powder. It is a part of our national tradition, as we all know, to have our bakers filled with doughnuts, the constant pie, cakes and biscuits. All these things demand the lavish use of baking powders. Let the American cook make these powders as the English cook makes them, for herself, and another check will be put to kitchen extravagance. The following is an excellent recipe: Take two oz. of bi-carbonate of soda, two oz. of tartaric acid and $\frac{1}{2}$ lb. of ground rice: mix well and use as you would other baking powders. Improved recipes can be given *ad libitum*, but old customs are not readily changed and it is only by a process of gradually extended instruction that economic principles can be developed in this country along the lines of common sense and the experience of older civilization.

LAUNDRY.—As the work of the laundry is usually combined with that of the kitchen, some mention must be made of the appliances needed for it. It is a curious fact that the washing machines or "mangles" considered so absolutely essential in the English kitchen are seldom found in our own, especially as almost all of the machines used in England are made in the United States. The very first requirement of an English servant expected to do washing is one of these machines. They cost about six dollars in England, and last a lifetime. Besides their excellent service in wringing clothes, they are invaluable for pressing them. When large pieces, such as sheets or towels, are well folded, they can be so pressed by the large wooden rollers which constitute the characteristic feature of these machines, that ironing with a hot iron is not necessary. When a table cloth has become slightly wrinkled by careless folding, it is "run through the machine," as the expression is, and comes out as if newly ironed. For the washing of blankets these machines are invaluable. The wet blanket is put between the wooden rollers, and after a few vigorous turns at the wheel which revolves them the blanket is absolutely freed from water and practically dry.

The "Dolly stick" and the "Peggy tub" are two other necessary adjuncts of the English laundry. The tub is a taller affair than our own, and the "Dolly stick" consists of a long handle to which is attached three feet. The laundry maid works this stick upon the clothes with a movement resembling that of churning, it is said to produce a more speedy effect with less labor than do our clothes-wearing wash-boards.

A great deal of labor is saved by judicious and methodical sorting of the clothes, and also by sorting the soiled clothes over night. The day before washing let the different articles be put aside in distinct sets—under linen, flannels, colored goods, servants' clothing, bed and table linen, towels, etc., and, finally, coarse kitchen cloths. All these, with the exception of the flannels and colored goods, should be soaked before washing, soap being rubbed over the soiled spots. This being done, on the actual washing day begin with the flannels, as they need to be dried at once. While they are drying, wash the under linen and then the colored articles.

FRANCES LEEDS.

EARLY AUTUMN HATS.



DESCRIPTION OF HATS ON THE COLORED PLATE.

FIGURE NO. 1.—LADIES' EARLY AUTUMN HAT.—This medium-large hat of Panama straw with moderately low crown and slightly rolled brim has the crown surrounded with black-and-white ribbon arranged in *points*, their artistic disposal and the gracefully drooping Paradise aigrette adding height to the effect. Tea roses underneath the brim at the back give a *chic* finish.

FIGURE NO. 2.—LADIES' CHIP HAT.—Extremely coquettish in conjunction with a pretty young face is this large black chip hat. Yellow straw outlines the wide brim, which droops becomingly over the face. Three ostrich plumes fall over the sides and a jewelled buckle catches a puff of velvet at the center.

The plaited fichu is included in pattern No. 1158, which is in three sizes, small, medium and large, and costs 5d. or 10 cents. The dress collar is embraced in pattern No. 1148, which costs 5d. or 10 cents, and is in three sizes, small, medium and large.

FIGURE NO. 3.—LADIES' MIXED STRAW HAT.—Colors suitable for early Autumn are intermingled in this fancy braid, which has a straight brim and low crown, and a pretty decoration of white chiffon and a straw-colored aigrette.

FIGURE NO. 4.—LADIES' POKE.—A bewitching grace characterizes this fancy straw, which displays a spray of Autumn flowers underneath the brim in front, and blue plumes, soft and willowy, on the crown and brim, supplemented by Malines bowed to stand out at the back.

The foundation for the circular ripple cape of white chiffon will be found in pattern No. 8321, which costs 1s. or 25 cents, and is in ten sizes for bodies from twenty-eight to forty-six inches, bust measure.

FIGURE NO. 5.—LADIES' ALPINE HAT.—Gray felt trimmed with brown ribbon and green quill feathers spotted with brown are combined in this hat. Lace frills rise ladder-like from a foundation of brown ribbon upon the crown at the left of the front, and similar lace and ribbon decorate the brim at the base of the crown.

FIGURE NO. 6.—LADIES' STRAW HAT.—Gay roses of varied colors are combined with buds and leaves in the decoration of this hat. Wide Dresden ribbon in a pattern that presents flowers and stripes is formed in loops to give the effect of height and breadth. The arrangement of flowers at the back is particularly effective.

The sailor collar seen at this figure is included in pattern No. 1154, which costs 5d. or 10 cents and is in three sizes, small, medium and large.

FIGURE A.—LADIES' CARRIAGE HAT.—There is a bewitching air about this hat, which is of cream-white straw daintily trimmed with lavender Malines having a darker stripe for an edge finish. Outspread wings and fine flowers unite in giving it a youthful and stylish air.

The ribbon stock collar here seen is shaped according to pattern No. 1106, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE B.—LADIES' STRAW HAT.—This hat is prettily bent and elaborately trimmed with feathers, ribbon and roses. It will be becoming to blonde or brunette if suitable colors are chosen for it. With it the hair requires to be arranged soft and fluffy.

FIGURE C.—LADIES' ALPINE HAT.—This is a popular style for travelling and general wear. The hat is of rough brown straw, decorated in a stylish manner with brown velvet ribbon and brown quill feathers.

FIGURE D.—LADIES' WALKING HAT.—Navy-blue is the dominant color in the straw and decoration of this hat, which is simply trimmed with many deftly-made loops of satin ribbon. Quill feathers are interspersed stylishly with the loops at one side.

FIGURE E.—LADIES' FELT HAT.—This is a becoming and handsomely decorated hat, very appropriate for a young lady. Black ostrich plumes are arranged with due thought to their becomingness and satin ribbon and magenta roses give a dressy finish. For receptions, weddings, church, theatre, etc., this hat is decidedly appropriate.

FIGURE F.—YOUNG LADIES' HAT.—The shape of this Panama straw is extremely becoming to a youthful face. It is bent in modified poke style and has a wide brim and a moderately high crown.

Malines in a delicate yellow tint is combined with violets, leaves and chrysanthemums to give the *cachet* of grace and good style here seen.

The ribbon stock collar is shaped by pattern No. 7869, which is in three sizes, small, medium and large, and costs 5d. or 10 cents.

FIGURE G.—LADIES' LARGE HAT.—A charming disposal of ostrich plumes is shown on this velvet hat, the feathers being artistically arranged about the crown to droop prettily over the brim. One feather stands high at the back, and pink roses are bunched under the brim at the back and fall daintily over the hair.

FIGURE H.—LADIES' TURBAN.—Black straw, satin ribbon and *coq* feathers adorn this turban, which may be worn with a tailor suit or with any unpretentious street toilette.

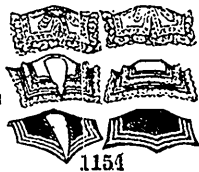
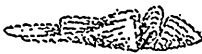
FIGURE I.—LADIES' THEATRE HAT.—The foundation of this hat is straw edged with a green silk cord. Green-and-white striped Malines is made into fan-shaped bows, and white wings, a Rhinestone ornament and lace net complete the decoration.

FIGURE J.—LADIES' PROMENADE HAT.—A pretty blue straw is here pictured trimmed for the promenade with ribbon of the same hue and an aigrette.

The collar at this figure is included in pattern No. 963, which is in three sizes, small, medium and large, price 5d. or 10 cents.

BOWS FOR HATS.—An Autumnal touch may be given to the Summer hat during this month by remaking the bows or by the adjustment of new ribbon of more sombre and seasonable hue. A pleasing variety in styles for bows is here shown. The tall bow that is to add height is here pictured made of ribbon having a velvet edge, the loops being wired along the edge to insure firmness. Another tall bow shows the ribbon ends pointed. Bows that give width are charmingly disposed in loops and ends and their arrangement is not difficult, the illustrations showing clearly their fanciful and easy adjustment.

Our thanks are due for information and designs to Aitken, Son & Co., and J. Bernhardt & Son.





AUTUMN MILLINERY NOTES.

Extravagance in trimming is the keynote of the new millinery. As Summer *chapeaux* were laden with blossoms, so the Autumn hats will be bountifully adorned with plumage, birds, wings, quills, aigrettes and three-quarter plumes. Flowers, too, will be used, but with more reserve than hitherto, the choice being just now limited to velvet roses and violets. Changes in millinery, however, are so frequent that none but a seer can tell what a day may bring forth, and as the season advances flowers may bloom as abundantly on Autumn hats as they did on those of Summer.

The fancy for lace, Brussels net and *mousseline de soie* is abiding and, really, these airy trimmings give an artistic effect of which no other decoration is capable. Ribbon is much used, and it may be of plain or fancy *mousseline de soie*, cord-edge *moiré* or *moiré* taffeta, or double-faced satin or velvet, with a satin back in a contrasting color. Some Persian ribbons are shown, embossed effects supplanting the printed warps. Ornaments of jet, steel, Rhinestone and mock jewels are fixed wherever they will appear most advantageously.

Broad effects are again the rule, and hats are worn well forward on the head. Crowns are moderately high and brims are broad and rolled or straight, the back being invariably tacked up to afford an excuse for trimming. Alpine and Derby hats are considered good style with tailor-made suits, and will be the favorite morning hats. Associated with a cadet-gray cloth tailor-made gown is a felt Alpine to match, showing innumerable lines of silk stitching on the crown and brim. The crown is banded with gray grosgrain ribbon and at the left side is a bunch of gray and white coq quills, somewhat lessening the severity of the effect. A dark-brown felt Alpine harmonizes with a brown canvas costume. It is stitched with silk a few shades lighter than the felt, banded with dark-brown ribbon and trimmed at the left side with two brown quills. Derby hats, as severe and trying as ever, are innocent of adornment. Those in black silk felt are deemed very smart with chevot, tweed or cloth gowns.

An attractive large gray felt hat has its brim faced with black felt and rolled high at the back. Surrounding the crown is a *ruche* of black accordion-plaited *mousseline de soie* tied through the center with Nile-green velvet ribbon. At each side, toward the back, is placed a white-and-gray sea-gull with outstretched wings, and against the brim at the back is massed green-and-gray velvet foliage, a tiny white wing escaping from the foliage at each side.

Narrow-brim sailor-hats continue their hold on the fancy. In some the straight brim is maintained, while in others it is turned up at the back. Green and black are mingled in the trimming of a black felt sailor-hat with a black satin brim-facing. A full *ruche* of black satin is adjusted about the crown. At the left side are clustered black and green coq feathers which overshadow a small green parrot's head. Across the back of the caught-up brim is fastened a large black satin bow.

Velvet foliage is now much used, and often furnishes a pretty bit of color. In a large beige felt hat, a branch of maiden-hair fern is a brightening factor, neutral tones being otherwise used in the hat. In the brim is introduced an insertion of heavy black lace and about the crown is laid a band of black ostrich trimming. At each side droops a black-and-beige *Paradise aigrette* of unusual fulness, and against the brim at the back are black-and-beige ribbon *choux* that support the dainty foliage.

A highly tasteful conception associates a crown of black velvet with a brim of black *mousseline de soie* disposed without fulness over its wire frame. A double *ruche* of accordion-plaited *mousseline* edged with the narrowest black velvet ribbon is adjusted about the crown, one frill standing and the other falling, black velvet ribbon being arranged between the layers and formed in a small spread bow in front. The back is built up with green velvet thistles and foliage.

Fine felt braids that closely resemble *passementeries* are in great favor, for entire hats as well as for parts of hats. A smoothly-covered crown of black satin and a brim of black felt braid are happily combined in a large hat. Breadth is effected in the trimming by means of a bunch of black and white ostrich tips arranged to stand at each side and fastened with steel-and-Rhinestone ornaments. In front is fixed a large

black velvet bow in the center of which glimmers a third ornament. The back is built up with dark-red velvet roses and foliage.

Brown chenille-and-satin braid is used in a very stylish toque which, though provided with strings, is far more youthful in appearance than a bonnet. The crown is strewn with gold and brown spangles, and resting against it at each side is a tuft of shaded-pink roses, their hue harmonizing delightfully with the brown. Brown velvet ties fall at the back.

A charming hat for reception or carriage wear is of heliotrope velvet. A frill of black accordion-plaited Brussels net flows over the brim and in front is tacked a white satin bow. Another white satin bow supports a cluster of white and purple velvet violets at the back of the brim. At each side stand a pair of white-and-heliotrope wings, that contribute both breadth and height. The union of white and heliotrope is always admired.

Appropriate for early Autumn wear is a large hat having a black velvet crown and a brim of black Neapolitan braid edged with a fold of black velvet. The crown is also banded with velvet, and at each side of it are bunched three tiny rosettes of black, pink and Nile-green velvet. At the back is another trio of rosettes sustaining a pair of pink-and-green wings.

A very jaunty hat is a black silk felt sailor. The brim is draped with an *écru* appliqué lace veil that is tied at the back. At each side stands a fan of lace, in addition to a bunch of coq feathers. A suitable veil for this hat would be one of white chiffon dotted with small black chenille rings.

Another black silk felt has fans of black-and-white *moiré* taffeta ribbon standing at each side with a large steel-and-Rhinestone ornament between. The crown is encircled by black velvet ribbon covered with *écru* lace. Massed against the brim at the back are pink and yellow rosebuds and foliage, the entire decoration being upheld by a bow of black velvet ribbon.

A triple combination is happily carried out in the trimming of a large brown felt braid hat, the colors being green, brown and pink. The crown is banded with velvet folds in the three hues, and on the brim in front are velvet roses to correspond. Toward the back at each side rests a bird repeating the triple hues, and the back of the brim is bent up under rosettes of pink, brown and yellow *moiré* ribbon.

A stylish bonnet for a matron—and none but matrons wear bonnets this season—is of black chenille-and-satin braid. In front are clustered green-and-purple violets between fans of *écru* lace. At the back the floral arrangement is duplicated, and at each side of it is a string of black velvet showing a heliotrope satin back, a small Rhinestone-and-steel pin catching the end of each string to the bonnet.

Brown-and-tan are used throughout in the trimming of a brown silk felt toque that might suitably be worn with a brown velours or canvas gown. Folds of brown and tan velvet encircle the crown. At each side of the front are grouped brown and tan tips and between them stands a soft aigrette in the same hues. Brown velvet leaves are clustered at each side of the back, and between them is a bow of brown velvet ribbon with a tan satin facing, from which the bridle depends.

An elderly matron may becomingly wear a bonnet of black silk felt, trimmed in front with a spread bow of black velvet and having black tips bunched with a heliotrope-and-black aigrette. The ties are of black velvet and are held by a jet buckle.

There is promise of the renewed vogue of fine beaver hats. One of French importation has a crown of gray beaver and a brim of gray felt edged with beaver. Round the crown is a band of gray velvet overlaid with white appliqué lace. A bunch of gray and white feathers droops in front and a second bunch spreads fanwise at the back, an end of plaited lace falling from each side of the brim on the hair.

Persian ribbon with brocaded flowers is used with fine effect in a band for the crown of a hat of black felt and in two large rosettes for the front. At each side of the rosettes is a large black wing, and two smaller wings are held at the back of the rolled brim with an enamelled buckle in Persian colors.

A French hat suited only to ceremonious wear, has a crown of pink velvet roses and a brim of white chenille braid, with a band of *écru* lace insertion let in near the edge. In front

waves a full Paradise aigrette uniting pink, white and Nile-green, and at the back is a fan arrangement of white three-quarter plumes, apparently held in place by a broad white satin bow which rests on the upturned brim.

For theatre and opera wear a toque may be reproduced from the following model. The shape is in *ceru* satin-and-chenille braid, the crown being encrusted with imitation emeralds, topazes and rubies. A bunch of small pink and Nile-green tips stands in front and is secured with a scroll-shaped gold ornament glistening with jewels like those on the crown. At the back is a bow of Nile-green velvet from under which fall ties.

Jet hats, while rather heavy, are dressy. The brim of a stylish hat is of rivetted jet and the crown of Brussels net sprinkled with jet spangles and facets. In front is a bird with outstretched wings of rivetted jet, and at each side is a large *chou* of black *mousseline de soie* ribbon. The ribbon is twisted about the crown and arranged in a spread bow at the back. The jet is a fair substitute for color, though color might also be introduced, if liked.

Aigrettes and fancy quills frequently rise from the center of bows disposed across the front of hats.

Narrow velvet-covered bands are adjusted at the backs of all hats having reversed brims, sustaining the trimming, which it is fashionable to supply liberally.

A suggestion of the Marie Stuart cap is given in small bonnets.

The Napoleon shape in a modified form is still in evidence in hats—Though of peculiar outline, it is very generally becoming—that is, to youthful wearers.

Chenille-dotted veils with Tuxedo net foundations, the dots being far apart, are now in vogue. They are worn only to the chin—none but bordered veils, which are always modish, extend below. Veils are not in vogue for evening wear.

The coiffure should be arranged below the crown in puffs in a knot to support the hat and give it the modish forward tilt.

Rather deep, upright frills of piece velvet, *moiré* or taffeta ribbon or of *mousseline de soie* will be popular trimmings for

Autumn hats. Tissue frills are accordion-plaited, but more substantial fabrics are gathered. Both height and breadth are achieved by this arrangement.

Instead of the flower garland which wreathed the crown of the Summer sailor-hat, wings or small birds are now employed. Floral trimmings are softer than wings, but the latter have a smart air which appeals particularly to the woman who affects a formal mode of dressing.

Ostrich tips and plumes are extensively

used, their disposition being entirely left to the modiste, who studies the face they are to overshadow, as well as the shape of the hat for which they are destined.

Brussels net or lace converted into a large *chou* provides a charming nest for a flight of tiny birds, its position being decided by individual taste and becomingness.

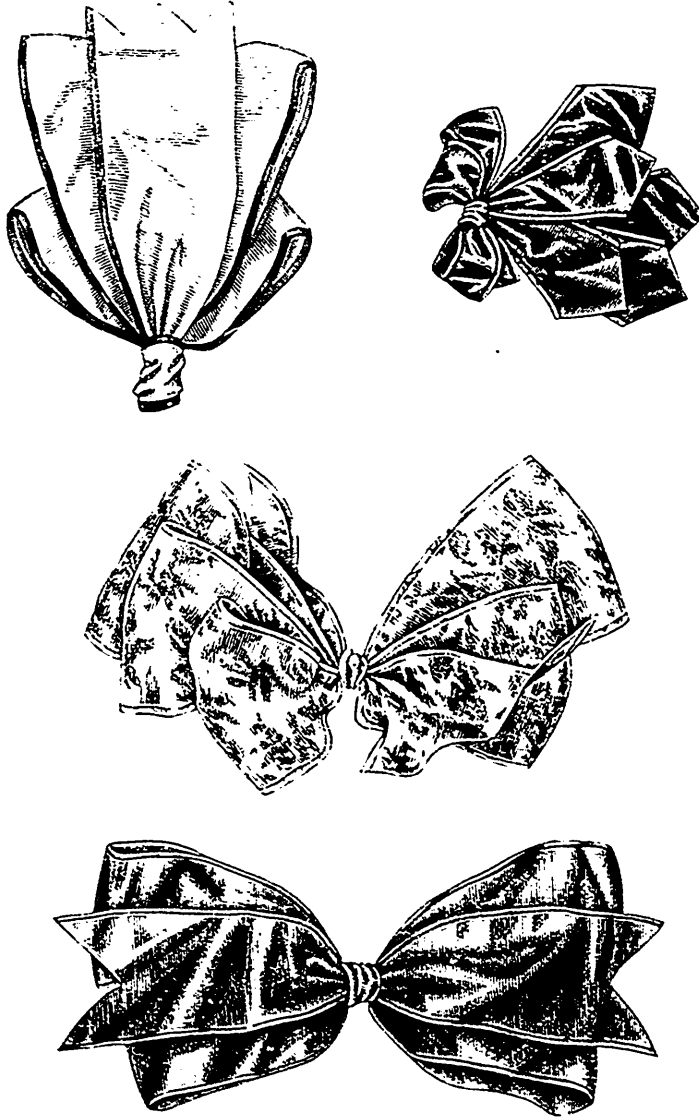
The brim of the Autumn sailor-hat is usually caught up at the back. Not only does this arrangement increase the jauntiness of the hat, but it also provides lodgment for additional trimming, which at that point suits all but very broad heads.

In ribbon of velvet bows breadth as well as height is sought.

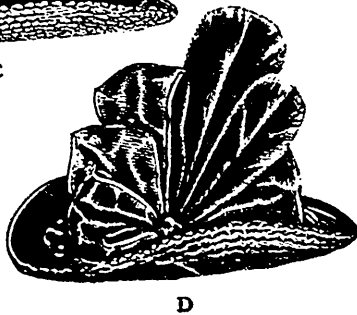
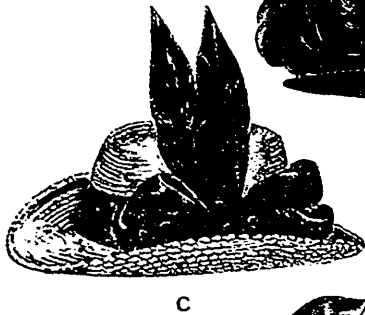
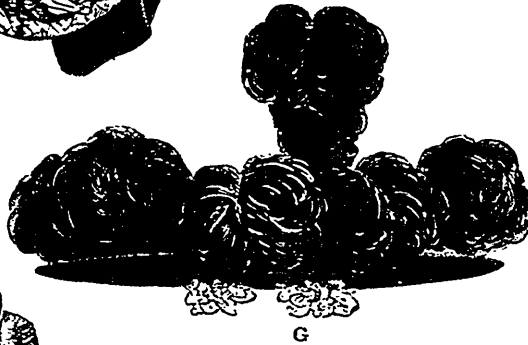
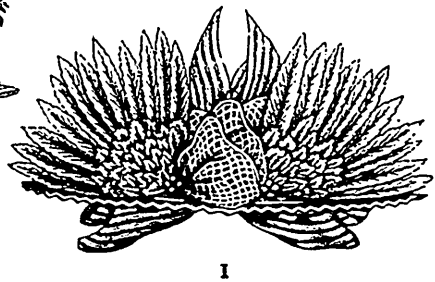
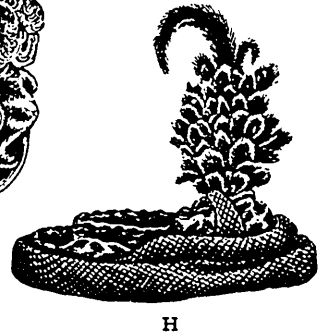
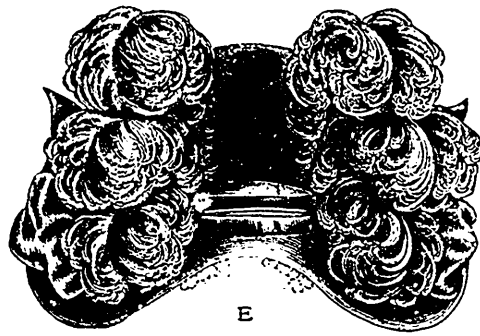
A bow of many loops of various lengths arranged in many directions, when made of light ribbon, is often covered with tulle or chiffon, each loop being draped with the cloud-like textile disposed with considerable fulness.

The following are numbered among the new Autumn colors:

Volga, *Viva*, *Euphrate*, *Jourdain*, *Gange* and *Russe*, which are greens—ranging from Nile to the dark Russian tone; *Bulgar*, light-purple; *Venitien*, a darker shade, and *Doge* an almost sombre tone; *Favorite*, violet and *Pourpoint* a deeper lavender; *Louis XV.*, light-lilac; *Page*, pale-leaf green; *Berline*, fadé rose; *gavotte*, dull blue; *Parane*, old-rose; *Maznet*, Emerald green; *Oasis* and *Caspienne* are yellowish tones of green and *Heban* are olive-green; *Silène* mauve; *Flore*, magenta; *1^o XI.*, bright old-rose; *Tournoi*, a shade of Emerald; *Damoiseau* and *Chevalier*, heliotrope tones; *Cytise* corn-yellow; *Audalès*, a deeper tone, and *Castil*, orange yellow.



NEW MILLINERY BOWS



Early Autumn Hats.
(For Descriptions see Page 342.)

Fashionable Dress Goods.

Of rugged surface and subdued coloring are the Autumn fabrics. Great knots and tufts crop out from some varieties; bouclés with a silky gloss are in evidence upon others, and a furry nap distinguishes yet a third class. In every instance the ground color gleams through the projections, though they are often very close. In most cases these out-croppings are black. The ground colors are in harmony with those which Nature wears at this season. They include green of the dull hue that follows the vivid tints of Midsummer verdure, browns in the russet tones which foliage assumes as the season advances, and other colors in which the element of brightness is lacking. The new goods differ vastly from those worn a year ago.

Canvas textiles, so favorably received in the Summer, are conspicuous among the Autumn display. They have the square mesh characteristic of the weave, but only in this particular do they claim kinship with the Summer goods. In most cases their surfaces are honeycombed with bouclés, or knots, often grouped to assume continuous or broken wave lines or conventional figures. Basket weaves, so large as to suggest checks, are among the novelties, though there are also closely woven canvases with an admixture of mohair, which gives them an attractive lustre.

Then there are velours repped like poplins, though with cords of varying thickness, and these, too, support the raised figures. These goods are especially attractive, and predictions as to their favorable reception may be made with safety.

Zibelines, which belong to the camel's-hair clan, are also counted among the novelties. They give the impression of softness and flexibility, so eminently characteristic of this modish textile. From their surfaces are thrown out long hairs, skillfully woven to represent figures in some specimens.

The manufacturers have also considered those whose fancies are not captivated by rough-textured or flossy fabrics and have provided a new weave of cloth, a compromise between faced and covert cloth, having the velvety surface of the former and the mixed color effects of the latter. Plain faced cloths are also in request, but covert cloth, being so largely devoted to the development of bicycle suits, has somewhat lost distinction for walking or calling gowns. Mixtures of green, garnet, brown, blue and cadet-gray are offered in this new make of faced cloth, which develops very satisfactorily.

A toilette intended both for church and visiting wear was made of gray cloth of this type and white chiffon—an especially happy combination when a top garment is not required. The skirt has a broad front-gore shaped in Consuelo style, with an under-folded plait at each side-front seam, the fulness being drawn to the back. In the basque-waist a vest of chiffon is revealed in full folds between fronts of the cloth rolled back their depth in lapels that provide an effective framing for the fluffy vest. The back is caught in plaits at the center and is lengthened by a much-rippled peplum that ends just at the under-arm seams and is faced with white satin. White satin ribbon is arranged full about the waist and formed in a bow at back and front. A satin stock with only a bow at the back contributes the neck finish, and at each side falls a short frill of chiffon edged daintily with narrow white Mechlin lace. The sleeves are puffed at the top and are close-fitting below, a gauntlet cuff flaring from each wrist. The hat is a gray felt braid trimmed with a bunch of black tips and white satin ribbon rosettes, and the gloves are of gray glacé kid.

The fancy for checkered materials is still active. Checks have been steadily growing larger since the dainty shepherd's checks were revived. This season they are pronounced and are seen in various materials. Large checks of copper and green alternate on a novelty canvas ground well-covered with raised black oval spots that modify the glaring effect of the combinations. Some colored surfaces are so profusely strewn with dots that the effect of an underlying colored fabric is produced, being delightfully reminiscent of the Summer fashion of mounting open-meshed goods upon tinted foundations. A close weave of perfectly plain canvas in solid colors is well adapted

for travelling or business suits and will preferably be fashioned severely.

A charming specimen of black canvas is embossed in black serpentine lines and lightened

by slender silk threads in Persian colors between the weaves. On a myrtle-green canvas a vermicelli design is achieved with black bouclés, and green-and-blue silk threads further vary the surface. Again, black bouclés are visible upon a large checked blue-and-gold canvas ground, the colors sifting through the fluffy ringlets very prettily. A charming effect is produced upon a red-and-blue mixed canvas with raised black dots strewn thickly upon the surface. Crinkled silk figures, either floral or conventional, are curiously woven upon canvas grounds, making very effective materials. Puckered black silk stripes traverse a green canvas and are crossed at right angles by heavy tufted lines, also black.

In velours the variety is quite as extensive as in canvas, and, like the latter, some solid colors are shown without the raised dots or lines. A fine specimen in a bluet-and-gold silk-and-wool mixture shows uneven cords, which heighten its good style. This material was associated with a green taffeta in an exceptionally stylish gown. The fulness in the gored skirt is collected at the back, the skirt, however, rippling at the sides below the hips and hanging in tubular folds below gathers at the back. The back and fronts of the bodice are cut from silk and are full, the fulness being becomingly disclosed between boleros of the velours. Full puffs of silk are disposed in the sleeves, which show the silk below the puff. Ribbon matching the silk forms a stock and belt, a bow being arranged at the back of each.

Heavy black cords are raised on a brown velvet ground stippled with pale-heliotrope silk. Persian colors are subtly woven in silk between rather widely spread cords in a velours of national-blue. One of the most tasteful of velours presents unusually heavy cords in russet-brown, and between the cords are fine silk lines that shade from green to blue. Wave lines formed of a succession of heavy black knots diversify a green velours. The bluet ground in another sample shows in glimpses through a close covering of raised black ovals.

In one class of zibelines, presenting a blue, gray, brown, green or plum ground, the fluff takes the form of large black ovals woven rather far apart. The heliotrope-and-green checks in another zibeline are softened by a layer of black fibres that coat the surface. Black bouclés are woven in stripes upon the grounds of some colored zibelines, while in others stripes are formed of the fine hairs which lie so lightly upon them. The gay colors in a fancy plaid zibeline appear mistily through a film of black and white hairs. Thus are many choice effects produced in this fashionable textile.

Plain and chameleon velvets and plain velours are equally stylish for capes, and capes are promised an extensive vogue, since sleeves, though of reduced proportions, are to continue fanciful. The pile of velours is longer than that of velvet and its greater width renders it appropriate for capes.

It is said that Bengaline is to be revived, since wool velours has come again. Most shoppers are familiar with this soft corded silk, the cords of which are wool-filled. Moiré velours has maintained its hold on the fancy for a long time and will still be used for skirts to be worn with fancy silk waists or full entire gowns. The water marks in this fabric are highly artistic and the fine lustre is not its least attraction.

Moiré antique façonné having woven figures can be safely recommended as a fashionable silk for Autumn and, doubtless, Winter wear. It is shown in black and evening shades, mostly in self. The varieties will increase as the season advances.

Faïlle façonné is also shown, and some sorts bear the antique markings as well as figures. There are also failles with warp-printed foliage and floral designs highly artistic in effect. Other failles have, besides the warp-printed devices, woven figures, sometimes in self and again in colors, repeating those in the pattern. These decorated failles are usually of very fine grain, like grosgrain silk.

Velvets, velours and corduroys should be cut so that the nap runs up. All parts must be cut with the nap running in the same direction, or the garment will show various shades.

STYLISH GARNITURES.

In no way may the good points of a fashion be better emphasized than by the trimming. Current modes embody a multiplicity of details, even the smallest of which affords an excuse for adornment. Fancy may be largely indulged in the application of garniture, the costume or garment gaining individuality thereby. Skirts are now, as for some time, limited to vertical or horizontal disposals of trimming. Diversity almost without end is, however, possible in bodices, and often several varieties of trimming are combined upon one garment.

Tailor-made gowns, with which many fashionable women begin their Autumn wardrobe, are finished with absolute plainness only for those of faultless figure, for what is so trying as a close-fitting gown without decoration? The severity of tailor-made gowns may be relieved by trimming, used, of course, with reserve, the simplicity of the style being maintained. Braiding, buttons, braid and cord-frogs with "olives" are not only admissible but decidedly improving upon a tailor-made suit.

Narrow and medium width soutache braid in solid colors or two tones is applied upon vests, collars, cuffs, revers and other accessories, in arabesques or scrolls, with happy results. The braid is set on either flat or edgewise, according to choice, being used ordinarily on smooth-surfaced goods of one color. Garnet cloth accessories may be suitably combined with a mixed brown cloth, a black braiding design being wrought on the brighter cloth. An all-brown cloth suit may also be enriched with brown-and-tan two-toned soutache braid, which will lighten the costume considerably. Brown-and-gold, black-and-gold and gray-and-silver two-toned soutache braid may be used very effectively. The side-front seams of gored skirts may be covered with soutache braid coiled at intervals or finished in trefolds at the top and bottom, or one or three rows of braid may encircle the skirt at the bottom and may be twisted in a series of coils.

A costume that is really dressy enough to be worn at church or while visiting is developed in steel-gray faced cloth. The skirt is bell-shaped, and proves a suitable style for an effective treatment of fine black soutache braid, which is embroidered in a scroll pattern on the front, the design being very broad at the bottom and tapering to a point at the middle of the skirt. The back falls in tubular plaits. The basque is close-fitting, and its skirt, which is about hip depth, is formed in scollops all round, the scollops being followed with braid coiled at the points. The fronts are rolled back in revers from a pointed vest the revers ending in points at the line of the waist and defining blunt points at shoulder and bust, both vest and revers being braid-embroidered, like the skirt. The sleeves are moderately bouffant at the top and are furnished with flaring pointed cuffs, also braid-embroidered. A standing collar is decorated to correspond with the vest. A black felt sailor-hat trimmed with a large gray sea-gull and black moiré ribbon, and black glacé gloves complete an exceptionally stylish outfit.

Military effects are fashionable in plainly designed basques, and these may be easily attained with cord frogs arranged at intervals across the front and closed over olive, ball or oblong crocheted buttons. A group of three smaller cord frogs and buttons may be applied at each side of the skirt at the top, or several such groups may be arranged at intervals the entire depth of the skirt.

