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VOL. XLIX.

No. 6.

THE Delineator

A JOURNAL
of
FASHION.

CULTURE

and

FINEARTS.



CANADIAN EDITION

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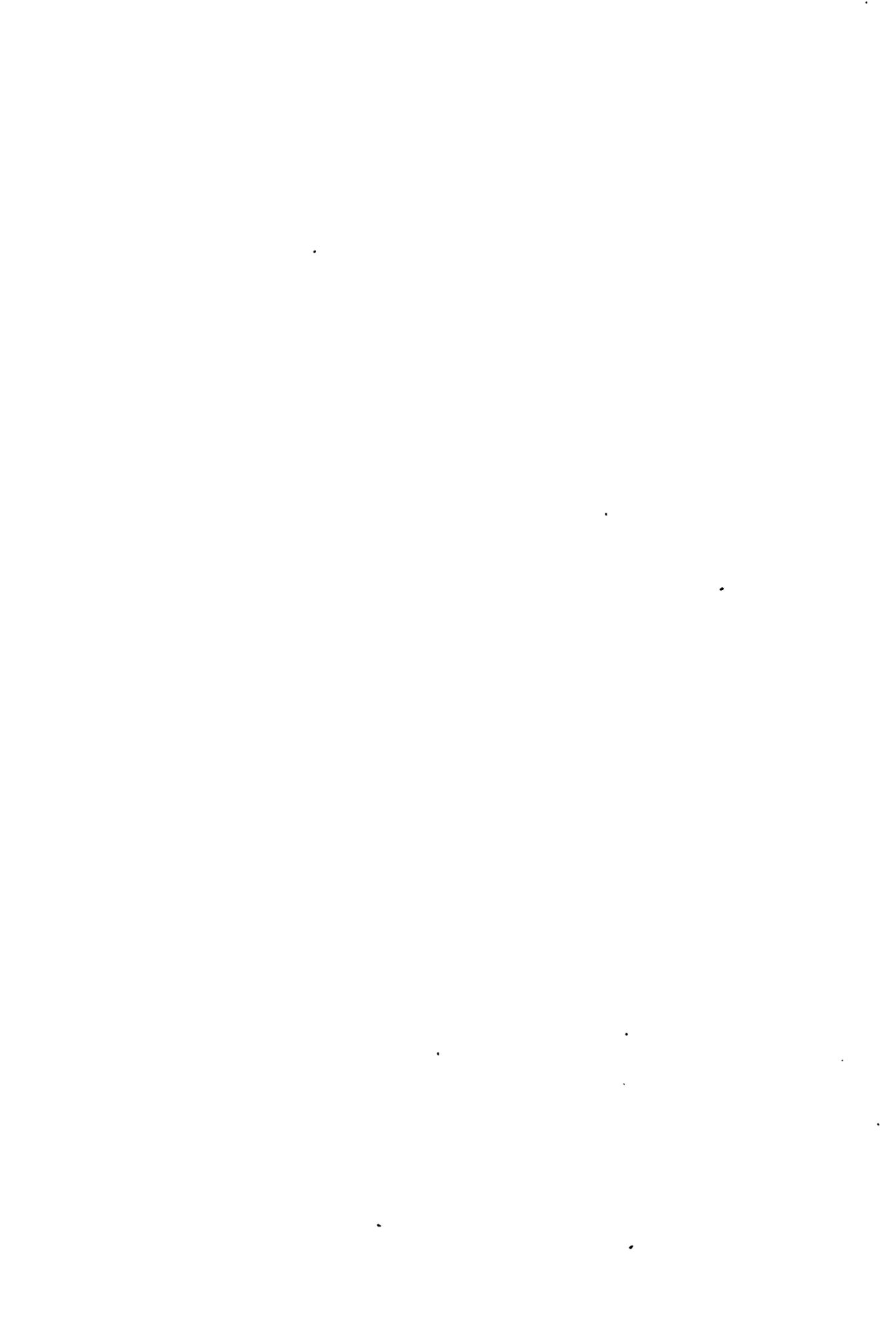
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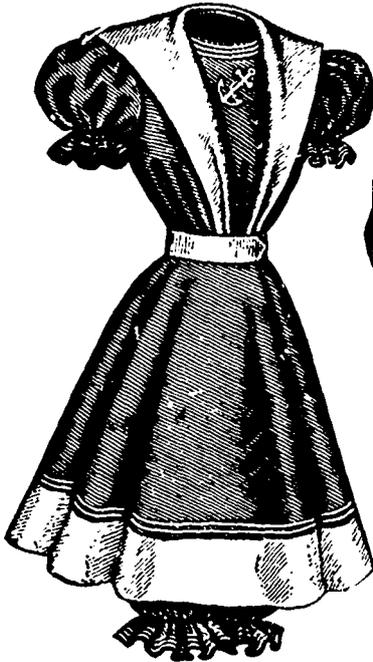
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THE DELINEATOR FOR JUNE.

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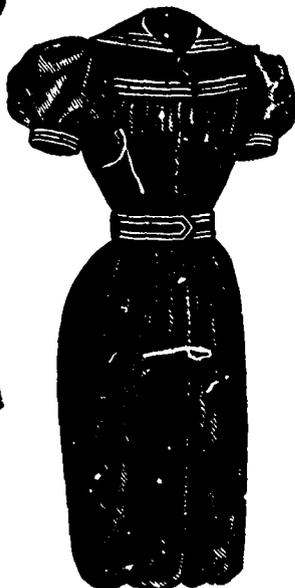
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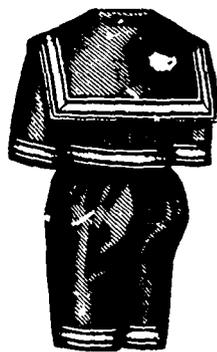


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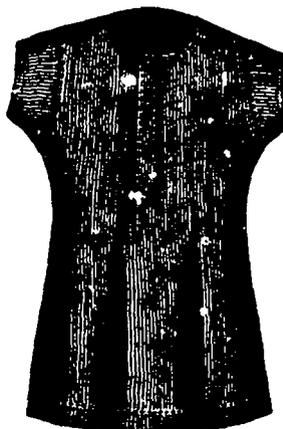


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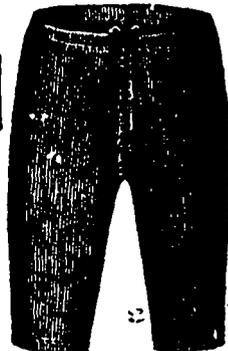
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739

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(For Descriptions see Pages 664, 665 and 666.)

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One of our difficulties has been the perfecting of certain processes of color work, examples of which appeared in the May number. The importance of a monthly publication offering its subscribers in each number over **THIRTY PAGES OF COLOR PLATES**, with over a hundred illustrations of garments in half tone, will hardly fail to impress every interested in fashions and fashion work. This with other improvements in preparation will make THE GRAND ALBUM as now being developed **THE MOST MAGNIFICENT FASHION PUBLICATION EVER ISSUED.**

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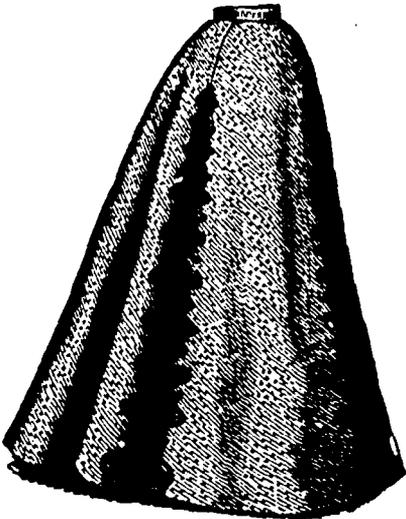
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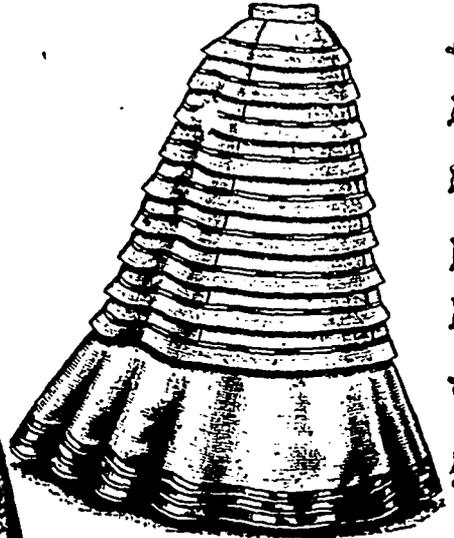
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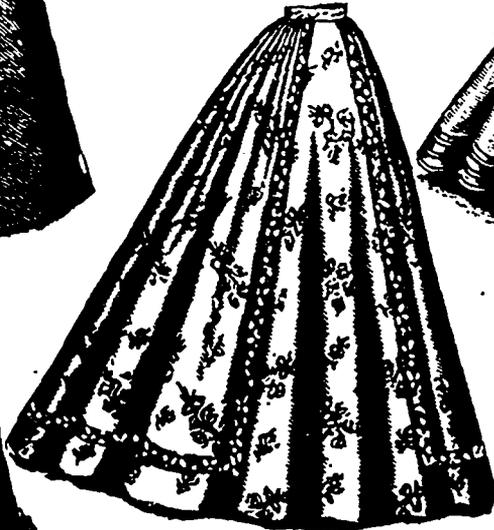
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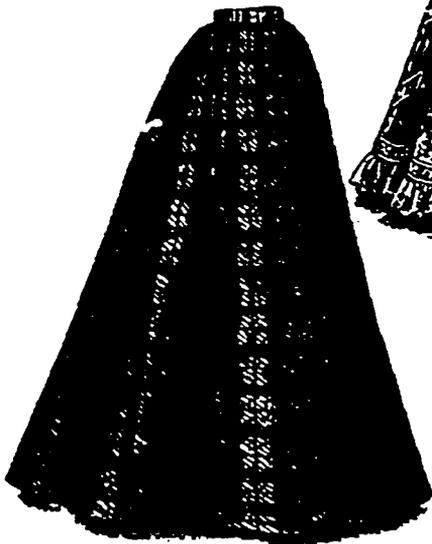
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 (For the Sizes and Prices
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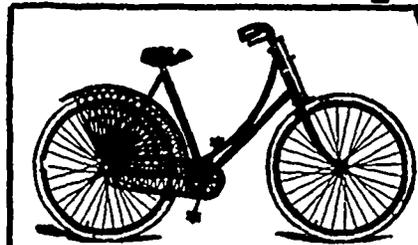
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(For Descriptions see Pages 607 and 608.)

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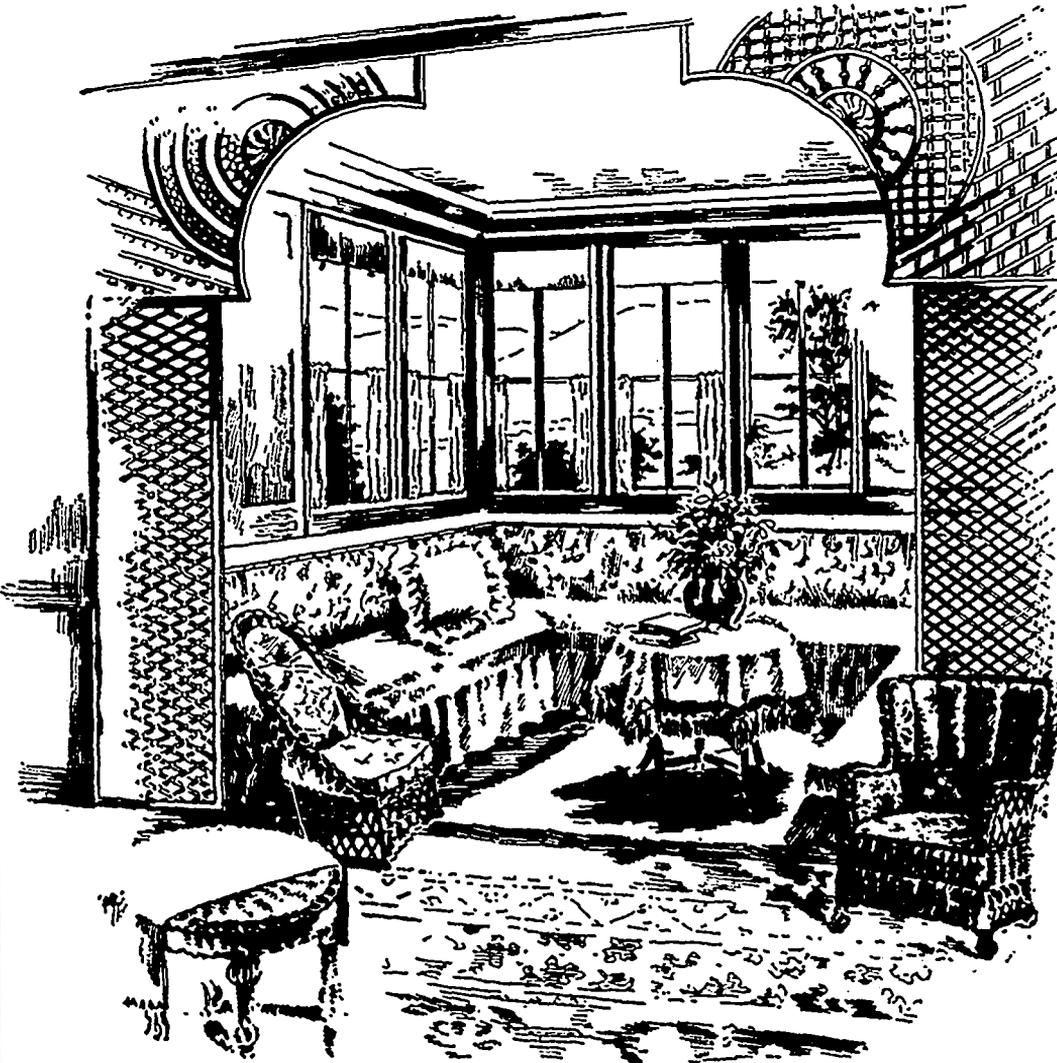
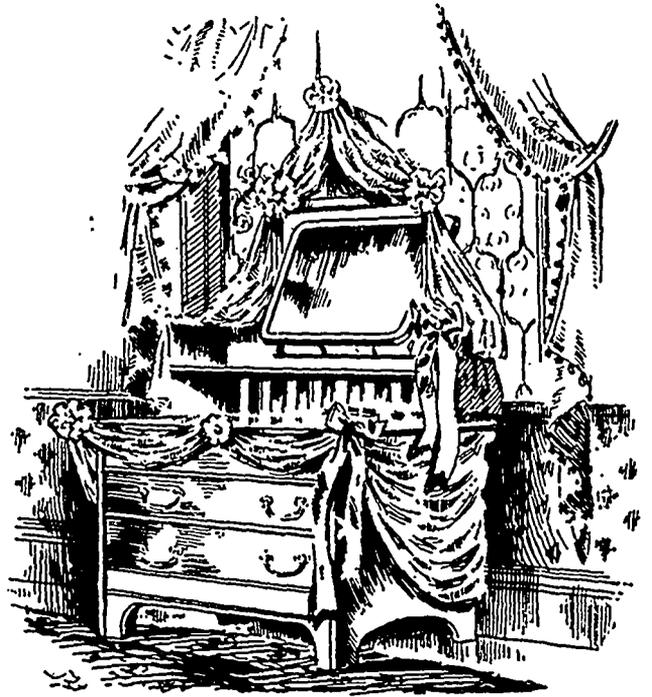


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And now the Summer cottage awaits refurbishing. Inexpensive cotton stuffs in cool-look ing colors may be successfully used as draperies or furniture coverings, producing a fresh, cool effect by very simple means. Suggestions for draping a dressing case are given in the smaller picture. The idea is a particularly happy one for partly-worn furniture and may be followed exactly as here shown, or varied at pleasure. The dressing case is enamelled in white. Figured cretonne in pale hues is draped to fall rather low at the sides and in a short festoon across the front, the points being caught to the top of the case under rosettes. A bow of ribbon with long ends is fixed at the right: A graceful drapery is adjusted about the looking-glass, rosettes fastening it at the top and sides, a ribbon bow being placed lower down at the right. The arrangement suggests a canopy drapery. Madras curtains finished with ball fringe are hung at the window with leaded panes back of the dressing case, the curtains being held back by cords and tassels.

The retreat pictured in the large engraving is ideally home-like and well adapted to a country house. At the entrance is an artistic grill of light wood. Beneath the windows is built an upholstered seat covered with Delft-blue-and-white cotton crape with a valance. A cushion of blue denim with a ruffle is an accessory. There is scarcely a limit to the use of cushions in a retreat of this kind. The windows are only partially curtained with white Swiss run on brass rods fixed on the lower sash. A brown wicker chair with seat and back upholstered like the window seat and a center table covered with a fringe-



trimmed blue denim cloth, holding books and a bowl of flowers, complete the furnishing. In the outer room is another upholstered low easy chair and a willow tea-table spread with a scarf of white linen trimmed with fringe. As many odd-shaped willow chairs as the apartments will hold, may be introduced. Japanese rugs in blue-and-white cover the stained wood floor, but instead blue-and-white matting could be laid.

Matting is obtainable in a variety of colors and designs and furnishes a very satisfactory floor covering for country houses.