As for buttons, it is believed that they will once more be devoted to service as well as ornament. Waistcoats will be closed from neck to lower edge with small pearl or metal buttons, and at each side of the closing an ornamental row will be added as far as the bust, this arrangement also suggesting a military effect. Large and small enamelled buttons, in open-work patterns studded with steel points, are among the fashionable varieties thus far shown. Wheel effects are especially pretty in these buttons. There are rivetted steel, jet and Rhinestone buttons in divers devices, and also white and smoked pearl buttons for jackets and double-breasted basques.

Mohair braid edgings and galloons in very open designs are applicable to cloth, chevrot or canvas fabrics, and admit color underneath contrasting with the material. A picot-edged fancy flat braid that looks very like silk is combined with the new mohair braids and enhances their beauty. Then there is a flat worsted braid, with scrolls at one or both sides made with

soutache braid, that furnishes a very effective trimming for woollen gowns. A fine silk cord band and edge trimming is chosen for silk gowns by elderly matrons of conservative tastes. Conventional designs are usually carried out in these trimmings.

Boleros are again in vogue. In mohair braid they are smart, but naturally less elegant than in jet. One style is rounding above the bust and square below; another presents a rounding outline and the parts are connected by two straps located below the bust, and in a third the edges are cut in scollops. In all cases the designs are very open. These ornaments may be applied over boleros cut from the material or they may simply be adjusted upon a basque or bodice.

Notched revers, revers with bodice combination and yokes are produced in mohair braid, and any of these garnitures are adaptable to tailor-finished costumes of cloth or mixed English or Scotch goods. Most of the ornaments described are duplicated in black *mousseline de soie* enriched with fine jet beads and small facets in tracery and floral designs for the adornment of silk bodices. A handsome bolero fashioned from the diaphanous fabric is shaped with darts outlined with a row of beads and heavily wrought in a rose design with cabochons and beads that appear almost luminous against the dull-black ground.

Revers of black *mousseline de soie* and other ornaments are embroidered with colored beads and cup-shaped spangles that are jewel-like in effect. Band trimmings of black *mousseline de soie* jetted with beads and nail-heads in a variety of tasteful designs are newer than jetted net bands and provide rich trimmings for silk and fine wool costumes. Some of these bands are made in continuous patterns and others in separable designs.

In an elegant costume of black moiré velours and white faille, bands of jet embroidered black *mousseline de soie* having fancy edges and white appliqué lace are employed as decorations. The gored skirt is finished without trimming and flares widely at the foot. The waist is made with a seamless back and full fronts separating over a vest of white faille. Lengthwise rows of the *mousseline* bands cover the vest and standing collar, which is also cut from faille, a fan of lace falling over it at each side. A deep, crush girdle with shirred front ends encircles the waist becomingly. Puffs are arranged on the sleeves below the shoulders and over them hang full caps of faille, covered, like the vest and collar, with *mousseline* bands. A band encircles each arm below the puff and from the wrist flows a frill of lace. The black-and-white combination is tastefully brought out by this picturesque style.

As to laces, both black and white Irish crochet laces are returning to favor, the black being made in silk and the white in cotton. These are fine varieties of hand-made laces fashionable many years ago. Black Chantilly laces will also be freely used upon silk gowns. Chiffon as a trimming remains a favorite and invariably gives satisfaction. Pearl bead trimmings will be used, and with pleasing effect, upon evening gowns. Silver-lined, iridescent and also colored beads are mingled with pearl beads and nail-heads of various sizes in a great variety of admirable designs.

Colored embroideries are wrought with bright silks on both black and white *mousseline de soie* bands, tinsel threads being occasionally introduced to increase the bright effect. Embroidered appliqué trimmings, both edgings and bands, are displayed in florid colors and fine devices. Gold often appears in these trimmings and adds to their beauty. Only plain-colored fabrics will be enlivened by appliqué embroideries, which, when properly applied, have the effect of being worked in the fabric. Scrolls, arabesques and floral patterns are brought out in these appliques, which are offered in several widths. Plain canvas and velours may be effectively decorated with appliqué embroideries, which, by-the-by, are quite handsome enough to adorn silks.

Jet passementeries are unusually fine this season. The beads are almost microscopic and the facets, though small, make a brilliant showing, being cut with almost as much care as are gems. Open designs still obtain, being not only lighter in weight but far more effective than close patterns. An artistic example is offered in jet passementerie in a floral device. Through the center runs a graceful stem made of small cabochons, and branching from it are leaves and flowers highly suggestive of natural blossoms.

THE ART OF NETTING.—No. 59.

DOILY WITH NETTED BORDER.

FIGURE No. 1.—Use the small mesh and net 120 stitches



DOILY WITH NETTED BORDER.

FIGURE No. 2.—Use the small mesh and net 120 around the linen center also net 4 rounds with same mesh.

Next, use large mesh and net 3 in every 2nd loop; next, with small mesh, net 12 rounds. Next net 6, thread around mesh, net 6, thread around mesh and repeat for round.

Next round.—Net 5, thread around mesh, net 1. thread around mesh, net 5, and repeat for round.

Next round.—Net 4, thread around mesh, net 2, thread around mesh, net 4, and repeat.

Next round.—Net 3, thread around mesh, net 3, thread around mesh, net 3 and repeat.

Next round.—Net 2, thread around mesh, net 4, thread around mesh, net 2 and repeat.

Next round.—Large mesh, net 3 in one, small mesh, net 5, large mesh, net 3 in one, small mesh, net 5, large mesh, net 3 and repeat.

Next round.—Small mesh, net 3 rounds.

Next round.—Net 3, skip 1, net 3, skip 1 and repeat.

Next round.—Net 2, skip to next group, net 2 and repeat. Darn as shown in the picture.

NETTED DOILY.

FIGURE No. 3.—Use the small mesh and cast on 14 loops. With the same mesh, net 3 rounds. Next round, with the large mesh, net 6 in every 2nd loop. Next, 1 round of rose netting (for rose netting see our book on Tattling and Netting, price 50 cents or 2s.), then with the small mesh, net 1 round; next with the large mesh, net 5 in every 2nd loop. Then with the small mesh net 3 rounds; next, 1 round of rose netting; small mesh, 3 rounds.

For the Points.—Net 7, turn; net 6, turn; net 5, turn; and so continue until there are only 2 loops left. There are 15 points. Darn the points and other parts of the doily as illustrated.

FIGURES NOS. 1 AND 2.—DOILYS WITH NETTED BORDERS.

around linen, and also 4 rounds with same mesh; next, with large mesh net 3 in every second loop of last round.

Sixth and seventh rounds.—Plain, with small mesh.

Eighth round.—Use small mesh, * net 9, put thread around mesh and repeat from *.

Ninth round.—* Net 8, thread around mesh, net 1 in large stitch formed by putting thread around mesh in the last round, thread around mesh and repeat from *.

Tenth round.—* Net 7, thread around mesh, net 1 in first of large stitches, net 1 in second of large stitches, thread around and repeat from *.

Eleventh round.—* Net 6, thread around mesh, net 3, thread around mesh and repeat from *.

Twelfth round.—* Net 5, thread around mesh, net 4, thread around mesh and repeat from *.

Thirteenth round.—* Net 4, thread around mesh, net 5, thread around the mesh and repeat from *.

Fourteenth round.—* Net 3, thread around mesh, net 6, thread around mesh and repeat from *.

Fifteenth round.—* Net 2, thread around mesh, net 7, thread around mesh and repeat from *.

Sixteenth round.—With large mesh net 3 in stitch made by first 2 stitches of preceding round. Now, with small mesh net 9, * large mesh, net 3, small mesh, net 9, and repeat from *. Net 9 rounds plain over small mesh. The doily is now ready for the points, which make thus, with small mesh net 3, skip 1, net 3, skip 1 and repeat.

Next round.—Use small mesh, net 2, skip to next group of 2 and repeat. Darn as seen in the picture.

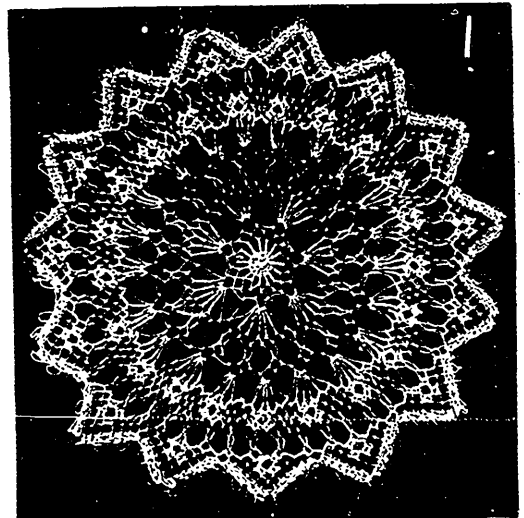


FIGURE No. 3.—NETTED DOILY.

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.

BASKET-BALL AT THE WOMEN'S COLLEGES.



Basket-ball has many lovers; it affords its fine delights to the looker-on only less largely than to the players themselves. In vigor and enchantment it is so far ahead of all other games heretofore played by girls, that it might almost be said to mark the introduction of the true athletic spirit into women's colleges. If anyone dispute this, it will be because he does not appreciate basket-ball enough to be partial. The

newspapers are full of accounts of the new game, but not sufficient distinction is implied to give to those that have not seen it played any adequate idea of its novelty and its heroics. It has been called "a sort of idealized foot-ball," which would be accurate if it did not sound seraphic. Young puppies tumbling over each other illustrate one phase of basket-ball. For the rest, it consists of running and throwing a ball either to another player or into the basket, as shown in the little cut at the top of this page. This, of course, is speaking only in outline, for there is required of the players at every

point of the field such varied skill, such splendid activity, alertness and fire that the game cannot be qualified in a few words. Merely as a display of movement and grace, it provides a keen artistic gratification. "Esthetics and Athleticism" was a new toast at college suppers last Spring. The tribute belongs to basket-ball. Tennis, after basket-ball, is positively archaic.

Finally, to give with one stroke the character and possibilities of basket-ball, let it be asserted that if George Meredith's heroines could

escape from him, it is unimaginable that they would not instinctively form a team. Fancy a sport worthy the powers of Carinthia, Jane and Diana, and "the dainty rogue!" Then consider that young women of a type comparable to these are found on some of the college teams, and you will understand the enthusiasm for basket-ball and the reason why it has everywhere pushed other games into the background at short notice. Basket-ball is only about three years old.

The great simplicity of the game puts the observer at once in touch with it. In matters of detail it varies rather widely as played in the different colleges. The variations will be noted later. For the purpose of present illustration, the Bryn Mawr game will be quoted, it is usually taken as a type and follows

quite closely in the main the rules of the National Association. They play at Bryn Mawr on a field 120 ft. x 80 ft., with nine on a side. The accompanying diagram shows the distribution of the players at the opening of the game. The dark spots represent the members of team Z, who are playing to put the ball into basket Z, which is their goal, and is defended by Team X, and to prevent the members of team X (represented by the light spots), from putting the ball into basket X, which is goal for X. The team that succeeds in putting the ball most frequently into the enemy's basket wins the game.

The game is started by the umpire, who stands in the center of the field and tosses the ball. As the ball rises the centers try to strike it to send it in the direction of their respective goals. No matter to which point of the field the ball goes, there are always two players, opponents, ready to contend for it. When the ball is obtained by a player, the fight for it which frequently results is one of the great excitements of the Bryn Mawr game. This contest is governed by very strict rules. The players must not step after they have taken position: the one in possession of the ball is allowed to hold it only in her hands, the one contending

for it must not strike it with her fist and must not hold her opponent with both arms. When one side succeeds in putting the ball into the goal, it scores one point. After a goal has been made, the ball is again put in play by the umpire, as at the beginning of the game. The game is played in two periods of twenty minutes each, with a ten minutes' rest between. The most important fouls are: Running with the ball, throwing out of bounds, catching the ball on the fly out of bounds, "tackling"

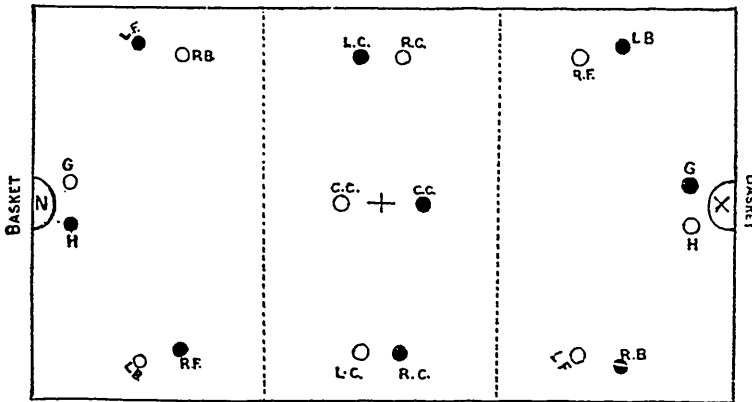


DIAGRAM OF BASKET-BALL FIELD.

POSITION OF PLAYERS.

- — Member of Team X.
- — Member of Team Z.
- C C — Center center.
- R C — Right center.
- L C — Left center.
- G — Goal.
- H — Home.
- L B — Left back.
- R F — Right forward.
- L F — Left forward.
- R B — Right back.
- X — X's goal, defended by ●.
- Z — Z's goal, defended by ○.
- + — Starting point.

(holding an opponent with both arms to prevent her throwing the ball) and "rough play." A foul gives a free throw to the opponents, thus giving them a chance to make a goal. After a foul the ball is tossed by the umpire, just as at the beginning of the game. A consideration of these fouls will show that the umpire must be industriously alert. For example, in the heat of the onset it is nearly impossible to come to a stand the instant the ball is caught. Again, in that tussle for the ball which is so much fun, especially in a match game for the championship where class feeling runs high, there lurk many tempting chances to go astray of the rules. It is the distinction of what is known as "the Vassar game" that when a girl obtains the ball she has a free chance to throw it. There is no "scrapping." An

audience of parents and guardians would probably discover much to say in favor of the game so played—but it lacks excitement.

It is claimed by the advocates of basket-ball that no severe accident or permanent injury has ever resulted from the game, and there is abundant evidence that, where girls are equal to the sport its effects are of the best. In most colleges a careful physical examination is insisted upon before a girl is permitted to play, and where only the properly robust are eligible to team practice, the chances of a serious accident are, of course, diminished. Occasionally, however, an ankle is sprained, or two heads come in collision, or somebody gets a fall. The breaking of a tooth, even, is on record. When one of these little accidents occurs, it is touching to see the attentions showered upon the heroine by her "trainer," her sympathizers and her friends. From the throng of spectators they instantly appear, rushing forward with every known restorative, and the result of their solicitude is sometimes amazing—as when an eye momentarily blinded receives a "douche" of cologne water, and the pause in the game is thus prolonged. The most common interruption is

understudy. When the interval of rest is called, and again at the end of the game, the trainers hasten forward with cloaks to enfold the players and tenderly hurry them into the gymnasium or other shelter, where the panting heroines are deposed on mattresses, refreshed, sustained, encouraged and "rubbed down." A pretty courtesy between rival teams is often remarked, and there is among the members of one team a devotion that knows "nor breed nor birth"; but the loving kindness of the trainer toward her charge is beyond the competition of terms. There is an authenticated case of a trainer's refusing an invitation to dinner after a match game because her young warrior belonged to the losing team.

It hardly needs to be said that players of basket-ball possess varying athletic gifts, and that a variety of talents is needed on a perfect team. Also, different teams are remarkable for different excellences. Certain teams are famous for having brilliant individual players. A goal-keeper who can pertinaciously beset the girl playing "home" with teasing strokes and misleading thrusts when the latter is trying to pass the ball to a



THE GAME.

a slipped hair-ribbon—an incident mentioned because of its unflinching interest to strangers.

Another claim for basket-ball frequently reiterated is that it was never intended as a rough sport by its inventor, and that, when properly played, it is a perfectly safe exercise for girls. However that may be, it is a very important point to be urged in defence of basket ball that for team work a long and very careful preparation and training are insisted upon. Hygiene is probably better understood and regarded by the players than by other students. Besides the scientific practice of special exercises, special rules of diet are observed. In addition to the advice of gymnasium director and college physician, each member of a team has her own particular guardian angel in her "trainer." The trainers—fellow-students, by-the-way—coach their protégés in season and out of season. At the games they stand in readiness to instruct and succor. If the trainer declares her charge weary, the latter obediently leaves the field and her substitute comes forward. Every member of a team has an

comrade or to put it in the goal, may sometimes aid vastly in winning the game for her side, even when her athletic abilities are limited to this single virtue. Or, a player skilled in putting the ball into the basket under closest fire of opponents may determine success for her team. Swift runners have a great place to fill, and a girl who has a strong, long, sure "throw" is a star. But, given fair players, the best equipped team is the one that is most perfectly organized. In the inter-class tournament played at Bryn Mawr last Spring (1896) to decide the championship, the conquering force of the triumphant Seniors was that of fine organization. They furnished a superb example of what is called "team-play." In the final game, played between '96 and '97, to see the ball passed from one end of the field to the other and back again, handed along from one Senior to another, the Juniors splendidly pursuing, was as good a sight as the eye could cherish and thrilled the beholder almost musically.

To prevent the variations in the way basket-ball is played in the many women's colleges would involve a Summer of

research. Perhaps the game has been in vogue too short a time to have brought the same set of rules into prevalence. Perhaps it is a point of superiority and popularity that it is a good game even when liberties are taken with it. In any case, it varies in the number of players, in the size of the field, in the size of the ball, in the style and size of the goal, and in the rules governing the game. It is even varied in the score. Sometimes a goal counts three points; at Bryn Mawr it counts one. In some places it is an indoor game; again, it is considered so thoroughly an outdoor game that only special practice is kept up in-doors during the Winter. It even has different seasons in different colleges. At Wellesley the inter-class tournament, which marks the height of excitement over basket-ball, has been held in November. At Vassar, it is said, a match game is played every two weeks, although Vassar has also a tournament in May. At Smith the enthusiasm for basket-ball culminates at the end of the Winter term. At the English universities the students are able, of course, to play the corresponding game of hockey out of doors all the year round. As

the four classes. This series of games extends over six Saturday afternoons, so that each class may meet each other class twice. The palm is awarded to the team holding the highest number of victories in the end. At Bryn Mawr the Seniors first play against the Sophomores, and the Juniors against the Freshmen. The best two out of three games in each contest are taken as decisive, and the winning classes then meet in the final set of games.

The question of costume is still discussed among basket-ball players. Divided skirts are the single predominating feature. At Smith, Radcliffe and Vassar they play in the gymnasium suit—consisting of a loose, dark-blue blouse and bloomers, stockings and low tennis shoes—worn for all outdoor sports. The class numeral, in the class color, is worn on the blouse of team members. In cold weather sweaters of the class color are worn. At Vassar only those girls holding records may wear a V on their sweaters. At Bryn Mawr team members wear flannel blouses of the class color, a short corduroy skirt and knickerbockers, low shoes and leggings. The class numeral is



BASKET-BALL TEAM, CLASS OF '96, BRYN MAWR COLLEGE WINNERS OF THE CHAMPIONSHIP IN THE SPRING CONTEST, 1896.

they have no classes there, in the American sense of the term, the tournaments are generally held between different clubs. At Bryn Mawr the Fall is spent in getting the team play well under way before Winter closes all but indoor practice, since, to those accustomed to the far more vigorous field game, a gymnasium is hardly large enough for any thing but practice in special lines. As soon as the ground is hard enough the sport begins again and moves on to its climax in the Spring contest for the championship. The class that wins the championship at Bryn Mawr in 1897 will be in fine luster. In addition to the glory of victory, it will hold during the next year a silver lantern which the champions of '96 bestowed, at parting, upon their honorable foe, '97, and which will hereafter fill the office of a challenge cup. A lantern, it will be remembered, is the Bryn Mawr emblem.

Another minor variation in basket-ball procedure is found in the arrangement of the tournaments. At Smith the two lower-class teams compete. At Vassar the matches are engaged in by

on the blouse. At Leland Stanford University the costume consists of a sweater, bloomers, stockings and low shoes. Almost universally the players wear their hair down in braids. When necessary, the front locks are held back by a stout black ribbon austere-ly bound about the head.

One or two points not touched on in this account are mentioned by Miss Hardeastle, formerly a student at Bryn Mawr, in an article published in the *Girton Review* for March, 1896. The following extract is quoted for the sake of the points referred to and because English opinion on athletics has its particular value:—

Reference to the athletics on the campus brings to my mind a most characteristic scene, which rightly requires a brush, not a pen, to do it justice. A tennis tournament on a glorious October day, the champions to represent Bryn Mawr, Girton and the Harvard Annex, playing in grim earnest, the spectators excitedly waving little flags, blue for Girton, yellow for Bryn Mawr, and crimson for Harvard, with gestures that contrast strangely with the academic cap and gown worn, though

rhythmically on one note; it may be "Rah, rah, rah, cheer Bryn Mawr, '96," to encourage the Sophomore team as a whole; or it may be "Captain Bowman, fiery foeman," as a reward of some peculiarly brilliant feat of their chief; to realize its powerful emotional effect



A STRONG, LONG, SURE THROW.

these are over the most fascinatingly feminine of costumes; as a background, the prosaic gray front of Merion Hall, decorated with similar flags of gigantic dimensions, and over all the blue of an American sky, and an atmosphere which adds intensity to every tone of color and an electric thrill to every sensation. A basket-ball match between the Junior and Sophomore classes would form a fitting pendant to this picture. Here the difference of nationality is most apparent in the substitution of a "yell" for our clatter and exclamations of "play up." This yell takes various forms, but is always shouted



one must have taken part in it, and after such an experience our English applause seems almost cold by comparison.

K. A. I.

WOMEN IN THE PROFESSIONS.

SINGING.—BY CLEMENTINE DE VERE-SAPIO.

Among the numerous professions which modern civilization has placed within woman's reach, music, in all its various branches, remains foremost. Of these branches, singing is the most remunerative. While singing has been profitable from times remote, its field was, until comparatively recently, rather limited for women. Professional singers, as well as actors and all public performers, until early in the present century were considered a class apart from the rest of society, seldom receiving any social consideration or recognition. The evolution of modern ideas and the progress of civilization have worked great changes and destroyed almost all prejudice in that direction, thus enabling a better class of women to join the ranks of musicians—women who were, by the old ruling order of ideas, kept away from this field.

At the present day singing as a profession—including opera, oratorio, concert, church and teaching—is looked upon not only as a lucrative occupation but also as one entitled to respect, even by the most conservative people. The relative facility with which its prizes may now be won has its drawback in the fact that, allured by the deserved success of many, some entirely unqualified, or, at least, insufficiently fitted, for the profession have failed to realize their hopes and have been the cause of their own bitter disappointment. The risk of such disappointment can, to a certain extent, be averted by judicious and careful preliminary examination of the aspiring singer's qualifications. The question of fitness is a very important one, embracing the physical as well as the mental capacity.

First of all, a musical nature is absolutely necessary. That is to say, the student must possess the sense of rhythm, perfect

intonation, a good ear for melody and a decided taste for music. These qualities are all easily detected in early childhood and should be carefully noted by parents or friends, as they are the sure signs of a musical nature and become apparent long before the time when the vocal organ begins to manifest its singing powers. At this latter period, provided the above mentioned qualifications exist, the question of voice culture comes prominently to the front. This question is a very delicate one, and while no age can be definitely set for beginning to ascertain the possibilities of the vocal organ, it is safe to say that not before the age of fifteen should cultivation of the voice be thought of. There are, of course, exceptions, cases of earlier or later development, but fifteen is the age at which studies may generally be commenced, if there is any promise of a voice. In some cases studies begun much later—even at twenty-five years of age—have given excellent results. All depends upon individual physical conditions, but fifteen may be taken as a fair average.

As in other branches of education, the fundamental basis of a musical training must be the same for every one, regardless of what the individual temperament may promise. Technical instruction, such as reading, *solfeggio*, and musical theory, should be insisted upon, thereby insuring a sound foundation on which to build. The lack of proper consideration given to this essential point may have disastrous consequences, felt throughout a whole career and hampering the artist at every step.

All would-be singers should, time and circumstances permitting, devote one year to sight reading before attempting vocal culture. The eventual benefit would be immense and vocal

progress made easy. This vital point cannot be too strongly urged. Then, too, most careful attention must be given to the training during the development of the vocal organ. In this delicate period the voice is easily directed, and on account of its very ductility, it may occasionally mislead the teacher regarding its ultimate tendency. How many young voices which seemed to point in some special direction have given later entirely opposite results! How many supposed dramatic sopranos have become instead *coloratura* singers! How many flute-like voices have developed into heavy and deep contraltos! I say nothing of the misleading temperament, which often reveals itself in an unexpected way. It is, therefore, absolutely necessary to direct the studies of each beginner on a general basis, the teacher awaiting and watching patiently the gradual formation and assertion of personality. Personality and temperament reveal themselves at the proper moment, decidedly and irresistibly. Then is the time to direct the studies in the special line to which these qualities point. A smaller number of failures would have to be registered were this course followed, were students less ambitious and instructors more cautious.

The greatest obstacle to a solid and complete musical education in the United States is not the lack of good professors and opportunities, but rather the eagerness of students and parents to reap too soon the fruits of their endeavours. The general cry, "*Go to Europe to study!*" is—except in certain special cases and emergencies—the outcome of a mistaken idea. Those who so ardently advocate it are apparently unaware that they possess in their own country the same advantages which they seek elsewhere and find generally at the cost of great discomfort. The only real advantage of a musical education in Europe—provided the pupil has the good luck to fall into the hands of a competent teacher—lies in the fact that it is impossible for students to secure there any professional engagement until they are qualified. Consequently, they are forced to follow a longer and uninterrupted course of studies than is ever thought of here.

In the United States a student possessing a good voice, if able to sing a few songs in parrot-like fashion, is in constant danger of receiving alluring offers from managers of minor importance, offers which, at an early period of her musical education, seem indeed very desirable, but are in reality most detrimental to the future artiste. As very few can resist such temptation, the extent of the injury done is almost beyond calculation. The flimsy and superficial success sometimes obtained by a pupil during this premature stage of musical cultivation has often fatal effects upon her mind. She fancies that the professional field has been opened to her; technical studies are henceforth neglected, in many cases entirely abandoned, but she finds out sooner or later that the imagined professional field was only in reality the narrow, but crowded circle of mediocrity, from which she will with difficulty, if ever, extricate herself.

Regarding the various classes of vocal work—opera, oratorio, concert, church singing and teaching—a clear distinction should be made. Upon the proper choice depends, in a large measure, success or failure. Many women are guided more by their ambition to go on the operatic stage than by temperament, mistaking, perhaps unconsciously, the wish for the ability.

The operatic stage is, of all the different branches of vocal music, the one which demands more extensive qualifications than any other, not only musical, but also, and in great measure, histrionic and physical. Of the last two gifts the singing teacher is not always able to judge, and while thoroughly sincere in his endeavors to direct the pupil to the stage, he is liable to make mistakes, causing not only loss of time, but often changing for the worse the whole career. One who is well qualified only as a concert singer would meet with failure and disappointment were the operatic stage essayed, while another, possessing marked dramatic gifts, would be better adapted to a stage career. It is advisable to consult artists of recognized ability, unless the temperament is so manifestly apparent that no doubt is possible as to its leading.

During the years of instruction the studies must not be confined to music alone. The reading of literature of an elevating kind is to be recommended. Not infrequently we meet singers of superior vocal endowments, wholly lacking in literary culture. In such individuals the natural instinct often works wonders when they are called upon for the impersonation of character, but they are not to be taken as examples. The true artist needs to be a person of general culture.

In order to take entire advantage of all the qualities which Nature has placed at her disposal, a singer should endeavor to lead a quiet life and adopt a plain and nourishing diet. An

existence full of excitement is fatiguing mentally and physically, and is to be avoided by the serious student. It is impossible to be at once an artist and a social butterfly. Late suppers and small hours are injurious to the voice.

Of all the different branches of vocal work the most difficult for women is the operatic. The nature of the work, the surroundings and the facility with which vanity may be developed at the expense of worthy emulation render it a very arduous undertaking, unless these difficulties are counterbalanced by sterling individuality.

"*Voce, voce, voce!*" is Rossini's well-known answer to the question: "What is required to make a successful singer?" To this must be added, especially for the operatic aspirant: *Health, health, health!—brain, brain, brain!*

Concert and oratorio singing opens a vast field to many who, possessing all the necessary gifts of voice and disposition, have no inclination for the stage, or are lacking in certain special qualities indispensable for that calling. This class of singing, although possessing less of the glitter and attractive splendor of the footlights, is more intimately associated with the highest manifestations of musical art. In its realm nothing is sacrificed to artifice or conventionality. The surroundings are in keeping with the pure and refined atmosphere created by this noble expression of art, and the woman aspiring to success will find her pathway much less arduous and her associations much more congenial than in the theatre.

Church singing constitutes a quiet and dignified occupation, which, although less remunerative than concert work, affords good pay for the small amount of time demanded, permits the singer to reside in one place and to engage in other occupations during the week. Good church singing requires more culture and natural ability than is generally believed. It is unjust to consider it as the refuge of those who have not succeeded in one of the other branches. Not infrequently do we find in its ranks artists of great talent, and circumstances often bring about the choice of this work by persons who certainly would have excelled in a larger sphere. A successful church singer must be a good reader, she must possess a pure voice and be educated into a refined and correct style, with no exaggeration, no striving after effect and none of the many artifices which are often the only salvation of the mediocre operatic singer.

Teaching vocal music, as a profession, is well adapted to women, but it is frequently adopted lightly and with absolute ignorance of the serious responsibility involved. Singers who have failed in their own public work for want of talent cannot be good instructors. Singers with talent who retire from public life may be excellent teachers. Those who never entered the profession as singers but are equipped with a thorough musical education, natural taste, and enough voice to enable them to illustrate their theory, are perfectly qualified to give vocal instruction. Musicianship is in all cases the *sine qua non*.

There are incompetent teachers all over the world; only in America, however, do we see a pupil, having badly studied for a few months, believing herself able to teach, impart her half-learned lesson to another, who in turn transmits this second-hand misinformation to a third victim. The three do not hesitate to hold the original professor responsible for their methods or to claim to be his followers.

Hardly less unfortunate is the common tendency of pupils to change teachers, a proceeding unfair to the instructor, demoralizing to the student and detrimental to the voice. Select your teacher with care and the exercise of your best judgment, and do not change without serious cause. Frequent changes, even from one good instructor to another equally good, are always at the expense of time and progress.

Although I have dealt separately with each class of singing, it is not to be inferred that those adequately endowed should not embrace more than one at a time, or several in succession, according to circumstances. Artists with varied gifts are numerous. Versatility, however, should be the outcome of natural endowments and not a thing aimed at, for, when the specific vocation of the student decidedly asserts itself, all her energies should be concentrated in that direction.

In addition to the lines already mentioned, women singers find employment in operetta, vaudeville, comic singing and chorus work. The decision regarding the respective values of these I will leave to the individual inclination of the singer.

The widespread progress of music and the more liberal ideas regarding woman's work have so enlarged her horizon that in vocal music she now has not only adequate means of self-support, but also opportunity for mental growth and the acquiring of an honored name in the world of art.

THE PATRIOTIC SOCIETIES.—No. 5.

THE NATIONAL SOCIETY OF THE CHILDREN OF THE AMERICAN REVOLUTION.

BY CAROLYN HALSTED.



Of all the patriotic orders, the one with the broadest field of usefulness opening before it is the National Society of the Children of the American Revolution, since it has the training in patriotism of the Nation's young people, the potential heroes and heroines of any crisis affecting the country's welfare. The founder of the Society, Mrs.

Daniel Lothrop, laid her plans for it before the National Society of the Daughters of the American Revolution, assembled in annual convention at Washington in February, 1895. She is the Regent of the Old Concord Chapter of the parent organization. It was unanimously voted that the new organization should be formed, and Mrs. Lothrop was chosen its President for a term of four years, with power to organize it as she should see fit. As a result, on April 5th, 1895, the Society was formally organized in Washington—its permanent headquarters—being incorporated six days later.

In its eighteen months of existence the Society has grown rapidly, having now on its roll some fourteen hundred members, with new ones coming in every day. There are local societies in nearly every State in the Union as well as in nearly every city, some of the large cities having two or more. Each local society has for President a Daughter of the American Revolution, but the other officers are chosen from among the young members. These local societies are independent of the parent order, though they owe it allegiance and their members also belong to it. The annual dues are fifty cents, half of which sum goes to the National Society, except in the case of members-at-large, when the whole amount is thus disposed of. A member-at-large is one who has not joined any local branch, simply becoming a member of the National Society. The constitution thus sets forth the objects of the association.

We, the children and youth of America, in order to know more about our country from its formation, and thus to grow up into good citizens, with a love for and an understanding of the principles and institutions of our ancestors, do unite under the guidance and government of the Daughters of the American Revolution in the society to be called the National Society of the Children of the American Revolution. All children and youth of America, of both sexes, from birth to the age of eighteen years for the girls and twenty-one for the boys, may join this Society, provided they descend in direct line from patriotic ancestors who helped to plant or to perpetuate this country in the Colonies, or in the Revolutionary War, or in any other way. We take for objects in this Society the acquisition of knowledge of American history, so that we may understand and love our country better, and then any patriotic work that will help us to that end, keeping a constant endeavor to influence all other children and youth to the same purpose, to help to save the places made sacred by the American men and women who forwarded American independence, to find out and to honor the lives of children and youth of the Colonies and of the American Revolution; to promote the celebration of all patriotic anniversaries; to place a copy of the Declaration of Independence and other patriotic documents in every place appropriate for them; and to hold our American flag sacred above all other flags. In short, to follow the injunctions of Washington, who in his youth served his country, till we can perform the duties of good citizens. And to love, uphold, and extend the institutions of American liberty, and the principles that made and saved our country.

When the girls have reached the age of eighteen, they pass into the fold of the Daughters of the American Revolution, while the boys may become candidates for membership in one of the masculine patriotic orders at the age of twenty-one.

That the Society may be far-reaching and liberal in its in-

fluence and policy, it extends a cordial invitation and gives a warm welcome to all young people to attend its meetings, whether or not they may have claim to regular membership. In this respect the order is one of the broadest and most beneficent yet started, well calculated to help on the work of the public schools in promoting patriotism and good government. It will also help boys and girls all over the land to reverence and uphold the fundamental truths of their country and to respect each other's rights.