A charming addition to the nook would be a swinging Venetian iron lamp, that could be supported by a chain or bracket in the center of the grille, or from the middle of the ceiling. These lamps are supplied with colored glass panes, through which the light shines soft and mellow.

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The FRENCH LEAFLET

VOL. XLIX.

June, 1897.

No. 6.

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ILLUSTRATION AND DESCRIPTION OF A HANDSOME AND BECOMING SURPLICE WAIST.

FIGURE No. 221 W.—This illustrates a Ladies' waist. The pattern, which is No. 9128 and costs 1s. or 25 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and is again pictured on page 658.

For this *chic* surplice waist figured silk was here selected and the disposal of lace insertion and edging and the ribbon stock and fancifully arranged belt ribbon give tasteful decorative touches. At each side of the center the back is arranged in two wide plaits that spread toward the shoulders. The fronts, which had in regular surplice style, also show two plaits spreading toward each shoulder and are made smooth back of the plaits by single bust darts. The closely-fitted lining closes at the left side at the top where it appears in chemisette effect, and the neck is finished with a standing collar. The pretty sleeves are in one-seam leg-o'-mutton style.



FIGURE No. 221 W.—This illustrates LADIES' SURPLICE WAIST.—The pattern is No. 9128, price 1s. or 25 cents.

pretty for this waist, as will also Summer silks and such transparent fabrics as plain or dotted Swiss, lisse and striped organdies, dimity, lawn, Japanese crêpe, grenadine, Brussels net and silk-warp barège, which may now be purchased in dressy designs with satin stripes matching the ground and with roses, daisies and various blossoms strewn over the surface. Plain and silk striped *gaze de chambray*, Liberty chiffonettes and gauzes, China silk, foulards and crêpe are all available for the mode which is distinguished for its simplicity and becomingness to young ladies. Ribbon is a necessary accompaniment in the way of decoration and lace insertion or edging may also be added when a very dressy effect is desired. A gracefully shaped skirt is the invariable accompaniment of a waist like this and the five, seven or eight gored varieties are commended and decoration may be

The neck may be low in front, if desired, added or not, as liked. The tendency to trim the gored skirts is growing and ribbon edged ruffles of the material are used.

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DESCRIPTION OF FIGURES SHOWN ON COLORED PLATES 27, 28
AND P. 29.

FIGURES D 39 AND D 40.—SUMMER TOILETTES.

FIGURE D 39.—This illustrates a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 9149 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen in three views on page 660. The skirt pattern, which is No. 9164 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and may be seen differently developed on page 667.

Flowered organdy over peach-pink changeable silk was selected for this exquisite toilette. The shirt-waist has an arched back-yoke above the full back, and the fronts have becoming fullness at each side of the closing, which is made through a box-plait. Fancy sections that flare at the front and back turn down from the top of the collar and the ribbon stock is bowed in front. Straight link cuffs finish the stylish shirt-sleeves.

The skirt consists of a graduated Spanish flounce joined to a four-gored upper part, and a five-gored foundation-skirt. The flounce is narrowest at the center of the front and deepest at the center of the back, and it is formed in a frill heading. The ribbon decoration is unique and stylish and the ribbon belt closes at the back under a bow with flowing ends.

The admiration for transparent fabrics made up over silk or percaline of a contrasting hue grows in favor as the season advances, and personal fancy may find free indulgence in the matter of color, while in materials the choice may range from organdy, mull, dimity, fine lawn, dotted or plain Swiss, to the rich and expensive grenadines or fancy nets that have very open meshes, showing the color underneath with elegant effect. Ribbon generally supplies some portion of the garniture.

Roses, velvet ribbon and feathers decorate the Dunstable straw hat, the crown of which is white and the brim black.

FIGURE D 40.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9146 and costs 1s. 3d. or 80 cents, is in nine sizes for ladies from thirty-four to forty-six inches, bust measure, and is again shown on page 654. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

This handsome toilette is highly commended for stout ladies. Figured canvas in one of the new violet hues was here selected for the toilette, with lighter silk for the lapels, darker velvet for the collar and cream-white cloth all-over braided for the vest; it is made over changeable violet silk shot with olive-green. The basque is fitted with two under-arm gores at each side and is pointed both front and back. The fronts are reversed in tapering lapels and separate over a smooth vest that is closed invisibly at the center. A standing collar completed with a neat band-bow and a rolling coat collar add to the dressiness of the basque. The sleeves are decorated with a narrow velvet band at the wrists.

The five-gored skirt may be side-plaited or gathered at the back. It ripples stylishly below the hips and flares gradually.

The mode is excellent for silk, canvas, challis and a long list of transparent materials, which require to be made up over a pretty color of silk or percaline to be effective.

The hat is one of the flexible straws that may be bent to suit the individual face; flowers, silk and ribbon adorn it tastefully.

FIGURES D 41 AND D 42.—PROMENADE TOILETTES.

FIGURES D 41.—This consists of a Ladies' jacket-basque and skirt. The jacket-basque pattern, which is No. 9138 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 654. The skirt pattern, which is No. 9115 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from twenty to twenty-eight inches, waist measure.

This notably stylish toilette of electric-blue cloth is relieved by the touch of bright color given by the straw-hued chiffon which forms the vest, crush belt and crush collar. The jacket-basque is closely adjusted at the sides and back and the fronts are turned back in long lapels by a rolling coat-collar. The soft, pretty vest-fronts are becomingly revealed between the jacket fronts and puff out in a stylish way over lining fronts closed at the center. The one-seam sleeves stand out stylishly at the top.

The seven-gored skirt has a circular flounce at the bottom and above it eight folds of the material are applied at equal distances

apart to simulate tucks. At the back the skirt hangs in flutes.

The disposition to use trimming on skirts is shown in this mode and the jacket-basque is one of the most stylish of the season. To wear on the promenade, when travelling or at seaside or mountain resorts, the toilette will be made of cloth, serge, flannel or cheviot, while for Midsummer wear cool linen, piqué and Russian crash toilettes will be copied from it, with a contrasting fabric or color for the full vest.

The becoming hat of dark-red straw is trimmed with yellow ribbon and black quills.

FIGURE D 42.—This consists of a box-plaited blouse and skirt. The blouse pattern, which is No. 9136 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in two views on page 659. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Homespun in a pretty mixture of colors was selected for this serviceable toilette and braid is stylishly arranged as a decoration. The Norfolk jacket or box-plaited blouse is closed under the box-plait in the left front and the back has two box-plaits corresponding with the plaits in the fronts. A standing collar and a flat belt with pointed ends and two-seam sleeves complete the jacket, which is generally becoming.

The five-gored skirt may be side-plaited or gathered at the back and its shaping causes it to ripple below the hips.

The clever interweaving of colors in the Summer chevots, homespuns and light-weight wool goods invites their use for a toilette of this style, admirable for the promenade and also serviceable and dressy for country wear during the entire season. Braid may be used for decoration in plain rows or in a multiplicity of designs.

Two colors, brown and red, are combined in the walking hat, which is trimmed becomingly with ribbon and *coq* feathers.

FIGURES D 43 AND D 44.—SUMMER COSTUMES.

FIGURE D 43.—This illustrates a Ladies' costume. The pattern, which is No. 9145 and costs 1s. 8d. or 40 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is differently depicted on page 641 of this magazine.

Blue and white flannel are here combined in this *clac* yachting costume, which is known as the Newport costume. The mode is highly commended for seaside, mountain and general outing wear, and consists of a handsome blouse and a five-gored skirt. The blouse fronts, which separate with a flare toward the shoulders over a pretty, braid-trimmed shield, have drooping fullness, and the back has slight fullness gathered at the waist. The neck is finished with a braid-trimmed standing collar, and the large sailor-collar is triple-pointed at the back; it is trimmed with braid and white cord frogs decorate the fronts below its ends. The one-seam sleeves are decorated in cuff effect.

The skirt is effectively trimmed at the lower edge. The belt is closed with a silver buckle.

Costumes of this style are made of serge, flannel, cloth, cheviot, in plain or mixed patterns, and also of linen, Russian crash and some of the cool, washable materials.

The sailor hat is of mixed straw, blue and white, banded with blue ribbon and trimmed with a fancy aigrette.

FIGURE D 44.—This illustrates a Ladies' costume. The pattern, which is No. 9159 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 645 of this publication.

Flowered organdy over taffeta silk is here combined with lace edging in this exquisite costume, lace edging and ribbon providing a charming decoration. A well fitted lining closed at the center of the front supports the waist, which is closed at the left side in Russian style, the becoming fullness puffing out stylishly. The back has slight fullness at the waist. The coat sleeves are rendered dressy by mushroom puffs under fluffy double frill-caps of lace edging. The decoration of the eight-gored skirt accords with current ideas.

The mode is pretty for flexible silks and many transparent fabrics on which lace and ribbon will form effective decoration.

The white chip hat repeats the coloring in the costume and the crown is stylishly wreathed with pink roses.

Fashions of To-Day.



JACKET-BASQUES are attractively produced in a combination of fanciful revers and a full vest.

Basques lengthened to jacket depth divide favor with short basque waists.

Pleasing details of a jacket-basque are a skirt folded in plaits at the back and a vest crossed by a girle and disclosed between reversed fronts.

Flowing bell sleeves are an innovation in Eton jackets.

Round back and front corners and a fanciful collar suggestive of the Medici style are the novelties in an Eton jacket with bell sleeves. Acutely pointed flaring fronts, double frill sleeves and a tab collar distinguish another Eton jacket.

Double-breasted fronts describing a slight point, a revers collar and bell sleeves are the stylish characteristics of a box Eton jacket.

Reversed fronts appear in an Eton jacket with bell sleeves. A sailor collar with ends terminating at the bust diversifies yet another Eton jacket.

A new bolero jacket has coat sleeves and notched lapels.

The plaits are again folded in the newest Norfolk jackets; and a standing collar with a pointed, overlapping end fastened at the left side emphasizes the formal character of the mode.

Sleeves with mushroom puffs relieve the severity of a pointed basque of very close adjustment.

The "lancer" basque, a severe type, invites the application of braid decorations, which give it a military air. It combines a short coat with plaits at the back, round front corners and a narrow rolling collar with short lapels.

Improving to slender figures is a basque-waist with fulness spreading across the back and front. Sleeves with mushroom puffs and cuffs that, contrary to rule, flare over the hand in very deep points at the back, are admirable points of the garment.

The bolero of a stylish new basque-waist is varied by draped revers.

Smooth sides and plaited fronts in a surplice waist produce an effect of extreme simplicity.

A smooth, pointed vest is framed by revers in a basque made with two sets of under-arm gores for stout figures.

The rippled pephum reappears in the Romanoff waist, a Russian style with plaited fronts closed at the left side.

In one basque-waist the back is full only at the bottom and the fronts are full all across.

Arched and very shallow is the yoke applied only at the back of a shirt-waist with full fronts.

A back-yoke defining a point at the center and a front-yoke in fanciful outline produce a novel effect in a new shirt-waist.

While both back and blouse-waist, the back is drawn in closely and the fronts droop.

The deep Spanish flounce included in a skirt having a gored upper portion, widens considerably at the back in accordance with a new idea.

The effect of a triple skirt is produced in a five-gored skirt by three deep circular flounces.

A six-gored skirt with the fulness centered at the back, and a bodice with slightly drooping fronts tucked to yoke depth and sleeves with a curiously tucked puff, make up a simple but stylish costume.

The gored sunburst skirt is accordion-plaited from belt to bottom, where the folds are deepest.

The fulness in many sleeves takes the form of a mushroom puff—usually applied. In one sleeve the mushroom puff is draped in butterfly fashion.

A wrinkled puff and a fancy many-pointed wrist distinguish a very pretty sleeve.

The puff in one sleeve is laid in rather deep, rippling tucks.

Mousquetaire sleeves are in high favor at present. One sleeve of this style is wrinkled from shoulder to wrist and has outstanding frills at the back and front of the arm. Another style is wrinkled only to the puff, into which the sleeve widens at the top. It also has the frill.



FIGURE No. 222 W.—This illustrates LADIES' BASQUE-WAIST, WITH BOLERO JACKET.—The pattern is No. 9139, price 1s. 3d. or 30 cents.

(For Description see Page 640.)

FIGURE No. 222 W.—LADIES' BASQUE-WAIST, WITH BOLERO JACKET.

(For Illustration see Page 639.)

FIGURE No. 222 W.—This illustrates a Ladies' basque-waist. The pattern, which is No. 9139 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen in three views on page 655 of this number of THE DELINEATOR.

The basque-waist is here pictured made of tan silk and green faced cloth; the full fronts show an elaborate decoration of double frills of lace edging arranged lengthwise; the bolero jacket and pointed girdle are of the cloth handsomely braided in black; the revers are of tan silk edged with jet; the collar frill and wrist frills are of lace edging, and the tabs formed at the wrists of the stylish sleeves are edged with jet. The becoming fulness in the front is drawn in gathers. The back is smooth at the top but has fulness below collected in gathers at the bottom. The lower edge of the bolero jacket rounds up gracefully at the center of the back and the fronts are fancifully shaped and turned back above the bust to form the stylish revers, which extend in points on the leg-o'-mutton sleeves and form a single flute near the roll. The standing collar is encircled by a wrinkled stock.

Canvas in all its varying weaves and in every admired hue will be frequently chosen for this style of basque-waist and jacket. An opportunity for contrasts is given, and simple or elaborate decoration may be added. Light-weight cloth for the jacket and silk for the basque-waist are suggested. The heavy linens, Russian crash, etc., are not inappropriate for the mode.

The straw hat is a stylish shape trimmed with ribbon and flowers.

FIGURE No. 223 W.—LADIES' SUMMER TOILETTE.

(For Illustration see this Page.)

FIGURE No. 223 W.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9161 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 657. The skirt pattern, which is No. 9164 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and may be seen in three views on page 667.

A delightfully airy toilette, suggestive of garden parties and various Summer festivities, is here pictured made of figured mauve organdy, with the crush collar and the circular wrist ruffles of cerise velvet. The waist is known as the Romanoff waist, being closed at the left side in Russian style, a frill decorating the overlapping front edge. It is smooth at the sides and the disposal of the fulness in spreading backward-turning plaits in each front is novel and stylish, a row of insertion decorating each plait. The back has fulness plaited at the waist and is smooth at the top. The basque-waist is lengthened by a circular peplum that is laid in two backward-turning plaits near each front-end. The one-seam sleeves are wrinkled in mousquetaire style above the elbow; a frill of lace edging over a doubled frill cap of the material produces the stylish broad effect



FIGURE No. 223 W.—This illustrates LADIES' SUMMER TOILETTE.—The patterns are Ladies' Russian Basque-Waist No. 9161, price 1s. 3d. or 30 cents; and Skirt No. 9164, price 1s. 6d. or 35 cents.

(For Description see this Page.)

at the top. A jewelled belt surrounds the waist. Square tabs are sewed to the top of the standing collar and a frill of lace edging gives a becoming finish inside the tabs as well as at the wrists.

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The skirt consists of a graduated Spanish flounce joined to a four-gored upper part and is hung over a five-gored foundation skirt of mauve taffeta. The graceful shape of the flounce and the method of decoration give an extremely stylish effect.

There are in this mode many suggestions for Summer toilettes that are to do duty at seaside and mountain resorts later in the season. It is charming for dotted or plain Swiss, dimity, lawn, gauze, burêge and also for grenadine and the long list of canvas goods. Insertion, lace edging and ribbon are garnitures most favored at present for light, airy toilettes suitable for the promenade and afternoon calls and also for gay resorts where attractive styles are needed.

The fancy straw hat is trimmed generously with flowers.

Crash and linen in the natural linen shade and also linen-Bannockburn suitings, which are offered in tweed and cheviot mixtures, are cool and practical for it.

We have pattern No. 9145 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume requires seven yards of navy-blue serge with a

LADIES' YACHTING COSTUME, HAVING A FIVE-GORED SKIRT. (KNOWN AS THE NEWPORT COSTUME.)

(For Illustrations see this Page.)

No. 9145.—The Newport is a chic costume for yachting and general wear in the country or at the seaside. It is here shown made of dark-blue and white serge. The fronts of the blouse separate with a flare toward the shoulders over a shield that is sewed underneath to the right front and secured with hooks and loops to the left front; they are shirred at the waist and tacked to the close-fitting lining to droop slightly. The blouse back is drawn down tightly and is smooth at the top but has fullness below collected in shirrings at the waist. A narrow belt of the white serge is closed in front with a buckle. The neck is completed with a standing collar, and a large sailor collar falls in triple points at the back and is broad and prettily curved at the ends, which reach below the bust. Wide braid and embroidered anchors decorate the sailor collar and narrow braid effectively trims the shield and standing collar. The one-seam sleeves are gathered and puff out prettily at the top; they are decorated with braid-trimmed cuff-facings of the white serge.

The five-gored skirt is gathered at the back and may be held out by a small bustle or other extender, if so desired. It is smooth at the front and sides across the top and spreads toward the lower edge, which is four yards and

a half round in the medium size. A deep facing of the white goods trimmed at the top with rows of braid is a very attractive decoration.

A more appropriate and tasteful costume for boating excursions could not be devised. Red, brown or blue is combined with white to produce excellent effects in the mode when cheviot, flannel, cloth, mohair, canvas or piqué is selected.



9145
Side-Front View.



9145
Side-Back View.

LADIES' YACHTING COSTUME, HAVING A FIVE-GORED SKIRT. (KNOWN AS THE NEWPORT COSTUME.)