Each local society has its own mode of interesting and amusing its members, and many and varied are the projects tried. A reading circle is a favorite pastime among the older members, who thereby combine practice in the art of reading aloud with the acquisition of information concerning the annals of their own country. After the reading is finished, they join in games and have one of these general jollifications for which young lads and maidens are always the brighter and better. Debating is another diversion and the boys and girls enter into it with hearty good will. They take some topic of national importance, past or present, choose sides and discuss its pros and cons with zest.

Another notable feature of their reunions is the singing of national hymns and songs.

It was the idea of Mrs. James Robert McKee, daughter of ex-President Harrison and a leading officer of the Society, to have the small patriots systematically trained by a competent professor of music to sing: "My Country, 'Tis of Thee," "The Star Spangled Banner," "Columbia, the Gem of the Ocean," and other patriotic songs. It is a fact that comparatively few American men and women can sing even one or two of these songs all through correctly. Nearly every local society has its chorus, and where it includes a performer on the violin or piano the vocal music is supplemented by an instrumental accompaniment. Much rever-



MRS. LOTHROP, PRESIDENT

ence is paid to the flag, which the young patriots salute on all proper occasions with the regular flag drill. As soon as a society becomes numerically strong enough, it secures a banner of its own. Another feature which the children enjoy is the collecting of a library for their own especial society, the librarian being appointed from among their number. Professor John Fiske, the eminent historian of Harvard University, has made out a list of books especially for the Society which will also prove valuable reading for any student of American history. It includes his own *War of Independence, American Revolution and Critical Period of American History*, Irving's *Life of Washington*, Morse's *Franklin and John Adams*, Tyler's *Patrick Henry, Familiar Letters of John Adams to His Wife*, Stone's *Campaign of General John Burgoyne*, and other standard works referring to the Revolutionary period.

Many of the societies keep a scrap book into which are pasted by the children newspaper cuttings and documents of historical and biographical interest. Relics and heirlooms of Revolutionary days are collected and preserved by the societies. While thus promoting the love of home and country, the young people derive much innocent pleasure and recreation from their gatherings and



MISS MARGARET LOTHROP.

form friendships among their colleagues which, in many cases, will last throughout a lifetime, strengthening as the boys and girls grow into men and women and graduate into the older patriotic orders.

The first local society was founded in Concord, Massachusetts, on May 11, 1895, at the home of Mrs. Lothrop, "The Wayside," once the abiding place of Hawthorne and Louisa M. Alcott, where the latter lived with her sisters (all *Little Women*), and where the book was written. This pioneer Society has had many delightful and profitable reunions, and has accomplished much in the way of promoting knowledge and enjoyment. It has a reading circle, which meets every fortnight on the grounds of "The Wayside" for a couple of hours in the afternoon, when three or four young ladies and gentlemen lend their services in reading history aloud. A committee of boys and girls is elected to choose the readers for each meeting and the games to follow. Numerous excursions have been made to historical spots by the Society. One that created enthusiasm was to Sudbury, where stands Longfellow's "Wayside Inn." The children had the *Tales of a Wayside Inn* read to them before starting, and spent several hours on the spot, taking their luncheon along and going over the old house leisurely. Sometimes a plan has been drawn up for one of these journeys, and then with maps and books and talks the young people go over the ground in imagination without really doing any actual travelling—rather a Barmecide feast, from a child's point of view.

The New York City society is one of the most flourishing and progressive in the order. A novel entertainment was that given for its members early in the present Summer, by its President, Mrs. William Cummings Story, at her beautiful home in Lawrence, Long Island—a short ride from the great metropolis. The young people and their relatives went down on a bright Saturday afternoon and passed several happy hours on the big piazzas and broad lawns of their hostess. The verandas were draped in American flags and decorated with palms and Oriental rugs, and there the visitors gathered to listen to Mrs. Story's cordial address of welcome and to hear about the capture of Sag Harbor, a Long Island victory of which the day chosen was an anniversary. Then they were treated to a show of skilful legerdemain by a professor in the art, and after singing familiar national airs, refreshments were served. Mrs. Story also presented a promised prize to the member who had brought into the New York society the largest number of new candidates. It was a handsome inkstand and was won by Frederick W. Sumner, a descendant of General Joseph Palmer, of Revolutionary fame. A pretty incident in the day's fête was the collection by the children of a sum to help that children's charity for children, the Messiah Home, of New York.

The first branch on the Pacific coast is the Valentine Holt Society of San Francisco. It has a large membership, much energy being displayed by its promoters. It was named—a custom followed by many of the local chapters—after a young hero in the great struggle for liberty, who, when only thirteen years old, was chosen to be a despatch bearer because of his fearlessness. It is a special object of the organization to bring to light the boys and girls who rendered service to their country during the Revolution.

The Fort Washington Society, of Cincinnati, Ohio, has already in its short career made two contributions to historic

monuments—one toward the purchase of the bronze statue of the Minute Man exhibited at the Columbian Exposition, the other for the Mary Washington monument.

Two of the Connecticut societies have joined forces and placed a tablet on the tree under which Whitefield preached in 1747.

The *American Monthly Magazine*, the organ of the Daughters of the American Revolution, has a children's department devoted to the doings of the young Society. Its members send accounts of their local societies, forward bits of newly-discovered history, and questions and answers to the Question Box.

The National Society held its first Congress in Washington on the last anniversary of Washington's birthday. This is to be an annual affair, like the Continental Congress of the Daughters, and at it will gather delegates and members from all parts of the land, to report on their local societies, and to unite in a yearly festivity at which patriotism and recreation will rule. The first Congress was held in the Church of Our Father, and,

besides the children, many of the Daughters were present, both as senior officers of the various chapters and as visitors. Mrs. Lothrop opened the Congress by ringing a small bell of quaint design, the first one made from the historic relic of Connecticut's Motier Bailey, a famous personage in Colonial and Revolutionary times. Bright addresses were read by the child secretaries, while Mrs. McKee and other Daughters told how the small people from every corner of the nation were eagerly coming to join the Society's ranks. Mrs. Lothrop presented the Connecticut societies with a beautiful flag because that is the banner State, counting the greatest number of members. Each boy and girl was decorated with a badge of red, white and blue ribbon, having a little bow at the top, and many wore the Society's badge, an American eagle in gold holding the flag in his claws, surrounding which is a blue band bearing the name of the Society in gold letters. In the northern one of the Washington local societies, the "Pirum Ripley," entertained the Congress at a Continental Tea. Mrs. Cleveland graciously received them at the White House, having a smile and a pleasant word for each.

The organization is receiving encouragement from distinguished men and women in various parts of the Union, who act as sponsors and are called State promoters. They are chosen from among each State's most

prominent citizens, always including the governor and his wife. A few of those lending this sanction and aid are: Ex-President Harrison, Vice-President Stevenson, General and Mrs. A. W. Greeley, Bishop Nichols, of California; Senator and Mrs. Francis E. Warren, Professor John Fiske and Hon. Chauncey M. Depew.

Mrs. Lothrop, the founder, has long been working for the edification of children. She is the wife of the late Daniel Lothrop, the publisher, who did so much to raise the standard of children's literature. As "Margaret Sidney," the author of *Five Little Peppers* and other delightful books for children, Mrs. Lothrop has long been known among the young people.

Little Margaret Lothrop's name stands as No. 1 on the roll of membership. Like her mother, she is deeply concerned in all that affects the Society's welfare. She holds the office of Secretary to the Old North Bridge Society, of Concord, Massachusetts, as already stated the first organized.

Karl Slaughter Bradford is the great-great-grandson of Major Samuel Kellett Bradford, of England and Virginia, who came



MASTER KARL SLAUGHTER BRADFORD.

to America out of sympathy for the Colonists. He served as an officer of Virginia artillery in the Continental line, and was aide-de-camp to General George Weedon. He married the great-granddaughter of "King" Carter, of Virginia. Little Karl lives in Washington, and is a bright and handsome lad of great promise.

One of the first charter members was Benjamin Harrison ("Baby") McKee, grandson of ex-President Harrison, and a lineal descendant of many men noted in the country's history, including two Presidents and a signer of the Declaration of Independence. He is a sturdy lad, fond of books and play, a general favorite with his playmates, as well as a kind brother to little Mary Lodge McKee, his only sister. Born in Indianapolis, Indiana, he has been something of a traveler during his short life. He is now summering with his parents at Saratoga.



MASTER BENJAMIN HARRISON ("BABY")
MCKEE.

A happy and lovable little member is Master Sterling Porter Story, aged four, the handsome son of Mrs. William Cummings Story, Presi-

dent of the New York City society. His father belongs to the Sons of the American Revolution, and his two manly brothers are with him in the junior organization, so the whole family is engaged in upholding the cause of patriotism. Little Sterling has a number of ancestors who served their country loyally during the days of '76, among them, Colonel William John Van Vredenburg, Daniel Story, the Burnhams, of Burnham Beeches, and the Honorable Stephen Allen, of New York, who held something like thirty-five public offices during his lifetime. At the fine country place of their parents at Lawrence, Long Island, Sterling and his brothers, Allen and Harold, lead an ideal boys' life, out of doors most of the time, with a horse, a dozen or more dogs, bicycles and other promoters of athletic sports.



MASTER STERLING PORTER STORY.

SEASONABLE COOKERY.

SEPTEMBER DAMPNESS—IN THE MARKETS—TOO MUCH PORK AND VEAL—AS TO BAKERS' BREAD—USES OF BREAD AND CRACKER CRUMBS—HOW TO TEST AND COOK MUSHROOMS.

With the advent of September the heat of Summer is usually over and there is a general feeling of relief. The cooler weather, however, brings new conditions, dampness taking the place of heat and the housekeeper finding it necessary to be vigilant in order to prevent mildew and decay. Soiled and damp clothes thrown into the clothes-basket will mould before the next washing day and should, therefore, be perfectly dry before being placed in the hamper. The carpets and rugs over the cellar are likely to be damp and the rooms require drying off by a mild grate or furnace fire. A clever housekeeper utilizes her surplus store of newspapers for a quick fire when but a slight heat is needed. When there is no fireplace, an oil or gas stove will give sufficient heat to dry out the house. With a damp house, disease in the form of diphtheria or fever is likely and this is the season when especial care and vigilance are demanded.

IN THE MARKETS.

In September sweet pickles, preserved watermelon, peaches, citron and grapes are prepared, finishing the season's offerings in the line of sweets for Winter use.

In the market list fruits take first place. They include a large variety of apples and grapes, while peaches, pears, plums, quinces, cantaloupes, watermelons, pineapples, oranges and tamarinds certainly prove that the time for "made" desserts is not yet.

In the large city markets there are few changes in vegetables from last month, but elsewhere few vegetables are seen except those containing wood-fibre and water, such as the turnip, carrot, beet, cabbage and squash. In the large markets are seen green corn, still in its prime, beans of all kinds, artichokes, cauliflower, mushrooms, egg-plant, parsnips, green peppers and salsify or oyster-plant.

In the fish market there are a few changes. Oyster and

scallops come in, while salmon is no longer in season after this month. Among the new fish are red snappers and smelts, while soft crabs and Spanish mackerel are at their best during September.

In meats there is little change, except that venison appears in some of the large city shops. Game and poultry are plentiful, the season for grouse and wild ducks opening this month.

MADE-OVER MEATS.

This month the school room again resounds with the sound of hurrying footsteps, and the menu evidences the respect of the modern housewife for health-giving food to keep these busy little people in trim for their Winter's work. It is well to remember that made-over meats are not as strengthening as are those freshly cooked, and that to have a large roast for the sake of serving it cold day after day is enough to set the whole family in battle array. Pork and veal are foods to be sparingly used at any time, yet the homes are not few where hoiled ham is an expected dinner dish three days out of the seven. I shall wonder that the children of such households are pale and cross and, when growing rapidly, develop all kinds of frailties! A roast of veal or of pork is not to be condemned, for the variety of meats is small at the best, and all kinds may find a place on the menu, but if either of these is on the table to-day, have a juicy beefsteak to-morrow, and the second day the cold meat with plenty of vegetables and a nourishing dessert. There is much wisdom shown when the menu is satisfying, for it certainly is possible to eat one's fill and yet be hungry. Either pork or veal makes such demands upon the digestion that the whole body pays tribute in strength. For this reason, either is forbidden food for the frail and weak. The mother who has a delicate child must arrange its food with especial care, if she would give the weakling a fair chance in the world.

BAKER'S BREAD AND CAKE.

To be handicapped with a rebellious stomach is a great misfortune, and more than likely the cause of most such cases was a foolish mother who provided unwisely, or an over-indulgent one who ever had a penny ready for a cake or bun at the bake shop. There can scarcely be too loud a protest against over-patronizing these shops. In our large cities the tendency is more and more toward the use of baker's bread and baker's cake and dessert. To find in the cities a servant who can make bread is to capture a *rara avis*. A poor living indeed is the outcome of entire reliance upon the baker, and the young members of the household show it in their paleness and lack of vitality. Baker's bread is too fresh and not sufficiently baked to kill the yeast plant. When eaten, this bread swells in the stomach and gas and general discomfort result. The cake is even worse, being made with an excess of soda or baking powder. Only the lazy housekeeper depends upon the baker for her food, and she need not marvel that the members of her family have poor health and are generally an irritable lot of people to live with.

BREAD VS. CRACKER CRUMBS

The value of bread and cracker crumbs is fully appreciated by the modern housekeeper. Food that is fried, either in a pan with a small quantity of fat or in sufficient oil to immerse the article, is seldom without such a covering. Crumbs are also used in scallops, stuffed vegetables, etc. Just when to use the bread and when the cracker crumb is often perplexing. A well-known authority on cooking advises the cracker crumb for all scalloped dishes, such as oyster or tomato, as well as for all fried food, that is, food *sautéd* in a small quantity of fat. This includes fish, veal cutlet, scallops, sweetbreads, etc. The cracker crumbs give the more delicate flavor and texture to the crust. Bread crumbs are, however, much preferred for crumbing croquettes or for fish that is to be immersed in hot fat—the crust formed being crisp and dry. Obviously, there is more economy in using the bread crumbs, but the distinction here made will be found satisfactory from a gustatory standpoint. Bread crumbs never make satisfactory scalloped dishes, as too hard and dry a crust is formed. To make bread crumbs, save all the crusts and pieces left from too generous cutting, those too dry for toast, the trimmings from sandwiches, etc. Place them in a moderate heat and when perfectly dry, roll fine, or—which is much easier—place them in a bag made of white duck, lay the bag on a hard surface and crush the bread by pounding the bag with a hammer. This will reduce the bread to a fine crumb. It should then be sifted through a gravy strainer, the unsifted bread being returned to the bag and again pounded with the hammer. Crumbs do not keep well, so it is wise not to prepare too generous a quantity at a time. To crumb any article, dip it first in beaten egg and then in the crumbs. Fish is dipped in water, then seasoned with salt and pepper and laid in the bread or cracker dust.

FRIED SQUASH.

The white "button" squashes about four inches in diameter are best when fried. Cut the vegetable into thin slices, dip in beaten egg, then in seasoned bread or cracker dust, and fry in hot fat. Place a colander in a granite saucepan; lay a soft yellow paper in the colander, and as the slices become brown place them on the paper; set the saucepan in the oven or in a warm place on the range. The paper will absorb all of the oil that may be left in the squash. Serve on a platter or other flat dish. Fried squash forms an excellent luncheon dish.

ENTRÉE OF PEPPERS.

Green peppers are beyond use after this month, as they are

ripening and will soon have too much flavor. For this dish select peppers that are perfectly green and with walls not too thick. Peppers, like lemons, are either thin skinned or of heavy, coarse grain. With a sharp knife cut off a slice at the stem end, saving the portion removed. Take out the seeds and the thick partitions and place the peppers and the slice cut from the end in cold salted water. Let them remain in the water for twenty-four hours, changing the water three or four times. In this way sufficient of the hot flavor is drawn out to make the vegetable eatable. Chop cold roast veal very fine, season with salt and add enough veal gravy—if there is any left from the roasting—until the meat is moist. If there is no gravy, add a little melted butter. Fill the peppers with this seasoned meat, fit on the stem end, and sew it to place with a coarse thread. Place the peppers in a granite kettle, add sufficient water to stew them, adding also a small piece of butter or any veal gravy still remaining. Cover the kettle, and stew gently at least an hour and a quarter, turning the peppers once and adding more water if needed. There should be only sufficient juice at the bottom of the kettle to make a gravy when done. Lift the peppers to the serving dish, remove the strings, thicken the gravy in the kettle, pour it over the vegetable and serve.

HALIBUT, WITH CUCUMBER SAUCE.

Cut a slice of halibut into three-inch squares. Dip each in beaten egg, then in cracker dust that has been seasoned with salt and pepper, and fry to a delicate brown. To make the sauce, peel crisp cucumbers, grate and drain. To every cupful of this allow:

$\frac{1}{2}$ tea-spoonful of salt. 2 tea-spoonfuls of olive oil.
 $\frac{1}{4}$ tea-spoonful of onion juice. $\frac{1}{8}$ salt-spoonful of pepper.

More oil may be used if desired. This is an excellent sauce for other fish as well.

MUSHROOMS.

Like many of our vegetables, mushrooms are commencing to know no season, being cultivated all the year round and almost always to be found in the large markets. In the Autumn, however, this delicacy may be found in abundance where Nature has planted it and is to be had in the markets at its lowest price. To determine whether any given fungus is the edible variety or not, the expert peels it. The mushroom will peel from the margin to the center—the poisonous toadstool will not. A piece of silk or cooked with mushrooms will, it is said, be discolored if there is poison present. There are few daintier dishes than this delicate vegetable, but it requires very careful preparation.

BROILED MUSHROOMS.—Peel the mushrooms and cut off the stalks. Heat the broiler, lay the mushrooms carefully in and broil with the upper side first exposed to the fire; then turn and broil the under side. Cook but eight or ten minutes, when they should be tender. Remove from the fire and baste with melted butter, season with salt and pepper and serve on toast.

STEWED MUSHROOMS.—Peel the mushrooms, scrape the stems, cutting off the hard ends, then wash in cold water. Place in a saucepan a table-spoonful of butter, and when melted add one-half table-spoonful of flour. Add one pint of mushrooms, cover and let simmer in a gentle heat for ten minutes, stirring often. Add two table-spoonfuls of cream, heat again, salt and pepper and serve.

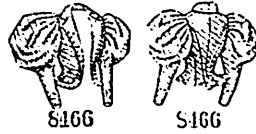
BAKED MUSHROOMS.—Peel the vegetable and cut off the woody stem. Grease a baking dish with butter, put in the mushrooms, their upper sides down, and bake in a quick oven for fifteen minutes, basting twice with melted butter. Take out when done, season with salt and pepper, pour over the butter in the dish and serve. BLAIR.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be over-estimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Ex-

tracts and Beverages," in which are presented full and explicit instructions for preparing a large assortment of delicious scents, refreshing beverages, Colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. (by post 7 $\frac{1}{2}$ d.) or 15 cents.

DESCRIPTION OF BICYCLING SUITS SHOWN ON OPPOSITE PAGE.

The constantly increasing interest in cycling brings with it a demand for new ideas in costumes, skirts, jackets and all the paraphernalia that goes to make up a stylishly and comfortably equipped rider. The group of illustrations on the opposite page shows various garments for wear while indulging in this popular sport, and as freedom of movement is necessary to perfect enjoyment of this healthful exercise all have been planned with reference to comfort as well as style.



More complete information and many additional illustrations are given in our pamphlet entitled "Bicycle Fashions," which will be sent free to any address on receipt of a one penny or two-cent stamp.

FIGURE D32. -- MASSES' BICYCLING SUIT. -- This consists of a Misses' jacket, shirt-waist, skirt and leggings. The shirt waist pattern, which is No. 8288 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age. The jacket pattern, which is No. 8466 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age. The cycling skirt pattern, which is No. 915 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age. The leggings are included in pattern No. 7422, which is in seven sizes from four to sixteen years, and costs 5d. or 10 cents. All of these patterns are shown again on their accompanying labels.

Pereade was chosen for the shirt waist pictured at this figure and linen crash for the jacket and bazer. The shirt-waist is simple and stylish and is closed through a box-plait at the center of the front. A high turn-down collar, link cuff and a neat tie complete it prettily.

The bazer may be worn open or closed and has a jaunty air. The sides and back are closely adjusted to the figure and a fashionable rolling collar, large mutton sleeves and change and side pockets complete the jacket stylishly.

The divided cycling skirt has plaits at the back and an angled front-zore that gives the effect of a round skirt when standing. The leggings match the skirt.

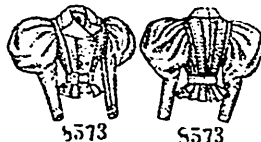


FIGURE D33. -- LADIES' CYCLING SUIT. -- This illustrates a Ladies' jacket and skirt. The jacket pattern, which is No. 8573 and costs 1s. 3d. or 30 cents, in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 298. The cycling skirt, which is No. 1122 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its label.

Cloth was selected for the toilette, which is exceedingly stylish and comfortable. The Norfolk jacket has plaits laid on. A linen chemisette with turn-down collar and a four-in-hand tie are worn in lieu of the removable chemisette provided in the pattern. The jacket is admirably fitted and the shaping produces ripples in the skirt across the back. The fronts are lapped and closed in double-breasted style and are reversed in lapels at the top, the lapels forming notches with the rolling collar. A belt surrounds the waist and is closed in front with two buckles. The one-seam leg-of-mutton sleeves are in correct style.

The skirt is in circular style with its back edges meeting in a center seam. At the sides and back it falls in graceful ripples.

The legging is included in pattern No. 4794, which costs 7d. or 15 cents.



FIGURE D34. -- MEN'S BICYCLING SUIT. -- This illustrates a jacket and knickerbockers for men. The jacket, No. 8540, costing 1s. 3d. or 30 cents, is in ten sizes for men from thirty-two to fifty inches, breast measure. The knickerbockers, which are No. 942 and cost 1s. or 25 cents, are in ten sizes for men from twenty-eight to forty-six inches, waist measure, and may be seen on their accompanying label.

A handsome cheviot mixture is shown in the suit, which is especially intended for bicycling wear. Above the closing the jacket is reversed in pointed lapels that meet the rolling collar in notches, and below the closing the lower front corners are gracefully rounded. Capacious patch pockets that are closed at the top with a button are practical accessories.

The knickerbockers have the approved cuffs or calf bands and are correct in every detail.

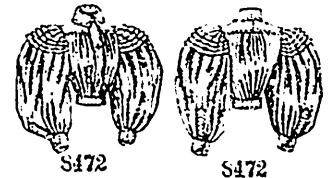
The shirt pattern is No. 1164 and costs 1s. or 25 cents. The cap pattern is No. 1167 and costs 5d. or 10 cents.

FIGURE D35. -- LADIES' BICYCLE SUIT. This illustrates a Ladies' costume and shirt-waist. The costume pattern, which is No. 8555 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. The shirt-waist pattern, which is No. 8472 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen on its accompanying label.

The good effect produced by uniting plain goods with checked goods is shown in the costume. The jacket is lengthened back of the single dart in each front by a ripple plait and a center seam and wide side gorse enter into its perfect adjustment. The fronts are stylishly reversed in lapels that meet the rolling collar in notches and a belt arranged about the waist is passed under the fronts through openings in the darts. Large leg-of-mutton sleeves complete the jacket. The skirt is smooth at the top at the front and sides and ripples below the hips, and the side-front seams terminate below plaquets that are closed with a fly. The fullness at the back is arranged in box-plaits. Bloomers that are finished with cuffs are included in the pattern.

The shirt-waist is made of light lawn. It has a square yoke and the turn-down collar may be made permanent or removable. It is closed through a box-plait at the center of the front, the plait extending over the yoke to the neck, and pretty fullness is seen in the front at each side of the closing. The sleeves are finished with straight link cuffs.

The cap pattern is No. 7836 and costs 5d. or 10 cents. The legging is included in pattern No. 927 and costs 7d. or 15 cents.

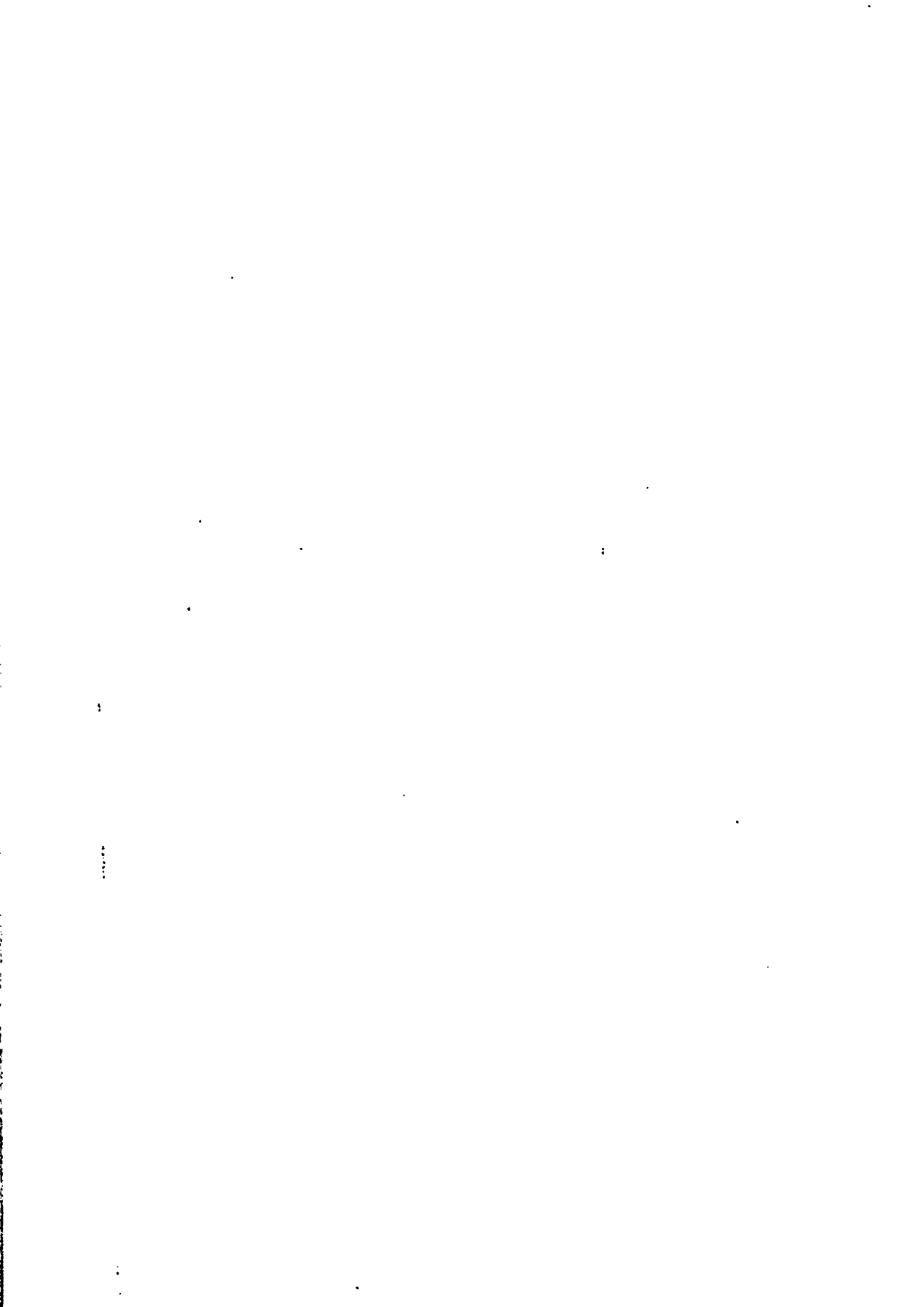




The Delineator.

Bicycle Suits.

September, 1896.



TATTING.—No. 46.

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

HANDKERCHIEF, WITH TATTED BORDER.

FIGURE No. 1.—First make a center of fine linen lawn measuring when finished six and a half inches square; then make

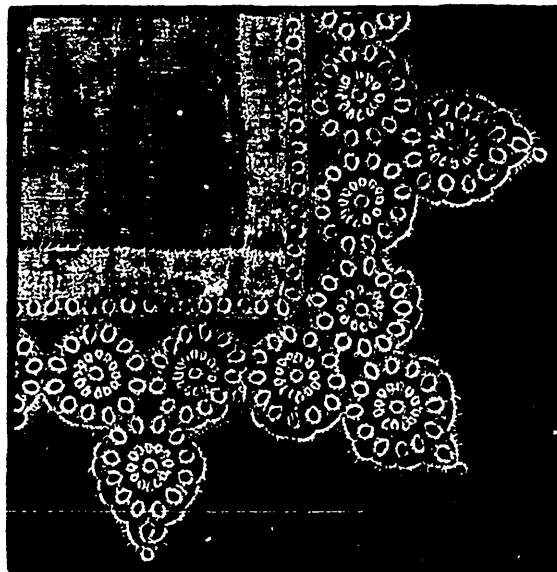


FIGURE No. 1.—HANDKERCHIEF, WITH TATTED BORDER.

a foundation of tating with No. 70 thread as follows: Make * 4 d. s., follow with 7 p., with 2 d. s. between each, then 4 d. s., and close the ring; leave the thread the length of ring, and repeat from * until you have 35 rings, fastening them together in the usual manner; this brings you to the corner of the handkerchief. To turn the corner nicely, make the 36th ring close to the last ring and work as before; sew to hem, taking care to arrange all the corner rings properly.

To make the Wheels.—First make the center ring as follows: 1 d. s., follow with 12 p., with 1 d. s. between each, and close; tie and cut thread.

To make the Small Rings.—Make 4 d. s., fasten to p. of center ring, 4 d. s. and close ring; leave $\frac{1}{4}$ inch of thread and make larger ring as follows: 4 d. s., follow with 7 p., with 2 d. s. between each, 4 d. s. and close; there are 12 large and 12 small rings in wheel. Make the center of the twelfth large ring and fasten to center p. of the first ring of foundation tating. make the rest of ring and close; tie thread and cut. Fasten the 10th and 11th large rings of next wheel to the two large rings of first wheel just below where the wheel is fastened to the corner and to the right of wheel; fasten the center of 12th large ring to the other corner ring; close and tie thread: * fasten the next wheel to preceding one, by fastening 8th and 9th large rings to the 2nd and 3rd large rings of preceding wheel; then make 1 large ring, miss three rings of foundation tating and fasten 11th and 12th large ring to the next two of foundation. Repeat from * till you reach the corner; then make as directed for first corner.

To Form Points.—Fasten a wheel between first two wheels first made as follows: Fasten 9th and 10th large rings to two rings of first wheel just below where first two wheels are joined;

fasten 11th and 12th rings to the 2nd wheel in like manner; tie and cut thread; miss the next space between wheels, and fasten another wheel between the next two. Proceed thus all the way round. To make the picot edge use double thread and work as follows: Make * 1 d. s., follow with 5 p., with 1 d. s. between each two, always finishing with 1 d. s.; fasten to center p. of ring; repeat from * till you reach the center of point, then with single thread make a large ring, fastening the center to the p. that joins the two rings in points. Make at the base of this ring a smaller one as follows: 1 d. s., follow with 5 p., with 1 d. s. between, close up and proceed with double thread to next point.

TATTED PEARL BEADING, OR PICOT EDGE.

FIGURE No. 2.—To make this edge use two shuttles (one white and one black) and the spool, as three threads are required. Fill one of the shuttles and cut off the thread. Fill the other one, but instead of cutting, tie the thread of the first shuttle between the second one and the spool. To begin: Hold the knot just made in the left hand, and the black shuttle in the right hand; let the thread from the spool fall over the back of the left hand; hold the thread from the white shuttle between the third and fourth fingers for a "straight thread"; with it and the shuttle work two double stitches; then drop this thread. * Reverse the work, turning it from you and holding it so that the double stitches turn down; take the spool thread, holding it for a "straight thread," and work with it and the shuttle two double stitches; a space of thread is left, which is termed "leaving a pearl or picot"; drop this thread. Reverse the work, turning it toward you; take the straight thread of the white shuttle, leave a pearl, and make two double stitches.

To continue the beading repeat from *, forming two double stitches with the threads of the white shuttle and spool alternately, until the required length is made.

In making a long strip of beading it is advisable occasionally to make a stitch which will fasten the foundation thread, by allowing the straight thread to form the last of the two double stitches.

It will be found that the picots on this pattern wash much

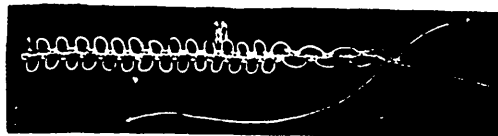


FIGURE No. 2.—TATTED PEARL BEADING, OR PICOT EDGE.

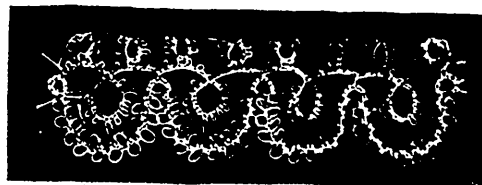


FIGURE No. 3.—TATTED SCALLOP EDGING.

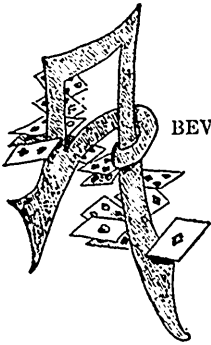
(For Descriptions see next Page.)

better than those made in the usual way. The beading is used as a foundation for a number of patterns.

TATTED SCOLLOP EDGING.

FIGURE No. 3.—Use three threads from a white and a black shuttle and the spool. Take the white shuttle thread and make * 4 d. s., 1 p., 4 d. s.; turn the work, take the spool thread and draw up till there is a half oval, and make 2 d. s., turn work, take the other thread, make a long p., 2 d. s., turn the work, make 2 d. s., 1 short p.; continue turning and changing threads and making pearls until there are 8 short and 3 long ones, with 2 d. s. between them, one of the pearls in center, one at either

end on one side, and 10 p. on the other side. After the third long pearl begin as at *. Continue thus until the required number of scollops are made. Cut off one thread, join the other to the pearl at the top of half oval, make a chain of 10 d. s., 4 p.; make a loop of shuttle thread, make 2 d. s., 1 p., 2 d. s., join to long p., make 8 d. s., and 3 p., join to center long p., 8 d. s., 3 p., join to long p., make 2 d. s., 1 p., 2 d. s., and draw up loop, making another chain and joining as before. The heading requires no explanation, except that you make 2 d. s. between the joinings at chain pearls.



A PROGRESSIVE RAINBOW PARTY.

BEVY of young girls met accidentally on the way down town, and forthwith began a lively discussion of the last Clover Leaf Euchre Club entertainment. "Twas delightful," "always something original to be expected at that house," "such flowers," and other commendatory phrases chimed out an initiatory chorus, and then the solo comments began with May Tichnor's remark complimenting the hostess's new organdy. "Yes, indeed," agreed

Clare, "and those pansy velvet bows were so becoming to Annabel, with her auburn hair."

"Annabel makes an excellent partner, too," said Janette, taking up the strain; "I played with her more than with any one else during the evening."

"Yes," put in Edna, rather irrelevantly, "that's the chief objection I have to progressive games"—evidently Edna had been unfortunate as to partners—"you start in with a certain set of people and never so much as get a peep at any others."

"It certainly is provoking," said Clare, "to know all of your friends are in the house while the game restricts you to some five or six."

"I always settle with such uncongenial folks," continued Edna in retrospective melancholy.

"Well, girls," interrupted Bess Winston, "prepare for unalloyed bliss! I entertain the Clover Leaf Club next, and have devised a scheme of perfect progression whereby the players shall be beautifully mixed."

"Oh, do tell us about it!" demanded the others.

"No," answered Bess firmly, despite her desire to reveal everything: "wait, be surprised and—I hope—pleased!" After a pause Bess went on,

warming to her subject, and weakening in her resolve of secrecy: "Girls, it's to be a rainbow party, and—" Fortunately at this point a couple of young men joined the group and furnished a distraction which saved the secret.

Some days later Miss Winston's friends received invitations daintily significant of the amusement in store. Each card displayed the delicate blue-gray tint of the heavens after a Summer shower, while across the upper right hand corner ran a rainbow of tiny ribbons drawn through slits in the cardboard. As additional intimation, the customary formal wording ended with this inscription: "Rainbow Progression."

Rainbows great and small graced the house for the happy

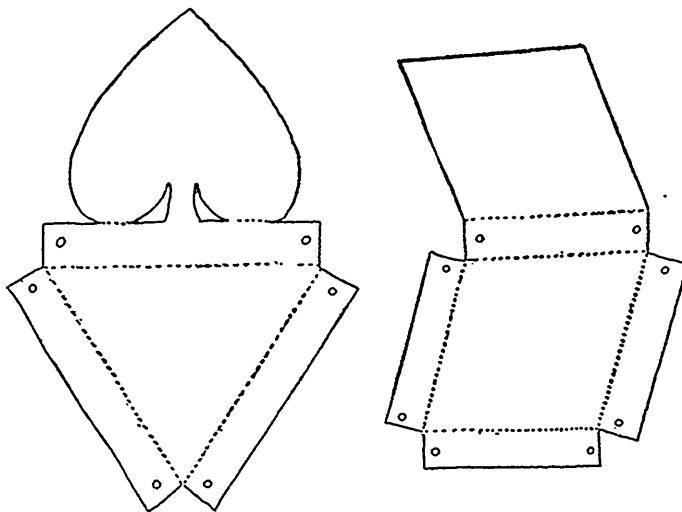
occasion, and betrayed in their harmonious combinations of color a decorative license which had followed only afar off Nature's inimitable handling of prismatic tints. On the mantels red geraniums shaded through pink into the next band of pale-yellow daisies, and then into the deep orange of nasturtiums and made gorgeous bows of promise at the ends of which rested small bags marked with a golden dollar sign, in observance of the ancient legend that gold awaits the finder of the rainbow's end. Three bands of blossoms fastened lightly on powdered wires spanned the double doorway in a bright arch of sweetness, sustained at intervals from above by scarce-visible wires, while below each end was a table supporting a crêpe-paper treasure bag of exaggerated proportions and audacious color mingling. After a season of riotous speculation concerning the contents of these bags, two little maids in white gowns and rainbow scarfs set curiosity at rest by handing the bags about for choice of the mysteries within. When all had helped themselves, each guest possessed a pretty celluloid box that might claim more reasons than one for its being. In the first place, the color of the dainty confection indicated which of the seven tables, set in the order of the rainbow's seven hues, the owner must seek. Then, partners were paired according to the shape

of the box tops, for though all except the diamond boxes were of triangular design, tied at the corners with gold cord, their tops bore patterns of hearts, diamonds, clubs or spades. Thus, at the violet or first table two violet spade boxes indicated the partnership opposing the pair of players holding boxes of violet color with club-shaped tops. At the yellow table two yellow heart tops made the partnership against two yellow diamonds, and so on through the seven colors. The third (but by no means final) office of the boxes was discovered upon loosening the cords which held the tops and finding within cunning favors of con-

cordant hues and sparkling poetic accompaniments. In the violet boxes snuggled quaint Japanese figures of eccentric tinting inscribed as follows:

MOUSE.—Her feet beneath her petticoat
Like little mice stole in and out
As if they feared the light,
But, oh, she dances such a way!—SIR JOHN SUCKLING.
The best laid schemes of mice and men
Gang aft a-gley.—BURNS.

OWL.—I pray you let none of your people stir me,
I have an exposition of sleep come upon me.—SHAKSPERE.



DIAGRAMS OF BOXES.

OWL—I have a good eye, uncle; I can see a church by daylight.
—*Much Ado About Nothing.*

Pansies of indigo richness in the darks of their velvet purples filled the next four boxes and with them were these inscriptions:

Still the heart's-ease that the poets knew.—SARAH DOWDNEY.

Maidens call it love-in-idleness.—SHAKSPERE.

I have a fine lot of hopes in my basket,—they are a sweet smelling flower.—HAWTHORNE.

The little purple pansy brings Thoughts of the sweetest, saddest things.—MARY BRADLEY.

Facetiousness warranted by the fate of umbrellas at large pointed these remarks culled for the next boxes, which held tiny blue parasols:

Neither a borrower nor a lender be,

For a loan oft loses both itself and friend.—*Hamlet.*

Conspicuous by his absence.

—TACITUS.

Who goeth a borrowing

Goeth a sorrowing.

—TUSSER.

Thou art gone and forever.

—SCOTT.

Green fishes and similar queer fashionings of Japanese skill were the surprises in the fourth set of boxes, and two or three of the accompanying sentiments were:

Let your hook always be cast in the stream;
Where you least expect it there will be a fish.—WALTON.

As good a fish in the sea as ever came out of it.—OLD SAYING.

I was born, sir, when the crab was ascending, and my affairs go backward.—CONGREVE.

Gilt horseshoer and wishbones lay hidden in the yellow boxes and their owners felt uplifted or cast down according to the following oracles:

Whereso'er thou move good luck shall fling her old shoe after.
—TENNYSON.

When good luck knocks at the door let him in and keep him there.—CERVANTES.

Hope nothing from luck.—BULWER-LYTTON.

Forever, Fortune, wilt thou prove an unrelenting foe.—THOMSON.

Orange-colored lanterns were found in the sixth set of boxes with such quotations as these:

Light is thy element.—MONTGOMERY.

I could with thee find light in the darkest night.—TIBULLUS.

Thy modesty is a candle by merit.—FIELDING.

Tiny pendants in the shape of red hearts peeped from the last boxes and merriment ensued at the haphazard fitting of the following sentiments to certain love-lorn maidens:

By heaven, I do love, and it hath taught me to rhyme
And to be melancholy.—*Love's Labor's Lost.*

Through perils of wind and limb,
Through thick and thin, she followed him.—*Hudibras.*

That thou didst know how
many fathom deep
I am in love!

—*As You Like It.*

Duncan Gray cam' here to woo—

Ha, ha, the wooing o't!

—BURNS.

Another *raison d'être* for the boxes cropped out at the close of the first game when the rainbow maidens distributed to the winners violet ribbons to be run through slits in the box tops as markers. Then it was that all interest centered upon the new method of progression. The seven tables were set in a circle. In the old way, as everyone knows, winners at the head table remain there until beaten; by the new method the fortunate pair at the violet (first) table arose, took the bell with them and moved to the red (seventh) table. All losers, contrary to the accepted custom, moved down, those from the red table retrograding to the violet, the violet table being head only at the start. Losers from the orange (sixth) table having come down, the arrangement of four players for the red table was complete.

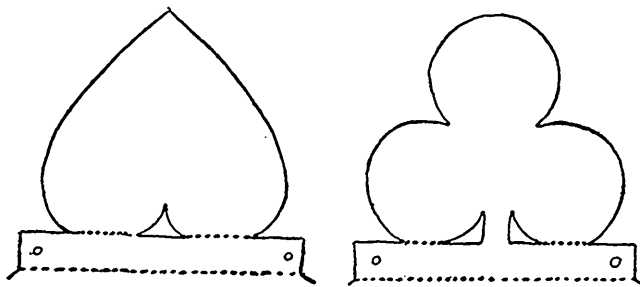
Losers from this red table having retrograded to the violet (first) table and winners from the indigo (second) table having come up to the violet, the arrangement of four players was complete for this table also. At the other tables the same rule prevailed, all losers moving back, all winners moving forward. The bell was carried forward each time, the table honored by its presence being for the nonce "head table." As a reminder of the line of color succession, each tiny

box bore the mystic lettering VIBGYOR, the mnemonic word telling the order of the rainbow's colors. To fix the identity of each table, a broad satin band of the color designating it ran diagonally across the fresh linen cover.

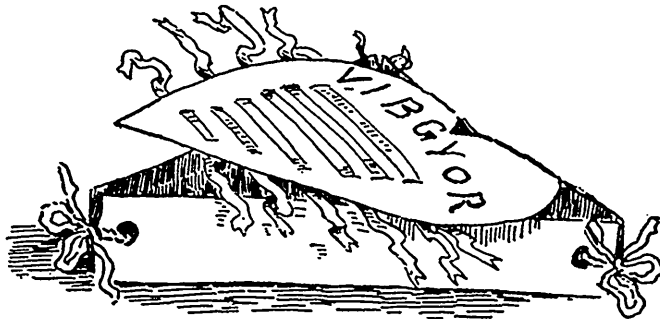
After the last game these bands were removed, leaving the tables ready for the refectory, served *tête-à-tête* by way of variety. Peppermint straws of variegated tinting had been offered by the small handmaidens of the rainbow during the progress of the game, and with the first course it seemed evident that gay hues were to appear again in toothsome conjunction. First came violet-painted cups of Russian tea, with spoonfuls of the finest rum replacing the milk and candied violets as the necessary sweetmeat floating about in the amber beverage. For the accompanying sandwiches, English walnuts were chopped fine, mixed with a firm mayonnaise and spread between thin slices of bread, which were then rolled and tied with a violet ribbon. Yellows and reds glowed in the next course, made up of juicy ham cut in squares masked in mayonnaise dressing, hollowed red tomatoes filled with lobster salad, pickled red peppers and beaten biscuits, the plates being garnished with red and yellow nasturtium blossoms. Like frozen bits of a miniature rainbow seemed the last course, composed of ice cream in bands of strawberry, pistache, vanilla and chocolate, with layer cake in stripes of color.

Afterwards, when counting for the prize began, the hostess showed her wisdom by departing from the old style of collecting all the cards. Instead, she called for the card or cards showing no lost games, then in succession for those registering one, two and three losses respectively. Thus was the winner quickly found and awarded a tiny carved ivory fan of the quaint shape just now in vogue. The hostess had chosen between the fan and an exquisite Dresden hand-mirror on consideration of the usefulness of the fan at coming festivities. By the unanimous and enthusiastic vote of those present the hostess was declared to have given the most original of the many delightful afternoon parties of the Clover Leaf Euchre Club.

—LUCIA M. ROBBINS.



HEART AND CLUB TOPS.



NEW SLEEVES FOR LADIES AND MISSES.

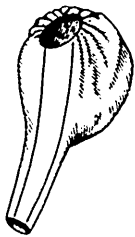
LADIES' TWO-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP.) FOR COATS, JACKETS, ETC.

No. 1156.—The sleeve here pictured is made of box-cloth and is one of the new styles in leg-o'-mutton sleeves for coats and jackets. It is shaped by an inside and outside seam and arranged over a large two-seam lining. Below the elbow the sleeve fits the

butterfly cap has a plain end and a frilled end, the plain end being tacked underneath to the frilled end along the gathering. Just back of the plain end the cap is laid in two backward-turning plaits that throw the lower edge in jabot folds, and slight gathers collect the remaining fullness at the top. The cap is adjusted on the sleeve so that the frilled end and jabot folds spread in butterfly effect on the upper side, and all the free edges are bordered with a frill of lace.

Silk in figured and plain varieties will make up very prettily in a sleeve like this and the trimming may consist of gimp, lace bands or edging.

We have pattern No. 1166 in eight sizes for ladies from nine to sixteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, needs two yards and five-eighths of material twenty-two inches wide, or two yards and an eighth thirty inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and three-eighths forty-four inches wide, with a yard and a fourth of silk twenty inches wide to line the caps. Price of pattern, 5d. or 10 cents.



1156



1156



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LADIES' TWO-SEAM LEG-O'-MUTTON SLEEVE. (TO BE GATHERED OR PLAITED AT THE TOP) FOR COATS, JACKETS, ETC. (COPYRIGHT.)

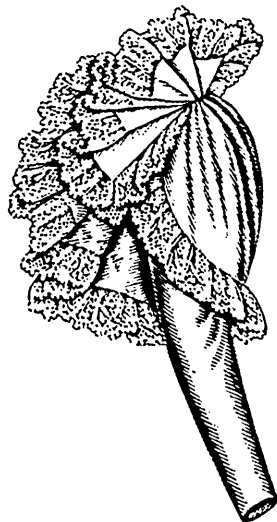
arm with becoming closeness, while above it flares in a stylish puff. The fullness at the top may be collected either in two rows of gathers or in forward and backward turning plaits, as preferred, both effects being illustrated.

Velvet or silk will be used to make sleeves patterned like this for remodelled outside garments, and they will complete jackets of cloth, cheviot, etc.

We have pattern No. 1156 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and an eighth of material twenty-two inches wide, or two yards and three eighths thirty inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a half fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE, WITH BUTTERFLY CAP.

No. 1166.—This sleeve is a novelty that will be much admired for fancy waists. Woollen dress goods were here used for the sleeve, which is in coat shape, and is gathered at the top. The



1166

LADIES' DRESS SLEEVE, WITH BUTTERFLY CAP. (COPYRIGHT.)

sleeve, and gives all the necessary breadth at the top. The cap is circular in shape and its ends are quite widely separated under the arm. It is gathered at the top and on it are arranged three bias, overlapping ruffles, the first ruffle being joined to the lower edge of the cap and the third ruffle showing a self-heading. The free edges of the ruffles are prettily finished with a ribbon binding.

This cap offers a happy suggestion for making all sleeves that will not permit of successful recutting, as a cap of changeable silk or other contrasting goods will look well on almost any material, provided the silk is discreetly chosen.

We have pattern No. 1169 in three sizes, small, medium and large. In the medium size, a pair of ruffle-trimmed caps requires two yards of material twenty-two inches wide, or a yard and three-eighths thirty inches wide, or a yard and an eighth either thirty-six or forty-four inches wide. Price of pattern, 3d. or 5 cents.

LADIES' BISHOP SLEEVE. (TO BE MADE WITH A WRISTBAND OR WITH A FURN-UP POINTED CUFF.) FOR COATS, JACKETS, ETC.

No. 1147.—This is a very attractive style of sleeve for outside garments and is here pictured made of tan cloth and brown velvet. It is of fashionable size and is gathered at the top.

LADIES' RUFFLE-TRIMMED CAP, FOR DRESS SLEEVES.

No. 1169.—The sleeve cap here shown made of silk may be arranged either on a tight-fitting sleeve or on a leg-o'-mutton



1169

1169

LADIES' RUFFLE-TRIMMED CAP, FOR DRESS SLEEVES. (COPYRIGHT.)

When the straight wristband is used, it is gathered only once at the bottom, but when the turn-up pointed cuff is used, the sleeve is coarsely gathered several times at the bottom. The pointed, overlapping end of the cuff is secured under a button and the cuff extends up on the sleeve in a handsome point.

Jackets, coats, etc., will be completed with sleeves of this

whose arm measures eleven inches as described, requires five yards and seven-eighths of material twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' TWO-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (TO BE MADE WITH ONE, TWO OR THREE CIRCULAR CAPS.)

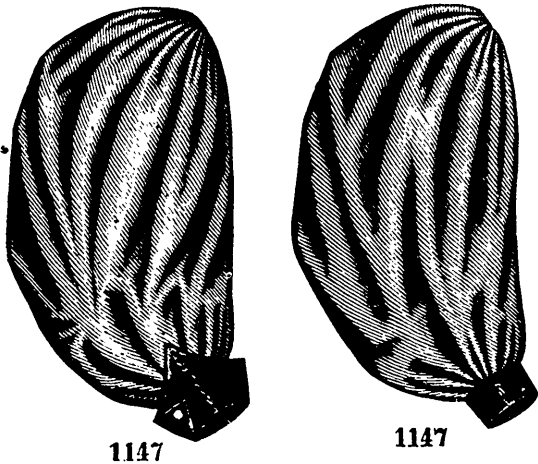
No. 1145.—This pretty leg-o'-mutton sleeve is pictured made of green camel's-hair and the caps are lined with rose silk and decorated with fancy band trimming. The sleeve is shaped with an inside and outside seam and arranged over a fitted lining. It fits the arm closely from the wrist to the elbow and is gathered at the top, where it flares moderately. Three circular caps, graduated in depth and shaped to be shallowest under the arm, are gathered slightly at the top and droop in soft ripples over the sleeve. One, two or three caps may be used, as preferred, the engravings showing the various effects.

Silk, velvet, novelty dress goods and the standard weaves may be made up in this way with a surety of good style. A contrasting color may be used to line the caps. Braid, embroidered or spangled net bands or passementerie may be used for decoration.

We have pattern No. 1145 in eight sizes from two to sixteen years of age. To make a pair of sleeves with three caps for a miss of twelve years. requires three yards and three-fourths of material twenty-two inches wide, or three yards and a fourth thirty inches wide, or two yards and a half thirty-six inches wide, or a yard and seven-eighths forty-four or fifty inches wide, with two yards and three-eighths of silk twenty inches wide to line the caps. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' BISHOP SLEEVE. (TO BE MADE WITH A WRISTBAND OR WITH A TURN-UP POINTED CUFF.) FOR COATS, JACKETS, ETC.

No. 1146.—This is a comfortable and fashionable style of bishop sleeve for outside garments and is represented made of fawn cloth and darker velvet. The sleeve is gathered at the top. It is gathered only once at the bottom when the straight wristband is used, but when the turn-up pointed cuff is used it has several rows of shirrings at the bottom. The overlapping end of the cuff is secured under a button, and the cuff extends



LADIES' BISHOP SLEEVE. (TO BE MADE WITH A WRISTBAND OR WITH A TURN-UP POINTED CUFF.) FOR COATS, JACKETS, ETC. (COPYRIGHT.)

description and velvet or silk will be most effective for the cuff.

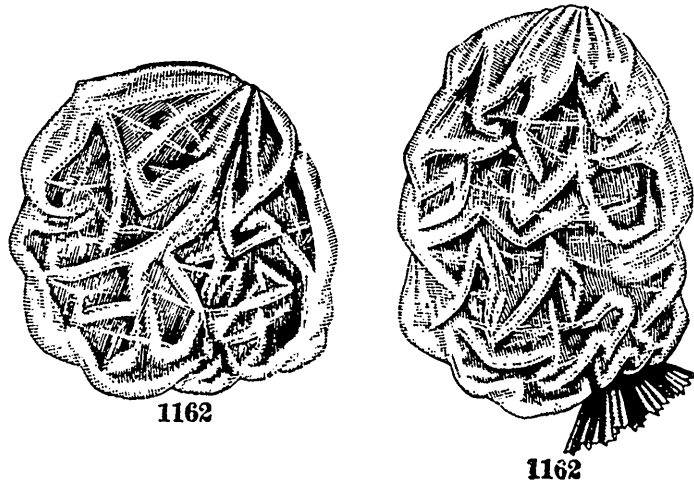
We have pattern No. 1147 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, requires two yards of cloth fifty-four inches wide, with five-eighths of a yard of velvet twenty inches wide for the cuffs, or a fourth of a yard of velvet twenty inches wide for the wristbands. Of one material, they need three yards and seven-eighths twenty-two inches wide, or two yards and seven-eighths thirty inches wide, or two yards and a fourth thirty-six inches wide, or two yards forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' DRAPED-PUFF DRESS-SLEEVE. (TO BE MADE IN THREE-QUARTER OR ELBOW LENGTH.) DESIRABLE FOR SHEER FABRICS.

No. 1162.—This graceful puff sleeve is pictured made of blue chiffon and suggests an artistic method of draping the fine, sheer materials. The sleeve may be made in three-quarter or elbow length and is provided with a smooth lining; shaped by an inside and outside seam. The sleeve is shaped with only one seam and is gathered both top and bottom, and tackings made at intervals to a silk interlining give the draped and soft adjustment necessary to the good effect of sheer materials. A plaited chiffon frill finishes the lower edge of the sleeve tastefully.

Lace, Brussels net, chiffon, *mousseline de soie*, etc., are excellent materials for the development of this sleeve and Liberty satin or silks of soft quality may also be used. In a bodice of white *crêpe de Chine* white chiffon sleeves of either style may be inserted.

We have pattern No. 1162 in eight sizes for ladies from nine to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady



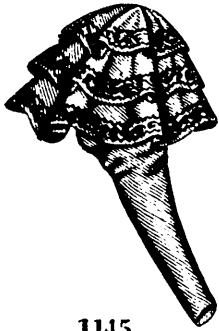
LADIES' DRAPED-PUFF DRESS-SLEEVE. (TO BE MADE IN THREE-QUARTER OR ELBOW LENGTH.) DESIRABLE FOR SHEER FABRICS. (COPYRIGHT.)

up on the sleeve in a long point. Both styles of completion are shown in the engravings.

The cuff should contrast with the material in the sleeve to be effective. Cloth, chevot, English suitings, etc., are some of the popular materials that will be chosen for a sleeve of this kind.

Usually sleeves of this description are made of material like the remainder of the bodice. They are frequently inserted in blouse or full bodices. The cuffs may be trimmed if desired.

We have pattern No. 1146 in eight sizes from two to sixteen years of age. A pair of sleeves for a miss of twelve years,



1145



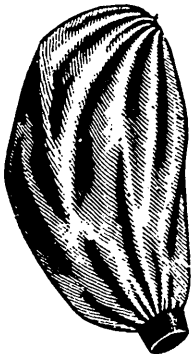
1145

1145
MISSSES' AND GIRLS' TWO-SEAM
LEG-O'-MUTTON DRESS
SLEEVE, WITH FITTED LINING.
(TO BE MADE WITH ONE,
TWO OR THREE CIRCULAR
CAPS.) (COPYRIGHT.)

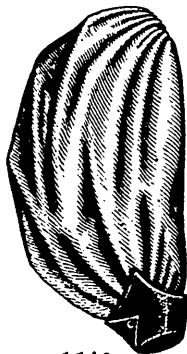
wide, or two yards thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 5d. or 10 cents.

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

No. 1157.—The material illustrated in this stylish sleeve is mode cloth. The sleeve is shaped with inside and outside seams and the fulness at the top may be collected in two rows of gathers or in forward and backward turning plaits, as illustrated.



1146



1146

MISSSES' AND GIRLS' BISHOP SLEEVE. (TO BE MADE WITH A WRIST-BAND OR WITH A TURN-UP POINTED CUFF.) FOR
COATS, JACKETS, ETC. (COPYRIGHT.)

The lining is shaped like the sleeve and the fulness at the top will be similarly arranged.

Any style of coat or jacket may be completed by this style of

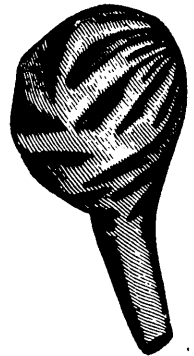
SOCIAL EVENING ENTERTAINMENTS.—This pamphlet is issued in response to many letters asking for suggestions for entertainments that are novel, original, amusing and instructive, and not of the purely conventional types requiring full dress, dancing and luxurious refreshments. It meets every requirement, and at the same time offers pleasing suggestions to those who desire to vary their grand entertainments by an occasional simpler one. A few of the many entertainments offered are:



1157



1157



1157

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

sleeve, on which a cuff may be simulated with velvet, silk or braid.

We have pattern No. 1157 in eight sizes from two to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and three-eighths of material twenty-two inches wide, or two yards thirty inches wide, or a yard and a half thirty-six or forty-four inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' DRESS SLEEVE, WITH BUTTERFLY CAP.

No. 1163.—This sleeve is represented made of soft woollen dress goods and is one of the latest novelties. It is in coat shape and quite close-fitting, having only slight fulness collected in gathers at the top; but the fashionable broad effect on the shoulder is given by the circular butterfly cap. The cap is narrow and plain at one end and quite wide at the other, which is formed in a graduated frill by a row of shirring; the narrow end is tacked to the wide end underneath along the shirring. Two side-plaits in the upper edge near the narrow end throw the lower edge in a jabot, and the cap is arranged on the sleeve, so that the frills and the jabot folds flare prettily in butterfly effect on the upper side of the arm. The cap is gathered slightly at the top and the trimming of lace increases its fanciful effect.



1163

MISSSES' AND GIRLS' DRESS
SLEEVE, WITH BUTTERFLY
CAP. (COPYRIGHT)

The sleeve will be attractive in all sorts of fancy waists, and a frill of the material, if it be silk, may take the place of the lace edging. Lace may flow from the wrist edge over the hand, with dainty effect.

We have pattern No. 1163 in six sizes from six to sixteen years of age. For a miss of twelve years, a pair of sleeves needs two yards and a fourth of material twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and an eighth forty-four inches wide, each with a yard and an eighth of silk twenty inches wide to line the caps. Price of pattern, 5d. or 10 cents.

A Literary Charade Party, A Witch Party, A Ghost Ball, A Hallowe'en German, A Novel Card Party, 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., all told in conversational style and many of them handsomely illustrated. Just the thing for a neighborhood full of party-giving, fun-loving young people. Price, 1s. (by post, 1s. 2d.) or 25 cents per copy.

THE LADY OF THE PORTRAIT.

By CLINTON ROSS.



CLINTON ROSS.

—particularly that of my own interest in my subject—should follow—these are matters surprising enough. They all led, as you will see, to that particular portrait of a lady.

I had come up from rather a weary Winter at Rome, and I had the last touches to put on a portrait—that of the Princess de Trebezond—which later won me some recognition, you may remember; and I stopped on the way North at a little *pension* adjoining the Hotel des Anglais on the terrace at Mentone. Above were the blue and steel-gray mountains against the most exquisite of skies, and below the delicious stretch of the Mediterranean that you know so well. And there were the roses and the sweetness of it all, and the tourists—the English, the Americans, the great personages and royalties, and the shabby ones. Ah, me, what a lot of shabby persons gather about the Riviera! But I was there to rest and to think. I would wander back into the mountains and sketch all day with a little brown barefoot boy to do my bidding.

One morning I was perched above the villas and the tawdry crowd and the sea, when I was conscious of some one looking over my shoulder. I turned, and there was an exquisitely pretty girl in a short walking skirt, and with an alpenstock. Some other young people stood in the background. I rose, bowing, when my young lady retreated blushing.

"Ah, Mademoiselle," I cried, "I would wish to paint you." I am ever impulsive, you must know, so I made this unconventional remark.

"Monsieur is very gallant," said she in a French that led me at once to perceive a compatriot.

"Ah," said I, "you are English—no—American!"

"I have lived about a great deal," she explained, retreating rather shyly. "I—I fancied you were a Frenchman."

"No, a New Yorker; at least I was born there," I declared. "I hope you approve," and I pointed to the lines I had made, to the colors I had rubbed in. It was just an old gnarled olive tree against that intense sky, but I think I had caught the spirit.

Meantime I was trying to catch the spirit of her face. What was she like? Pray don't ask me! I can't describe with pen and ink. As for the brush, there is, as I have said, that "Portrait" which this is all about.

Well, of course, she turned—giving me a single smiling glance—and joined her companions, and they went chattering away. Out of my life it appeared. As for me, I could do nothing more. I went down into the village, and sauntered over to the Hotel des Anglais, and there I saw a certain personage of the cosmopolitan world, the Count de Chevriil. He looked very well groomed, very distinguished, as the heir of a noble line should. He was at that time a great figure about the races; you might have seen him at Longchamps, or at Ascot, or in the Jockey Club. I had been told that he owed a million. That moment he gave me a nod of the grand seigneur to a poor devil of a painter.

Now, thinking I knew all about him, I was chagrined some days later to see him riding by the side of the young lady of my adventure. I instantly put her down as an heiress, and I raged; French adventurers ought not to have the smiles of my pretty countrywomen.

And what sense did I show in thinking of such things—I who had elected to be a dreamer? I was in a bad humor with

myself. I felt like going back to my father's law office in Wall Street, and saying, "I'll live as you have, sir. I want money, and its prestige."

I was walking along the Corniche road one afternoon about this time when, down a driveway leading to the yellowed stucco front of a villa, came a landau. In the landau was a very stout lady, whom I was sure I knew, and she bowed. She proved to be one of my father's important clients, the potentially rich Mrs. Dorner who has a cottage at Newport, a villa at Mentone and another at Cairo, since Cairo has been the fashion. She called to her coachman.

"Ah, Mr. Van Wyck," she said, extending a fat, white-gloved hand, "I feel as if you were here as your father's proxy."

"I am delighted, Mrs. Dorner, but my father would tell you I haven't a practical hair in my head."

"Oh, it doesn't matter," said she condescendingly accepting my statement. "I must have somebody to advise me. Get in, won't you, please! I will drive you to your lodging."

Then we drove along that charming road to my modest *pension*.

"You have lived much on the Continent," this great American lady said at last.

"Since I was fifteen—learning to paint."

"You are already distinguished, I hear."

"Oh, I don't know," I declared becomingly.

"Do you know a certain Count de Chevriil?"

"Yes," I said, with aroused interest. "Surely you, who know people everywhere, must know about him—a distinguished name."

"A dissipated, bankrupt owner."

"Well, he may be a victim of gossip," said I.

"No, I am afraid of him. It's Estelle—"

"Did I see Miss Dorner riding with him?" I asked with a queer feeling of expectation.

"Yes, very likely."

She was Miss Dorner, then! And I added: "Does she favor Monsieur the Count de Chevriil?"

"Yes, I am afraid she does. But I—I won't have it."

"Think of his name!" I said with attempted facetiousness.

"Pooh, with her money, she could have at least a German prince or an English nobleman, should she want one," said my compatriot. "I am afraid—"

But she stopped here as if she thought she were going too far; and she chattered on nothings until we reached my lodging, where she left me with a gracious nod and an invitation to call.

Afterward I sat at my window looking out over the sea. I did not like the notion of de Chevriil's name being coupled with that of the girl I had seen in that brief moment. Heaven knows I had no reason to be bothered about the matter. But I tried to flutter myself it was my duty to be concerned about the affairs of a lady who was my father's wealthy client.

And Mrs. Dorner, evidently, thought that she had a right to bother me. For the next noon—luckily, or unluckily, I had remained about my lodging—there came a hurried note. I am startled now as I think of the extraordinary duty assigned me. The scrawled paper requested me to go to Genoa and to intercept Miss Dorner and the Count de Chevriil, who had defied Mrs. Dorner by running away—whether toward Nice or Genoa, she didn't know. But wouldn't I, as my father's son, try Genoa, the good lady had scribbled in all haste. At that very remarkable command—for it was not a mere request—I whistled. How could I stop them? It would be counted a pretty piece of interference on my part by the elopers. And then suddenly my blood began to boil. How could that charming girl throw herself away on de Chevriil! Then I remembered how attractive he was, and suddenly I seized my hat and fairly ran down the hill to the station. Now luck, good or bad, helped me. For a train was about to draw out South, and I booked hurriedly for Genoa. What I thought on that journey you may fancy. But the girl's exquisite face drew me like a magnet. I ran over all the wretched, mismatched couples of my acquaintance; and everyone can count about a score of these unlucky folk. But I probably should not see them, as they doubtlessly had gone to Nice. I sincerely hoped they had. I should prefer to have had Mrs. Dorner do the part of the dragon, and, in fact, if

they had gone to Genoa, the chances were one out of a hundred that I should find them.

But, again, Destiny ordained that I should meet them. For I hardly had left my train—not knowing where I should turn in my search about the hilly city—when I saw that charming face in a cab. I saw de Chevril's dark hair, and there was a third person, a servant, I decided. I divined instantly that they had been on the train which had left Mentone half an hour before mine, and that Mrs. Dorner had discovered their flight very quickly indeed. Well, I jumped into a cab and followed. They were so far ahead of me that they already were in the railway carriage for Milan when I reached the station. I saw they were alone, and that the maid was disposed of in another compartment. A rascal of a guard walked before the window.

"Let me into that compartment," I said, dropping a piece of ten francs into his hand.

"Impossible, Monsieur," he said in French. "It's taken."

"Nothing is impossible," said I persuasively, with a lous. "As the train starts, unlock that door and push me in! Do you understand?"

"Oui, oui, M'sieur," he said, his face suddenly wreathed with smiles. My prey did not notice me, evidently absorbed in themselves. And if they had, they would not have thought it strange to have seen the painting fellow whom they may or may not have remembered. But I was watching them. How exquisite was that face, and yet its owner was possessed by a vulgar infatuation! I sighed. And what indeed would they say to me? I supposed I could state "by Mrs. Dorner's authority." But really that would sound rather childish. But what other authority could I invoke? It occurred to me that I might myself run away from my commission. I might simply state that I had failed. And yet, ridiculous as it may seem, the thought of Mrs. Dorner's agitation and of her reliance on me to do my best left that an impossible course. (But, I must be frank, that girl's face held me.) I felt I was bound to that compartment whether I would or not: and there I arrived.