(For Description see this Page.)

yard and a fourth of white serge, each forty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, CONSISTING OF A SIX-GORED SKIRT AND A WAIST THAT MAY BE MADE WITH OR WITHOUT FITTED BODY-LINING.

(For Illustrations see Page 642.)

No. 9126.—The costume is here daintily made of white nainsook. The six-gored skirt is gathered across the top of the side-gores and is arranged in two box-plaits and then gathered at the back. It hangs in graceful flutes and spreads fashionably toward the lower edge, which measures four yards and a half round in the medium sizes. If desired, a small bustle or any style of skirt extender may be worn. Two ruffles of the material bordered with a row of embroidery and headed by a row of insertion form a pretty foot trimming.

The waist may be made with or without a lining that is fitted by single bust darts and the usual seams; it is closed at the center of the front. The seamless back has gathered fullness in the lower part and is separated from the fronts by

under-arm gores. The fronts are gathered at the neck and seven moderately wide tucks extending from each shoulder end at the bust, the fulness being collected in shirrings at the waist-line and puffing out very slightly over a wrinkled ribbon belt that is closed at the left side of the front under a stylish bow having long ends. A frill of embroidered edging rises from the collar, which is encircled by a ribbon stock, and a frill of edging extends down each side of the closing. The sleeves are exceedingly novel in effect: they fit smoothly to above the elbow and then flare in a handsome short puff that is arranged in a group of downward-turning tucks from the inside seam nearly to the back of the arm.

The costume has many original features, the sleeves especially giving an air of novelty. It will make up charmingly in the dimities, lawns, organdies, plain or dotted Swisses and other sheer textiles that are obtainable in a host of varieties. Summer silks will also be used and to trim any of these materials lace edging and insertion will be combined with ribbon.

We have pattern No. 9126 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the costume requires eleven yards and three-fourths of material twenty-two inches wide, with three yards and a half of edging two inches and a half wide for the collar frill and front frills. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT.

(For Illustrations see Page 645.)

No. 9159.—The costume is particularly charming as here made up in figured organdy with a lavish decoration of ribbon and lace edging, the edging being used alone and on ruffles of the material. The eight-gored skirt is gathered at the back and hangs with a graceful flare toward the lower edge, which measures four yards and three-eighths in the medium sizes. A bustle or other skirt-extender may be worn.

A lining fitted by double bust darts and the usual seams and closed at the center of the front supports the fanciful waist, which has a back that is smooth at the top and has slight fulness below gathered up closely at the waist-line. Under-arm gores give a smooth effect at the sides. The fronts close at the left side in Russian style, the left front being narrow with only a trifle of fulness gathered at the waist-line, while the wide right front is gathered at the neck and waist-line and puffs out stylishly. A frill of ribbon between two lace-edged ruffles of the material is adjusted over the closing.

The standing collar has a graduated frill rising from it and is covered with a ribbon stock. The coat sleeves have short mushroom puffs at the top, the puffs standing out well under double frills.

Such a costume will be most pleasing when made of sheer ma-

terials over tinted linings of percaline or silk, but soft silks and light-weight woollens could also be used with good effect. The mode invites profuse decorations of lace, ribbon, fancy bands, etc.

We have pattern No. 9159 in ten sizes for ladies from thirty



9126

Side-Back View.

LADIES' COSTUME, CONSISTING OF A SIX-GORED SKIRT AND A WAIST THAT MAY BE MADE WITH OR WITHOUT FITTED BODY-LINING.

(For Description see Page 641.)

to forty-two inches, bust measure. For a lady of medium size, the costume calls for fifteen yards and an eighth of goods twenty-two inches wide. Price of pattern, 1s. 8d. or 40 cents.

FIGURE No. 224 W.—LADIES' STREET TOILETTE.

(For Illustration see Page 646.)

FIGURE No. 224 W.—This consists of a Ladies' jacket, vest and skirt. The jacket pattern, which is No. 9170 and costs 1s. or 25 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is shown again on page 648. The skirt pattern, which is No. 9166 and costs 1s. 6d. or 85 cents, is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and is again portrayed on page 668. The vest pattern, which is No. 1842 and costs 10d. or 20 cents, is in seven sizes for ladies from thirty to forty-two inches, bust measure, and is also shown on page 662.

A very elaborate braid decoration is illustrated on this handsome toilette of green cloth; fancy olive buttons supplement the braid decoration and the effect is softened by a vest of
(Descriptions Continued on Page 645.)



9126

Side-Front View.



D 43.

D 44.

(Descriptions Continued from Page 642.)

cream silk. The vest, which closes at the back, has a full drooping front trimmed with three crosswise frills of lace edging. The standing collar is covered by a ribbon stock and trimmed at the sides and back with a frill of edging and a crush girdle surrounds the waist.

The jacket opening over the vest is in Eton style, with pointed lower front corners and a large sailor collar having broad ends.



9159

Side-Front View.

LADIES' COSTUME, WITH EIGHT-GORED SKIRT.

(For Description see Page 642.)

The gathered one-seam sleeves are up-to-date in style. The jacket extends to the waist, in this instance, but may end a little above the waist.

The skirt consists of three circular flounces sewed to a five-gored skirt and flares gracefully.

The vest of this toilette will invariably be of silk, chiffon, delicate organdy or some other like fabric, and for the skirt and jacket may be chosen mohair, serge, chevot or suiting.

Flowers and ribbon decorate the round hat.

FIGURE No. 225 W.—LADIES' SHIRT-WAIST.

(For Illustration see Page 647.)

FIGURE No. 225 W.—This illustrates a Ladies' shirt-waist. The pattern, which is No. 9129 and costs 1s. or 25 cents, is in nine sizes for ladies from thirty to forty-six inches, bust measure, and may be seen differently depicted on page 639 of this number of THE DELINEATOR.

The shirt-waist is here pictured made of figured lavender organdy, with the fancy yoke and standing collar overlaid with lace net, and the neck and wrist frills of plain organdy. A harness belt is worn. The shirt-waist is smoothly adjusted at the sides by under-arm gores, and has a seamless back with plaited

fulness at the waist and an applied yoke at the top, the yoke shaping a point at the center. The front-yoke shapes saw-tooth points at the lower edge and has a box-plait formed at its overlapping front edge, the closing being made with button-holes and buttons or studs through the plait and invisibly below the yoke. The fronts are gathered at the top and laid in closely-lapped plaits at the waist. The full two-seam sleeves are gathered at the top and the fullness is taken up in tucks from the wrist nearly to the elbow, the effect being novel and pretty.

There has never been displayed a more varied assortment of transparent and medium-heavy fabrics for shirt-waists than at present and this mode is eminently well adapted to all. It may be made very dressy by the application of lace net, insertion, lace edging and ribbon arranged in any way suited to the figure.

The hat is a fancy straw trimmed with rarely good taste, the ribbon and flowers being arranged to give a most becoming effect.

LADIES' BOLERO JACKET, WITH NOTCHED LAPELS.

(For Illustrations see Page 647.)

No. 1333.—For this trim-looking bolero jacket cloth was selected, and the finish of machine-stitching is in tailor style. The jacket is shaped by a center seam and under-arm and shoulder seams, and the gracefully rounding open fronts are reversed by a rolling collar in lapels that extend in points a little beyond the ends of the collar. One-seam sleeves gathered

at the top complete the jacket, which reaches not quite to the waist.

Boleros are very dressy when made of velvet or corded silk and trimmed with spangled or jetted bands or insertion. They are trim and becoming when made of cloth with braid for decoration.

We have pattern No. 1333 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size the jacket will need three



9159

Side-Back View.

eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 226 W.—LADIES' WAIST.

(For Illustration see Page 648.)

FIGURE No. 226 W.—This illustrates a Ladies' waist. The

pattern, which is No. 9142 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and is shown in three views on page 660.

This cool-looking waist for Summer afternoons is here shown made of fine dotted Swiss and the pretty decoration consists of ribbon and ruches and frills of lace edging. A fitted lining of pink lawn is very effective but it may be omitted, if not desired. The fronts are arranged in soft, pretty folds by gathers at the neck, shoulder and lower edges, and there is becoming fulness in the lower part of the back drawn to the center by gathers. A belt finishes the waist under the stylish ribbon belt. A lace frill rises from the standing collar above a ribbon stock. The gathered two-seam sleeves are in three-quarter length, but they may reach to the wrists and have circular frills flaring over the hand, if preferred.

All of the sheer dimities, organdies, lawns, etc., are desirable for the waist and foulard or taffeta silk may also be used. Lace can be used for a jabot down the closing or in some other soft arrangement, and ribbon provides the belt and stock.

Lace, flowers and feathers combine to decorate the straw hat.

LADIES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST.)

(For Illustrations see Page 648.)

No. 9170.—At figure No. 224 W in this magazine this jacket is shown differently made up.

The jacket is here pictured made of brown cloth and decorated with two widths of braid.

It may reach to the waist or not quite to the waist, as shown in the illustrations. The fronts are apart all the way down and are separated from the broad, seamless back by under-arm gores which produce a

smooth, trim effect at the sides. A large sailor collar that is square at the back and has broad ends suggestive of revers is a dressy feature. The one-seam sleeves are of fashionable dimensions and gathered at the top, where they stand out stylishly.

This style of Eton jacket will be much in demand during the present season to wear over shirt-waists or vests, and may be made of material matching the skirt. Cloth, serge, cashmere and many washable materials like duck, piqué or linen will be made up by this mode. The decoration may be braid and in the absence of garniture machine-stitching will give a decorative finish.

We have pattern No. 9170 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket will require three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

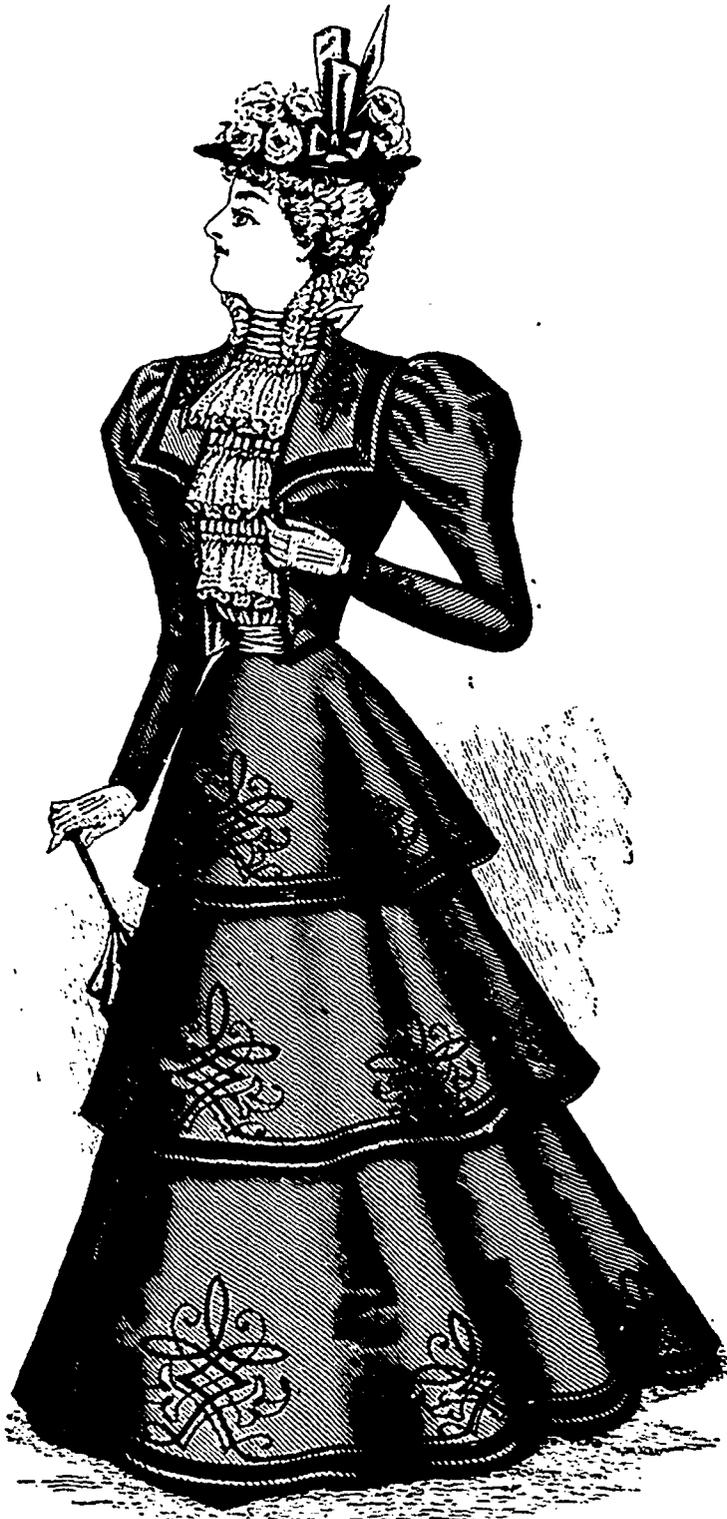


FIGURE No. 224 W.—This illustrates LADIES' STREET TOILETTE.—The patterns are Ladies' Eton Jacket No. 9170, price 1s. or 25 cents; Vest No. 1342, price 10d. or 20 cents; and Skirt No. 9166, price 1s. 6d. or 35 cents.

(For Description see Page 642.)

FIGURE No. 227 W.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 649.)

FIGURE No. 227 W.—This illustrates a Ladies' jacket-basque and skirt. The jacket-basque pattern, which is No. 9151 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from thirty-four to forty-six inches, bust measure, and is differently portrayed on page 652 of this number of THE DELINEATOR. The skirt pattern, which is No. 9077 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

This elegant toilette is pictured made of cloth in one of the new red shades subdued by black moiré silk, jet gimp, white lace edging and an elaborate embroidery of black braid, the edging being arranged at the neck and wrists and in double jabot style down the closing of the full pointed vest nearly to the waist.



FIGURE No. 225 W.—This illustrates LADIES' SHIRT-WAIST.—The pattern is No. 9129, price 1s. or 25 cents. (For Description see Page 645.)

The vest is displayed between stylish jacket fronts, turned back above the bust in broad revers that are gracefully curved at the ends. The jacket-basque is especially desirable for stout figures, having two under-arm gores at each side. It has fulness underfolded below the waist at the side-back seams to form a box-plait at the center of the skirt. The one-seam sleeves are in the popular size with becoming fulness at the top, and the standing collar is encircled by a wrinkled stock.

The three-piece bell skirt may be box-plaited or gathered at the back and the elaborate decoration of braid adds to the beauty of the deep, flute folds at the back and sides.

The great advantage of such a toilette is its appropriateness for the promenade and for many social day functions. The new chevriots in weaves especially calculated for Summer wear will be made up in this style as may also canvas weaves, serge and many of the novelty goods.

The hat is stylishly trimmed with flowers and a bow of tinted ribbon.

LADIES' ETON JACKET, WITH BELL SLEEVES. (TO BE MADE WITH A PLAIN OR FANCY LOWER EDGE.) (For Illustrations see Page 650.)

No. 1334.—The bell sleeve is a novel feature of many of the new Eton jackets and is exceedingly graceful in effect. The jacket here pictured is made of covert cloth and fin-

ished with machine-stitching. It extends to the waist and may be made with a plain or fancy lower edge, as illustrated. It is fitted by single bust darts, under-arm gores and a curving center seam, the lower corners of which will be rounded off, if a fancy lower edge be desired, the lower front corners of the fronts being rounded to correspond. The bell sleeves are circular in shape and fall in ripples; they are sewed almost smoothly into the arm's-eyes. The fanciful collar is in four sections; it rises high at the back and rolls deeply in front and the seams are terminated a short distance from the top with pretty effect.

Jackets of this style are generally made of cloth, cheviot, silk, velvet, etc., and may match a special suit or contrast with it. The decoration is entirely a matter of personal taste.

We have pattern No. 1334 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket requires three yards and three-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOX ETON JACKET, WITH BELL SLEEVES.

(For Illustrations see Page 650.)

No. 1334.—This *chic* jacket of green cloth effectively combines characteristics of the box and Eton modes. The close adjustment is made by single bust darts and center and under-arm seams, and the corners are prettily rounded off at the lower end of the center seam. The fronts deepen to a point at the center and lap in double-breasted style, the closing being made invisibly. They are reversed in notched lapels by an embroidered rolling collar and the lapels are embroidered to match. Two cord frogs below the lapels are the only other decoration. The bell sleeves fall in flutes peculiar to the style and circular shaping.

Velvet, corded silks and moiré are appropriate for such jackets as well as fine cloth in fashionable shades of red, brown, blue, gray and green. Passementerie, chiffon, ruchings and braid ornaments are popular trimmings.

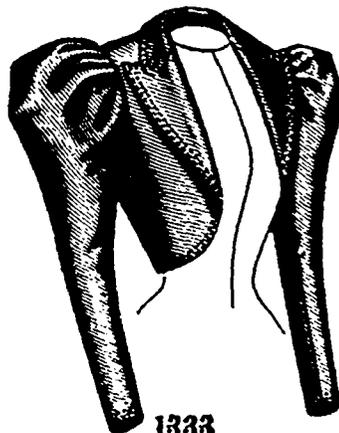
We have pattern No. 1335 in six sizes for ladies from thirty to forty inches, bust measure. For a lady of medium size the jacket requires three yards and three-eighths of material twenty-two inches wide. Price of pattern 1s. or 25 cents.

LADIES' JACKET, WITH FLOUNCE-COVERED BELL SLEEVES.

(TO BE MADE WITH FRONTS IN ETON OR BOLERO STYLE AND WITH THE BACK PLAIN OR FANCY AT THE LOWER EDGE.)

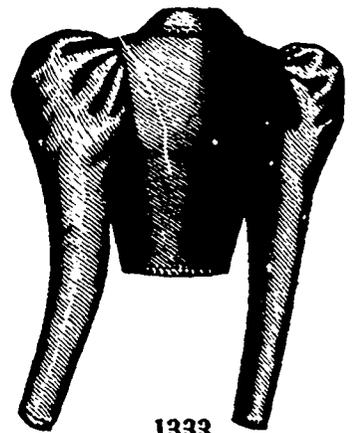
(For Illustrations see Page 651.)

No. 1336.—This stylish jacket is decidedly *chic* in effect and is here shown made of corded silk and lace flouncing. The fronts of the jacket may be made in Eton or bolero style and the back may be plain or fancy at the lower edge, as shown in the engravings, the fancy lower edge usually going with the bolero fronts. The jacket extends nearly to the waist and



1333

Front View.



1333

Back View.

LADIES' BOLERO JACKET, WITH NOTCHED LAPELS.

(For Description see Page 645.)

under-arm gores separate the fronts from the seamless back and give a becomingly smooth adjustment at the sides. The Eton.

fronts are sharply pointed at their lower front corners, which reach below the waist. The bell sleeves are covered with two gathered lace flounces and are novel and graceful in effect. The fanciful collar is composed of four joined sections that may be shaped with square or rounding upper corners; the seams of the collar are terminated a short distance from the top and the sections flare stylishly.

A silk jacket made in this style with flounces of lace or chiffon will have a light and airy appearance appropriate to the Summer season: less expensive jackets will either match special costumes or contrast with them and be made of cloth, silk or velvet.

We have pattern No. 1336 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the jacket, except the flounces, needs two yards and a half of goods twenty-two inches wide: the flounces need four yards and seven-eighths of flouncing eleven inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BOLERO JACKET, WITH BELL SLEEVES.

(For Illustrations see Page 651.)

No. 1338.—Velvet is combined with moiré in this stylish bolero jacket, which reaches nearly to the waist and is curved out prettily at the bottom of the back. The jacket is fitted by shoulder and under-arm seams, and the fronts meet only at the throat and round gracefully in regular bolero fashion. The stylish bell sleeves are circular in shape and their fullness is arranged in three box-plaits at the top. A knife-plaiting of *mousseline de soie* stands out prettily over the top of each sleeve and a similar plaiting is arranged underneath at the lower edge of the sleeve. A full double ruche of the *mousseline de soie* covers the standing collar and a ribbon bow is tacked at the throat. A plaiting of *mousseline de soie*

rials for jackets of this style and ribbon, lace, passementerie, ruchings of chiffon, etc., may be used for garniture. The sleeves may be of velvet in a jacket of moiré or Bengaline with spangled trimming and Chantilly lace to adorn it.

We have pattern No. 1338 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket requires a yard and three-eighths of velvet, with two yards and a half of moiré silk, each twenty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ETON JACKET, WITH BELL SLEEVES.

(For Illustrations see Page 652.)

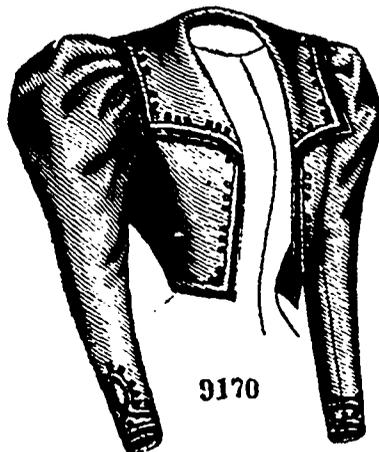
No. 1339.—A pretty shade of blue broadcloth was used for making the novel Eton jacket here represented and machine-stitching provides a fashionable finish. Single bust darts and under-arm and side-back gores give a close adjustment to the jacket, and the fronts are reversed in long, tapering lapels that form wide notches with the ends of a rolling coat-collar. The circular bell sleeves are a fashionable feature of the garment and have but very little gathered fullness at the top; their shaping causes them to fall in graceful ripples.

Smooth-surfaced cloths in the fashionable shades of tan, fawn, brown, green or blue will be very desirable for this style of jacket and heavily-corded silk and moiré will also be dressy and stylish. Braiding or machine-stitching will finish it appropriately. A jacket of this kind may match or contrast with its accompanying skirt. A velvet jacket will be stylish with a silk or cloth skirt.

We have pattern No. 1339 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, calls for three yards and a half of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

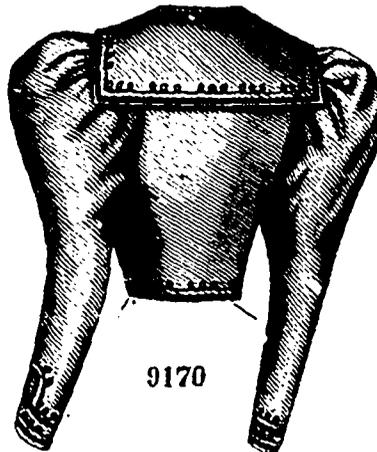


FIGURE NO. 226 W.—This illustrates LADIES' WAIST.—The pattern is No. 9142, price 1s. or 25 cents. (For Description see Page 645.)



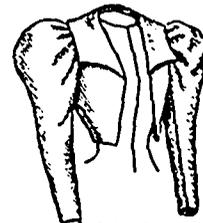
9170

Front View.



9170

Back View.



9170

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

(For Illustrations see Page 642.)

No. 9151.—This jacket-basque may be seen differently made up by referring to figure No. 227 W in this magazine.

Smooth cloth, silk and lace edging are combined in this stylish basque, which is specially desirable for stout figures, being fitted with two under-arm gores at each side, side back gores, a center seam and single bust darts. Extra widths at each side-back seam below the waist are underfolded in a backward-turning plait to make the skirt roll in a box-plait at the center. The jacket fronts are turned back in silk-faced hatchet revers, revealing short vest fronts of silk that are arranged on lining-fronts fitted by double bust darts. The vest fronts are closed at the center

headed by a row of passementerie follows the edges of the jacket. Heavily-corded silk, velvet and broadcloth are suitable mate-

short vest fronts of silk that are arranged on lining-fronts fitted by double bust darts. The vest fronts are closed at the center

LADIES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST.) (For Description see Page 646.)

and gathered at the neck, the fulness being laid in forward-turning plaits that meet below the waist and spread prettily above.

The combination illustrated in this fetching toilette includes maize and light-brown silk. The waist is a charmingly simple

mode with soft fulness in the front and back prettily distributed by gathers at the shoulders, neck and lower edges. A double jabot of lace falls effectively over the closing to a little below the bust, and gimp edges the revers. A graduated frill of lace rises from the standing collar at the back and sides and flares prettily over a ribbon stock. Wrist frills of lace fall from the one-seam, gathered sleeves, which stand out in puff effect at the top. The sleeves are made over coat-shaped linings, and may be plain or pointed at the wrist.

All the new light-weight woollens may be combined with plain or figured silk in this basque. In trimming it should be remembered that lengthwise disposals are improving to stout figures, and a jabot over the closing should be the only attempt at fluffiness.

We have pattern No. 9151 in nine sizes for ladies from thirty-four to forty-six inches, bust measure. For a lady of medium size the basque requires two yards and a fourth of dress goods forty inches wide, with two yards and five-eighths of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE No. 228 W.—LADIES' AFTER NOON TOILETTE.

(For illustration see Page 633.)

FIGURE No. 228 W.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 9133 and costs 1s. or 25 cents, is in ten sizes for ladies from thirty to forty-two inches, bust measure, and may be seen again on page 655. The skirt pattern, which is No. 9115 and costs 1s. 3d. or 30 cents, is in five sizes for ladies from twenty to twenty-eight inches, waist measure.

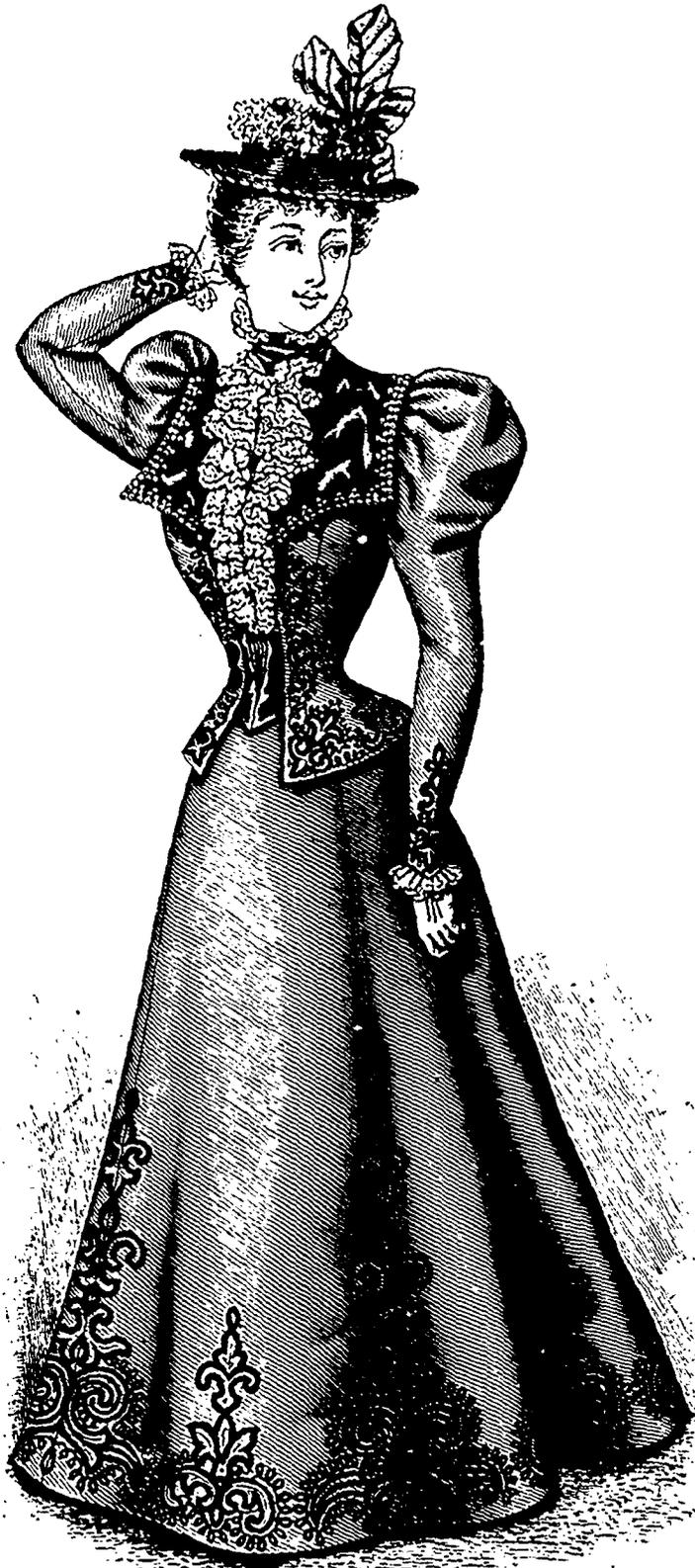


FIGURE No. 227 W.—This illustrates LADIES' PROMENADE TOILETTE.—The patterns are Ladies' Jacket-Basque No. 9151, price 1s. 3d. or 30 cents; and Skirt No. 9077, price 1s. 3d. or 30 cents.

(For Description see Page 646.)

maize and light-brown silk. The waist is a charmingly simple mode with soft fulness in the front and back prettily distributed by gathers at the shoulders, neck and lower edges. A double jabot of lace arranged over the closing is continued in a frill along the lower edge of the collar, which is covered by a ribbon stock and decorated at the top with a lace frill. The deep crush girdle is closed at the left side, one end being formed in a frill. Short puffs stand out prettily on the coat-sleeves, which are decorated with diagonal rows of insertion and lengthened by fancy cuffs that flare over the hand.

The skirt comprises seven gores and is encircled at the bottom by a deep circular flounce, above which are arranged nine evenly-spaced bias folds that simulate tucks, each fold being headed by a row of insertion.

Dimity, lawn, organdy and Swiss will make up with exquisite daintiness in this way, and soft silken and woolen textiles are not less appropriate. A becoming fluffiness may be introduced in the trimming, which may consist of lace or chiffon edging, lace bands and ribbon.

The straw hat displays a trimming of lace, ribbon and flowers.

LADIES' JACKET-BASQUE, WITH VEST FRONT.

(For illustrations see Page 634.)

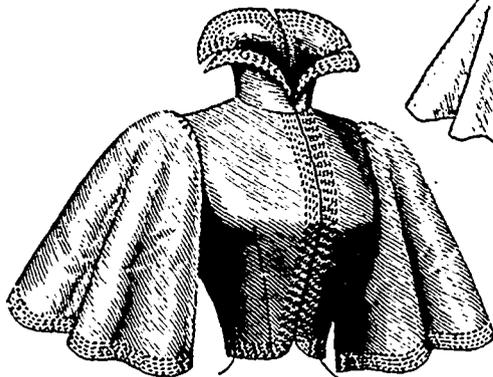
No. 9138.—This is a trim and becoming style of jacket-basque, for which a combination of plain cheviot and glacé tulle or tulle back and sides is brought about by under-arm and side-back gores and a center

was selected. A close adjustment at the back and sides is brought about by under-arm and side-back gores and a center

seam, and extra widths allowed below the waist-line at the middle three seams are underfolded in box-plaits that are pressed to be quite flat. Jacket fronts that have rounding lower front corners are turned back in long lapels by a rolling coat-collar and open over full vest fronts that are arranged on lining fronts fitted by single bust darts and closed at the center. The vest fronts are gathered at the top and bottom and are crossed by a crush belt. The standing collar is encircled by a ribbon stock. The one-seam sleeves are made over coat-shaped linings and stand out stylishly at the top.

Although the mode is simple, it affords excellent opportunities for becoming combinations of color and material. Figured or plain silk may be united with canvas, drap d'été, tapaline or any other fashionable weave of dress goods. Fancy bands or silk or mohair braid may be added as trimming, but a plain finish is in quite as good taste.

We have pattern No. 9138 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size the garment requires two yards and three-eighths of dress goods forty inches wide, with a yard and five-eighths of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.



1334

Front View.

LADIES' ETON JACKET, WITH BELL SLEEVES.
(TO BE MADE WITH A PLAIN OR FANCY LOWER EDGE.)

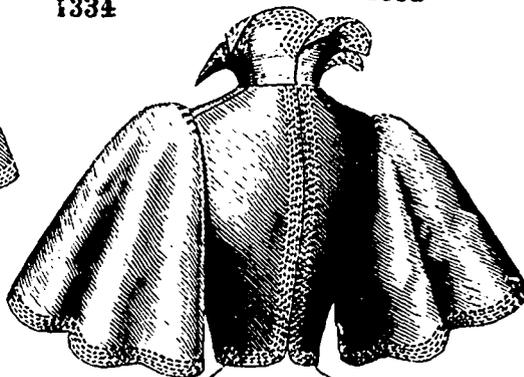
(For Description see Page 647.)



1334



1334



1334

Back View.

LADIES' MILITARY BASQUE. (KNOWN AS THE LANCER BASQUE.)

(For Illustrations see Page 634.)

No. 9147.—By referring to figure No. 229 W in this number of THE DELINEATOR this basque may be again seen.

The Lancer basque is a jaunty English mode and is here represented made of green broadcloth, the decoration of machine-stitching, braid and graduated frogs being in correct style. The close adjustment is due to double bust darts, under-arm and side-back gores and a center seam, and coat lugs and coat-plaits are arranged in true coat fashion at the back. The basque extends in a short skirt below the waist and the fronts are reversed in small lapels that form notches with a rolling collar made with a center seam. The closing is made invisibly at the center of the front and the lower front corners of the fronts are rounded. The two-seam sleeves fit closely over their coat-shaped linings nearly to the top, where they are gathered and stand out in the approved way.

size the basque needs four yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

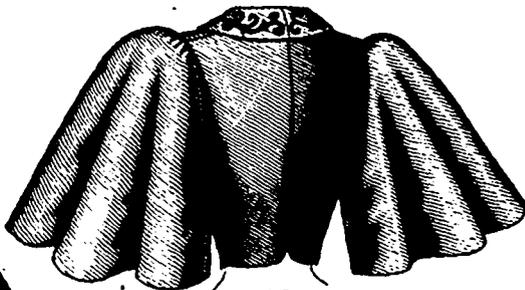
LADIES' BASQUE, WITH TWO UNDER-ARM GORES.

(DESIRABLE FOR STOUT LADIES.)

(For Illustrations see Page 634.)

No. 9146.—This basque is highly recommended for stout ladies, being fitted with two under-arm gores at each side. It is pictured made of cloth and decorated with braiding. The lower outline of the basque shapes a point at the center of the front and back. The fronts are reversed all the way in tapering lapels and separate toward the shoulders over a vest that is

fitted by double darts taken up with the darts in the fronts. The vest is closed invisibly at the center. A standing collar that closes at the center of the front and a rolling coat collar that separates but very slightly from the lapels add to the stylish effect of the basque. The gathered one-seam sleeves which are arranged over coat-shaped linings, are gathered at the top and the adjustment is close from the wrist nearly to the top, where they stand out stylishly.