Now the guards began to cry out the Italian for "all aboard," when my subsidized fellow unlocked the door I had bargained about. De Chevril's rather boyish face turned angrily. The train started. I could see de Chevril's lips move. My man only smiled.

"Here, Monsieur," he cried to me, and I was inside, and he slammed the door, while the train steamed on.

"Monsieur, this compartment is taken by me," de Chevril began angrily.

"I know that well, de Chevril," said I, as if I knew him intimately. "That is the reason I persuaded the guard to let me in. I don't like riding alone. Ah, have you forgotten me, Van Wyck? I met you in Rome. Oh, I beg pardon," I added as if seeing Miss Dorner for the first time. I noticed she had been weeping. She seemed to me that moment as adorable as his dearest Madonna must have to Raphael.

"Ah, you are Miss Dorner?" I said. "I am Jerome Van Wyck."

"I know," she cried, extending her hand, I thought, as if she were relieved. "Why didn't you tell me who you were that day on the cliff?" Her voice sounded broken, yet she had an admirable self-control.

"Ah, if I had known who you were!" I said.

"But you didn't," she said with a smile.

"But I do now."

I looked at de Chevril glaring in the corner.

"I am from Mentone," I added.

"Yes," said she, faintly.

"So we supposed," sneered de Chevril, who spoke excellent English.

"At Mrs. Dorner's request," I continued, exploding my bomb, "to escort Miss Dorner back to Mentone."

The young man looked as if he thought me mad. Estelle Dorner became very white, and then reddened.

"Monsieur, you are impertinent," said de Chevril, getting his voice and turning to French. He leaned over threateningly: I thought he was about to strike me.

"I grant it," said I. I wonder now that I had the self-possession.

The young lady's face had become very red, I have said. I could see her biting her lips. I felt very sorry for her, and that my part was detestable. If I had been de Chevril, and de Chevril, I, I certainly should have tried to throw him out of the window. But he looked at his companion.

"Do you suppose that we are going to submit to your interference—you, a stranger?" he said at last. And then I thought

I saw the reason for his restraint. He was doubtful of his companion. They had been quarrelling. I risked my observation being right.

"Yes," said I, slowly, "exactly—I do suppose that." I looked at her. "Am I right, Miss Dorner?"

Her eyes brightened. My surmise had been correct. She had quarrelled with him.

"Yes," said she faintly, "Yes."

How that "yes" removed my doubts! I now felt I could act.

"Estelle!" de Chevril began.

"Don't speak to me," she said bitterly.

"You have tried to outwit Mrs. Dorner's opposition," said I, as if I were a sort of pious family coxcomb; I made my voice sound meek. "And—"

"I don't want any more of your cursed impertinence, Monsieur! You will fight me," he added hotly.

"Ah, but I can't use a sword, and as for pistols—" I wanted to make him appear ridiculous to her, if I could.

"Monsieur is a coward—"

"If you will call on me at Madame Cheri's, the upper terrace, Mentone, I will put on the gloves with you." I again felt at the moment that he might strike me then and there, but, "Be still, fellow!" was all he said.

And then she surprised me. For I did not expect even then that my interruption to the tête-à-tête would be taken so gladly by the young lady.

"Mr. Van Wyck is right, Jean; I have been crazy—we have been—from the first. After all, we can't evade the world in this way."

"You decided," he pleaded. "And now, suddenly, you change. But it is too late—what will they say?"

"People, you mean," I said suddenly, thinking him a cad. "Miss Dorner has her maid, you forget."

But he turned, to me proudly: "I will explain. I refer to my friends. You see it is all as it should be, sir; Miss Dorner has her maid. At Milan my sister waits us. Miss Dorner will be in her charge until we shall be married."

"That remains with Miss Dorner," I said.

I had gained enough consideration from him for him to explain; and now I played another card. I would leave it to her. She looked at me, startled, and then out upon the vineyard-topped hills.

"Miss Dorner decided by coming with me," he said.

"It is not too late," I ventured.

"Monsieur, be still! What right have you?" he cried.

"The right of her family's friend."

"And have I not any at all?" he said softly, looking at her.

"I—I—ought to keep my word with you, Jean," she said—"after I have gone so far."

"I don't ask you to,—unless you wish it," he said with a generosity that instantly raised him further in my esteem. I began to feel ashamed of the part I was playing. I wanted to apologize to her. How silly that apology would sound; as again, "Your mother sent me." But she startled us both, I think, by her next sentence:

"Is it too late, then?"

That sentence told that in these few hours she really had lost her illusion, and it strengthened me in my part. But I thought it best to say absolutely nothing at that juncture.

"Do you regret it?" he said, almost passionately.

Her voice came out wearily:

"Yes, Jean, I do."

He turned away. Her voice rose against his words like a wail. I had wronged him then; he was not alone the fortune-seeker I had thought him. Again my part appeared detestable. But I had not caused her to change; I could not hold myself responsible for that.

"Then—" he began, "go back with him."

"I hate to hurt you," she said eagerly—"I hate it, Jean."

"Oh, don't bother about me," he said bitterly.

"But don't you see," she went on, "that we can save ourselves now from a great mistake? Don't you see that it is better for me to make the discovery before than after the last minute?"

"Yes," said he, "yes."

"Then I must go back."

"You must go back," he agreed.

"You are very generous, Jean," she said in a low voice.

"I have been a fool," he said simply.

"To have trusted me, Jean?"

"I didn't say that," he said. Yes, at last my wish I began to admire him. "But go back, dear—w. this Mr. Van Wyck. I leave it to you."

"I—I must go," said she at last.

"Then," he went on, "it is all very easy. At the first station you can get out, and you will return to Mentone with Therese and Mr. Van Wyck. It seems that you came opportunely, sir."

I could say nothing. He had disarmed me, I say.

"Well, let it be so," she said at last. Her decision had to be made quickly, for presently we drew into the station of the little hill town. She rose first.

"I will get your maid," I said, divining that they wished the last moment alone. I had some trouble in making the girl, who was in the next compartment, understand, and then, as I turned with her to the platform, the train began to move. I had a vision of de Chevril waving his hand from the carriage window, and then the train drew out. Estelle Dorner was sobbing on the platform. I hurried away to book our places, and just then the down train steamed in. When I returned she was talking in a low voice to the maid. Seeing me, they followed to the compartment without a word.

As the train drew out, she complained that she was cold and Therese threw a wrap over her. At first she said nothing to me. Only in the dusk I felt her pathetic gray eyes on my face, leaving me uncomfortable.

"You must despise me," I said at last.

"Oh, I don't know," she said.

"What do you think of me?" she asked suddenly.

"That I should like to paint you," I said, striving weakly for my wit. I felt I must say something, even if it were silly.

"Such a poor subject?"

"Ah, you must let me judge of that," I said.

"I hate myself; I am detestable," she said, more to herself than to me, I think.

"Oh, don't you suppose I understand?" I cried. "Don't bother! It's only a little excursion."

She laughed, but rather sadly, and then looked out upon the hills and fields, and presently the sea lay before us, and the twinkling lights of the ancient city which had seen so much tragedy in its day; and here were we, like the proverbial carrier of coals to Newcastle, bringing in our little burden!

Luckily, the Paris express stood at the station, and we went on over the border to Mentone. She said nothing more, but it seemed to me she was always watching me, as if asking my help, and I moved uneasily to think that I could do nothing to lighten that grief for girlish impulsiveness. Or, was it not regret for her last decision? I wondered, feeling ashamed of my part. And we drew into the station at Mentone. Here Miss Dorner almost pushed me aside, as she hastily stepped out. And again she refused my hand as I offered it at the cab. Only when we were clear of the town she said softly:

"I thank you very much."

"Can you ever forgive me?" I said impulsively.

"I don't know," she said; "I don't think I ever can myself." I again was not sure what she meant by that.

"But do let me paint the portrait!" I said trying for a change of subject.

"Will you show me as I am—a foolish, silly little girl?"

"You shall see," I said.

"Oh, you think I am an imbecile!" she cried. "I believe you are right."

"I didn't say that," I said stupidly. For the life of me I couldn't turn that moment a single clever or polite phrase. So we sank into silence until we drew up the long drive from the Corniche road.

"Remember me to Mrs. Dorner," I said, still stupidly.

"Ah, yes," she said, and was gone.

I was not inclined to an interview with Mrs. Dorner then, and ordered the cabby to drive to my *pension*, and there I sat for some hours, under the moon.

The next day I had a note from Mrs. Dorner. "Thank you," was all it said. I could only conjecture the rest. For I heard nothing more from them for some days. And I couldn't paint; I couldn't even loaf; I was too fearfully nervous.

The third day, I think, de Chevril's card was brought to my room. I was rather troubled at it. But he looked very quiet, very well-bred. The embarrassment was entirely my own.

"I have been paying my respects to Mrs. Dorner," he began, quite civilly.

"Ah, yes?" I said.

"She has rejected them again. Monsieur—" He looked at me a moment. "You were right!"

Then I looked at him; I had expected a formal challenge, and here was the challenger saying I was right.

"I simply was acting by Mrs. Dorner's request," I said.

"I know, I know. It was my impulse. But I love her, Monsieur, and now—" His eyes suddenly blazed. "You came in my way."

"You were doing something that she would have had cause to regret," I said. "But I deserve no credit."

"It was because you care for her," he cried.

The charge was so sudden that I was taken aback.

"I don't know," I said weakly.

"I do," he said. "At least you have made it so that she no longer cares for me."

"Do you really care, then?" I said.

"Really care?"

"I thought it was her money."

"It was—at first," he said frankly. "I can't marry a poor girl. But now—it is she; I want you to understand that."

"I wish you would let me shake hands with you," I said at last. "I believe I have wronged you."

"Wronged me," he cried, "you have. And I hate you. And yet I will not fight you because—she cares for you."

"Impossible!" I said. "Preposterous!" But the words rang in my ears.

"I wanted this explanation," he continued.

I told him I understood; and I indeed honored him for it. I had thought him an easy-principled fellow, a fortune-seeker; and here he was something more. We parted as politely as could be expected under the circumstances, and he left me with some things to think about myself. I ended by calling at Mrs. Dorner's villa, and formally put my request to paint her daughter's portrait. She said that should be left to Estelle.

A little later my subject came into the drawing-room. She was a trifle paler, but she looked very charming, and she showed no particular self-consciousness. Again I presented my request.

"Are you still that absurd?" she said.

"Oh, you see it is my profession," I said.

"Well, when shall it begin?" she said, faintly smiling.

It began that very afternoon in the olive orchard; and it took many days, some delightful, some filled with torture for me. But the portrait grew. I seemed to have gained a new skill.

"Do you think I ever can escape that experience?" she asked one day, referring for the first time to our adventure together.

I looked at her quickly.

"Ah, what do you mean?" I asked clumsily.

"Don't be absurd!"

"Am I? There, please! Turn your head that way! Why should a woman care so much about an insignificant escapade like that—when we men have so many—and bear them lightly?"

"Yes, but this was—is—different."

"And it makes the subject even more entertaining—to her painter," I remember I said. I said a great deal, I fear. I forgot that she was a very rich young lady.

But she stopped me, looking at me as if frightened.

"Hush!" she said. "You must not, Mr. Van Wyck! For—" she looked at me proudly, and almost defiantly, "from the first, I know now, I cared for him."

"But you thought—that day on the train—that you were mistaken," I said after a moment, rather bitterly.

"I was mistaken in thinking I was mistaken," she said. And then she added, "I think the part you played was odious."

"Yes, I think so myself," I could but say.

"But no less odious than my own," she added, as if appeased.

"Ah, yes," said I, dropping my brush, and leaning forward to pick it up.

"Oh, it was all myself," she cried, "all myself! But now—I have written him—and mamma, too, sees he was disinterested."

"Ah, that is the expression I have longed for. Hold your head as it is now, Miss Dorner!" I said.

I hope I was successful in steering the conversation into commonplaces during the rest of that sitting. We were both rather embarrassed. But, I need not hide my chagrin from you who know that the lady of the portrait—some persons consider it my best—became Madame la Comtesse de Chevril.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done much toward lightening the labors of the seamstress, none has been of greater practical benefit

than the button-hole cutter. Our new cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired. It costs 1s. or 25 cents.

THE ART OF KNITTING.—No. 62.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.
n.—Narrow.
k 2 to.—Knit 2 together. Same as n.

th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next *. 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.

KNITTED SOCK FOR INFANT.

FIGURE No. 1.—White Saxony, with any other pretty tint, and four needles of proper size, are required in making this little sock.

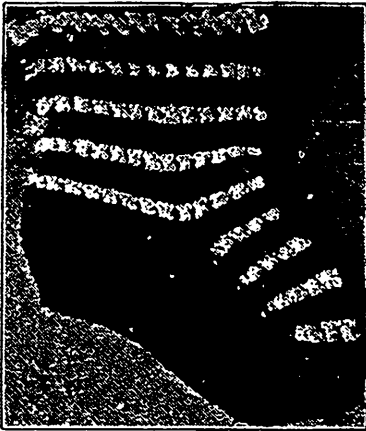


FIGURE No. 1.—KNITTED SOCK FOR INFANT.

With the colored wool cast on 52 sts., and knit four rows as follows: knit 1, purl 1.

With white wool knit one row plain, purl the next.

Next row.—Sl 1, k 1; then o, n, across the needle.

Next row.—Purl.

With the colored wool now knit 6 rows plain. Repeat these two stripes alternately until there are four

white stripes. Then, with the colored wool knit 17 sts.; with the 3rd needle knit 13 sts. for the instep, leaving the remaining 17 for the left side. Knit four stripes of each, same as before directed; then use only the colored wool for the foot. Knit across the toe, pick up 16 sts. of left side of instep, knit the 17 stitches; turn and knit to center of toe. With 3rd needle knit the remaining stitches on toe, pick up 16 on the right side and knit the 17 stitches on that side. Now knit 12 plain rows; there should be 42 sts. on each needle. Decrease every alternate row as follows:

First needle.—Sl 1, k 1, slip and bind, knit all but three, n, k 1.

Second needle.—Knit 1, slip and bind, knit all but three, n, k 1.

So continue until there are but 30 sts. on the needle; then bind off and sew up on the wrong side.

Finish the upper edge with a simple crochet edge in any design desired.

KNITTED EDGING

FIGURE No. 2.—Cast on 20 stitches and knit across plain.

First row.—Sl 1, k 1, o twice, p 2 to., k 1, * k 2, bind (sl the first of the last two sts. over the second); k 1, bind, k 1, bind, k 4 sts. in next stitch thus: k 1, p 1, k 1, p 1; repeat from * k 1, o twice, p 2 to., k 2.

Second row.—Sl 1, k 1, o twice, p 2 to., k 12, o twice, p 2 to., k 2.

Third row.—Sl 1, k 1, o twice, p 2 to., k 1, * k 4 in next st., k 2, bind, k 1, bind, k 1, bind; repeat from *, k 1, o twice, p 2 to., k 2.

Fourth and Sixth rows.—Like second.

Fifth row.—Like first row.

Seventh row.—Like third row.

Eighth row.—With the empty needle take up three loops on

the side, or along the lower edge that has just been knit, throw thread round needle to make a st., p 1, k 2 sts. in next st. thus: (p 1, k 1, o) twice, p 1.

Ninth row.—O twice, p 2 to., k 2, o twice, p 2 to., turn, letting the 20 sts. remain on needle; knit the six stitches back and forth like 9th row until the strip has 15 loops on the side. Drop the last loop at the outer edge each time across.

Tenth row.—Take up 14 loops on the needle that has 20 sts. along the edge where the 6 stitches were just knit back and forth; k 1, sl. this st. on left needle, and turn 13 loops off on this st., draw thread up close, k 2 to., k 1, o, twice, p 2 to., k 12, o twice, p 2 to., k 2.

Eleventh row.—Like first row to 20th st., k 3 to., turn.

Twelfth row.—Knit back, like second row, except sl 1, k 2, then o twice, etc.

Thirteenth row.—Like third row to 20th st., k 2 to., turn.

Fourteenth row.—Knit back, like twelfth row.

Fifteenth row.—Like first row to 20th st., k 2 to., turn.

Sixteenth row.—Knit back, like twelfth row.

Seventeenth row.—Like third row to 20th st., k 2 to., drop last stitch.

Eighteenth row.—Like second row, except sl 1, n, then o twice, etc. Repeat from first row.

KNITTED QUILT.

FIGURES Nos. 3, 4 and 5.—This is an exceedingly pretty pattern for a knitted quilt. The squares are joined together on the right side by a row of single crochet (see figure No. 4); then two rows of scollops are worked, taking up one stitch on each side of previous row of crochet (see figure No. 5). The quilt is then to be lined with any desirable shade of satin or other goods

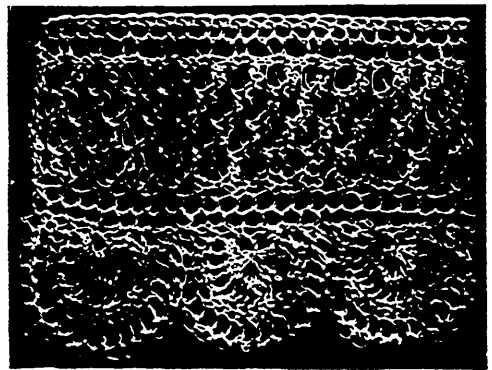


FIGURE No. 2.—KNITTED EDGING.

and a frill of the doubled fabric may be added around the edge or not, as fancy dictates.

Use any kind of knitting cotton preferred, and five steel needles of a size to correspond with the cotton.

Cast 2 stitches on each of 4 needles.

First round.—Knit plain.
Second round.—* K 1, o, k 1 *; repeat from * to * for the entire round.
Third round.—Plain.
Fourth round.—* K 1, o, k 1, o, k 1 *; repeat between the stars all round.
Fifth round.—Plain.
Sixth round.—* K 1, o, k 1, o, k 1, o, k 1, o, k 1 *; repeat.
Seventh round.—Plain.
Eighth round.—* K 1, o, k 3, o, k 1, o, k 3, o, k 1 *; repeat.
Ninth and each alternate round.—Plain.
Tenth round.—* K 1, o, k 5, o, k 1, o, k 5, o, k 1 *; repeat.
Twelfth round.—* K 1, o, k 7, o, k 1, o, k 7, o, k 1 *; repeat.
Fourteenth round.—* K 1, o, k 9, o, k 1, o, k 9, o, k 1 *; repeat.

Sixteenth round.—* K 1, o, slip 1 st., k 1, then pull the slipped st. over the knit one; k 19, n, o, k 1 *; repeat.
Eighteenth round.—* K 1, o, k 1, o, slip and bind as in the 16th round, k 5, o, k 7, o, k 5, n, o, k 1, o, k 1 *; repeat.
Twentieth round.—* K 1, o, k 1, n, o, sl. and bind, k 2, n, o, k 9, o, sl. and bind, k 2, n, o, sl. and bind, k 1, o, k 1 *; repeat.

Twenty-second round.—* K 1, o, k 2, n, o, sl. and bind, n, o, k 11, o, sl. and bind, n, o, sl. and bind, k 2, o, k 1 *; repeat.

Twenty-fourth round.—* K 1, o, k 3, n, o, n, o, k 13, o, n, o, sl. and bind, k 3, o, k 1 *; repeat.

Twenty-sixth round.—* K 1, o, k 8, o, sl. and bind, k 9, n, o, k 8, o, k 1 *; repeat.

Twenty-eighth round.—* K 1, o, k 10, o, sl. and bind, k 7, n, o, k 10, o, k 1 *; repeat.

Thirtieth round.—* K 1, o, k 12, o, sl. and bind, k 5, n, o, k 12, o, k 1 *; repeat.

Thirty-second round.—* K 1, o, k 14, o, sl. and bind, k 3, n, o, k 14, o, k 1 *; repeat.

Thirty-fourth round.—* K 1, o, k 16, o, sl. and bind, k 1, n, o, k 16, o, k 1 *; repeat.

Thirty-sixth round.—* K 1, o, k 18, o, n 3 to., o, k 18, o, k 1 *; repeat.

Thirty-eighth round.—* K 1, o, k 41, o, k 1 *; repeat.
Thirty-ninth round.—Plain.

Fortieth round.—(a) K 1, o, k 1, * o, n *; repeat from * to * until only 1 st. remains, then, o, k 1 (a); repeat from (a) to (a) for the entire round.

Forty-first round.—Plain.
Forty-second round.—* K 1, o, k 45, o, k 1 *; repeat.
Forty-third round.—Plain.

Forty-fourth round.—(b) K 1, o, k 3, * o, n, k 3 * repeat from * to * until only 5 sts. remain, then, o, n, k 2, o, k 1 (b); repeat from (b) to (b) for the whole round.

Forty-fifth round.—Plain.
Forty-sixth round.—(c) K 1, o, * k 1, n, k 1, o, k 1, o *; repeat from * to * until only 5 sts. remain, then, k 1, n, k 1, o, k 1 (c); repeat from (c) to (c).
Forty-seventh round.—Plain.

Forty-eighth round.—(d) K 1, o, k 1, n 3 to., * o, k 3 *; repeat from * to * until only 5 sts. remain, then, o, n 3 to., k 1, o, k 1 (d); repeat from (d) to (d) for entire round.

Forty-ninth round.—Plain.
Fiftieth round.—(e) K 2, n, * k 5, n 3 to. *: repeat from * to * until 9 sts. remain, then, k 5, n, k 2 (e); repeat from (e) to (e) for the whole round.

Fifty-first round.—(f) K 1, o, sl. and bind, * o, n, k 1, n, o, k 1 *; repeat from * to * until only 8 sts. remain, then, o, n, k 1, n, o, k 1 (f); repeat from (f) to (f) for the whole round.

Fifty-second round.—Plain.
Fifty-third round.—(g) K 1, o, * k 3, o, n 3 to., o *: repeat from * to * until only 4 sts. remain, then, k 3, o, k 1 (g); repeat from (g) to (g) for the entire round.

Fifty-fourth round.—Plain.
Fifty-fifth round.—(h) K 1, * o, n, k 1, n, o, k 1 *; repeat from * to * until only 6 sts. remain, then, o, n, k 1, n, o, k 1 (h) repeat from (h) to (h) for the whole round.

Fifty-sixth round.—Plain.
Fifty-seventh round.—(i) K 1, o, knit plain until there is only 1 left on the needle, then, o, k 1 (i); repeat.

Fifty-eighth round.—Plain.
Fifty-ninth round.—(j) K 1, o, k 1, * o, n *; repeat from * to * until only 1 remains, then, o, k 1 (j); repeat from (j) to (j) for the whole round.

Sixtieth round.—Plain.

Sixty-first round.—(k) K 1, o, knit plain until only 1 remains, then, o, k 1 (k); repeat.

Sixty-second round.—Plain.

Sixty-third round.—(l) K 1, o, knit plain until only 1 remains, then, o, k 1 (l); repeat.

Sixty-fourth round.—Plain.

Bind off loosely.

After knitting the desired number of squares, place the edges of two of them together in such a way that the right side of each will be on the outside, then, with a crochet hook of suitable size, fasten the two squares together, by working a row of single crochet, taking care to catch only the back stitch of the edge of each square (see illustration No. 4). Continue to join the

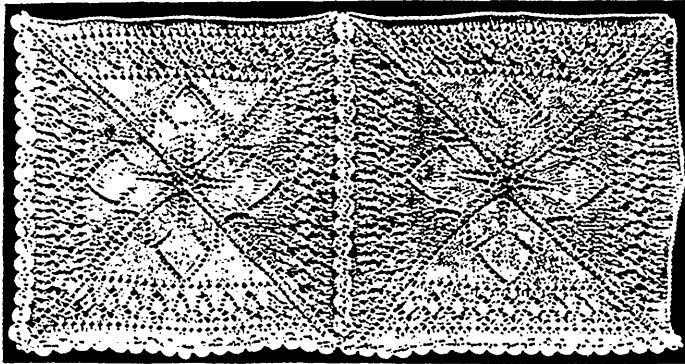


FIGURE No. 3.

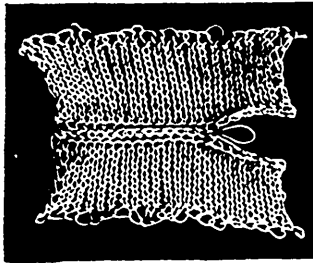


FIGURE No. 4.

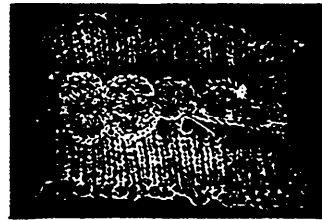


FIGURE No. 5.

FIGURES NOS. 3, 4 AND 5.—KNITTED QUILT.

squares together in this way until the strip is of the desired length. Now fasten the cotton in the back stitch of previous row of crochet (see illustration No. 5), missing two stitches at the edge *: chain 1 st., miss 1, 5 d. c. in next, miss 1, slip st. in next stitch *: repeat from * to * until only 2 stitches remain: break off cotton, and work a row of scollops on the opposite side, taking great care to catch the loop directly opposite to the one taken up in working the scollops on the other side of the row of single crochet.

After working a double row of scollops on each row of single crochet (leaving two sts. at each end of the row of single crochet), break off the cotton. When the desired number of strips are finished, join them together in the same way that the squares are joined. When the strips are all crocheted together, work a double row of scollops around the edge—taking up the back stitch of edge for one row and front stitch for the second row of scollops.

When the quilt is ready, line it with a handsome shade of sateen or silk.

CROCHETING.—No. 62.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

b. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LOUNGE SCARF.

FIGURE No. 1.—This illustration represents a crocheted lounge scarf or cover made of unbleached carpet warp with a

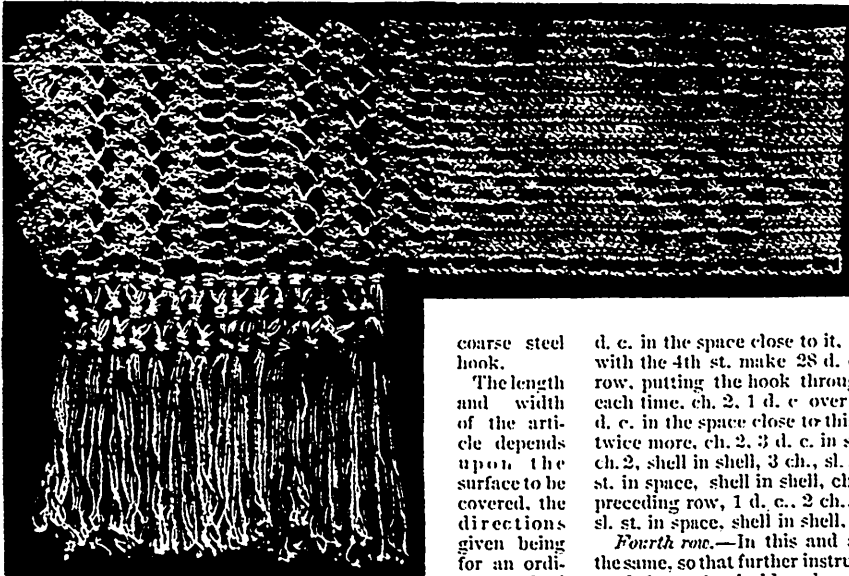


FIGURE No. 1.—LOUNGE SCARF.

finished at each end with a knotted fringe about four inches deep, while a handsome scallop completes each side. About two and a half pounds of warp will be required for the scarf illustrated which is about 25 inches wide. To make it, proceed as follows:

Make a chain as long as the scarf is to be wide.

First row.—Ch. 2, skip 2, 1 d. c. into every 3rd. st. across the entire chain.

Second row.—(Ch. 3, make a shell (3 d. c., 2 ch., 3 d. c.) in the first space. Ch. 3, skip 1 space and fasten with sl. st. into the next. Shell in the next space, 3 ch., skip 1 space, fasten with sl. st. into the next. Shell in next space, 3 ch., 1 d. c. in 2nd space from the last, 2 ch., 1 d. c. in the same place, 3 ch., shell in the 2nd, 3 ch., sl. st. in the 2nd space from shell. One shell in the next space, 3 ch., sl. st. in 2nd from shell, then another shell in next space.

This is the beginning of the border on one side and it is followed by the diamond center, worked thus: Ch. 2, 1 d. c. in the top of d. c. of preceding row and nearest the shell, 2 ch., * 1 d. c. in the top of next d. c., 2 d. c. close to it in the open space, and 1 d. c. in next d. c. *. Repeat from * until there are 11 spaces thus covered or 34 d. c. in all: * 2 ch., skip 1 space, 34 d. c., using the next 11 spaces. Repeat from last * once more, then 2 ch., 1 d. c. over d. c. of preceding row, 2 ch., skip 1 space and make a shell in the next: this begins the border on the other side of the work.

After the shell make 1 sl. st. in the first space, ch. 3, skip 1 space, 1 shell in the next ch., st. in nearest space, 3 ch., shell in

the next, 3 ch., skip 1 space, 1 d. c. in the next, 2 ch., 1 d. c. in the same place, 3 ch., skip 1 space, 1 shell and fasten with sl. st. in the next, 3 ch., shell in the next space but 1, sl. st. in the next, skip 1 space, 3 ch., 1 shell in the next.

Third row.—Always make a ch. of 3 at each end upon turning the work to begin a new row. Shell in shell, sl. st. in open space of the last row, 3 ch., shell in shell, sl. st. in open space, 3 ch., shell in shell, 3 ch., skip the next space and fasten into the small space next to it. Make 1 d. c., 2 ch., 1 d. c.; then 3 ch., shell in shell, fasten with sl. st. close to the shell just made, ch. 3, shell in shell, sl. st. close to this shell, ch. 3, shell in shell. The center is thus reached. Now 2 ch., 1

d. c. over d. c. of last row, 3 d. c. in the space close to it. * 2 ch., skip 3 d. c. and beginning with the 4th st. make 28 d. c. directly over those of preceding row, putting the hook through both back and front loop of st. each time, ch. 2, 1 d. c. over the 34th d. c. of preceding row, 3 d. c. in the space close to this d. c. * Repeat from star to star twice more, ch. 2, 3 d. c. in space, 1 d. c. over d. c. of last row, ch. 2, shell in shell, 3 ch., sl. st. in space, shell in shell, 3 ch., sl. st. in space, shell in shell, ch. 3, fasten into the small space of preceding row, 1 d. c., 2 ch., 1 d. c., ch. 3, shell in shell, 3 ch., sl. st. in space, shell in shell, 3 ch., sl. st., shell in shell, turn.

Fourth row.—In this and all succeeding rows the border is the same, so that further instruction is unnecessary, except to proceed from the inside edge of the border, after doing the last

shell: ch. 2, 1 d. c. over last d. c. of former row, ch. 2, 3 d. c. in space and 1 d. c. over the 28th d. c. of preceding row. Skip 3 d. c. beginning with the 4th, make 22 d. c. over the group below, 2 ch., 4 d. c. in open space, 2 ch., 4 d. c. in next space, 2 ch., 22 d. c. over former 28 d. c., beginning with the 4th st., ch. 2, 4 d. c. in open space, 2 ch., 4 d. c. in next space, 2 ch., 22 d. c. over 28 d. c., 2 ch., 4 d. c. in open space, 2 ch., 1 d. c. over last d. c. of preceding row. Proceed to the end and return with the border. Then 1 d. c. over 1st d. c., 3 d. c. in space close to it, 2 ch., 4 d. c. in space, 2 ch., 16 d. c. over 22 d. c. and repeat, filling each intervening space between the solid diamonds with 4 d. c.

Fifth row.—In this row there should be 16 d. c. over 16 d. c.

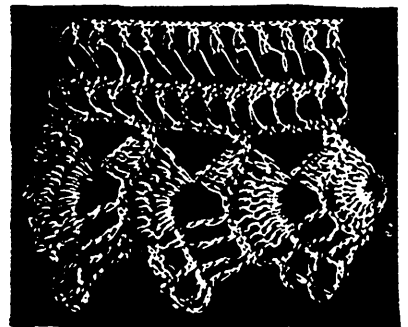


FIGURE No. 2.—HAIR-PIN SCALLOP LACE.

Sixth row.—4 d. c. over 10 d. c., which completes half of the solid diamond or brings it to its smallest point while at the same time the diamond in open-work is at its broadest.

Seventh row.—1 d. c. over d. c., ch. 2, 4 d. c. in 1st space, 2 ch., 4 d. c. in next space, 2 ch., 1 d. c. over last d. c. in group of 4 d. c. of preceding row, 2 d. c. in the space close to it, 4 d. c. over 4 d. c. below, 2 d. c. in space, 1 d. c. over 1st d. c. in group of 4 below. This increase makes 10 d. c. in a row directly above the 4 of row preceding.

Eighth row.—In this row there should be 16 d. c. over 10 d. c.

Ninth row.—22 d. c. over 16 d. c.

Tenth row.—28 d. c. over 22 d. c.

Eleventh row.—34 d. c. over 28 d. c.

At this stage the solid diamond is at its widest point, while the open diamond has been diminishing its group of 4 d. c. until its smallest point is reached. Upon working about eight rows it will be found that the border extends a trifle above the center of the work, to correct which, crochet only from border to border—once across each way—fastening with the shell at each side with a sl. st. This does not interfere with the symmetry of the work, but on the contrary keeps the work perfectly even and true.

To make the Scollop.—Join the thread to the 1st 3-ch. between the shells at the side, and into the next space work the following: * 1 tr. c., 1 p. * (4 ch. and sl. st. back into 1 sl. st.), and repeat 8 times. Fasten each scollop with a sl. st. into the space nearest to the scollop.

The fringe consists of six threads of the desired length knotted into each open space across the ends, and may be further tied or not, as preferred.

HAIR-PIN SCOLLOP LACE.

FIGURE No. 2.—Make the hair-pin work three-quarters of an inch wide.

For the Heading.—Make 1 d. c. in 1st loop of hair-pin work; * 2 ch., 1 d. c. in next loop; repeat from * to end of row.

For the Edge.—Make 1 s. c. in 1st loop of hair-pin work; * 2 ch., 1 s. c. in next loop, and repeat from * to end of row.

Then break the thread and make the scollop: make 9 ch. and catch with a short st. in 1st st. of ch. to form a ring; turn.