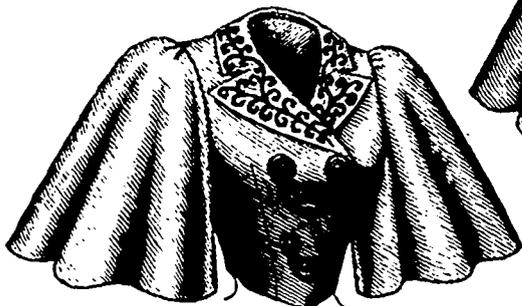


1335

Back View.

LADIES' BOX ETON JACKET, WITH BELL SLEEVES.

(For Description see Page 647.)



1335

Front View.

Basques of this type depend upon the perfection of adjustment for their successful effect, the finish being invariably in tailor style. Faced cloth, Venetian twill, plain or mixed cheviot and other goods of firm weave may be chosen for the making,

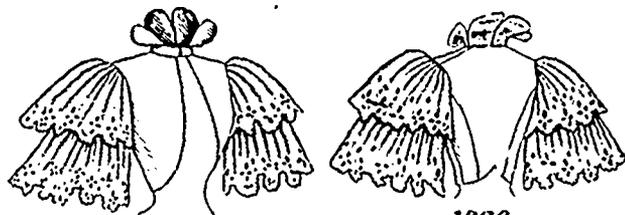
The mode is appropriate for cheviot, serge, canvas, challis, cashmere and numerous dress goods and the trimming will accord with the goods. Usually the vest will be made of contrasting goods, the basque, however, agreeing with the skirt which it accompanies.

We have pattern No. 9146 in nine sizes for ladies from thirty-four to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires four yards and three-eighths twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 655.)

No. 9133.—By referring to figure No. 228 W in this magazine



1336

1336



1336

Front View.

this stylish basque-waist may be seen made of other material.

The basque-waist is here made of plain taffeta silk with a ribbon stock and frills of lace edging for decoration. To insure a perfectly trim adjustment the waist is provided with a lining that is closely fitted and closed like the waist at the center of the front. The pretty fulness in the fronts and back is collected in gathers at the neck and shoulder edges and in shirrings at the bottom, and a smooth adjustment at the sides is due to under-arm gores. The coat sleeves have mushroom puffs at the top and may be finished plainly at the wrist or completed with fancy bell cuffs, in two sections, that flare at the front and back of the wrist over a frill of lace edging; they may be cut off below the puffs for evening wear. The neck may be shaped low and round, or it may be finished with a standing collar, ribbon stock and the fashionable flaring lace frill. The wide, wrinkled girdle is fastened invisibly at the left side, one end being stylishly finished in a narrow frill.

For the many thin fabrics appropriate to the season the mode will be highly favored. Grenadine canvas, crêpe de Chine, Liberty gauze and satin mousseline are among some of the newer materials commended and the standard weaves of sheer fabrics like organdy, dimity, lawn and dotted Swiss are advised for general wear. Ribbon and lace edging or ruchings of chiffon or net will adorn it suitably.

We have pattern No. 9133 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size,

the basque-waist needs five yards and an eighth of goods twenty-two inches wide. Price of pattern 1s. or 25 cents.

LADIES' BASQUE-WAIST, WITH BOLERO JACKET. (TO BE MADE WITH PLAIN OR CRUSH GIRDLE AND WITH THE BOLERO FRONTS PLAIN OR FANCY.)

(For Illustration see Page 658.)

No. 9139.—By referring to figure No. 222 W in this number of THE DELINEATOR this basque-waist may be again seen.

Drap d'été and heavy twilled silk are here combined in the basque-waist, with lace-edged chiffon for the quadruple box-plaited frill rising from the standing collar. The waist has a seamless back with fulness at the bottom collected in gathers and full fronts drawn by gathers at the top and bottom. Under-arm gores and a fitted lining give perfect trimness and the closing is made at the center of the front.



1336

Back View.

LADIES' JACKET, WITH FLOUNCE-COVERED BELL SLEEVES. (TO BE MADE WITH FRONTS IN ETON OR BOLERO STYLE AND WITH THE BACK PLAIN OR FANCY AT THE LOWER EDGE.)

(For Description see Page 647.)

The bolero jacket enters into the shoulder seams of the waist, but has independent under-arm seams; at the back it is curved out in a pretty fashion and at the front, where its outline may be plain or fanciful, it is turned back in large revers that are faced with silk and shaped to form a prominent flute at the roll. The revers stand out over two-seam sleeves that have coat-shaped linings. The sleeves are finished in tabs at the wrists. A plain girdle pointed at the top, both back and front, or a crush girdle forming a point at the top and bottom, both back and front, may be used as preferred, both styles being illustrated. The plain

girdle is closed at the left side and the crush girdle has a tuck shirring at the center of the front and is finished in frills at the ends, which close at the back. A ribbon stock covers the collar and loops and rosettes of narrow ribbon give an elaborate effect. A tasteful braid decoration is arranged on the bolero and sleeves and also on the plain girdle.



1338

Front View.

LADIES' BOLERO JACKET, WITH BELL SLEEVES.

(For Description see Page 648.)



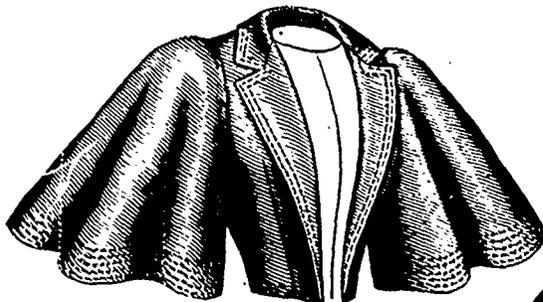
1338

Back View.

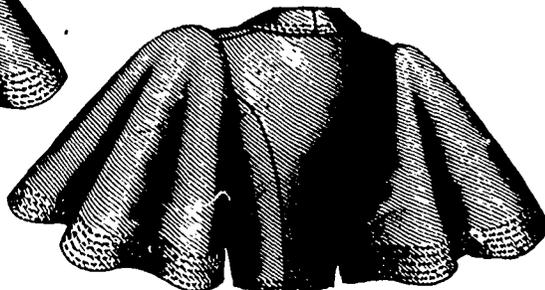
Although combinations will produce the best effect in this mode, a single material, such as canvas over silk, or mixed suitings combining subdued colors, may be employed successfully. Lace insertion or appliqué trimmings will be in order.

We have pattern No. 9139 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the waist will require two yards and a half of *drap d'été* forty inches wide, with a yard and five-eighths of silk twenty inches wide, and a fourth of a yard of chiffon forty-five inches wide. Price of pattern, 1s. 3d. or 30 cents.

and puffs out softly over a smooth, pointed girdle which crosses it at the bottom. The jacket fronts are folded back in tapering lapels that form notches with the rolling collar and over the lapels roll narrow revers of silk that are decorated with braid, the style of the lapels and revers tending to give a long effect. Under-arm and side-back gores and a curving center seam complete the adjustment, and the back shapes a



1339
Front View.



1339
Back View.

LADIES' ETON JACKET, WITH BELL SLEEVES.
(For Description see Page 648.)

FIGURE No. 229 W.—
LADIES' TAILOR-
MADE SUIT.
(For Illustration see
Page 656.)

FIGURE No. 229 W.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 9147 and costs 1s. 3d. or 30 cents, is in twelve sizes for ladies from thirty to forty-six inches, bust measure, and may be seen again on page 654. The skirt pattern, which is No. 9080 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

This typical tailor-made suit is of gray cloth; and the military decoration of black braid and olive buttons is in keeping with the style of the basque, which is known as the Lancer basque. Below the closing, which is made with hooks and loops, the fronts are nicely rounded off, and at the top they are reversed in small lapels by a rolling collar, a linen chemisette and a band-bow appearing in the opening. The sleeves have the correct amount of fulness at the top.

The skirt has five gores and may be gathered or side-plaited at the back, where it hangs in full folds, while the effect over the hips is entirely smooth, although no darts are introduced.

Plain cloth and all the mixed cloths, showing either gay or subdued coloring, may be chosen for the suit, and the chemisette may be of plain or fancy linen. The suit is so distinctly military in style that a tailor finish is most appropriate. On a toilette of mixed tau canvas a black braid decoration suggesting frogs may adorn the fronts. The sleeves may also be braid trimmed.

The fancy straw hat is adorned with flowers and ribbon.

LADIES' BASQUE.
(FOR MATERNITY
AND INVALID WEAR.)
(For Illustrations
see Page 657.)

No. 9148.—The basque is here pictured made of plain dress goods and silk with the vest of *mousseline de soie* and braiding and lace edging for decoration. The basque has loose lining fronts to which underfacings, that extend from the lower edges to the bust, are sewed to form casings for elastics which permit of an easy adjustment, capable of expanding and accommodating the needs of the figure. The vest is gathered at the neck, drawn in on elastics at the lower edge

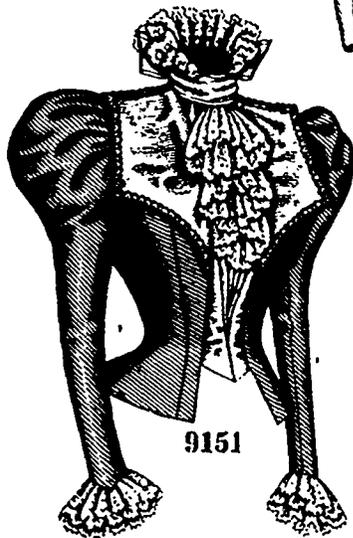
point at the center. The close two-seam sleeves are arranged over coat-shaped linings, and are gathered at the top and along the side edges of the upper portion to stand out in a short puff. At the wrist the sleeve may be plain or shaped in a Venetian point. The neck is completed with a standing collar, and a graduated lace frill.

The mode is favorable to a combination. A vest of some soft, yielding material like chiffon, mull or *mousseline de soie* may be associated with a basque of silk, alpaca, serge, cashmere, poplin or any one of many dress goods that are serviceable, pretty and inexpensive. A stylish basque of this character may be cut from brown canvas and white *crêpe de Chine*. Insertions of cream Valenciennes lace may be let in the vest and may also trim the revers and collar.

We have pattern No. 9148 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the basque calls for two yards and three-eighths of dress goods forty inches wide, with seven-eighths of a yard of silk twenty inches wide, and three-fourths of a yard of *mousseline de soie* forty-five inches wide. Price of pattern, 1s. 3d. or 30 cents.



9151



9151

Front View.



9151

Back View.

LADIES' JACKET-BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.)
(For Description see Page 648.)

LADIES' RUS-
SIAN BASQUE-
WAIST. (TO
BE MADE WITH OR
WITHOUT THE
PEPLUM.) KNOWN
AS THE ROMANOFF
WAIST.

(For Illustrations
see Page 657.)

No. 9161.—This stylish basque-waist is shown in a different development at figure No. 223 W in this magazine.

Maize silk is here illustrated in the basque-waist, which is fashionably known as the Romanoff waist, being in graceful Russian style. Under-arm gores and a lining fitted by double bust darts and the usual seams give desirable trimness. The wide, seamless back is smooth at the top but has fulness

The wide, seamless back is smooth at the top but has fulness

laid in closely-lapped plaits at the bottom, the plaits being tacked nearly to the top of the fulness. The full fronts have three wide backward-turning plaits at the top, and the fulness is drawn to the center at the lower edge in four lapped plaits, the fronts puffing out stylishly. The right front laps upon the left so as to close at the left side in Russian fashion and a frill of lace is arranged down the closing. The waist may be made with or without a circular peplum that extends in ripples back of two backward-turning plaits near each end. A belt with pointed ends is closed with a buckle. Two tabs stand out from the top of the standing collar over a ribbon stock. Coat-shaped linings support the one-seam sleeves which are wrinkled in mousquetaire style above the elbow by gathers along the seam. A doubled cap frill of the material and a single cap frill of lace edging stand out in a novel and stylish way at the top; the wrists are finished with circular ruffles of the material that ripple over frills of lace. The tabs, peplum and circular ruffles are lined with black silk.

Many attractive combinations will be devised for this basque-waist, canvas, *drap d'été* and other soft woollens uniting admirably with silk or velvet. Fancy braid, ribbon and lace can be disposed in any fancied way for garniture.

We have pattern No. 9161 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size,

the waist requires five yards and five-eighths of material twenty-two inches wide, with seven-eighths of a yard of silk twenty inches wide, to line the tabs, peplum and ripple ruffles. Price of pattern, 1s. 3d. or 30 cents.



FIGURE NO. 228 W.—This illustrates LADIES' AFTERNOON TOILETTE.—The patterns are Ladies' Basque-Waist No. 9133, price 1s. or 25 cents; and Skirt No. 9115, price 1s. 3d. or 30 cents.

(For Description see Page 649.)

LADIES' BASQUE-WAIST. (TO BE CLOSED AT THE CENTER OF THE FRONT OR BACK OR ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS AND MADE WITH A HIGH, ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Illustrations see Page 658.)

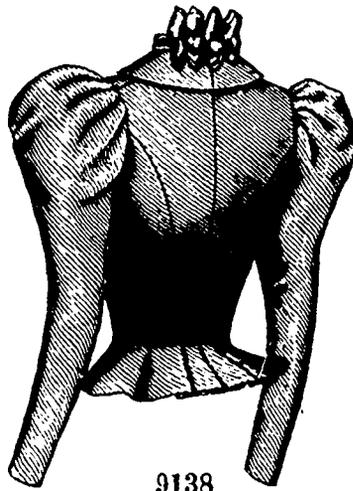
No. 9160.—For this handsomely-shaped waist gray poplin was here selected. The pattern provides for a high, round, V or square neck and also for closing the waist at the center of the back or front or at the left side. Double bust darts and under-arm and side-back gores fit the waist closely and smoothly and when the closing is not made at the back the back is made with a center seam. The high neck is completed with a standing collar from which a frill of lace rises at the back and sides and about the collar is a wrinkled ribbon stock having ribbon bows on it at the ends of the frill. The coat-shaped sleeves have gathered puffs arranged on them at the top. They may be in full-length and finished plain or in Venetian points and with a frill of lace, or they may

be cut off below the puffs and finished with ribbon, as preferred. Materials of silken or woollen texture for day and evening



9138

Front View.



9138

Back View.

LADIES' JACKET-BASQUE, WITH VEST FRONT.

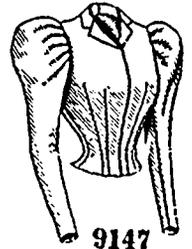
(For Description see Page 649.)

LADIES' YOKE SHIRT-WAIST, WITH UNDER-ARM GORE. (TO BE FINISHED WITH FRILLS AT THE NECK AND WRISTS OR TO BE WORN WITH A LINED STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT LINED CUFFS.)

(For Illustrations see Page 650.)

No. 9129.—Another illustration of this shirt-waist is given at figure No. 225 W in this number of THE DELINEATOR.

Figured organdy was here selected for this stylish shirt-waist. On the upper part of the back is an applied yoke that is gracefully curved at each side of the point at the center. The upper part of the front is a yoke that is shaped in saw-tooth points at the lower edge and closed with button-holes and buttons or studs through a box-pleat formed at the overlapping front edge. The fronts are gathered at the top and the fulness is drawn well forward at the waist and laid in lapped plaits. Below the yoke the fronts are



9147

closed invisibly. Under-arm gores separate the fronts from the back,

wear may be chosen for this waist, and the decoration may consist of lace insertion and edging, fancy bands, etc., and yoke or bolero ornaments introducing spangles and jet facets.

We have pattern No. 9160 in ten sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the basque-waist needs three yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SURPLICE WAIST. (TO BE MADE WITH A HIGH NECK OR WITH A NECK LOW IN FRONT.)

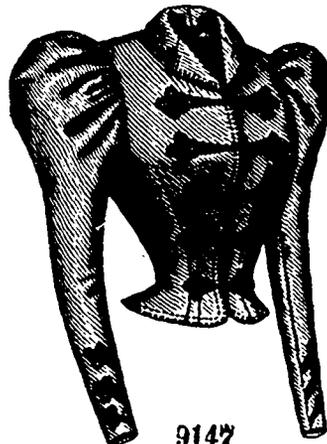
(For Illustrations see Page 653.)

No. 9128.—At figure No. 221 W in this magazine this waist is shown differently made up.

The surplice waist is a popular style this season and is here pictured made of silk and decorated with spangled lace net, lace edging and a ribbon bow. The waist is made trim by under-arm gores and single bust darts, and by a lining that is fitted by double bust darts and the usual seams and closed diagonally at the left side to appear in chemisette style between the surplice fronts, which are crossed in true surplice fashion. The fulness in the fronts is laid in two forward-turning plaits that are closely lapped at the bottom and spread toward the shoulders, and a V-facing of lace net is applied on the lining. The fulness in the seamless back is formed in two backward-turning plaits at each side of the center, the plaits being closely lapped at the bottom and allowed to flare toward the shoulders. The neck may be made low in front by cutting away the lining between the surplice fronts, or it may be finished high with a standing collar that is closed at the left side and decorated at the back and sides with a graduated frill of lace edging. The one-seam sleeves are arranged over coat-shaped linings and are gathered at the top.

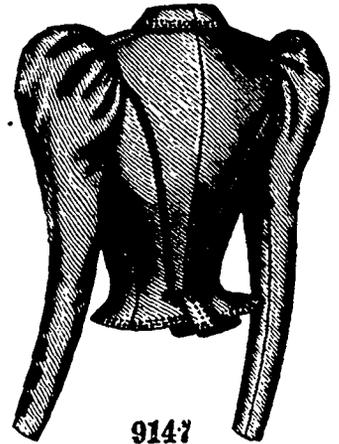
The mode is appropriate for the long list of sheer fabrics now in request and is also suitable for silk, grenadine and some of the open-meshed canvas weaves. Ribbon and lace edging will provide the decoration. An especially pleasing and inexpensive waist for a brunette was copied from this in yellow organdy and decorated with black lace insertion and black satin ribbon. A blonde may select pale-blue, pink or delicate lavender organdy and ornament it with lace insertion and ribbon.

We have pattern No. 9128 in twelve sizes for ladies from thirty to forty-six inches, bust measure. To make the waist for a lady of medium size calls for three yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9147

Front View.

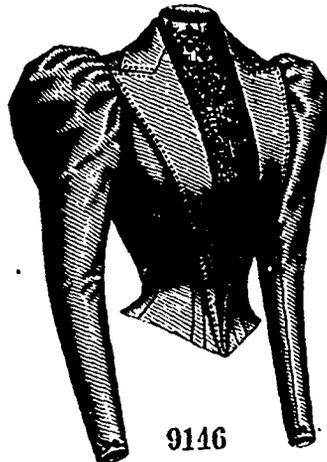


9147

Back View.

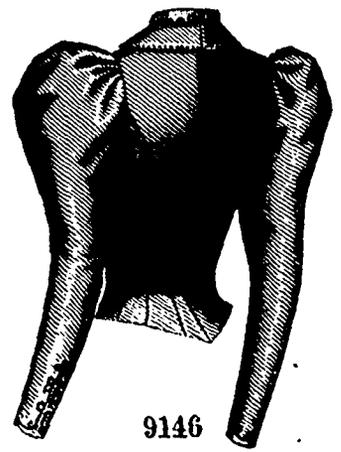
LADIES' MILITARY BASQUE. (KNOWN AS THE LANCER BASQUE.)

(For Description see Page 650.)



9146

Front View.



9146

Back View.

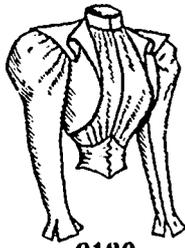
LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (DESIRABLE FOR STOUT LADIES.)

(For Description see Page 650.)

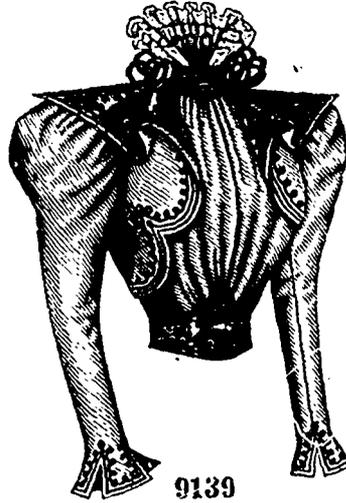
which has fulness at the waist arranged in backward-turning plaits. The novel two-seam sleeves are gathered at the top and

the fulness is taken up in tucks that extend from the wrist, on the upper side of the arm, to within a short distance of the elbow. Linen cuffs may be worn or frills may finish the wrists. The neck may be completed with a standing collar to the top of which a shaped frill of the material is sewed, or it may be finished with a neck-band for wear with a linen standing or turn-down collar. A belt of the goods is worn.

We have pattern No. 9129 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the waist requires five yards and an eighth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

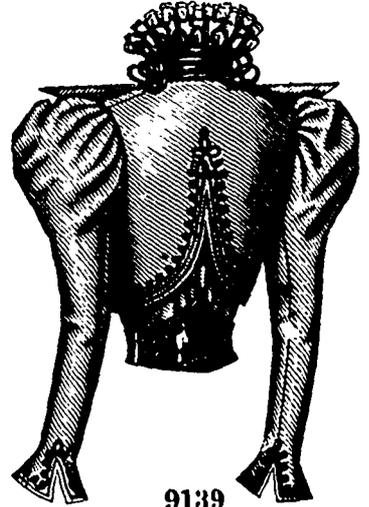


9139



9139

Front View.



9139

Back View.

LADIES' BOX-PLAILED BLOUSE, CLOSED UNDER THE PLAID IN THE LEFT FRONT, (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE NORFOLK JACKET.

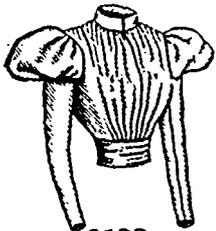
(For Illustrations see Page 659.)

No. 9136.—This is a notably trim box-plaited blouse or Norfolk jacket. A light-weight fancy cloth was here chosen for it, machine-stitching giving the tailor finish. A lining that extends only a little below the waist and is fitted by single bust darts and the usual seams and closed at the center of the front is provided, but its use is optional. Two box-plaits laid in the back begin at the shoulders and almost meet at the waist, and two similar plaits are laid in the fronts, which are closed under the plait in the left front. All the plaits are

and wide under-arm gores give a charming shapeliness to the basque. The standing collar is made with a pointed, overlapping end and closes at the left side. A belt with pointed ends is closed at the left side of the front. The gathered leg-o'-mutton sleeves, which are shaped with two seams, are mounted on coat-shaped linings; they fit closely to above the elbow and then stand out in the approved way.

This design is a more than usually smart one for the popular Norfolk jacket. Covert cloth, chevot, serge, whipcord and mohair are usually selected for the mode and the finish is like that illustrated or braid is plainly or fancifully applied. A stylish jacket was made like it of military-blue cloth ornamented with braid.

We have pattern No. 9136 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size the blouse needs three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.



9133



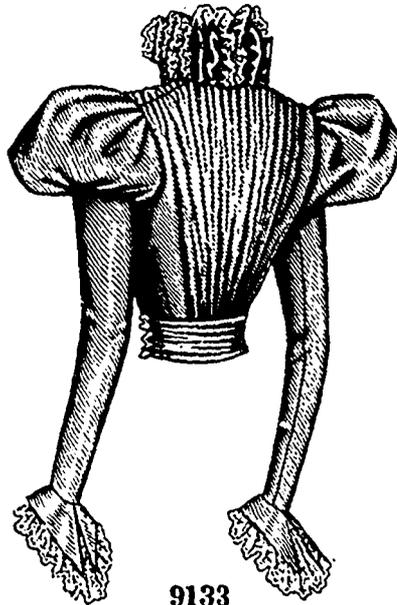
9133

and almost meet at the waist, and two similar plaits are laid in the fronts, which are closed under the plait in the left front. All the plaits are



9133

Front View.



9133

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.)

(For Description see Page 651.)

LADIES' SHIRT-WAIST, WITH ARCHED BACK-YOKE, STRAIGHT LINK CUFFS AND A REMOVABLE COLLAR.

(For Illustrations see Page 660.)

No. 9149.—Green-and-white striped zephyr gingham was selected for this stylish shirt-waist which has a full back that is gathered at the center at its upper edge and joined to a back-yoke made with a center seam and arched gracefully. The fronts have pretty fulness drawn well forward by gathers at the neck and waist-line; and the closing is made through a box-plait formed at the front edge of the right front, with studs or buttons and button-holes. The back is drawn in at the waist by tapes inserted in a casing and tied over the fronts. The neck is finished with a neck-band to which is buttoned a collar having a high standing band and fancy turn-down sections flaring at the front and back. The one-seam sleeves are gathered at the top and bottom; they have openings at the outside of the arm finished with underlaps and pointed overlaps, in shirt-sleeve fashion, and are completed with plain, straight cuffs that are closed with link buttons. The laps are closed with a button and button-hole. A belt with pointed ends is closed in front.

Thin materials are favored for shirt-

sewed as far down as the waist and then fall free, adding pretty fulness in the skirt. A bust dart under the plait in each front

waists, but fabrics of some firmness, such as Madras, chambray or the finest ginghams, are also used to some extent. The collar

may be of white linen or of the shirt-waist material, as preferred.

We have pattern No. 9149 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist will require four yards and a fourth of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

mounted on coat-shaped linings; they may be cut off in fanciful outline at three-quarter depth and trimmed with lace edging and ribbon, or they may be made in full length and finished with a circular ruffle of the material over a frill of lace, the ends of the circular ruffle flaring at the inside of the arm.

LADIES' WAIST (TO BE MADE WITH THREE-QUARTER OR FULL LENGTH SLEEVES AND WITH OR WITHOUT FITTED LINING.)

(For Illustrations see Page 660.)

No. 9142.—Another view of this waist is given at figure No. 226 W in this number of THE DELINEATOR.

This waist is a specially pretty style and is here pictured made of India silk. The fronts are drawn into soft folds by gathers at the shoulder, neck and lower edges and are closed invisibly at the center. The seamless back is smooth at the top, but has fulness in the lower part drawn to the center by gathers at the lower edge, and under-arm gores give a smooth effect at the sides. The waist is finished with an applied belt, over which is worn a ribbon belt with pointed ends. It may be made with or without a lining, as preferred, the lining being closely fitted by double bust darts and the usual seams. The collar is covered by a ribbon stock that is formed in outstanding loops at the back; and from it a frill of lace edging flares at the back and sides. The two-seam sleeves are gathered at the top and



FIGURE No. 229 W.—This illustrates LADIES' TAILOR-MADE SUIT.—The patterns are Ladies' Military Basque No. 9147, price 1s. 3d. or 30 cents; and Skirt No. 9080, price 1s. 3d. or 30 cents.

(For Description see Page 652.)

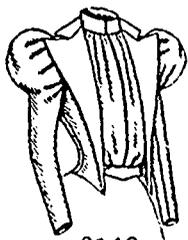
This is one of the simplest and daintiest of the full waists and for it will be chosen French flannel and soft silks and the numerous sheer fabrics, including chiffon, which will always have a silken lining, and dimity, organdy, etc., which may be made up with or without linings of silk or silesia. A moderate amount of lace edging and ribbon is quite essential to a dressy finish, particularly when silk, and sheer fabrics are selected, but the lace need only be used for the neck and wrist frills.

We have pattern No. 9142 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist requires three yards and seven-eighths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

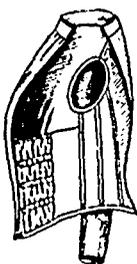
LADIES' BLOUSE WAIST, WITH FITTED BODY-LINING.

(For Illustrations see Page 661.)

No. 9168.—This pretty style of blouse waist is here represented made of pink lawn over a lining of a deeper shade and trimmed with insertion, lace edging and ribbon. The waist is rendered trim by a lining that is closely



9148



9148

fitted by double bust darts and the usual seams. The full fronts and back are separated by under-arm gores and the fulness in both the front and back is disposed in gathers at the neck and shoulder edges and at the waist, the fronts

LADIES' TEA-JACKET, WITH BOLEROS, THAT MAY BE PLAIN OR FANCY.

(For Illustrations see Page 661.)

No. 9122.—The freedom of adjustment and graceful lines of the Empire style are seen in this attractive tea-jacket which is here pictured made of taffeta silk, velvet and lace net. The back is laid in a double box-plait at the center, the plait flaring broadly toward the lower edge, and a box-plait is formed in each front, the plaits meeting at the closing, which is made invisibly. Boleros that may be plain or fancy, are included in the shoulder seams of the jacket but their under-arm seams are free from the under-arm seams of the jacket; they are overlaid with lace net and bordered with lace edging. The neck is completed with a standing collar, which is surrounded by a ribbon stock, and to the upper edge of the collar are sewed tab sections that are bordered with lace edging and flare in Medici fashion. The full sleeves are gathered at the top and bottom and completed with cuffs, each formed of four sections that flare over the hand in bell style; the sections are bordered with narrow lace edging, and ribbon at the top of the cuffs and a deep lace frill on the inside of the cuffs give an elaborate effect. Greater simplicity may be obtained by omitting the boleros, as shown in one of the small engravings.

For dressy tea-jackets, fancy silk, not expensive but charming and becoming in color, is advised; soft cashmere in some delicate hue with velvet for the boleros will also be pretty and there are many thin fabrics for which the mode is well suited, such as striped dimity and nainsook with boleros of embroidery.

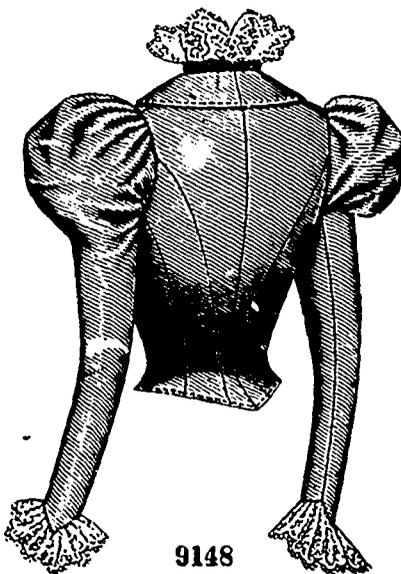
We have pattern No. 9122 in seven sizes for ladies from thirty to forty-two inches, bust measure. To make the tea-jacket for a lady of medium size, will require six yards and three-fourths of taffeta silk with one yard of velvet, each



Front View.

LADIES' BASQUE. (FOR MATERNITY AND INVALID WEAR)

(For Description see Page 652.)



Back View.

puffing out in a stylish way. A belt of the material surrounds the waist and closes with a fancy buckle. A mushroom puff is at the top of the coat-shaped sleeves and a stylish cap-frill of the material stands out prettily over the puff. The sleeves may be plain or fancy at the wrists.

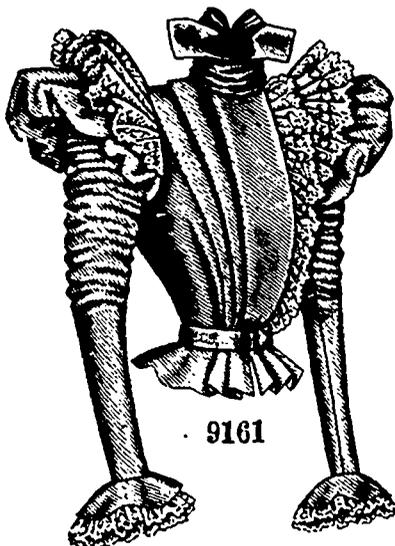
The neck is completed with a standing collar over which is a ribbon stock, and from the top of the collar, at the sides and back rises a graduated frill of lace.

The style is admirable for lawn, dimity, dotted or figured Swiss, organdy and a long list of sheer Summer dress goods as well as for veiling, challis and many light-weight wool goods appropriate for the present season. A simple blouse-waist may be untrimmed and worn with any of the fashionable gored skirts. Lace edging, insertion and ribbon will afford suitable decoration. A waist of flowered challis patterned after this one was ornamented with lace edging and insertion and ribbon bows.

We have pattern No. 9168 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the waist needs five yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9161



Front View.

LADIES' RUSSIAN BASQUE-WAIST. (TO BE MADE WITH OR WITHOUT THE PEPLUM.) KNOWN AS THE ROMANOFF WAIST.

(For Description see Page 652.)



Back View.

twenty inches wide, and three-fourths of a yard of lace net twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' VEST. (TO BE MADE WITH STANDING, NOTCHED OR SHAWL COLLAR OR WITHOUT A COLLAR)

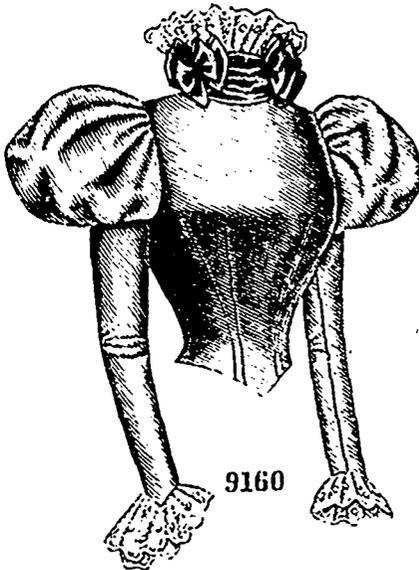
(For Illustrations see Page 662.)

No. 1340.—The vest is pictured made of fancy vesting and

standing collar has its ends caught down at each side of the front over a ribbon stock.

Vests of this kind may have the front of chiffon, *mousseline de soie*, mull, organdy, lisse or other tissues and the girdle of silk or velvet. A fluffy trimming of lace is desirable.

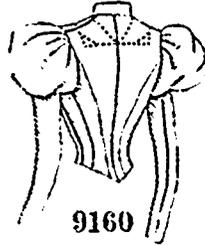
We have pattern No. 1342 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size the vest will need a yard and seven-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.



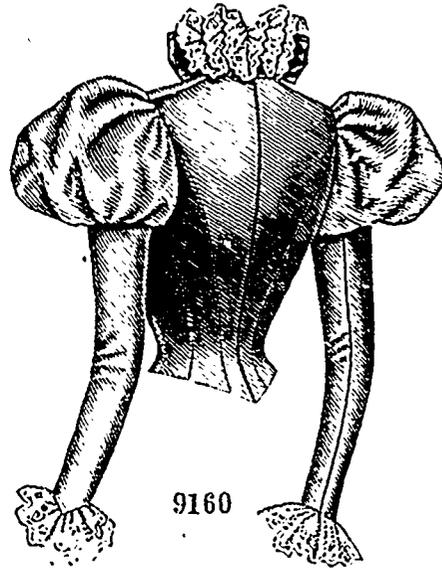
Front View.