Three-ch., 12 tr. c. in space formed by ch.: 2 ch., catch with short st. in 1st s. c. of hair-pin work; turn. * * 1 d. c. in 1st tr. underneath: 1 d. c. in each of next 4 trs., 7 ch., skip 1 d. c., 1 tr. in next; * 2 ch., skip 1 double, 1 tr. in next; repeat once more from *: 2 ch., 1 tr. in last double; turn.

Five ch., 1 d. c. in 1st space, * 5 ch., 1 d. c. in end of d. c. just made: 1 d. c. in next space; repeat once from last *: 3 ch., 12 tr. in space formed by the 7-ch.: 2 ch. Skip 3 short crochets of the hair-pin work, and catch in the next; repeat for the rest of work from * *.

BABY'S CROCHETED SACK.

FIGURES Nos. 3 AND 4.—This sack is made of white Shetland wool.

For the Yoke.—Double the worsted, make 70 s. c., turn and work back in s. c. in the upper sts., making 3 s. c. in the 35th st., and 2 in the last or end st.; work back and forth until 5 rows or ribs are formed on both sides.

Then crochet a star st. by putting the worsted over the needle, drawing the worsted through each of 2 sts., then crocheting it

together. * Next pick up a loop through the eye, 1 at the side, and 1 through each of next 2 sts., th. o., through all 5 loops, over and close with a sl. st.; repeat from * until 56 stars are formed, making 2 stars in one at the center of the back. Then counting 12 stars from the front edge, fasten the wool and * in the eye, make a shell of 5 long d. c.; then make 1 long d. c. in the space between this and the next eye, and repeat twice more from *: fasten your wool and break. Commence the next row in the eye of star in front of 1st one and fasten wool. Make a shell in the eye and 1 long d. c. beyond or in the st. where the wool was fastened for 1st row; then make the shells and d. c. over the shells and d. c. in last row, but always remember to make the shells under the middle of the 5 d. c., working through sideways, and also the 1 d. c. After working over the 3 shells, make a long d. c. and shell in the eye and space beyond; fasten down and break wool, and so continue for 2 rows more. This forms the cap of the sleeve. Then commence 2 stars back, crochet a shell in the 2nd st. and one long d. c., then make a ch. of 10 sts., fasten with a single st. on the other side of cap and then make a shell: fasten, break, commence again the same way and so continue until you reach the 26th star and have 1 star left at the front edge, this should leave your last row with 1 star between it and the center or 28th star. Next count 13 stars, including the center one, and in the 13th beyond the center begin the other cap or shoulder and work exactly as described for the first half. Next make 1 row of shells and the 1 d. c. between entirely across the row, making a shell come in the center star and the 1 d. c. at each side. If at the end of the row this arrangement cannot be followed, work over the shells and d. c. There will be 25 shells in this row.

Then at the last star stitch crochet a ch. of 3, and continue with the rows until you have 14 more rows, counting from the one which started with the ch. of 3; finish with scollop formed by making 1 d. c. with 1 ch. between 5 times in the middle of shell, fastening in the single stitch. Work the scollop down both sides of front, making it in every other row of the shell and rib stitch. Around the neck with double wool make a d. c. with 1 ch. st. between (this row is to run a ribbon in); on every ch. st. crochet a scollop as before described.

Then, to form the sleeve, crochet 1 row around the cap and under part, making 1 long d. c. where the cap joins the body part; the next time around the top the same, with small ch. or d. c. sts. underneath: the next time around narrow in the shell found by following the first 1 of the first 3, then crochet another shell and narrow in the next shell; the next time around narrow on the sides where the cap joins the body part and the shell between the places which were last narrowed, then on the other side narrow 1, and continue working round till you have 9 rounds, counting from the under side which you started with a ch. of 3 like body part. Now make with double worsted 5 rows like those in the yoke, finish with scollop of 3 d. c., also using the wool double. Above the cuff finish with a 5 d. c. scollop, and over that scollop another row.

Finish sack with tinted, twisted embroidery silk in all the scollops, by making 3-chs. and s. c.; and then between each scollop carry the silk up with 5-chs. for 3 rows and catch it back again. Finish the lower part of yoke with scollops edged with silk. Unless double worsted is mentioned, use single.

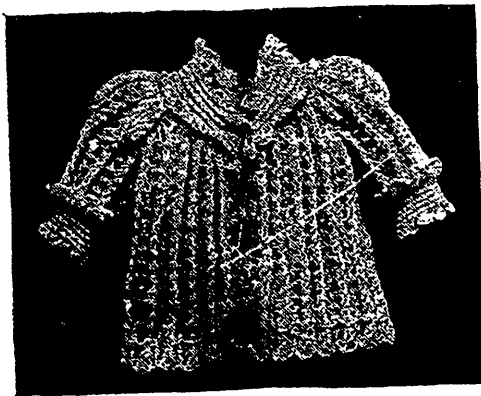


FIGURE No. 3.

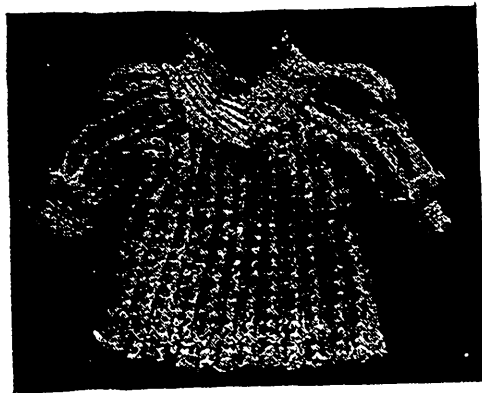


FIGURE No. 4.

FIGURES NOS. 3 AND 4.—BABY'S CROCHETED SACK.

THE ABUSE OF READING.

BY MARY CADWALADER JONES.

More than a hundred years ago a little boy in England made a practice of continually running to his mother with all sorts of questions, as little boys have done since the beginning of time. Now, this particular parent, instead of answering anything which came into her head, or telling the child to go and play, was in the habit of protecting herself, and preserving her reputation for omniscience, by saying, "Read and you will know!" The boy grew up to be Sir William Jones, a deep student of the Oriental languages, and a light of learning generally, and he always loyally declared that he owed to this constant stimulation of his curiosity the distinction which he gained in after life. It is probable that he was inclined by nature to study, and that his mother's admirably simple reply, which must have saved her a great deal of trouble, would not have worked so well with another kind of mind, but the story may serve as an illustration of unquestioning faith in what used to be called book-learning, which still survives, especially among people who do not read much themselves.

The idea that reading for its own sake must necessarily be an advantage, comes down to us directly from the Middle Ages, when, for several hundred years, there were only three classes who made any difference in the history of the world. First came the fighting man, who knew little enough except to cut his mark deep with his sword; then the man of letters, in his quiet cell or study, who interpreted law and kept alive the learning of an earlier day; and last, the merchant trader, sending his caravans and cockle-shell boats to and fro over the roads and seas, like shuttles slowly weaving different countries together into the web of our modern world.

It was comparatively easy to be learned then, for there was much less to know, and much easier to amuse people, because they had less to think about. For a long time after the invention of printing books were still so rare and so expensive that they seldom came in the way of common folk, and the ownership of even a few volumes entitled a man to more consideration than he would receive now from a large library. To be able to read at all was an accomplishment, not a necessity, and the business of common life was conducted very well without it, as it is in many countries to this day. In Italy, for instance, a master mason will carry in his head without a mistake all the necessary figures relating to the building of a house and its cost so far as his trade is concerned, and so will the other chief workmen. We have come to look upon universal education as such an un-mixed advantage that it is curious to think of what it might have cost us if everybody had always known how to read. For hundreds of years the poems of Homer were handed down from one zealous and reverent memory to another, and the same was true of the sacred books of the East and much of our own ballad literature. The man who could recite could amuse, but when people can amuse themselves they will not listen to anyone else patiently, and it is impossible for tradition to hold its own against the cheap newspaper. Those of us who are old enough to have been brought up in the romantic school will remember that we were taught to think of the Neapolitan fisherman as spending his almost continuous leisure listening to a comrade who could improvise or repeat the poems of Petrarch and Tasso. The Sicilian or the Calabrian, safely ignorant in his beautiful wild country, does so to this day, but in Naples the breathless and attentive group is usually gathered around a boy who is reading about the latest murder or bank robbery.

Modern scientific surgery has found out a great deal about the brain as a physical organ, but with regard to everything which makes it different from the eye or the heart there is still almost as much mystery as in the time of Galen. It seems, however, tolerably certain that each new impression wears it away ever so little, and although the mind, like the body, is undoubtedly strengthened by exercise, it becomes confused when too many different kinds of material are stuffed into it. The memory of men like sailors and shepherds is apt to be extremely retentive, because they spend most of their time alone out of doors, where they must needs be constantly observant, and yet are not distracted by a multitude of trivialities.

Within the last fifty years there has been an extraordinary multiplication of books of every kind for readers of all ages, until we are now brought face to face with problems which are

the mental counterpart of those besetting us materially with regard to the widespread use of machinery in manufactures. Nobody for an instant denies that many inventions, such as the steam-hammer, spinning-jenny and sewing-machine, have been of immense service to humanity, but the inevitable tendency of every machine is to make a machine of the man or woman who serves it, and it is growing more difficult year by year to have the kind of work done in which hand and brain work intelligently together.

A machine will make each separate part of a pistol more accurately than a man could do, and turn out many more, but it is doubtful whether the civilization of the world is much advanced thereby, and certain that the elaborately ornamented weapons which one sees occasionally in gunsmith's windows are hideous compared with those to be found in any collection of old arms. Or, to take an instance which appeals more closely to women, let any one compare a piece of embroidery done by a skilled needlewoman with the specimens exhibited to show the perfection of any sewing-machine, and the contrast is even more striking. The same design and the same materials may serve for both, but the difference is as great as between a living person and a wooden doll. Machinery, from having been a useful slave, is rapidly becoming a tyrannous master, and we are in danger of forgetting that there can be no real power which is not creative, and that nothing can give the effect of life which has not life itself.

Etchings and engravings are perfectly legitimate works of art, because the artist meant to work in black and white, and to produce just the effect which we see and admire, but a chromolithograph is almost always a libel on the picture which it tries to copy, especially if the latter is an oil-painting. As to the crude and glaring colored sheets which now disfigure so many newspapers, they are simply abominable and calculated to do an infinite deal of harm, for the reason that as we become used to them we shall not feel the difference between good color and bad, which is really as marked to a trained eye as the difference between harmony and discord is to a trained ear.

All this may not seem to have anything to do with reading, but unfortunately the connection is only too close, because we are in great danger of being overwhelmed with machine-made cleverness, just as the market is sometimes over-stocked with machine-made furniture. The human mind is like the human body in that it can only live and grow by what nourishes it, and must make its food part of itself, or assimilate it, as the physicians say. In old times children used to be brought up to eat whatever was set before them, without choice or complaint, and although this rule now seems somewhat tyrannical, it had at least the advantage that parents presumably chose what they knew to be wholesome. With regard to nourishment for the mind, such vigilance was scarcely necessary, as the larder in those days was apt to be better provided than the library, and a child not in much danger of a mental surfeit from the books within its reach. If there were any at all, however, they had usually among their number some of the English classics, such as Shakspeare, *Paradise Lost*, *The Pilgrim's Progress*, *Robinson Crusoe*, *Gulliver's Travels*, and greatest of all, even apart from its religious character, the Bible. In many families there was a large illustrated copy, and those of us who are no longer young can probably remember long Sunday afternoons before the fire or under the trees, when week-day play was forbidden and we wandered instead with the children of Israel through the wilderness, and rode with David and Gideon into their bloody wars. As we look at them in after years, neither the Bible nor Shakspeare seem fit for young readers, but honest and healthy childhood is protected by its own innocence, and as, like charity, it thinketh no evil, it does not remember anything which could do it harm.

No book which comes into a decent house is as likely to put ideas into children's heads, to use the nursery phrase, as the careless talk of older people who ought to know better, but who are too apt to forget the great reverence which the old Romans declared long ago to be the due of youth.

It is commonly said that young people will no longer read Walter Scott and are bored to death by Shakspeare. If so, it is certainly their misfortune but scarcely their fault, and the cause

is not far to seek, as the present literature for children, like much of that meant for their elders, has a tendency to stifle, rather than to stimulate, the imagination. During the holiday season the display marked "Books for the Young" on the counters of the book-shops is strikingly like that of their rivals the confectioners. The covers are of the most varied and alluring brilliancy, but the contents are usually either over-sweet or mawkish, and in either case calculated to destroy the appetite, if taken as a regular diet. Whole series of volumes are given to a minute chronicle of the every-day doings of boys and girls who are supposed to live under the same conditions as the children who read about them, and the grown people who are introduced merely take the part of chorus. Now the reason why children like to hear about what their elders did when they were young, is because their imagination and sense of contrast are appealed to. It is delightful to think that their white-haired and respectable grandfather ever stole apples, or that their mother fell into a stream and came home with her frock torn. When they play together it is usually at being grown-up, and the writing-down to the supposed level of children's minds which is now being done is as bad for them as though all their food were continually minced up fine. The brain, like the body, must take good hearty bites, and be fed with stuff out of which it can make bone.

Ninety children out of a hundred have naturally plenty of imagination, and they like things which allow of its exercise. The wooden horse or woolly dog which has lost its head and all its legs is still the treasure without which the small boy will not go peacefully to bed, and the childish mother usually tells you wonderful tales about her plainest and most dilapidated doll, which is really much cleverer than the handsome new one with the fine clothes. But as the little people grow older they often hear stupid personal gossip talked, and are given humdrum realistic books to read, and then their friends wonder that later they do not care for poetry or imaginative literature. Children, like animals, especially dislike being laughed at, and if their fancies are held up to ridicule, it does them more harm than we can readily understand, because we have grown to be less sensitive. We congratulate ourselves that the world is no longer superstitious, but Superstition was the faithful servant of Imagination in its day, and now that we fear less we believe less.

There is still, however, a general idea that the love of reading, for its own sake, is a good thing and it is often spoken of as though it were a natural gift like an ear for music, to be encouraged and made the most of. So it should be, but in the right direction. If a person with a real talent for music chose only to sing the commonest street songs, we should consider it a pity, and yet a large proportion of what people read is quite as worthless, and the habit of reading itself a form of amusement which may easily become dissipation in the literal sense of the word, which means to squander and scatter, as clouds are thinned and scattered by a gale.

The magazine habit when carried to excess is about as bad for the brain as the cigarette habit for the body, as any one of us may find out by reading a lot of them and then looking back at the end of the month to see what impression has been made upon the mind. There have been some semi-scientific articles on subjects like the construction of flying-machines or a new electrical discovery, and as they were written by experts we imagine when we have finished that we understand them, but if at the end of a fortnight we can explain clearly what they were about to a person who has not read them we may count ourselves as exceedingly intelligent or uncommonly lucky. Then there were clever historical essays, in which history was neatly boned, as a cook does a chicken, in order to take out what might be too hard to understand, and sketches of travel in which the writer tried to put the account of a year's pluck and privation into a dozen readable pages. As for the multitude of short stories, the reader ends by feeling somewhat like a hunter jumping at a horse-show, that as soon as he gets fairly going and really interested it is time to stop. Some of those most addicted to the

magazine habit are apt to take pride in never reading serial fiction, and yet surely if there is any kind of literature which may be taken like sugar-plums, a little at a time, it is the novel; and the form itself is strictly classic, since it goes back to the lady in the Arabian Nights who saved her life because her stories were always to be continued.

If people would only be contented to read in this desultory way for their own pleasure, as they eat caramels, without saying much about it, there would be no harm done except to their own minds, but they are too apt to talk as if they had learned something, and as many of them read the same things the result is a sort of cheap peddler's-basket cleverness which becomes very tiresome. Our brains are like plots of ground; some are larger than others, and we may have more or less time to cultivate them, but it rests with ourselves whether they shall be full of growing plants with real roots, or like a little child's play garden, where crooked rows of withering flowers are stuck in with nothing to live on.

Anybody who can read at all will come to care for it if only it is not made a task, but unfortunately many of those who have to do with the early training of children do not make enough distinction between actual foundation work, like a knowledge of arithmetic, which must be acquired whether a child likes it or not, and the development of natural tastes, which differ widely with the individual. Just as the aim of the kindergarten is not that a child may know how to weave strips of colored paper into pretty designs, but that it shall unconsciously learn to apply its mind and control its body, the object of reading should be, not to master any one book and hate it ever after, but to lead intelligent curiosity in some definite direction. We are all born liking some things to eat and disliking others, and there is as much diversity of mental tastes as of physical, only the former are not so generally acknowledged. Nobody minds saying that he never touches potatoes, but it requires some courage to confess that he cannot read Shakspere, and yet one is no more a crime than the other, and in many cases the aversion is felt because the classics were forced on him when he could not help himself. The wretched scholastic habit of making lesson-books out of the masterpieces of our language has done more to destroy literary taste than almost anything else, and for one man or woman who loves a great poem because it was learnt at school, there are ten who never want to see it again because they were forced to study it when they wanted to be out of doors, which made it a natural enemy, like the multiplication table.

There is an old story of an Irishman whose pig was trotting contentedly along the road, and who was hailed by a friend with "Good day, Pat! Are ye bound for Kerry?" to which Pat replied, with a wink at the pig, "Whisht! He thinks he's going to Cork," the simple application being that we all like things better if we imagine they are of our own choosing. If a child has a fancy for bringing home live creatures, by all means let it get hold of books about the habits of animals, without telling it that it is studying natural history, and we shall be doing it much more good than if we try to make it read poetry, for which it may not care.

As a rough general rule it may be said that we should study what we must, and read what we like, and the best way to keep a child from getting hold of hurtful trash is to put books in its way which will interest it, on the same principle that we distract the attention of a baby from the lighted candle by offering it something else, more harmlessly shining. Systematic courses of reading suit some minds, but they often tempt people who follow them to think themselves well-informed, and to let us see it, or in other words to be prigs.

After all, the chief use of reading, considered apart from study, is to give us pleasure and make us pleasant to others, and to gain that end we should neither read trash all the time, nor pretend to like what we do not, but be honest and simple about that as in other things, only trying to give ourselves a fair chance by getting at the best of whatever may be within our reach.

A TEXT-BOOK OF DRAWING AND PAINTING.—
"Drawing and Painting" is the title of a book published by us that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds,

enamels and bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women, and every branch of the decorative art is entered into with a thoroughness that renders the book one of the most complete art works ever published.

DESCRIPTIONS OF MOURNING ATTIRE SHOWN ON OPPOSITE PAGE.

Unobtrusive styles for mourning are most popular. When crape or lustreless silk is used for trimming there is no superfluity of decoration, but if an error is committed, it is on the side of simplicity. Deep mourning outfits comprise Henrietta cloth and crape and sometimes this combination alternates with lustreless silk and crape. Caution should be used in the selection of black, which should always match the crape in tone. Only a small quantity of crape is now used as an accessory. Second mourning is varied by contrasts of black and white, and lavender and black, conspicuous arrangements of color being avoided. Modern ideas tend toward consideration for the living rather than a too prolonged commemoration of the dead, and, as a result, mourning is less weighty and obtrusive than formerly.

If crape is to be used, it is wise to select for the making a mode in which revers, boleros or other small adjuncts are a feature, the crape being most effective when used for such accessories. Dull jet is permissible as a trimming, buttons of this sombre variety being stylish in conjunction with crape or mourning silk. Folds of the latter are often used instead of crape.

Simplicity prevails in misses' mourning attire, but a good quality of serge, cheviot or Henrietta is selected and made by a mode that embodies the newest features of prevailing fashions.

FIGURE D 36.—GIRLS' MOURNING GOWN.—This illustrates a Girls' dress. The pattern, which is No. 8594 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years old, and is shown differently developed on page 312.



This pretty mourning gown for a girl is here pictured made of lustreless silk-warp crêpon. The waist is quaint and fanciful, having surplice fronts that are drawn in soft folds by gathers, lapped in regular surplice style below the bust and separate over a V-shaped box-plaited facing of

the material affixed on the lining. The backs of the body are smooth at the top but have fulness at the waist. Large puffs are arranged over the coat-shaped sleeves. A ribbon stock surrounds the standing collar and is bowed at the back, and similar ribbon is arranged diagonally on the fronts back of the fulness and bowed at one side over the ends of a wrinkled ribbon that covers the joining of the full skirt to the body. The skirt is gathered at the top and falls in pretty folds about the figure. The straw hat is simply ornamented with ribbon and feathers.

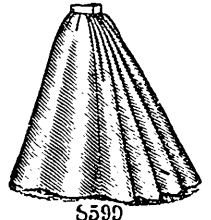
FIGURE D 37.—LADIES' MOURNING TOILETTE.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 8588 and costs 1s. 3d. or 50 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently portrayed on page 303. The skirt pattern, which is No. 8599 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown in three views on page 307.

Henrietta and crape are here combined in this toilette, which is appropriate for the deepest mourning. The fronts of the basque-waist are folded back all the way down in broad, pointed revers that are faced with crape. Between the reversed fronts, which meet at the bottom, are full vest-fronts, and a deep, circular ripple peplum lengthens the back, which is smooth at the top and has closely plaited fulness at the bottom, a band of crape bowed prettily in front concealing the joining. The standing collar is encircled by a crape stock having a stylish bow at the back. One-seam leg-o'-mutton sleeves finished with crape cuffs complete the basque-waist, which is arranged over a well fitted lining and closed at the center of the front.



The three-piece skirt is known as the new bell skirt and is circular at the front and sides and in two gores at the back. It is trimmed at the foot with a band of crape shaped in square tabs at the top. At the sides and back the skirt ripples fashionably, and it spreads toward the foot with the fashionable flare.

Henrietta, cashmere, cheviot and serge are most favored for such a toilette and for deep mourning crape is combined with these materials. Opportunity for the expression of the utmost refinement of taste in the arrangement of details is presented in this style of toilette, whether rich or inexpensive materials be selected. A triple combination could be arranged by using silk, crape and some woollen fabric.



The felt hat is decorated with mourning ribbon, a coq-feather aigrette and a dull jet buckle.

FIGURE D 38.—MISSES' MOURNING TOILETTE.—This consists of a blouse-waist and skirt. The blouse-waist pattern, which is No. 8603 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on page 322. The skirt pattern, which is No. 8575 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years old, and is also shown on page 323 of this number of THE DELINEATOR.

Cheviot is pictured in this toilette, and bands of the material and button moulds covered with the dress goods provide the decoration. The waist is arranged over a carefully fitted lining and is closed at the center of the front. The fulness in the front is drawn in soft folds by gathers at the neck and waist-line and puffs out stylishly between two box-plaits that extend, one at each side, from the shoulder to the bottom of the waist. Each plait is decorated near the top with three buttons. Similar plaits appear at the back, which has becoming fulness at the center laid in lapped side-plaits at the waist. Full bishop sleeves are arranged over coat-shaped linings that are faced to give the effect of cuffs and decorated with a band of the material having a pointed, overlapping end ornamented with a button. A softly folded bias section of the material encircles the standing collar and a similar section is arranged about the waist.

The five-gored skirt is gathered at the back and decorated with upright bands of the material pointed at the top and decorated with three buttons. For Autumn and Winter wear the mourning materials suitable for a miss are cashmere, Henrietta, serge, cheviot and silk-warp crêpon. Very little decoration is used, but a pretty mode having a body that displays soft fulness rather than severity of arrangement is generally sought and ribbon will give the essential decorative touch about the collar and waist. The straw hat is trimmed with ribbon and quill feathers.

The five-gored skirt is gathered at the back and decorated with upright bands of the material pointed at the top and decorated with three buttons.

The straw hat is trimmed with ribbon and quill feathers.





D 36

D 37

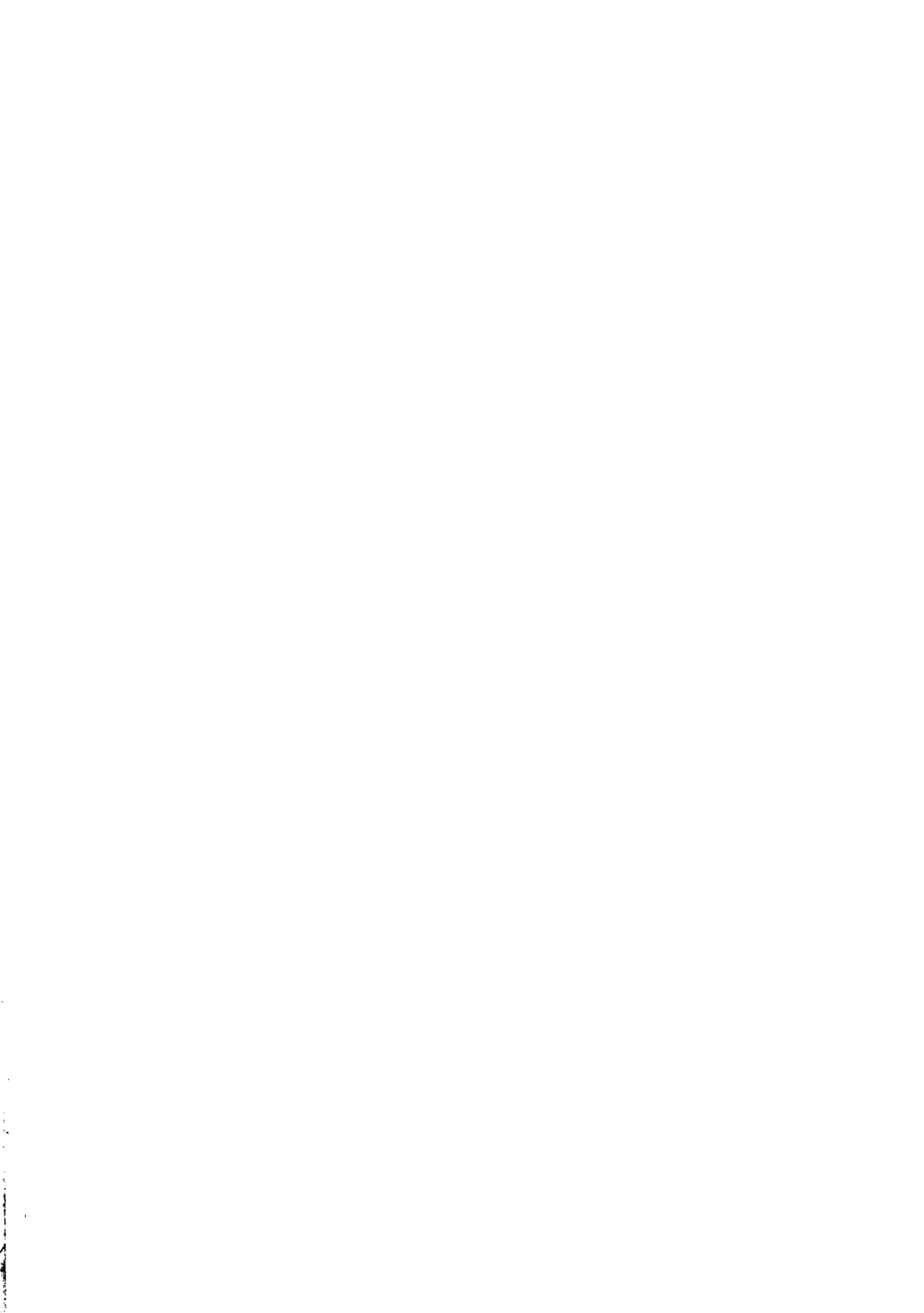
D 38

The Delineator.

Mourning Attire.

September, 1896.

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



A PRETTY DESIGN IN SMOCKING.

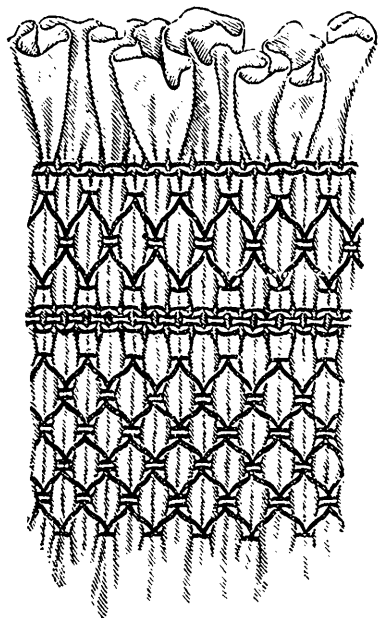


FIGURE NO. 1.

ladies' blouses and children's dresses and coats. It is also rapidly gaining favor elsewhere and is most fascinating once one becomes interested in it. The work is not difficult, but requires accuracy of execution, and it is very effective, even in a small number of rows. Wash silk or embroidery cotton is used for smocking, the silk being applied on silk and woollen fabrics and the embroidery cotton on cotton goods. A color in contrast with the material is most effective, such as green, brown or red on *écru* or tan, pale-blue or pink on white, yellow on brown or black, etc.

The lattice pattern, one of the simplest designs, is the theme of this paper. It is used in smocking Child's dress No. 8562, shown on page 326. It is wonderfully easy of execution, the needle and thread being used in the same way throughout. Figure No. 1 illustrates the design used at the neck, and figure No. 2 the design in the sleeves; and the detail is shown at figure No. 3. In the pattern, the spaces to be smocked are marked off by lines of perforations, but the spaces for the stitches must be carefully marked upon the material by the worker. This is done by making dots at half-inch intervals, as shown by the dotted lines in figure No. 3.

When the spaces are all marked draw the material up closely on a thread that may be easily drawn out afterwards, by taking up small stitches at the dots, as shown in the detail figure, and crease the folds evenly. The work is now ready for the smocking stitches. In making these the thread is thrown above and below the needle alternately, the thread being shown below the needle in the illustrations. This is most important to remember—repeating "over," "under" all through the work is con-

sidered helpful by many. Begin at the left and work to the right, taking up a stitch through the first fold at the upper row of dots and throwing the thread *above* the needle; take up the second stitch in line with this through the next fold, throwing the thread *below* the needle, and repeat these two stitches all along the line, as shown in the detail figure. A row of this stitching gives the effect of two rows, as shown near the top at figure No. 1, while two rows of the stitching will produce the effect of four rows, as shown near the center at figure No. 1 and near the frill at figure No. 2.

To make the fancy stitch below, take up a stitch in the first fold at the left, about half an inch below the line of stitches made, throwing the thread *above* the needle, and take up a stitch at the same point in the next fold to the right, throwing the thread *below* the needle; then half an inch below these stitches take up two similar stitches in the next two folds, and in line with the first two stitches take up two similar stitches in the next two folds; then down again in line with the second pair of stitches take up two stitches in the same way in the next two folds, and so on until the entire row is completed, being careful to take the pair of stitches up at even distances so as to keep the line straight. Two rows of this stitch make the pattern between the two straight rows at figure No. 1 and five rows make the pattern below.

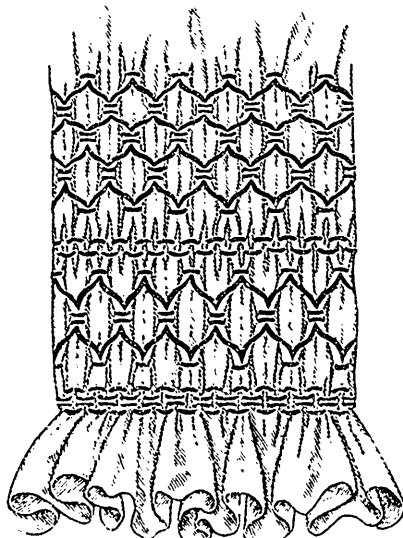


FIGURE NO. 2.

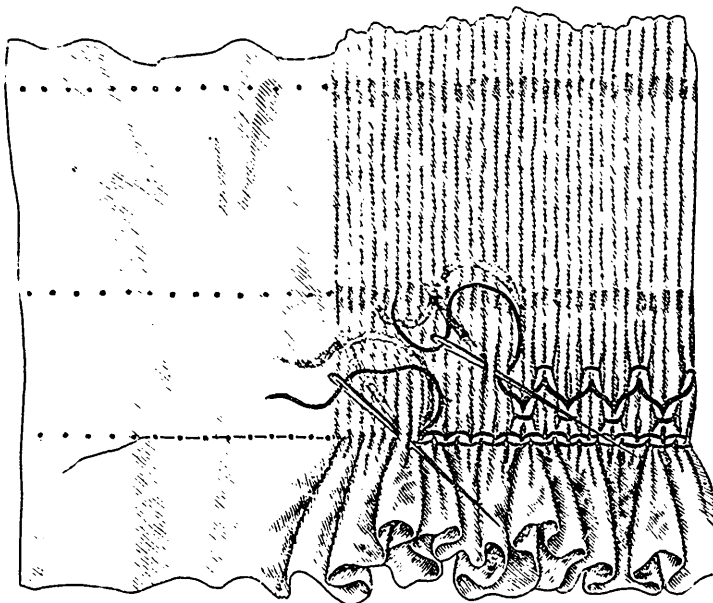


FIGURE NO. 3.

With care in spacing and throwing the thread in the proper directions, the work will be found satisfactory. This pattern may be used wherever smocking is desired.

TWO DESIRABLE OCCUPATIONS.

KINDERGARTEN TEACHING.

Every woman has some talent which, if cultivated, would enable her to provide for herself, both pleasantly and profitably.

In occupations there is none more distinctly womanly than the Kindergarten. Upon woman rightly falls the care and training of little children in the nursery, the school and the church. Here she is doing noble work, for she is laying the foundations of character for the future mother, citizen and statesman.

The Kindergarten, as an occupation, is not overcrowded by good workers, nor is it likely to be for many years to come—not till every city, town and village has roomy accommodation for all children of primary school age and an equal provision for previous Kindergarten training. It is doubtful if there is a single large city, to say nothing of smaller towns, in this country to-day where half of the children in the primary public schools have had the benefit of Kindergarten teaching. Think of the children from three to six years of age literally living on the streets who need the refining influence of the Kindergarten! San Francisco has demonstrated the fact that to establish a Kindergarten is a direct saving to the government, for out of a large number of children taken from the slums and brought under Kindergarten influence, not one was afterward an inmate of the reform school or prison.

Besides the opportunities for Kindergartners in the public schools, there are also places for them in private institutions, in parish Kindergartens and Sunday schools, in mission and social settlement Kindergartens, in orphan homes and day nurseries, in connection with the new movement for public Summer playgrounds, in "Little Mothers' Clubs," in private visiting classes among the wealthy, in directing children's entertainments and parties, in caring for children when mothers are shopping and as educated nurses and governesses.

These are some of the phases of Kindergarten work in large cities, but calls for Kindergartners do not come from large cities alone. Towns and villages are inquiring into the work and many a young woman could win success and ample remuneration without leaving home.

Some special training must be taken before undertaking a Kindergarten, both from books and actual observation and contact with the work. A beginning may be made in a Summer School, in one year, either under a training teacher, or as an unpaid assistant in some good Kindergarten. These means, made the most of and followed by private study, the reading of Kindergarten periodicals and quickness of observation, would suffice for several of the phases of Kindergarten work before enumerated, but if the young woman wishes to fit herself for more ambitious and responsible positions, she must take more training.

One of the most important things in any branch of intellectual work is the study of good literature. This, especially, the Kindergartner must have. But from the increasing list of books on this subject what shall she choose? Kindergarten books are expensive, and after expending \$2 or \$3 and often more for the purchase of a book, one is exceedingly disappointed to find that it cannot be much used in one's particular line of work or that it does not lead out into broader fields of thought. For a general view of the subject and its practical teachings the *Kindergarten Papers** of Mrs. Sara Miller Kirby will prove a valuable book to Kindergartners, or those about to take a course of Kindergarten training. It will also meet a long-acknowledged void in home study, and in mothers' classes and clubs. These are the topics treated in its pages.

Froebel's Life and Principles. The Gifts and Occupations explained with Illustrations of their use. Sequence and Lesson Plans. The Occupations applied to Christmas Work. The Place and Management of the Games. An Exhaustive Analysis of the *Molluc-play*. Lessons for Home Work, Training and Training-schools. Qualifications, Salaries, etc. Lists of Works for Additional Study. The Selection of Kindergarten Materials. Outline Topics for the Year's Work with the Children.

Kindergarten Papers will certainly be an addition to the library of all who are interested in the Kindergarten cause.

* KINDERGARTEN PAPERS, by Sara Miller Kirby. Published by the Butterick Publishing Co. [limited], and sent post-paid to any address on receipt of 4s. or \$1.00.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

"A little knowledge is a dangerous thing" No better proof of the essential truth and vitality of the Delsarte system can be adduced than the fact that it has triumphantly survived the flood of non-sense and half-truths put forth in its name and won acknowledged standing as a beautiful and symmetrical system of physical culture and the only attempt to formulate a philosophy of dramatic expression—the generally accepted basis of instruction in schools of oratory and the animating principle of most of the systems of calisthenics taught in public schools.

The disorderly and chaotic state of public information in regard to the system was the unfortunate but inevitable result of the manner in which it was formulated and given to the world. Francois Delsarte (1811-1871) was a savant, a dreamer, a true artist in theory and practice, but anything but a practical man. He left a great mass of manuscript notes but no finished work. From the careful observation of a vast number of individual cases he deduced certain general laws of dramatic expression. His system comprises two sets of exercises, de-composing motions for relaxing muscles made rigid by hard and fixed modes of life, and re-composing motions whereby the emotions and thoughts may be harmoniously and artistically expressed.

The practical benefit of Delsarte's discoveries to most people lies in the admirable system of physical culture which has been based upon them, rather than in the way they explain the laws of dramatic expression. Comparatively few of us aspire to be actors, orators or preachers, but we all desire health, strength, grace and freedom of action. Every lady wishes to know how to enter and leave a room, how to manage her train, how to rise and sit, to go up and down stairs, to bow and to shake hands in the most natural, easy and graceful way. Hence the necessity for a concise and practical hand-book in which this primary instruction and the exercises whereby it can be put in practice shall be clearly set forth. This necessity is admirably met in Eleanor Georgen's handsomely illustrated manual, *The Delsarte System of Physical Culture*.[†] This phase of the work is particularly useful among those of Anglo-Saxon parentage, a race by instinct and training habituated to repress rather than express emotion, to settle into narrow and rigid modes of bearing and gesture which must first be broken up before the methods of dramatic expression natural to Latin races can be acquired. No more eminent and emphatic endorsement of the merits of Mrs. Georgen's book and of the standing of its author is needed than that given by Franklin H. Sargent, director of the American Academy of the Dramatic Arts, in these words:

This printed work will give a permanent life to the sincere, sensitive and sensible spirit of your teaching. This result of your scholarly investigations in the art of expression and of your extensive experiences in the science of teaching—this work which you present to your profession and to the public, can not prove otherwise than most valuable. It is plain, practical and picturesque.

It will thus be seen that the teaching of the Delsarte System of physical culture affords to women the opportunity which their generous natures crave—a chance to do missionary work in the cause of grace, beauty and good manners, an ideal career of doing good and getting paid for it. That the profession is one which can be made to pay—and that richly—the experience of Mrs. Georgen herself, of Misses Stebbins, Thompson and many others, amply attests. Of course, not all teachers can command the \$5 per lesson received by those who have won national reputation in this field, but so far the demand for well trained instructors is largely in excess of the supply, and whether in schools of their own or in connection with collegiate or public schools they have no difficulty in making a good living. A series of lectures on the system combined with class work and private lessons, whether given in one large city or consecutively in a number of smaller ones, should afford a woman adequate to the work a very desirable income.

At a time when physical culture is receiving so much intelligent attention this little manual should prove especially attractive to women seeking an occupation wherein they must inevitably themselves benefit and grow in grace and the knowledge of the true, good and beautiful in helping others along this gracious pathway.

† THE DELSARTE SYSTEM OF PHYSICAL CULTURE, by Eleanor Georgen. Published by The Butterick Publishing Co. [limited], and sent post paid to any address on receipt of 4s. or \$1.00.

AROUND THE TEA-TABLE.

There is something abnormal about the woman who cares nothing for jewelry. When a pretty ring or pin appeals not to her she can securely be deemed a true daughter of Eve, for among all the pomps and vanities dear to

JEWELRY.

the heart of woman these pretty accessories stand first. She who possesses jewelry should recognize that in the wearing of it there are acknowledged times and seasons. A display of much jewelry in the daytime is not in good taste, as being a thoughtless flaunting of the fact that the owner is possessed of money. The modest pins for belt and throat, the jewelled vest-fastener, the lovely hat-pin, all have their use and may be worn at any time. The passing of the ear-ring is a fact recognized by all except the elderly representatives of the last generation. The stock of fancy pins has been added to by ear-rings transformed by clever jewellers.

Of all purely ornamental jewelry, finger rings find most favor. The gift of a beautiful ring warrants the calling in of friends and neighbors to rejoice with the happy recipient. That there is fashion in rings goes without saying. Gems have their day and pass out of favor for the time being. The wearing of rings is not an exclusively modern custom, the records showing that they were in use in the earliest ages, not as adornments merely, but as signs of authority. When Pharaoh made Joseph ruler he took the ring from his own royal hand with which to signalize the new favorite's position. The ring is even with us to-day used as a symbol of authority. A bishop is rarely seen without his episcopal ring, the badge of his office in the church. The wedding ring is the authoritative evidence of wifehood. Rings have not always been exclusively of gold and silver. Those used in ancient times were made also of amber, ivory, bronze and blue porcelain. The Spartans wore rings of iron, symbolic of their endurance. When rings became fashionable ornaments, their general use was relegated to the gentler sex, and men of taste to-day wear but one—a seal ring—or at most, two small rings.

FINGER RINGS.

Superstitions are associated with some of the gems used in rings. The wearing of the turquoise is considered by Mrs. Amicus to keep her friends true to her. Another pretty fancy is associated with the use of the emerald or other green stone, thought to confer long life upon the wearer, because green signifies immortality. That ill luck is associated with the opal is quite a modern superstition. No stone is more exquisite, and until recent times its significance was considered quite the reverse of that now entertained. Indeed, the wearing of an opal is esteemed especially fortunate for her born in October, otherwise an unlucky month:

"October's child is born for woe,
And life's necessities must know,
But lay an opal on her breast,
And time will lull those woes to rest."

The fascination of a beautiful ring may reside either in its intrinsic beauty or in the fact that the wearer's hand is made more attractive by it. Rings are, however, not alike becoming to all women. She of the short, plump hand makes that member appear coarse and even thicker by the wearing of many rings. She who has long, slender fingers possesses the fortunate make-up for the wearing of these ornaments. Custom now permits both the third and little fingers to be jewelled, even to the knuckle. A ring on the first finger is highly unbecoming, making the hand appear ill-shaped; a thoughtful woman will never wear a ring in such an uncharitable place. The ring most desired by my lady to-day is the marquise. With this ring no other is worn upon the same finger. The owner of gemmed rings should have them frequently examined by the jeweller, the wearing of gloves and the friction of one ring upon another tending to loosen the stones.

Jewelry containing precious stones should be washed with a soft brush and warm, soapy water, then rinsed in alcohol and left to dry in a box of jeweller's sawdust or common bran. After shaking briskly, the sawdust can be brushed off and the gem will be found as bright as when first cut. Transparent gems should

HOW TO CLEAN GEMS.

never be wiped, but twice a week is none to often to give them the cleaning above described. The beauty of a gem is its sparkle, and this is not seen at its best when the setting is not clean and bright.

In my lady's souvenir cabinet, beside the oddly-shaped gold and silver spoons of grandmother's time, is now often seen a miniature tea set of solid silver. These baby sets are purely ornamental, although the wee folk of the household are often their proud owners

TOY SILVER TEA SETS.

and pour "cambrie" tea for their small friends in approved fashion. Such toy sets comprise teapot, cream-pitcher, sugar bowl, tongs and the tiniest of spoons—all on a round silver tray of exquisite design. These charming table ornaments come at high prices, the workmanship being perfect in design and the execution showing great care in detail.

To enter a room gracefully and well when making a call requires a certain amount of grace and ease, but the getting out of it tries the timid woman's soul. In a burst of confidence one of these shrinking creatures confessed that the thought of rising to go is fraught with visions of broken *bric-à-brac* and great desolation, and she, therefore, prolongs her stay, fearing to move. Another allows herself to become a fixture because "there seems never a place to end the call." Such timid ones, my dears, may do much to conquer shyness by forgetting self. A lengthened call is never a successful one. It is a mistake to wait until the conversation leads up to a graceful exit. Only intimate friends may safely prolong their calls into visits, and even these are not always welcome to the busy woman who, perhaps, has set aside the time for some important piece of writing, sewing or reading. When your call has attained reasonable length, my timid friend, rise to your feet and with a few graceful words to the effect that it has been enjoyable, and a possible leaving of remembrances for some absent member of the household, go at once. It is the "I must go," only to again continue the conversation, that makes the unsuccessful caller. A too hurried exit is, obviously, graceless, but much more bearable than the prolonged adieu.

THE ART OF TAKING LEAVE.

After all, my dears, there is only a quiet corner in the world for the shy and timid woman. More and more is success in life commensurate with fearlessness. The woman who has faith in herself, who does not submit to annihilation, is the woman whom the world

ABOUT SELF CONFIDENCE.

is cheering. The timid woman is pushed aside by friend and foe and is passed by as of little account. She is the prey of those who buy and sell, for she is too timid to insist that mistakes shall be made right. She cries out eternally for peace and will endure any amount of imposition rather than have "a fuss," forgetting that peace is sometimes attainable only by a good sharp fight. Were there none but these shrinking women, the world would be a hard place to live in. A little aggressiveness, my dears, rather than too much submission! It is the fearless women who right wrongs, who insist upon justice.

During September a yellow tea is easy to compass. The yellow chrysanthemum is plentiful and cheap and makes a charming decoration for the table, while the yellow articles it is possible to sell are legion. The usual refreshments, served *à la carte* at small tables, may include Russian tea, creamy *café au lait*, chicken and lobster salad, orange and lemon cake with icing to correspond, and orange and lemon jelly served in baskets cut from the fruit, the handles tied with white ribbon. Yellow napkins may be used, and the waitresses may be costumed in white, with yellow ribbon for stock and belt. At the fancy tables a variety of yellow articles may be sold. It is well to remember that low-priced articles sell best. Among them may be yellow garters. The old-time circular garter is again in favor, the suspender affair being anything but comfortable. Indeed, some nerve specialists declare against the use of the suspender as tending by its constant pulling to make children irritable. A circular garter worn above the knee and just tight enough to keep the stocking in place is the most comfortable.

EDNA S. WITHERSPON.

A YELLOW TEA.

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.]

September is a busy month with the lover of flowers, so much enjoyment and pleasure depending upon the forethought of the gardener and the amount of work accomplished during this and the following month. A little neglect of matters which should be attended to now may cost those who live in the North the loss of many of their most cherished Winter-blooming plants.

A humorist declares that the way to make a short Winter is to give a note in the Fall due the next Spring. I can suggest a much better and pleasanter way. It is to keep plenty of Winter and Spring flowering plants in the house. By "plenty" I mean just as many as one can care for properly. Better succeed with one plant than have a hundred neglected, dilapidated, sorry-looking ones. A few healthy plants—and they will be healthy and thrifty if but a little attention is bestowed upon them—will, in their gratitude, give forth a profusion of bloom to cheer and encourage their care-taker. The amateur should keep this advice in mind, as I believe the principal source of failure lies in commencing with more plants than one can properly care for. Start with a few this year and add to them from time to time as you gain confidence by experience.

There are a few important points necessary to keep in mind. First of all, plants must have light, and most plants sunlight; therefore, a window facing the South should, if possible, be selected for the window garden. Plants require fresh air just as do human beings, and it seems to produce the same effect upon them. A plant housed up without fresh air soon becomes pale, weak and dies, while direct draughts of cold air are equally fatal. A little outside air should be admitted to the room during the middle or warmest part of the Winter day, in such a way as not to greatly reduce the temperature and without allowing a direct draught to strike the plants. Water should be given every day, unless the soil happens to be sufficiently moist from the previous watering. Do not keep saucers under the pots unless it is actually necessary to save the carpets. I believe this practice is the direct cause of a great percentage of the amateur gardener's losses. Water standing in the saucers keeps the soil in the pots soggy, a condition few plants will stand. If saucers are used, care should be taken either to empty them when the water has drained through, or to water so carefully that there is but little or no excess of moisture. It is true there are exceptions to nearly every rule above mentioned. We have plants—the palms, for instance—that thrive with little or no direct sunlight, preferring a shaded position. Others, like the *cyperus alternifolius*, thrive in a soil continually soaked with water.

One of the first things to be done this month is to select the Holland bulbs, more commonly called "Fall bulbs," wanted both for indoor and outdoor planting, and send the order for them to a reliable seedsman or florist. This should be done as early as possible, since these bulbs must be planted during October or November, whether for Winter flowering in the house or for flowering in the garden the following Spring. The bulbs are imported and frequently the dealers sell out and are unable to supply orders sent late in the Fall. These bulbs are just now very cheap and a grand display can be made at small cost. For pot culture, any good garden soil will answer for Autumn bulbs. If the soil is somewhat sandy or porous and rather rich, it will best contribute to a healthy growth. After planting and before Winter sets in cover the beds out of doors with a good dressing of leaves, say five, six or more inches deep, and over this throw a little brush, earth or manure, to prevent the leaves blowing off. Coarse manure will answer in place of leaves. In the Spring rake off the covering, taking off about one-half at first, and then wait about a week before removing the remainder. Remove all flowers as they fade.

The hyacinth, narcissus and crocus will grow in glasses of water, special glasses for the purpose being sold by the seedsmen, but pot culture is more natural and affords better results. Tulips are excellent pot plants, most of the early single varieties being suitable for the purpose.

An excellent plan is to plant a variety of bulbs in one box. Take a common wooden box of any desired size and about

eight inches deep. It may be ornamented by painting it or by covering the surface with split sticks from which the bark has not been removed. Fill the box with good garden soil mixed with a little sand to improve the drainage and to keep it from becoming packed or heavy by frequent watering. The box may be planted with bulbs of a single kind or of several varieties, planting the tall-growing sorts in the center surrounded by the lower kinds. When the box has been planted place it in a cool, dark place, watering frequently to prevent the soil from becoming dry. About the last of November or the first of December place the box in the window of a moderately cool room, and the flowers will then mature slowly and keep in perfection a long time. If forced forward in a temperature averaging 70 to 75 degrees, they will bloom too early and soon fade. By filling a number of boxes in this way and bringing them into the light several weeks apart, a continuous succession of blooms may be had throughout the season, as the bulbs when planted and kept in a cool, dark place lie dormant until brought out into the light and a warmer temperature. This is also true of bulbs grown in water. The water should be kept just below the base of the bulb, not nearer to it than an eighth of an inch, and should be changed as it becomes discolored. As soon as the flowers begin to fade they should be removed. The bulbs should then be planted in earth, as they will answer for the garden, though they cannot be flowered in water twice with good results.

With the exception of lilies, all Autumn bulbs should be taken up as soon as the leaves become brown and put away until the next planting time. When the bulbs are taken up, allow them to ripen in the shade for a few days; then remove the tops and roots and put them away in a cool place until wanted again for planting.

Hyacinths planted in the open ground should be set three or four inches below the surface, while for house culture half of the bulb should be allowed to remain above the top of the soil. Roman hyacinths are the earliest, flowering about the holidays. They are very beautiful and deservedly popular.

Tulips should be planted about five inches apart and three inches deep in the garden, and about half as deep for house culture.

The crocus is one of the first flowers of Spring in the Northern States, the bulbs throwing up their leaves before the frost is fairly gone, and their flowers bursting forth in March and April. Plant in the garden at least two inches deep. The crocus flowers well in the house in Winter and the bulbs may be planted as closely together as possible. As the blooms endure but for a short time, they are not as great favorites as other bulb flowers for window gardens.

The *galanthus*, or snowdrop, is the first flower of Spring, beautiful, delicate, pure white and flowering about the first of March. The bulbs should be planted in clusters about two inches deep and about the same distance apart. For the house, plant about a dozen in a small pot. A few snow-drops and crocuses planted on the lawn give a refreshing effect in the early Spring and mowing does not effect the bulbs, as the leaves ripen before the grass needs cutting.

The narcissus, including the well known daffodil and jonquil, is a fine early-blooming Fall bulb. Most of the varieties are hardy and may be set out in the Autumn, like the hyacinth, and allowed to remain in the ground for years. The polyanthus narcissus, known as the Chinese Sacred Lily and the Chinese National Flower, is not quite hardy in this climate, unless planted in sandy soil and well covered before Winter, and even then it may fail. For flowering in pots in the house, or in dishes of water partly filled with gravel, nothing is more satisfactory.

During this month in Northern latitudes one should remove tender plants from the flower bed to the house. Callas, lantanas and all other very tender plants should be taken in before the nights become frosty. These plants, together with geraniums, monthly roses and most other tender plants, can be kept dormant over Winter when potted and stored in the cellar, placing them where they receive some light and giving them an occasional watering to prevent the soil from drying out.

The ixias, charming flowers for house culture, should be planted this month. They require the same treatment recommended for other bulbs in pots.

Slips may be started now of the following plants, which will flower in the months indicated: Ivy; bouvardia, geranium, February; dew plant; German ivy, linaria, lobelia (slip or divided roots), verbenia, March; allysum, April.

Verbenas are particularly recommended for pot culture in the house. Few people understand the ease with which this plant can be grown. Give it a sunny window in a cool room and a

profusion of blossoms all Winter may be had. The flowers range from deep red and white to a blue almost black. Water sparingly.

Seeds of the following named plants may be sown in the open ground in the Autumn: *Dianthus barbatus* (commonly known as sweet william), candytuft, hollyhock, larkspur, *nigella*, perennial peas, *alyssum*, *aquilegia* (columbine), *campanula* (cup and saucer), *dianthus digitalis* (foxglove), honesty, *pentstemon* (figwort) and wallflower—all well known and fully described in the seedsman's catalogues.

AMONG THE LATEST BOOKS.

From Roberts Brothers, Boston:

Where the Atlantic Meets the Land, by Caldwell Lipssett.

Nets for the Wind, by Una Taylor.

Last of the Lairds and *The Provost*, by John Galt.

Caldwell Lipssett's name is not yet well known, but it will not be forgotten by any one who reads these stories of fierce nature and strange beings. It is a group of tales in one volume for us to read through tears and laughter—mostly tears. These are stories of the coast near Donegal, that most unfriendly spot of which few can think without pity for men and women born to die there in toil and sorrow. The tales suggest an experienced pen. They have subtlety and sympathy, freshness and insight into minds blinded and hardened by superstition and misery, and also swift recognitions that startle us by their beauty, tenderness and self-abnegation. *Where the Atlantic Meets the Land* is as distinctly original as anything pertaining to humanity can be, since there is "nothing new under the sun." The social customs, personal habits and beliefs current among these coast folk are old to them—very old—but they are new to most of us and this writer has made them terribly real.

Lyrics without rhythm, dreams that are weird, and travestied men and women are by the author of *Nets for the Wind* intended as serious descriptions or natural lessons. Degraded human souls and aims are set before us by Una Taylor as if they were enchanting pictures instead of loathsome impossibilities. Happily, for the most part their significance is so involved in the methods of her narration that many youthful readers will escape it. This is especially true of the first of these eleven stories, "The Rose of Paradise," which is sweet and clean. So also is "The Knight of the Blessed Mary," except—and this is true of all these tales—that the love depicted is not an ennobled sentiment but a passionate ecstasy of joy and pain. There is no spiritual beauty in the book's many loves.

John Galt may have dreamed of perpetuity, of a second existence, as it were, but in his day upon earth he could not have imagined the fitness of the garb in which he was to return to a reading world to receive a welcome that is likely to be far warmer and wider than he had when his romances were first published. Certainly he could not have hoped for a re-introduction to an admiring public by so clever and appreciative a man as the then unborn S. R. Crockett—of whom many will say, "The Usher is greater than the King." This quotation, however, cannot mean that the king is not great, because he is, and Galt will live long after most modern novels are forgotten. These two volumes, *The Provost* and *The Last of the Lairds*, carry us away from the present by a charm of their own. They bring us a happy conviction, when thinking of our ancestors, that the past, in its social and political life, was as attractive in many ways to them as ours is to us. Certainly the sincerity and directness of its writers was quite beyond most that we know to-day.

From Macmillan and Co., New York:

A Summer in Arcady, by James Lane Allen.

Every father and mother of immature or maturing children should read James Lane Allen's *Summer in Arcady*. But first they should give serious consideration to the author's preface. The story is told in the riotous voices of Nature. They are untrained, insistent, carrying voices that allure to destruction when their meanings are not understood. The epic by which Allen makes his meanings clear, rings out with no uncertain notes. It rings or moans of human destiny and points out to parents a choice of good or ill for their children, makes them responsible

—or, at least, as nearly responsible as they can be with an ancestry that may have endowed them with aptitudes and tendencies that are storming if not thwarting to all ideal intentions. Parents with lofty standards for posterity will find much that is helpful and hopeful in this book, the most nobly purposive of all the author's beautiful creations.

From D. Appleton and Company, New York:

The Madonna of a Day, by J. Dougall.

Sir Mark, by Anna Robeson Brown.

Maggie, by Stephen Crane.

Green Gates, an Analysis of Foolishness, by Katharine Mary Cheever Meredith.

The Folly of Eustace, by Robert S. Hitchens.

The Riddle Ring, by Justin McCarthy.

My Literary Zoo, by Kate Sanborn.

The Madonna of a Day is by no means a rare type of woman, but she has not been made a definite figure in fiction—at least not so definite as to make her women readers ask themselves if they are not akin to her, remote or near. It is an immensely fascinating story, set in an area of life that we all know about in vague ways. The sincerity and directness of J. Dougall claims one's respect immediately, and her purpose is not uncertain. Her missionary is a man, a real, manly man, and her villains are not without a divine spark, though it does not remain aglow very long. This motto upon the title page is both an allurements and an explanation of this realistic story:

A water pure and saltless, has neither taste nor hue;
A beauty that is faultless, is characterless, too.
Best are the discontented.

At a time when there is so much that interests the descendants of fighting patriots of a hundred years ago, *Sir Mark*, by Anna Robeson Brown, will be thrilling and also nourishing to the best of our national enthusiasms. Whereas, most of our own recent historic novels have been thin and without much keen flavor, this one is strong and full of national and international vitality. It proves—at least while its romance and reality is fresh in one's mind—that environments cannot shape beyond re-moulding the character of healthy youth; also, that hot tempers need by no means be as much dreaded as cold, sulky ones. Another lesson of the story is that examples of simplicity of life, of directness of purpose and of purity of conduct forefather more virtues in young, plastic natures than all the sermons that were ever preached. *Sir Mark* is commended to everybody, and especially to Sons and Daughters of the Revolution.

Maggie is not worthy of the author of *The Red Badge of Courage*, nor of any other novelist. Its quality is disappointing. Which story was written first does not in the least matter. One furnishes us with the supposed emotions and experiences of a youth entering, fighting and coming out of fierce battles, while the present tale is an author's imaginings of life in the very lowest city streets. It is full of the stench of vileness, cruelty, drunkenness, blasphemy, ruined children and hopeless ignorance. No neighborhood ever was quite so bad; no house ever could have had all its furniture and dishes broken semi-weekly and yet remain occupied. *Maggie* is made of sorry stuff that no clean mind wants to follow. Since hers cannot be a true story, it therefore leads to nothing in theory or practice. Many will read *Maggie* and exclaim, "How artistic and how realistic!" but those who are true friends of the poor will discover very little realism in the story. It is no palliation of this literary

crime that its author, still so young, wrote *Maggie* three years before *The Red Badge of Courage*.

Green Gates is the name of a country residence and is not, as at first suspected, a misleading title. The story is original in style and almost original in form. Human beings are so nearly alike in non-essential character that resemblances are not far to seek, and yet the persons in the novel are uncommonly interesting, their individualities being as diverse and as realistic as if they were fellow-travellers who had left their similarities at home. Its conversations are crisp, enlivening and far more than ordinary for books—in their naturalness. The pathos of it is a crippled girl who had all the impulses and ambitions of a belle of wit and beauty and all that frailty which is appealing to men, also the want of candor and excess of guile which is not rare in imperfect humanity. Rare situations portrayed with brilliant skill will excuse whatever short-comings Katherine Mary Cheever Meredith may seem to have in the eyes of the hyper-critical.

The Foe of Eustace gives title to a volume containing three stories, each one capable of giving its readers more shudders than the others. The second story is named "The Return of the Soul," which soul is a transmigration from a cat to a woman. The third narrates a murder, but in this triplet of Robert S. Hitchens it is called "The Collaborators." These stories will entrance morbid readers, their originality being their chief attraction. If any one expects to find a wholesome impulse or inspiration in one of Hitchens' pages he will be disappointed, but for all this luck the book will have a large patronage.

Justin McCarthy is introspective, given to detail, loves intricacy in plots and their evolutions. Those who are of similar tastes will delight in *The Riddle Ring*. The story unravels the ring mystery after a method that will be a measureless pleasure to habitual novel readers. The tale gives much importance to premonitions, to epoch-making days and also to temperaments, working out these rather sensational matters in so masterly a manner that one comes to respect credulity as if it were one of the virtues and doubt as belonging to the evil-minded. McCarthy's literary qualities have long since been judged and their merits declared by a majority, and yet they are not so striking as to lead to foolish controversy. Certainly his large following is satisfied, or, at least, gratified, and his publishers and his friends are content.

To write Kate Sanborn's *Literary Zoo* required an extensive acquaintance with historic persons who have loved animals of various sorts. She begins with King Arthur's dog "Cavall" and on and on she goes through the centuries, including Catherine de Medici's "Phebe," "Kutmir" of *The Seven Sleepers*, "Diamond" of Sir Isaac Newton, even reaching Bismarck's little bit of a dog, bought at the bench show in New York and weighing but two pounds. Mrs. Somerville, Lord Shaftsbury, Bayard Taylor, Frances Power Cobbe, Southey and many others have left upon record their belief in the immortality of animals that men love. For all who are fond of pets that do not converse, no matter how much intelligence they possess, this book will be most interesting also to those who like odd quotations.

From Longmans Green and Company, New York.

Florence, The Study of a Life, by Henry Seton Merriman.

Florence is a negative title that is not misleading. Its wreck is self-arranged quite unintentionally, the hero having the best of impulses that are carried so far that he is broken upon the racks of unquieted emotions and unsafe ideals of honor and soldierly heroism. It is an East India tale of warfare and narrates the downfall of Delhi and of many a man who was worthy a better fate. Of course, it is a tragedy and not one that fell in a moment, but by steps that shock, pain and finally destroy. The romance is full of tears—if there are any left for novel readers to shed—and yet no one can lay the book aside because of the sins and griefs of its hero or the viciousness of those who helped to bring him thereto.

From J. B. Lippincott Company, Philadelphia:

Lady Van's Eloquence, by John Bickerdyke.

The Truth Teller, by John Strange Winter.

A Faithful Traitor, by Edie Adelaide Rowlands.

How to Feed Children, by Louise E. Hagan.

Lady Van's Eloquence is one of a very few misleading titles that is really forgiven while the story is being unravelled. It will prove attractive to habitual novel readers who enjoy complications and like to read about modern women and great persons who are worth knowing while masquerading as sensible, wendored beings, their lofty titles having been left at home

along with their jewelled stars and ribbons. The tale describes with charming accuracy a Summering in Norway among gentle, honest folk, and also depicts the life of an English village where the introduction of education and common justice eliminated misery. There is a tragedy that readers will enjoy even while shivering at its horrors. That things turn out as they should may not be the result which most often happens in actual life, but its recollection satisfies one after the perusal of the story. John Bickerdyke has a talent for grouping an immense number of persons, and a genius for making each one real and individual.

Absolutely candid persons are never agreeable or safe companions. John Strange Winter's "truth tellers" are offenders against good breeding because they not only practised their theories but they had no reserves. Silence was not one of their original virtues, and the misery they were capable of engendering in the family into which death sent them was by no means easy to bear. The person who is conscientiously offensive cannot be reformed. John Strange Winter tells her story with some what more detail than is altogether welcome to most readers, but there are those who would not willingly miss a line of it. It is mirror-like, everybody being distinctly visible and real.

A Faithful Traitor is a delightful story. Its manner is always entertaining. Of course, its writer has her villain duly veiled. In fact, he is scarcely suspected of being less than a noble fellow until his portrayer unmasks him. It is a tale of loyal friendship; trusts that no event is able to disturb warrant mental comfort as the unwinding of the romance proceeds. There are thrilling moments in the reading of this book and the methods by which the reader is led up to them and then pacified are proofs of a genius in story telling that is of no mean order. If further proof of such ability were needed, there is *My Pretty Jane*, by the same author, to testify.

Ignorance, too often sorely lamented, regarding the physical necessities of the very young, need not be continued in these days when science asks to be allowed to lessen it, almost, if not quite, to abolish it. Louise E. Hagan wisely names her book *How to Feed Children*. It should be in the hands of every person who has the care of little people. It is definite in its information, knowing—even learned—in its directions and exhaustive in its explanations of the resources of foods as correctives of most infantile ailments and as preventives of abnormal physical and mental developments. A healthy body is rarely if ever the home of a really unhealthy mind. Even morality, it is lately claimed, thrives at its best only in a healthy body. *How to Feed Children* cannot be over praised for its matter and manner, its tabulated work being not the least of its many advantages to mothers and nurses.

From Hay, Nisbet and Company, Glasgow.

Hand-Book for Lady Cyclists, by Lillias Campbell Denison.

A really useful and interesting hand-book for cyclists was no need, and this one is most helpful both by direct instructions and by suggestions. It is so well written, so inclusive and yet so well tabulated, if one may say so, that it is good reading, even for those who only look on at wheeling. It is, in a sense, an instructor in criticism. It enables those who are only pedestrians to judge properly the grace and skill of such as are speeding on two wheels. The book ought to be in the hands of every woman who wants to ride easily and gracefully and attire herself after the manner of gentlewomen.

From A. & P. Pears, London.

Henry Bunbury, the Caricaturist.

The current issue of *Pears' Pictorial* is devoted to the reproduction of a large number of representative drawings by Henry Bunbury, who, with his contemporary caricaturists Thomas Rowlandson and James Gillray, kept London laughing during the latter half of the last century. Though defective in technique, Bunbury's work is richly humorous. Subsequent numbers of the *Pictorial* will be devoted to the other artists named. The Messrs. Pears are doing genuine service to the cause of pictorial art by the series of reproductions given in this handsome quarterly magazine.

From F. Berger, New York.

French Method, 1896, by François Berger.

Special stress is laid upon the study of the verb in Prof. Berger's method of learning French, the attempt being made to reduce all French verbs to a single conjugation, a chart with various colored terminals giving graphic form to the idea. It also seeks to make the pronunciation of the language understandable to him who reads. It is a compact and practical little handbook of conversational French.

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ANSWERS TO CORRESPONDENTS.
(Continued.)

HELDA:—An invitation to a card party may read thus:

Mr. and Mrs. Paul Dash request the pleasure of Mr. and Mrs. Blanka's company on Wednesday, the Tenth of July, at nine o'clock.

22 Erie-st. Terrace.
Send your visiting card during the reception hours if you cannot attend the "at home."

WALNUT:—Walnut stain will die light-brown hair a deep rich brown. Shampooing will not wash it off.

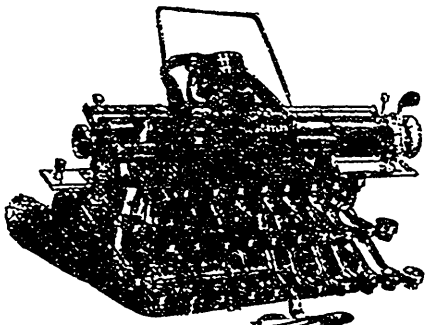
3 BOTTLES FREE.

In order to introduce it we will send to any address (freight paid) three trial bottles of our celebrated remedy for Catarrh and Catarrhal Deafness free of charge. This grand remedy is powerful, pleasant and permanent. If radical cures where all other remedies fail. Do not delay. Write at once. Address, **MEDICAL INHALATION CO., No. 2 College Street, Toronto, Ont.**

FINE-ART PRINTING

This is the word to express the Clear and Beautiful Fine-Art Printing of the

BLICKENSBERGER TYPE-WRITER



Which prints without ribbon, and soon saves its own cost in ribbons alone. Visible Writing alone is worth the money.

PORTABILITY, weight only 6 lbs. **CAPACITY,** 84 characters. It will do all the \$125.00 ribbon machines will do and do it better.