9160



9160



Back View.

LADIES' BASQUE-WAIST. (TO BE CLOSED AT THE CENTER OF THE FRONT OR BACK OR ALONG THE LEFT SHOULDER AND UNDER-ARM SEAMS, AND MADE WITH A HIGH, ROUND, V OR SQUARE NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES)

(For Description see Page 633.)

finished with machine-stitching. The back is made shapely by a curved center seam and joins the fronts in under-arm and shoulder seams. Straps, included in the under-arm seams, are buckled at the center of the back to regulate the width. The fronts are closely fitted by single bust darts and closed at the center with buttons and button-holes; they may be shaped to form one point at the center or a point at each side of the closing, as shown in the illustrations. The vest may have a high neck completed with a standing collar, or it may have an open neck finished with a notched collar or a shawl collar or without a collar, as illustrated.

Fancy vesting in gay or subdued colors, bright pique, duck or linen may be selected to make a vest of this style and machine-stitching is the usual finish.

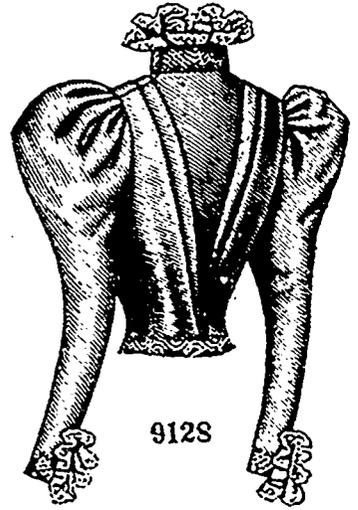
We have pattern No. 1340 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the vest needs a yard and a fourth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.



9128



Front View.



Back View.

LADIES' VEST, WITH FULL FRONT.

(For Illustrations see Page 662.)

No. 1342.—This vest forms part of the toilette shown at figure No. 224 W in this magazine.

A vest that is charming for wear with open jackets is here shown. The full front of silk is gathered at the neck and lower edges and mounted on a lining-front fitted by single bust darts; it is cross-trimmed with three frills of lace edging, and droops slightly over a wrinkled girdle that is closed at the left side. The vest is made snug-fitting by under-arm gores and is closed at the center of the back with buttons and button-holes. A full lace frill rising from the

is sustained by a plain lining of silk. The neck is completed by a standing collar that is trimmed at the top with a frill of graduated lace edging and covered with a ribbon stock, the ends of the frill being caught down over the stock under ribbon bows. The side edges of the front are finished with a lace frill that is continued across the top of the front and a fancifully disposed ribbon covers the lower edge of the front in girde effect. Organdy, silk grenadine or *mousseline de soie* will be effective

LADIES' SURPLICE-WAIST. (TO BE MADE WITH A HIGH NECK OR WITH A NECK LOW IN FRONT.)

(For Description see Page 654.)

in this pretty front and with all transparent fabrics the foundation will be of glacé or solid-hued taffeta, silk or a good quality of percaline. Cream-white mull over apple-green silk

As pretty as is also black Brussels net over cerise silk or geranium-red taffeta. Lace edging will provide the fluffy decoration most appropriate.

We have pattern No. 1341 in three sizes, small, medium and large. In the medium size the garment requires a yard and an eighth of goods twenty inches wide. Price of pattern, 5d. or 10 cents.

der and a pretty tab at each side of the middle points. The neck may be in round or square outline and is decorated with a ruching of lace edging; a frill of similar edging follows the other edges.

This decoration is suitable for day or evening bodices, and the

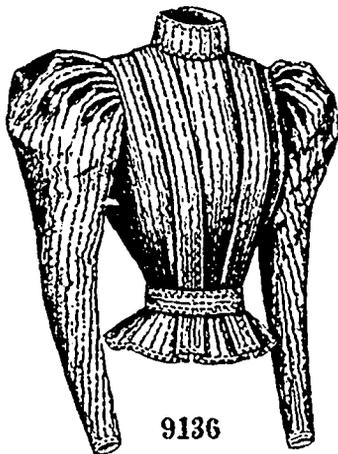
LADIES' FICHU OR WAIST DECORATION. (KNOWN AS THE UNDINE FICHU.)

(For Illustrations see Page 662.)

No. 1351.—This fichu is pictured made of *mousseline de soie* with lace edging for the frills and lace insertion and a ribbon bow for decoration. The decoration consists of a large collar and two fichu portions. The collar is square at the back, where it is shaped by a center seam, and has square ends that terminate above the bust. The fichu sections are gathered at their upper ends and joined to the ends of the collar and are laid in closely-lapped plaits at the lower ends, which meet at the waist under a dainty bow of ribbon. A frill of wide edging follows the outer edge of the collar and fichu sections and is also continued across the collar with dainty effect.

Mull, organdy, dotted Swiss of fine quality, chiffon, lawn and *mousseline de soie* are the materials most highly favored for this dainty accessory.

We have pattern No. 1351 in three sizes, small, medium and large. In the medium size, it requires three-eighths of a yard of *mousseline de soie* forty-five inches wide, with four yards and three-fourths of edging six inches and a fourth wide. Price of pattern, 5d. or 10 cents.



9136

Front View.



9136

Back View.

LADIES' BOX-PLAILED BLOUSE, CLOSED UNDER THE PLAITS IN THE LEFT FRONT. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE NORFOLK JACKET.

(For Description see Page 655.)

effect is best when it is made of figured silk or of lace over plain silk and trimmed with a fluffy arrangement of lace or chiffon.

We have pattern No. 1352 in three sizes, small, medium and large. In the medium size the decoration needs five-eighths of a yard of goods twenty-two inches wide. Price of pattern, 5d. or 10 cents.

LADIES' BERTHA WAIST-DECORATION. (TO BE MADE WITH A ROUND, V OR SQUARE NECK.)

(For Illustrations see Page 663.)

No. 1352.—This Bertha waist-decoration of green satin over laid with cream appliqué lace is exceedingly fanciful in outline, and will transform a very plain waist into an exceedingly dressy

LADIES' SUN-BONNET. (KNOWN AS THE GRANNY BONNET.)

(For Illustration see Page 663.)

No. 9155.—Lawn was used for making this pretty sun-bonnet, which is known as the granny bonnet. The bonnet has a wide front that is rounded at the front edge, made double and stitched

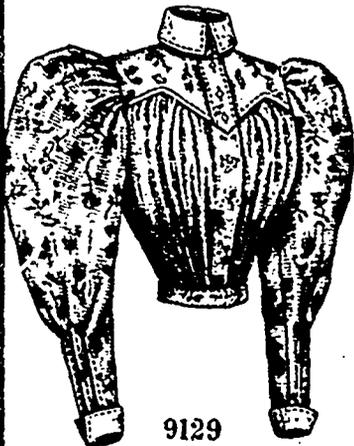
along the front edge and midway between the front and back edges to form casings for clustered cords. To the front edges of the front is joined a doubled frill of lawn, over which is arranged a frill of embroidered edging, the frills being set on under a fancy-stitched band.



9129

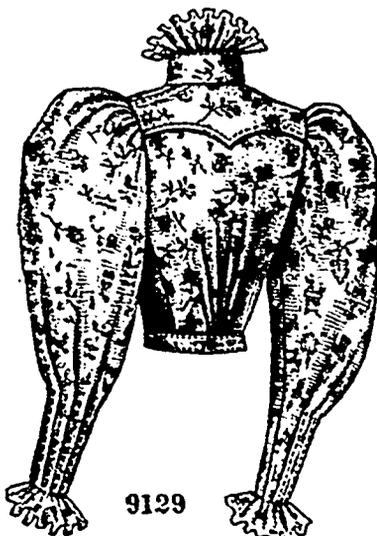
The crown is joined to the back edge of the front after being gathered at the top to stand high; it is extended to form a deep curtain and is drawn in at the neck by cords in a tuck. The curtain has rounding lower corners and laps slightly upon the frills. Tie-strings tacked at the lower ends of the seams joining the front and crown are bowed at the back, while other ties tacked to the front are bowed under the chin.

Chambray, gingham, dimity, piqué, in white or delicate colors, and other similar fabrics are used for sun-bonnets. The tie strings are usually of the same material and a simple trimming of embroidered edging and insertion is sometimes added. A lady may enjoy entire protection from the sun in a bonnet of this kind and if she selects a color suited to her the effect is both picturesque and becoming.



9129

Front View.



9129

Back View.

LADIES' YOKE SHIRT-WAIST, WITH UNDER-ARM GORE. (TO BE FINISHED WITH FRILLS AT THE NECK AND WRISTS OR TO BE WORN WITH A LINEN STANDING OR TURN-DOWN COLLAR AND WITH OR WITHOUT LINEN CUFFS.)

(For Description see Page 654.)

It has a short seam on the right shoulder, is closed to corresponding depth on the left shoulder, and shapes a point at the center of the front and back, two points on each shoulder.

Pattern No. 9155 is in one size only, and to make a sun-bonnet like it, requires a yard and a fourth of goods twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

which the crown is caught down at the center. The cap has lining formed of a circular center joined to a smooth side section.

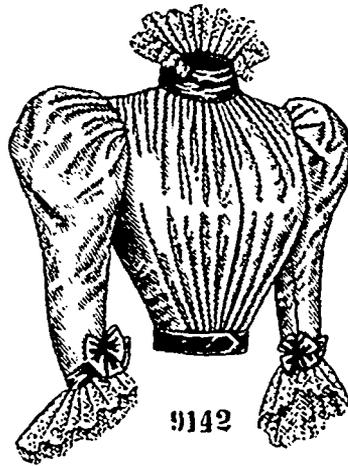
ENGLISH OUTING CAP.

(For Illustrations see Page 663.)

No. 1107.—This cap has a stiff visor and may match a special outing suit or contrast with it. It is pictured made of mixed cheviot and finished plainly. The crown is composed of eight sections joined in curved seams that meet at the top under a button mould covered with the material. The visor is stiffened with cardboard and the crown is caught down over 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, but it is especially appropriate for cheviot, cloth and fancy suitings that show pretty blendings of gay colors.

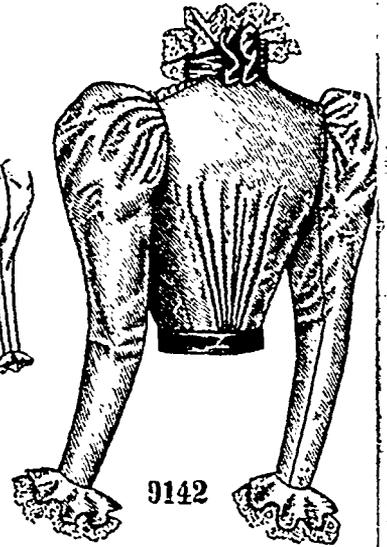
We have pattern No. 1107 in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty three inches and three-fourths, head measures. To make the cap for a person wearing a No. 7 cap or whose head measures twenty-two inches and a fourth, will require three-eighths of a yard of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



9142



9142



9142

Front View.
LADIES' WAIST. (TO BE MADE WITH THREE-QUARTER OR FULL-LENGTH SLEEVES AND WITH OR WITHOUT FITTED LINING.)

(For Description see Page 656.)

For yachting, boating, bicycling, golf, tennis, etc., the cap is stylish and comfortable. It may be developed in flannel, cheviot, covert cloth and plaid or striped suiting, with silk or fancy silesia for the lining.

We have No. 1354 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. 6½ cap or whose head measures twenty-one inches and a half requires half a yard of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

SCOTCH OUTING CAP.

(For Illustrations see Page 663.)

No. 1354.—At figure No. 240 W in this magazine this cap is again shown. Plaid suiting was here selected for the Scotch outing cap, which has a stiff visor and may be made to match or contrast with any special outing suit. The crown consists of eight sections, joined together in seams that



9149

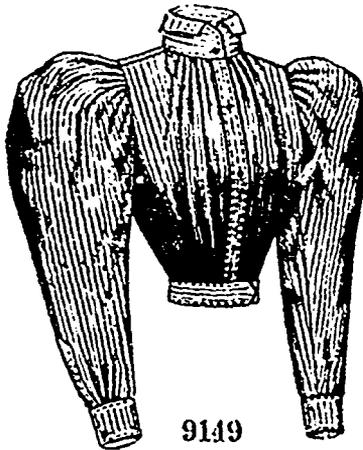
LADIES' DRESS SLEEVE, WITH FANCY PUFFING. (TO BE MADE IN FULL OR ELBOW LENGTH AND FINISHED PLAIN OR IN TABS.)

(For Illustrations see Page 664.)

No. 1329.—Silk was selected for this stylish sleeve, which fits the arm closely and is shaped by an inside and outside seam. A fancy puffing, hemmed at the upper and lower edges and shirred vertically at regular intervals to form upright puffs, is arranged over the top of the sleeve with pretty effect. The sleeve is shaped in tabs at the wrist and a frill of lace falls from beneath the tabs; it may be plain at the wrist, if preferred, or it may be made in elbow length.

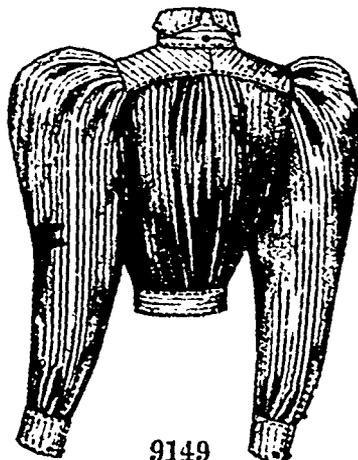
The sleeve will be especially pretty when made up in silk, canvas grenadine and sheer fabrics, although it will also develop satisfactorily in many other materials now in vogue.

We have pattern No. 1329 in six sizes for ladies from ten to fifteen inches, arm measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described a pair of sleeves needs three yards and three-fourths of material twenty-two inches wide. Price of pattern, 5d or 10 cents.



9149

Front View.



9149

Back View.

LADIES' SHIRT-WAIST, WITH ARCHED BACK-YOKE, STRAIGHT LINK CUFFS AND A REMOVABLE COLLAR.

(For Description see Page 655.)

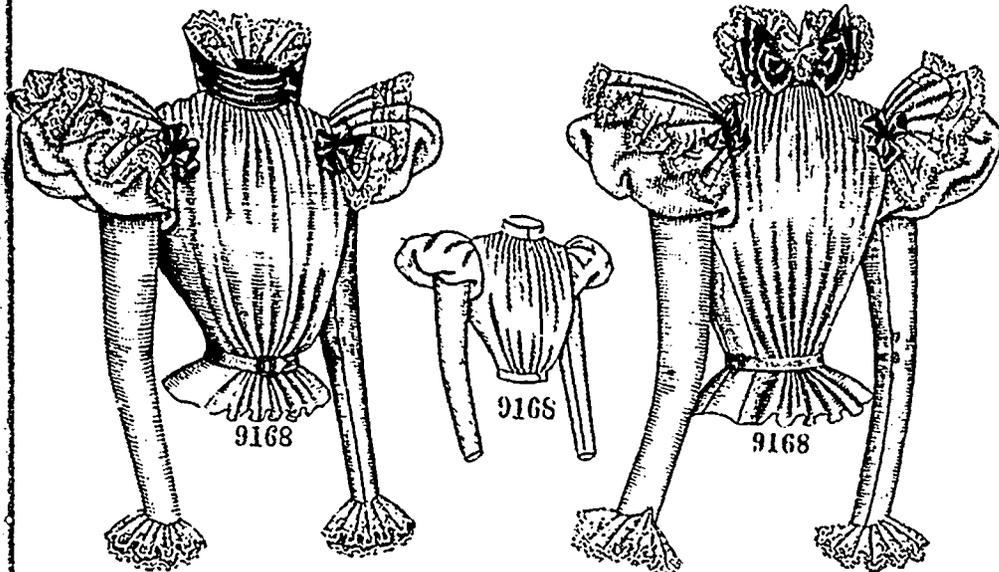
LADIES' TRIPLE SLEEVE-CAP.

(For Illustration see Page 664.)

meet in a point at the center under a button mould covered with the material. Cardboard or buckram stiffens the visor, to

sleeve-cap and a row of narrow lace at the ends and lower edge provides a pretty decoration. The cap is composed of three

portions in graduated sizes and gathered at their upper edges, which should be sewed to the waist along the upper part of the measures eleven inches as described, a pair of sleeves will require two yards and three-eighths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.



Front View.

Back View.

LADIES' BLOUSE-WAIST, WITH FITTED BODY-LINING.

(For Description see Page 656.)

LADIES' DRESS SLEEVE, IN MOUSQUETAIRE STYLE. (TO BE MADE WITH OR WITHOUT THE RUFFLE CAP, AND IN FULL-LENGTH OR THREE-QUARTER LENGTH.)

(For Illustrations see Page 661.)

No. 1331.—This sleeve is made of *mouseline de soie*, with lace edging for the ruffle cap; the coat-shaped lining is of silk. The sleeve is tuck-shirred at the outside of the arm to form a frill that widens toward the top and is also gathered along each long edge, one edge being finished to form a frill at the inside of the arm. The tuck-shirring and gathers

arm's-eyes. The cap flares to give the fashionable effect of height and breadth.