PRICE ONLY \$45.00.

GREELMAN BROS. TYPEWRITER CO., - GEORGETOWN, ONT. TORONTO AGENCY, - - 19 ADELAIDE ST. EAST.

Kindly Mention

THE DELINEATOR

when writing about Goods advertised in this Magazine.

Best for Wash Day makes clothes sweet, clean, white, with the least labor.

USE SURPRISE SOAP

Its remarkable lasting and cleansing properties make **SURPRISE** most economical and Best for Every Day

My Mamma uses **CLAUSS SHEARS AND SCISSORS** Does yours?

For sale by all first-class drapers.

CLAUSS SHEAR CO. TORONTO.

CALL IN
The LITTLE DOCTOR, K. D. C. It will **DRIVE OUT** ALL FORMS OF **INDIGESTION AND DYSPEPSIA**

HIGHEST ENDORSEMENTS. Free Sample of K. D. C. and K. D. C. PILLS mailed to any address.

K. D. C. CO., Ltd., New Glasgow, N.S., 127 State Street, Boston, Mass.

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 Darliest Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

J. & A. CARTER, Yonge & Walton Sts., Toronto. Practical Dressmakers. Established 1867

ROLL HOLDERS.

Buy your Wrapping Paper in rolls and save all waste. We have several styles of Roll Holders, and all widths and qualities of paper.

Write for Prices--

CANADA PAPER CO., 16 Front Street West - TORONTO. 578 Craig Street - MONTREAL

ANSWERS TO CORRESPONDENTS. (Continued).

MRS. P. E.:— Ella Wheeler Wilcox is the author of the lines:
Laugh and the world laughs with you,
Weep and you weep alone.

CAROLINE BELLE:— A young lady of seventeen wears her dresses of all length. A highly recommended wash for whitening and softening the complexion is made of two grains each of casearia powder and muriate of ammonia and eight ounces of emulsion of almond. Apply with a soft linen cloth.

NISA B.:— Invitations to a child's party may be like follow:
Miss Alice Marguerite Dush requests the pleasure of your company on her Fourth Birthday, Tuesday, August Tenth, 1906, from ten to twelve o'clock, The Savoy, Fifth Avenue and 56th Street.

A small monogram or an engraving showing a birthday cake surrounded by the required number of candles may decorate the upper right hand corner of the invitations. At a child's party dancing is always in order, and a magic lantern show or some one skilled in sleight of hand tricks may entertain the little folk until the time for serving refreshments. The menu might be:
Cold Chicken (steak). Bread.
Ice Cream. S. W. Custard. Fancy Cakes.
Boiled Rice with Name on a Plate. Nuts. Fruit. Biscuits.

DAISY:— A tonic highly commended by those who have tried it as an efficient promoter of the growth of the hair is compounded after the following formula:
Lauder's Glycerine, 8 fluid ounces
Tincture of Castoroles, 1 fluid ounce,
oil of Lavender, 1 fluid drachm,
oil of rosemary,

Mix thoroughly and apply to the roots of the hair every day or two.

MISSOURI GIRL: Write for a pamphlet concerning stammering to Gibbon's Stammering School, Room 65, Mass Building, Kansas City, Mo., quoting THE DELINEATOR.

CLARISSA: To prepare mustard for table use, place the dry mustard in a tea-cup and gradually add boiling water sufficient to make a thick paste, stirring well until perfectly smooth. Then put in enough strong vinegar to thin the paste to the desired consistency and season with salt.


E. G. L.: In using prepared flour, no raising material is required. Leaf sugar comes in cubes or blocks. It is not the same as crushed sugar.

THELMA: "Une boucane de plaisir," is French for "With much pleasure."

COUNTRY: As you did not describe your hat, we cannot tell whether it will be suitable for wear with the two dresses like your samples.

E. H.: We publish two pamphlets which may meet your requirements, viz.: "Child Life" and "Mother and Babe," price 6d. (by post 7d.) or 15 cents per copy.

DEAFNESS AND HEAD NOISES overcome by Wilson's Common Sense Ear-Drums, the greatest invention of the age. Simple, comfortable, safe and invisible. No wire or string attachments.



Write for circulars (Sent Free) to **C. B. MILLER,** Freshfield Building, 60 Victoria St., Toronto Ont.
(Solo Agent for Canada).

PENN'S PINK PELLETS FOR THE **COMPLEXION.**

Guaranteed Harmless. Sent to any address on receipt of price, 25 cents. Agent— **WESLEY R. HOAR,** Chemist, 356 YONGE STREET - TORONTO

GERMAN ARMY PILE REMEDY WARRANTED TO CURE **BLIND BLEEDING OF ITCHING PILES**

EACH ONE DOLLAR PACKAGE CONTAINS LIQUID OINTMENT AND PILLS

ASK YOUR DRUGGIST FOR IT OR SEND DIRECT TO **KESSLER DRUG CO.,** 100 BAY ST. TORONTO.

SUMMER SESSION

A thorough course during Summer months in Bookkeeping, Shorthand, English and Mathematics. Special attention to writing and arithmetic. Open entire year, day and evening. Four places in positions this month. Send card for information.

NIMMO & HARRISON
Business College Cor. Yonge and College Streets TORONTO.

PROTECT and beautify your lawn with a nice **IRON FENCE**

ADDRESS **Toronto Fence and Ornamental Iron Works,** Truth Building, for Wire Work in all its Branches.



STAMPS used before 1870, of Canada, Provinces, United States, bought. Also Canada Bill and Law Stamps. Look up old correspondence, and write me. Good prices paid. Price list for collectors free.

WM. R. ADAMS
7 Ann Street Toronto, Ont.

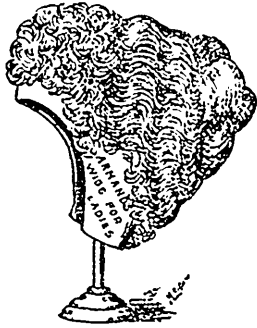
NOTICE Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the Delineator.

ARMAND'S HAIR AND PERFUMERY ESTABLISHMENT

Highest Awards at Paris (France), New York, and at the World's Fair, 1893.

We never imitate other houses in any styles or cuts; but we originate continually new styles and improvements.

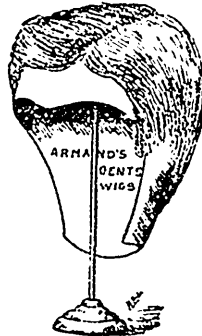
Largest and best appointed establishment, not only in Canada, but in America.



See Armand's Ladies' Wigs. Perfection of nature. Goods made to order on shortest notice. We never fail to suit. Price, from \$20.00 to \$50.00, according to make.



Armand's elegant style of Bang, the "Duchess." Best natural curls. Price, \$2.00, \$3.00 and \$5.00.



Armand's Gents' Wigs. We flatter ourselves on being experts in wig making. We obtained the highest awards at the World's Fair (1893) over all other nations. Price, from \$15 to \$50, according to make.



Armand's Beautiful Bang, the "Gasmouda." Made to suit every face. Price, \$3.00, \$5.00 and \$7.00.



Armand's Head Coverings, for ladies whose hair is thin in front and on the top. We make them in all styles, with bangs, waves or smooth hair in front. Price, \$7, \$10, to \$25.

Ladies and gentlemen in want of any kind of Hair Goods, who do not live in Toronto might be assured to get just as well suited as if they were right here, the distance does not make any difference. Please correspond with us and we will send you all particulars by return mail.

When ordering any style of Bangs, Wigs, Switches, etc., kindly send sample and amount enclosed. Goods exchanged, if not suited.

As we bought the entire stock of fine Switches from the late W. H. GREEN, at 30 cents on the dollar, we are able to sell them at ridiculous low prices, at \$1.50, \$2.00, \$2.50, \$3.00, \$4.00 and \$5.00, no higher. The hair is all pure cut hair, free from mixture. These prices are only offered until the entire stock mentioned above is sold. Now, ladies, do not lose your chance; now is the time. Send sample.

"CAPILLERINE," for successfully destroying superfluous hair. There is nothing better. Securely sealed and sent to any part of America on receipt of \$2.00. ARMAND'S GREY HAIR COLORING in all shades. Send sample of your hair. Price, \$1.25.

Telephone 2408.

J. TRANGLE-ARMAND & CO. 441 Yonge Street, cor. Carlton Street, TORONTO, CAN.

HAS MERITS OF ITS OWN.

Souvenirs



Come to you as an obedient servant, always ready for work.

They replace common stoves.

Will save you much time, labor and money.

Save 1/2 amount of fuel required for other stoves.

They have many new and useful features

ALL THEIR OWN.

Every user says they give perfect satisfaction, and are a marvel of economy and convenience. We have

THOUSANDS OF TESTIMONIALS

to prove these statements. SOUVENIRS are sold everywhere, don't cost much to buy, one will last a lifetime.

GURNEY-TILDEN CO. LTD., HAMILTON.
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INCORPORATED 1898 TORONTO HON. G. W. ALLAN PRESIDENT

CONSERVATORY OF MUSIC

COR. YONGE ST. & WILTON AVE.

EDWARD FISHER, Musical Director.
A Thorough Musical Education by most Advanced Modern Principles of Study.

CALENDAR giving full information MAILED FREE

H. N. SHAW, B.A., Principal, Elocution School.
Elocution. Oratory. Delsarte. Literature.

ANSWERS TO CORRESPONDENTS,
(Continued.)

B. C. H. :-To intelligently treat a cactus one should know the habit of the plant. Some are quite hardy, while others are tender. Some require less water than others, yet they are plants that as a general rule can stand a good deal of hard usage. You will find an illustrated chapter on cacti in "Parlor Plants and Window Gardening," which will be sent you for 1s. (by post 1s. 2d.) or 25 cents.

HAZEL :-You will find the prepared walnut stain for the hair superior to that made at home.

GERMAN :-The article on Literature as a Professor for Women, by Agnes Repellier, which appeared in THE DELINEATOR for July, will give you the information desired. Thank your friend personally for giving a party in your honor.

GREEN :-In case a gentleman escorts a lady from church when some member of her family is present who might perform this service, she is under no obligation to him and so need not thank him. Upon returning from a theatre or concert she should say to her escort, "Thank you very much for a pleasant evening." The idea that thanks are out of place is erroneous.

Mrs. J. H. :-It is customary to wear mourning for a parent one year, at least. A linen shirt-waist and skirt should not be worn in deep mourning, but a black skirt with a black lawn or India silk shirt-waist would be suitable.

The Patterns on this and the two succeeding pages represent some...

Stylish Garments For Boys' Wear.

Among them you may find just what you want.

The Patterns can be had in our Catalogue or from any of our Agents.

In ordering, please specify the Numbers and Sizes (or Ages) desired.

The Butterick Publishing Co. (LIMITED)



8128

Little Boys' Sailor Suit, having Knee Trousers without a Fly: 7 sizes. Ages, 2 to 8 years. Any size, 18. or 25 cents.



8128



8072

Little Boys' Suit, Consisting of Cutaway Jacket, Middy Vest, and Knee Trousers without a Fly: 7 sizes. Ages, 3 to 9 years. Any size, 18. or 25 cents.



8072



7883

Little Boys' Midshepman Suit, with a Fly: 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7883



7322

Little Boys' Middy Suit, having Short Trousers without a Fly: (Copyright): 6 sizes. Ages, 3 to 8 years. Any size, 18. or 25 cents.



7322



6712

Little Boys' Tuxedo Suit, having Short Trousers without a Fly (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 18. or 25 cents.



6712



6712



7943

Little Boys' Blouse Suit, with Removable Shield Front, having Short Trousers without a Fly: 7 sizes. Ages, 2 to 8 years. Any size, 18. or 25 cents.



7943



7575

Little Boys' Suit, having Short Trousers without a Fly: 6 sizes. Ages, 3 to 7 years. Any size, 18. or 25 cents.



7575



7884

Little Boys' Sailor Suit, with Short Trousers without a Fly: 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7884



8008

Little Boys' Middy Suit, with Blouse Vest (Which may be Made with a Box-Plait at the Neck and Waist) and Knee Trousers without a Fly: 9 sizes. Ages, 2 to 10 years. Any size, 18. or 25 cents.



8008



7815

Boys' Midshepman Suit, Consisting of a Jacket, Vest and Full-Length Trousers with a Fly: 9 sizes. Ages, 4 to 12 years. Any size, 18. 34 or 25 cents.



7815



7915

Boys' Navy Suit, Consisting of a Jacket, a Middy Vest and Full-Length Trousers (To be Made with a Broad Fall): 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7915



7946

Boys' Middy Suit, Consisting of a Jacket, having Shawl Collar, a Vest and Full-Length Trousers (To be Made with a Broad Fall): 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7946



7944

Boys' Reefersuit, having Short Trousers without a Fly: 9 sizes. Ages, 2 to 10 years. Any size, 18. or 25 cents.



7944



7702

Boys' Middy Suit, having Long Trousers without a Fly: (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7702

ANSWERS TO CORRESPONDENTS.

(Continued.)

TO PROFESSIONAL KNITTERS OF SOCKS AND STOCKINGS:—We are desirous of obtaining, for publication in our various periodicals, only samples of plain and fancy socks and stockings for adults and children made by expert knitters and accompanied by correct rules or instructions for knitting them.

Only one sock or stocking of a pair need be sent, and we prefer each sample to be made of fern or any light-colored cotton or woollen yarn. Black, dark blue, yellow or red samples will be of no use to us.

Each sample must be of full size for an adult, or, if for a child, the age of the child must be given.

Golf and bicycle stockings, and also the various parts of all kinds of socks and stockings, such as heels, toes and tops, may be included in the samples sent.

We would also consider samples of plain and fancy mitts, mittens and driving gloves.

Our contributors will do us a great favor, in making these samples, if they will adhere strictly to the requirements above stated.

For such samples we will, after inspection, pay an appropriate and satisfactory price; and will also, after using them, return any samples accompanied by such a request.

No work except that sent as samples for the purpose stated will be purchased, nor can we undertake to dispose of completed work elsewhere for any contributor.

CARR. B.:—For the furnishing of a reception hall see Frances Leeds' article on Interior Decoration in THE DELINEATOR for May. We would advise rugs in preference to carpet.



7583



7583

Little Boys' Suit, with Blouse having Sectional Topple Collar, and Short Trousers without a Fly (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 18. or 25 cents.



7757

Boys' Sailor Suit, having Long Trousers with a Fly (Copyright): 7 sizes. Ages, 6 to 12 years. Any size, 18. 24. or 30 cents.



7757



7814

Little Boys' Suit, with Vest Buttoned in At the Shoulders and Under the Arms, having Short Trousers without a Fly: 7 sizes. Ages, 2 to 8 years. Any size, 18. or 25 cents.



7814



7947

Boys' Naval Cadet Suit, Consisting of a Single-Breasted Neck Coat Buttoned to the Neck and Full-Length Trousers (To be Made with a Fly): 8 sizes. Ages, 3 to 10 years. Any size, 18. or 25 cents.



7947



8071

Little Boys' Suit, Consisting of Double-Breasted Jacket, Knee Trousers without a Fly, and Removable Military Cape: 7 sizes. Ages, 2 to 6 years. Any size, 18. or 25 cents.



8071



8317

Little Boys' Middy Blouse Suit, without a Fly: 6 sizes. Ages, 3 to 8 years. Any size, 18. or 25 cents.



8317



8250

Little Boys' Suit: 6 sizes. Ages, 2 to 7 years. Any size, 18. or 25 cents.



8250

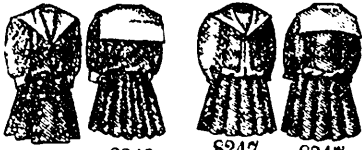


7817

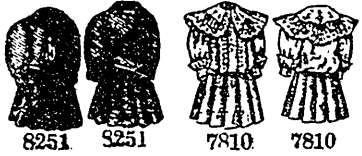
Little Boys' Middy Costume: 6 sizes. Ages, 2 to 7 years. Any size, 18. or 25 cents.



7817



8249 8249 8247 8247
 Little Girls' Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.
 Little Boys' Costume (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



8251 8251 7810 7810
 Little Boys' Costume: 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.
 Little Boys' Blouse Costume with Round Ruffled Collar (Copyright): 8 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents.



6780 6780 6252 6252
 Little Boys' Costume (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.
 Little Boys' Dress, Box-Plaited at the Front and Back: 6 sizes. Ages, 1 to 5 years. Any size, 10d. or 20 cents.



6921 6921 6867 6867
 Little Boys' Costume (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.
 Little Boys' Dress (Copyright): 5 sizes. Ages, 1 to 5 years. Any size, 10d. or 20 cents.

A FALL HINT FOR EVERYBODY

The long, lazy summer days pass only too quickly, and even before we realize it autumn is here, the evenings become short and chilly and there is a crispness in the air which makes us throw aside our muslin gowns and hot weather frocks and find protection in more substantial clothing. Although it is too soon for heavy wraps something is needed to tide us over between seasons' change in temperature, and this is just the time to fully appreciate the great advantages of Fibre Chamois. A small shoulder cape or light coat interlined with it, which has seemed only suited for summer use because of its light weight, will keep out the chill evening air or lake breezes to your utmost satisfaction, or a dress with a light layer of it through the bodice and skirt will be impenetrable to the raw weather and dampness, and yet not prove a burden when the sun is warm and bright. The secret of its merit is simple, Fibre Chamois is a complete non-conductor of cold. It owes its wind and cold-proof qualities as well as its durable flexibility and spring to the fact that it is made entirely from the soft fibres of the spruce tree, which are reduced and strengthened by a chemical process. These combined qualities make it invaluable for use in all gowns and wraps for old or young. It always ensures the style and grace of a garment and at the same time offers the most healthful protection from all changes of the weather. No wonder it is popular, and universally used by those who appreciate solid comfort in their garments.

THE BEST FOR THE TEETH THE BEST FOR THE BREATH THE BEST FOR THE GUMS THE BEST FOR THE MONEY

THE BEST MOUTH TONIC IN THE WORLD

Odoroma

THE PERFECT TOOTH POWDER DRUGGISTS 25 C

R & G

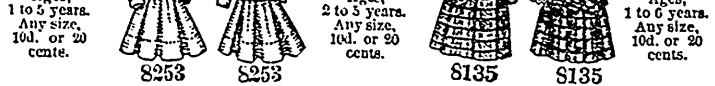
CORSETS

ARE THE BEST

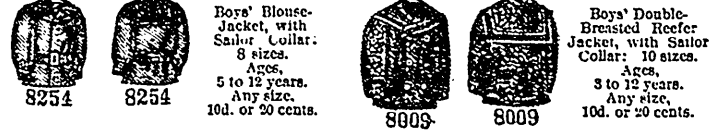
The Manufacturers of the Victoria Crochet Thread, fully appreciating the fact that a large amount of their thread is being used in Canada and hoping for an increase in same, offer One Hundred Dollars (\$100.00) in premiums (as below), ready, returning the largest number of spool labels, \$20.00, \$12.50, \$10.00, \$7.50, \$5.00, \$2.00, next eight ladies, each \$1.00. The spool must be used between May 1st, 1894, and Jan. 1st, 1897, and labels sent to R. Henderson & Co., Montreal, P.Q., not later than Jan. 1st, 1897. If your dealer does not keep this line of goods, send eight cents in stamps to R. Henderson & Co., Montreal, P.Q., and they will provide you a sample spool.



8129 8129 7577 7577
 Little Boys' Dress (Copyright): 5 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents.
 Little Boys' Dress, with Box-Plaited Skirt and Sailor Collar: 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.
 Little Boys' Dress (Copyright): 4 sizes. Ages, 2 to 5 years. Any size, 10d. or 20 cents.
 Little Boys' Apron: 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cents.



8253 8253 8135 8135
 Little Boys' Dress (Copyright): 5 sizes. Ages, 1 to 5 years. Any size, 10d. or 20 cents.
 Little Boys' Dress (Copyright): 4 sizes. Ages, 2 to 5 years. Any size, 10d. or 20 cents.
 Boys' Jacket, with Platte Laid On (Known as the Golf or Norfolk Jacket) (Copyright): 7 sizes. Ages, 10 to 18 years. Any size, 1s. or 25 cents.
 Little Boys' Double-Breasted Reifer Jacket, with Sailor Collar (Buttoning to the Neck): 9 sizes. Ages, 2 to 10 years. Any size, 10d. or 20 cents.



8254 8254 8009 8009
 Boys' Blouse-Jacket, with Sailor Collar: 8 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.
 Boys' Double-Breasted Reifer Jacket, with Sailor Collar: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.

3 TRIAL BOTTLES FREE.

We are giving away free of all charge to sufferers from Catarrh and Catarrhal Deafness, three trial bottles of the best remedy in the world for that disease. We do this to introduce it in all parts of Canada. A trial of this grand remedy has proved convincing to thousands of far minded men and women representing every walk in life, clergymen, lawyers, doctors, farmers and business men, who have been open to conviction, and now endorse our celebrated remedy for the cure of all forms of Catarrh. We want every man to be his own judge. For this reason we are sending three trial bottles of this celebrated remedy, by mail, absolutely free. A few days' use of it will convince the most sceptical. If you are a sufferer, write at once! This grand offer good on or before July 1st. Enclose 6 cents for postage. Address

MEDICAL INHALATION CO., No. 2 College St., Toronto, Ont.



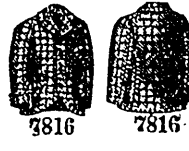
7444 7444

Boys' Jacket, with Plaids Laid On (Known as the Golf or Norfolk Jacket). 14 sizes. Ages, 3 to 16 years. Any size, 10d. or 20 cents.



8127 8127

Boys' Box-Plaited Jacket, with the Plaids Laid in the Front and Back (Known as the Golf or Norfolk Jacket). 14 sizes. Ages, 3 to 16 years. Any size, 10d. or 20 cents.



7816 7816

Boys' Four-Button Sack Coat, with Whole Back: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents.

B.B. SPECIAL PILLS
THE CELEBRATED FRENCH CURE

Restore Flagging Energies—Strengthen the Nerves—Sharpen the Appetite—Enrich the Blood—Give Snap and Vitality to the whole System.

One fifty cent sample only to any one person on receipt of price.
One dollar a box, six boxes five dollars, with written guarantee for the positive cure of all forms of nervous ailments, general weakness or indolence, and all troubles arising from severe mental or physical strain, no matter how long standing or how originally caused.

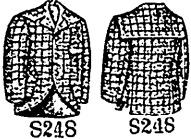
THE KESSLER DRUG CO.

Canadian Agency,

Cor. King and Yonge Sts., Toronto, Ont.

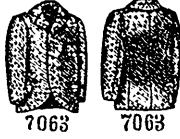
TRY KENNY'S HAIR RESTORER

Put up in two sizes—10c. and 75c. Manufactured by Serge't-Major James Kenny, 395 Queen Street West, Toronto.



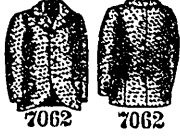
S248 S248

Boys' Three-Button Cutaway Sack Coat, with Sailor Collar: 7 sizes. Ages, 6 to 12 years. Any size, 10d. or 20 cents.



7063 7063

Boys' Three-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 10d. or 20 cents.



7062 7062

Boys' Four-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 10d. or 20 cents.



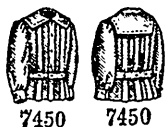
7059

Boys' Five-Button Vest, with Notched Collar: 13 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



7581 7581

Boys' Shirt-Waist, with Tie (That may be Omitted) and Sailor Collar: 10 sizes. Ages, 5 to 12 years. Any size, 10d. or 20 cents.



7450 7450

Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



4458 4458

Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



6570 6570

Boys' Shirt-Waist, with Standing and Turn-Down Collar: 12 sizes. Ages, 3 to 14 years. Any size, 10d. or 20 cents.



7057

Boys' Five-Button Vest, without a Collar: 13 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



7320

Boys' Double-Breasted Vest, with Shawl Collar: 12 sizes. Ages, 5 to 16 years. Any size, 5d. or 10 cents.



7321

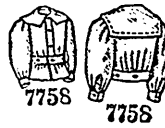
Boys' Double-Breasted Vest, with Notched Collar (Copyright): 12 sizes. Ages, 5 to 16 years. Any size, 5d. or 10 cents.

THE BANNER MATCHES.

Hot weather matches—damp weather matches—It doesn't matter what weather for

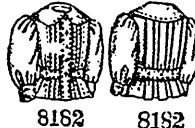
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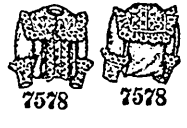
7758 7758

Boys' Shirt-Waist (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



8182 8182

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7578 7578

Little Boys' Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



7449 7449

Boys' Sailor Blouse: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



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2279



6868 6868

Little Boys' Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 7d. or 15 cents.



7268 7268

Boys' Blouse-Waist, with Yoke Back (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



7200 7200

Boys' Sailor Blouse-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents.



7759 7759

Little Boys' Blouse (To be made with Either a Sectional or Circular Ripple Collar) (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents.



6569 6569

Boys' Blouse: 13 sizes. Ages, 5 to 18 years. Any size, 7d. or 15 cents.



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8081



7868

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8057

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8203

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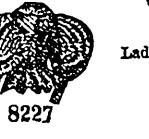


8219



8227

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8227



8340

Ladies' Eton Jacket (To be Made with Medium or Large Collar and Lapels) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



8340



8340



7997

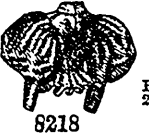
Ladies' Double-Breasted Eton Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 30 cts.



7997



8218



8218

Ladies' Double-Breasted Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



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8017



8017



8346

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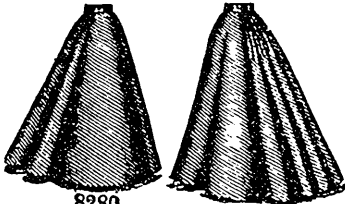
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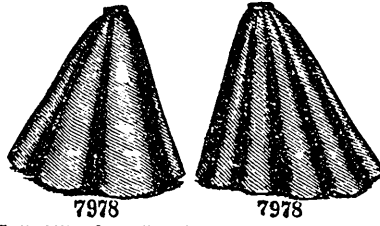
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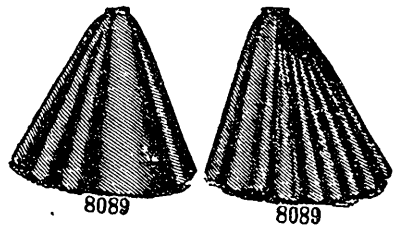
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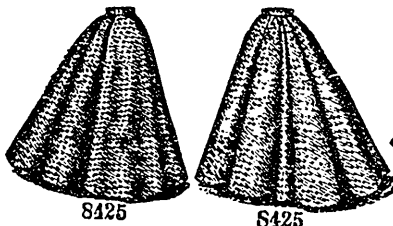
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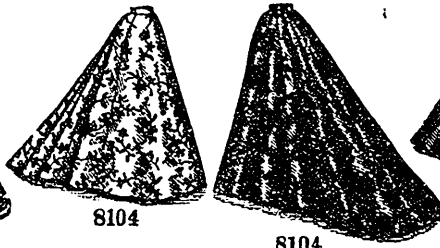
Ladies' Nine-Gored Skirt (To be Made With or Without Strapped Seams) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



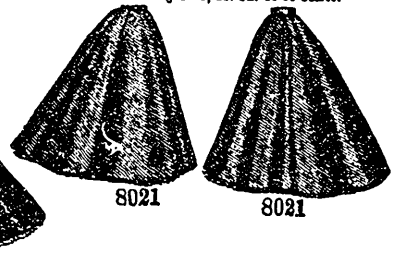
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Ladies' Seven-Gored Skirt, with the Front-Gore Forming a Flaring Box-Plait in Centered Style (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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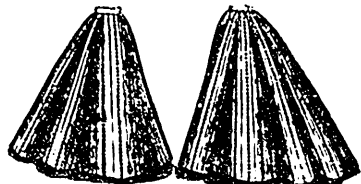
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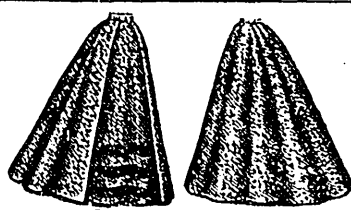
8271 8271

Ladies' Nine Gored Skirt, Laid in Two Box Plaits at the Back and having its Gores Straight at the Center and Bias at the Side Edges (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



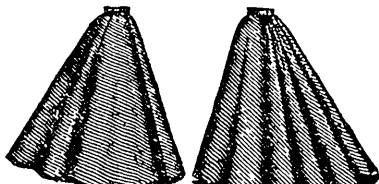
8303 8303

Ladies' Nine Gored Skirt, having Straight Edges Meeting Bias Edges in the Seams and to be Gathered or Side-Plaited at the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



8066 8066

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8275 8275

Ladies' Four Pleat Ripple Skirt, having a Straight Back-Plait (Copyright): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



8068 8068

Ladies' Skirt, Circular at the Front and Side, with a Box-Plait Over Each Hip and in Two Box-Plaited Gores at the Back (Copyright): 9 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 3d. or 30 cents.



7920 7920

Ladies' Eight Gored Skirt (Known as the Octagon Skirt) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

ANSWERS TO CORRESPONDENTS.

(Continued).

VIOLET :—There is no civil law prohibiting the marriage of cousins in the United States. Note-paper may be slightly scented with some delicate sachet powder.

PRIMROSE :—Radishes are served with a portion of the green stalk left on. Individual salt collars are still used. To properly can cucumbers, take them when small and let them come to a boil in a little salt water. Place them in jars and pour hot vinegar over them until the jars are filled. Add spices to suit the taste and seal. For the details of canning we refer you to "Canning and Preserving," a pamphlet published by us at 6d. (by post 7d.) or 15 cents per copy. It contains full instructions regarding the canning of vegetables and fruits of all kinds, the preparation of jams, jellies, preserves, pickles, catsups and relishes, branded fruits, home-made wines, vinegars, etc.

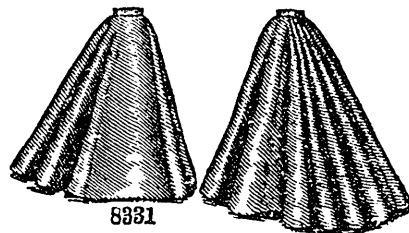
INQUIRY :—Women should certainly not play kissing games—indeed, sensible children do not indulge in such games nowadays. Kissing implies much familiarity and no male friend, her *fiancé* possibly excepted, should kiss a woman good-night. It is now considered in questionable taste for women to kiss each other when meeting on the street or in any public place.

SWEET MARIE :—Read the article on "Modish Coiffures and Combs" in THE DELINEATOR for May.



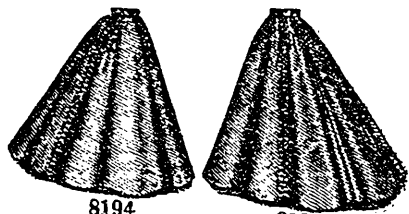
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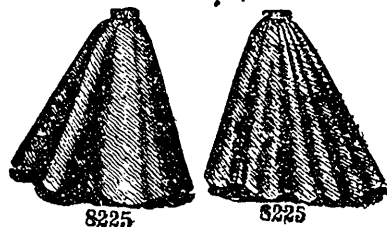
8331 8331

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8194 8194

Ladies' Seven-Gored Skirt, having a Box-Plait at Each Side of the Front and Two Side-Plaits Between Two Box-Plaits at the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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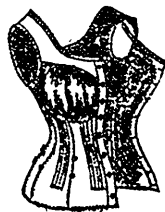
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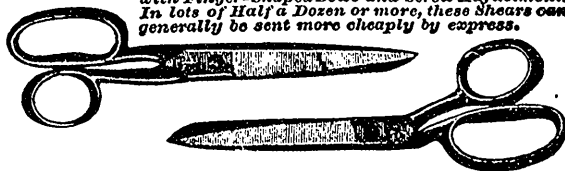
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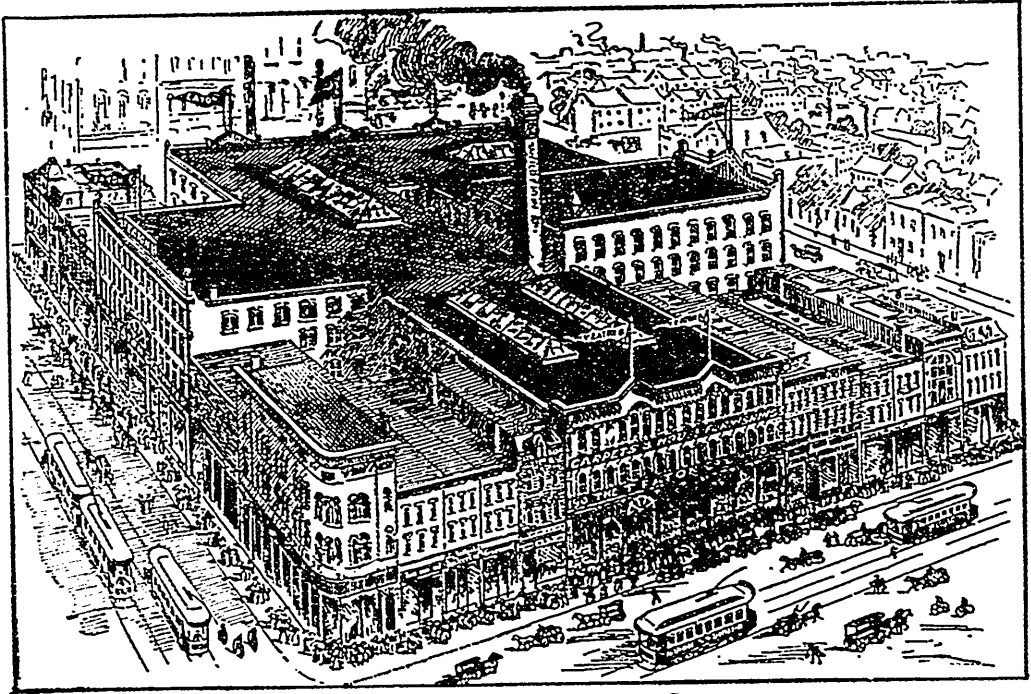
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