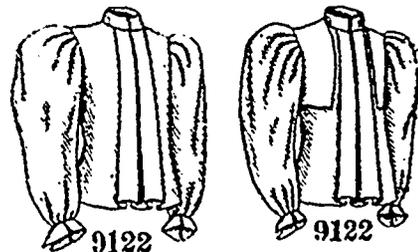
Many plain sleeves will be improved by these caps, which may match or contrast with the sleeve.

Pattern No. 1355 is in one size only. To make a pair of triple sleeve caps requires two yards and three-eighths of goods twenty-two inches wide. Price of pattern, 3d. or 5 cents.

wrinkle the sleeve in mousquetaire fashion and gathers at the top cause the sleeve to stand out slightly under a gathered ruffle cap that gives the desired broad effect. The wrist may be plain

or in two scolops, or the sleeve may be made in three-quarter length. A lace frill provides a pretty finish for the lower edge in either length.

Organdy or



9122

9122

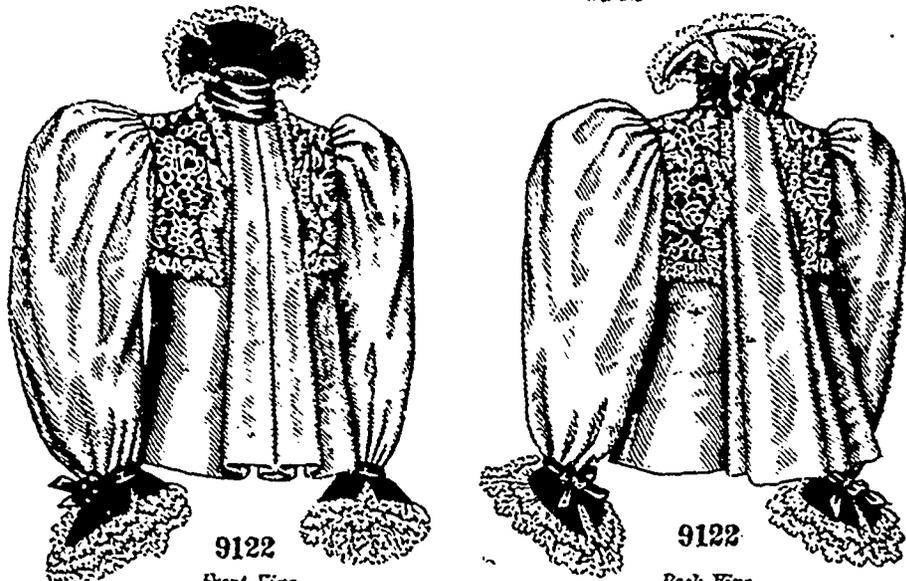
LADIES' TWO-SEAM DRESS SLEEVE. (TO BE FINISHED PLAIN OR FANCY AT THE WRIST.)

(For Illustrations see Page 661.)

No. 1332.—This sleeve, which is pictured made of dress goods, is shaped with two seams and has fulness at the top disposed in unusually graceful folds by gathers at the upper edge and three deep upturning plaits in the upper portion at the outside seam. To the wrists are joined up pointed tabs that flare over a lace frill, and along the top of the frill, at the inside of the sleeve, is arranged a twisted ribbon that is drawn out between the tabs and bowed at the inside of the arm, the effect being very pretty. A coat-shaped lining supports the sleeve, which may be plain at the wrist, if preferred. Loosely-woven canvas and musmock cloth over silk, and also Summer silks, velvet and heavier goods will make up with equal becomingness in this sleeve; a wrist frill of *herse*, *point d'Alençon* or *Mechlin* lace are or four inches wide, is the most stylish completion. Sleeves are cut from the same material as the bodice to which they belong and often trimmed to correspond.

We have pattern No. 1332 in seven sizes for ladies from ten to sixteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm

plain embroidered or printed chiffon will be made up over glacé taffeta in sleeves like this and the ruffle cap may be of lace or



9122

9122

Front View.

Back View.

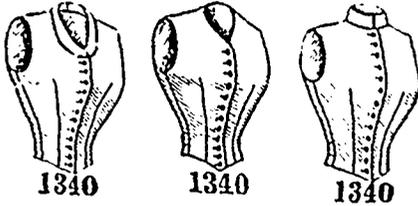
LADIES' TEA-JACKET, WITH BOLEROS THAT MAY BE PLAIN OR FANCY.

(For Description see Page 657.)

chiffon edging, the wrist frill matching. The bodice of a party gown of crystalline may be made with a sleeve of this kind.

The ruffle cap and wrist frill may be of Mechlin lace.

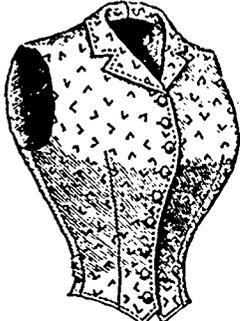
We have pattern No. 1331 in five sizes for ladies from ten to fourteen inches, arm



1340

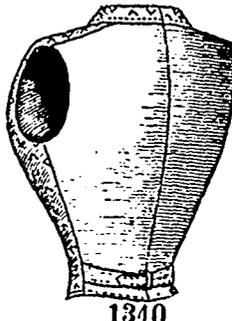
1340

1340



1340

Front View.



1340

Back View.

LADIES' VEST (TO BE MADE WITH STANDING, NOTCHED OR SHAWL COLLAR, OR WITHOUT A COLLAR.)

(For Description see Page 638.)

measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves calls for two yards and five-eighths of goods twenty-two inches wide, with two yards and an eighth of edging five inches and a fourth wide for the ruffle caps. Price of pattern, 5d. or 10 cents.

LADIES' DRESS SLEEVE ARRANGED IN TUCK-FOLDS AT THE TOP.

(For Illustrations see Page 663.)

No. 1343.—A soft variety of woollen goods was used for this novel sleeve, which is shaped with an inside seam and made perfectly close-fitting on the forearm by a seam at the outside of the arm terminated in dart style at the elbow. Above the elbow the sleeve has fulness that is gathered at the top and uniquely disposed in five downward-turning tuck-folds that spread prettily. A coat-shaped lining preserves the correct outlines, and the wrist may be plain or completed with a circular ruffle that falls over the hand.

Silk, all soft woollens and thin textures, such as organdy, mousseline de soie and lawn, will make up with pleasing effect in this sleeve and lace may fall from beneath the ruffle to give a more elaborate finish.

We have pattern No. 1343 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires two yards and three-fourths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1342

Front View



1342

Back View.

LADIES' VEST, WITH FULL FRONT.

(For Description see Page 638.)

LADIES' DRESS SLEEVE, WITH MUSHROOM PUFF, THAT MAY BE DRAPED IN BUTTERFLY EFFECT. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.)

(For Illustrations see Page 663.)

No. 1353.—The sleeve here shown made of silk, with a wrist frill of lace edging for decoration, is in coat shape and is rendered fanciful by a short puff that is gathered at its upper and lower edges. The puff may be draped in butterfly effect by a lengthwise row of gathers through its center. The sleeve may be plain or pointed at the wrist, or it may be cut off below the puff for evening wear.

All materials in vogue are appropriate for the mode, and on silks or woollens a velvet will be effective. A wrist frill is almost always added.

We have pattern No. 1353 in seven sizes for ladies from ten to sixteen inches arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of full length sleeves for a lady whose arm measures eleven inches, as described needs two yards and three-fourths of goods twenty-two inches wide. A pair of short sleeves requires two yards twenty-two inches wide. Price of pattern, 5d. or 10 cents.



1341

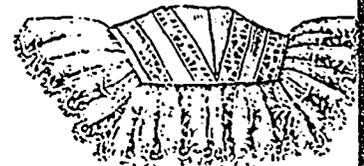
LADIES' FULL VEST—FRONT.

(For Description see Page 638.)

LADIES' FANCY DRESS SLEEVE IN MOUSQUETAIRE STYLE. (TO BE MADE IN FULL-LENGTH OR THREE-QUARTER LENGTH.)

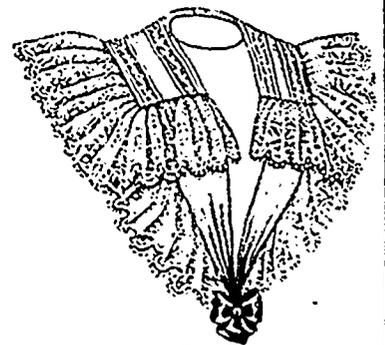
(For Illustrations see Page 663.)

No. 1344.—This sleeve, which is exceedingly pretty for sheer fabrics, is here pictured made of muslin and trimmed with lace edging. It is disposed in mousquetaire effect on coat-shaped lining: it has a tuck standing out in frill fashion the entire length of the sleeve at the inside edge.



1351

Back View.



1351

Front View.

LADIES' FICHU OR WAIST DECORATION (KNOWN AS THE UNDISINE FICHU.)

(For Description see Page 659.)

the arm and is gathered along each long edge, one long edge being finished to form a frill that extends to the top of the sleeve and is edged with lace. The sleeve may be in full-length or three-quarter length and a shaped frill of the mull edged with lace is a pretty finish for the lower edge. The fulness at the top stands out stylishly in a soft puff.

Grenadine, silk, lawn, organdy, dimity and most of the seasonable dress goods may be made up in this style with pretty effect.

Of course, the sleeve will be made of the same material as the bodice for which it is destined. Both frills may be trimmed

or not, consists of a front-gore, a gore at each side and a straight back-breadth, and is trimmed with a silk ruffle prettily plucked.



1352

Front View.



1352

1352

Back View.

LADIES' BERTHA WAIST-DECORATION. (TO BE MADE WITH A ROUND, V OR SQUARE NECK.)

(For Description see Page 639.)

with narrow Valenciennes, Mechlin or point Venise lace edging or fine Swiss or mainsook embroidery or insertion.

We have pattern No. 1344 in five sizes for ladies from ten to fourteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires three yards and seven-eighths of material twenty-two inches wide. Price of pattern, 5d. or 10 cents.

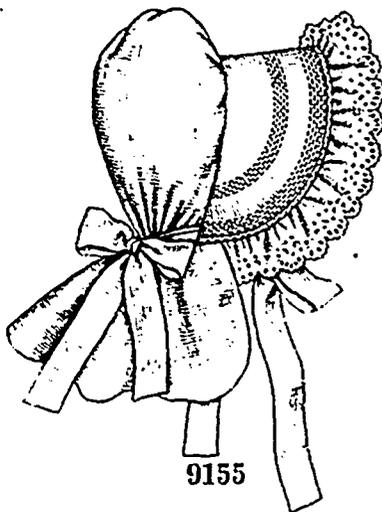
LADIES' DOUBLE SLEEVE CAP.

(For Illustration see Page 663.)

No. 1350.—This pretty sleeve cap is pictured made of organdy and trimmed with lace insertion and lace edging. The upper cap is shorter than the under cap and both have scalloped lower edges and are gathered at the top. The cap should be sewed to the waist along the arms'-eyes.

The caps may be made of seasonable dress goods, but are especially attractive in lawn, dimity, organdy or any of the host of transparent fabrics, as well as in silk and some very light-weight wool weaves. Insertion and lace edging are the popular garnitures. Several rows of velvet or feather-edged silk baby ribbon may follow the outlines of each cap.

Pattern No. 1356 is in one size only. To make a pair of double sleeve caps requires a yard and a fourth of goods twenty-two inches wide. Price of pattern, 3d. or 5 cents.



9155

LADIES' SUN-BONNET. (KNOWN AS THE GRANNY BONNET.)

(For Description see Page 639.)

LADIES' SKIRT HAVING A CIRCULAR YOKE AND GORED FLOUNCE AT THE FRONT AND SIDES AND A STRAIGHT BREADTH AT THE BACK, AND A FOUR-GORED FOUNDATION SKIRT, THAT MAY BE OMITTED.

(For Illustrations see Page 666.)

No. 9135.—

This novel skirt is here shown made of organdy over a foundation skirt of silk. The foundation skirt, which may be used

insertion applied in vertical or horizontal rows. The yoke may be trimmed to correspond or remain untrimmed.

We have pattern No. 9135 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size



1167

Side View.



1167

Front View.

ENGLISH OUTING CAP.

(For Description see Page 660.)

the skirt calls for nine yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SKIRT, CONSISTING OF A GRADUATED SPANISH FLOUNCE JOINED TO A FOUR-GORED UPPER PART, AND A FIVE-GORED FOUNDATION-SKIRT, WHICH MAY BE OMITTED.

(For Illustrations see Page 667.)

No. 9164.—At figure No. 223 W in this magazine this skirt is again represented.

The graceful skirt is here shown made of figured organdy. It has a graduated Spanish flounce joined to a four-gored upper part and hangs over a five-gored foundation-skirt of changeable silk. The gored upper part fits the figure smoothly in front and is gathered at the sides and at the back. The flounce is narrowest at the center of the front and graduates to be deepest at the back; it is turned under and shirred to form a frill heading. The five-gored foundation-skirt is fitted by darts at the sides and is gathered at the back; it is finished at the bottom with two narrow ruffles. The foundation skirt measures about three yards and a half and the full skirt about four yards and a half round in the medium sizes. Any style of skirt extender or bustle may be worn, if desired.

The beautiful organdies and transparent goods of all kinds are commended for the mode, which requires a foundation-skirt

of some bright-colored percaline, lusterine, or silk when open-meshed or gauzy fabrics are used, as the effect of the sheer

FASHIONABLE BATHING COSTUMES.

(For Illustrations see Pages 623 and 629.)

The designs for bathing costumes this year are as varied as they are attractive. Some partake of the smartness of the Russian styles while others display the quaint, soft outlines of the Empire modes. This is true of the costumes for misses as well as of those for ladies. Little girls have been considered in several fanciful designs that have frill or puff sleeves and fancy collars or yokes. The small boy, of course, disdains frills and furbelows, but he looks very smart in suits with square sailor collars and broad belts. Men's suits of flannel or serge are almost as plain as the stockinet suits accorded preference by many.

As regards materials, flannel is almost entirely in disuse for bathing suits worn by ladies and girls, alpaca or brilliantine being preferred because of its springy qualities, which prevent it from presenting an ungracefully limp appearance when wet. China and surah silks are used for dressy suits but heavy silk is preferable for the same reason that mohair is more desirable than flannel. Faille silk is of firm weave and is therefore as good as any for the purpose. Very jaunty effects are produced in decoration by the use of braid or bands of the material, and very often tiny pearl buttons or embroidered emblems are added. Color contrast is very generally aimed at; it may be arranged by a combination of materials, or it may be supplied by the trimming.

A very smart costume of blue and white mohair for ladies or girls is made by pattern No. 9113, which costs 1s. 3d. or 80

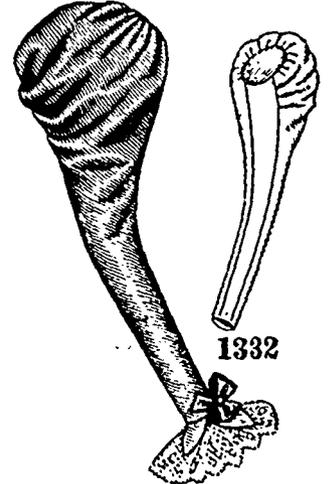


1329



1329

LADIES' DRESS SLEEVE, WITH FANCY PUFFING. (TO BE MADE IN FULL OR ELBOW LENGTH AND FINISHED PLAIN OR IN TABS.) (For Description see Page 660.)



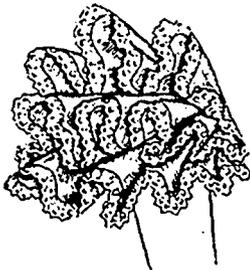
1332

1332

LADIES' TWO-SEAM DRESS SLEEVE. (TO BE FINISHED PLAIN OR FANCY AT THE WRIST.) (For Description see Page 661.)

goods is then much enhanced in beauty; and besides the design, if the material be figured, is brought out more distinctly. Ribbon in straight rows may be used as a decoration on the bottom of the Spanish flounce if greater elaboration be desired or rows of lace or embroidered insertion may be let in the flounce, although the graduated flounce is sufficiently dressy in itself to obviate the necessity of applied ornamentation.

We have pattern No. 9164 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size the skirt needs nine yards and an eighth of material twenty-two inches wide. Price of pattern, 1s. 6d. or 35 cents.



1355

LADIES' TRIPLE SLEEVE CAP. (For Description see Page 660.)

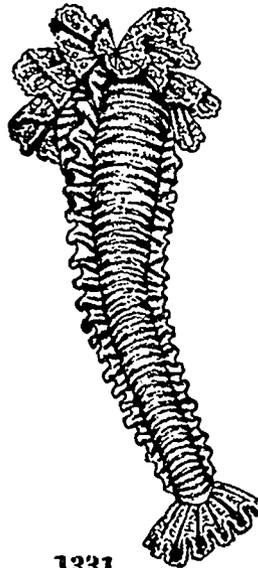
LADIES' SKIRT, CONSISTING OF THREE CIRCULAR FLOUNCES SEWED TO A FIVE-GORED SKIRT. (For Illustrations see Page 663.)

No. 9166.—This skirt may be again seen by referring to figure No. 224 W in this number of THE DELINEATOR.

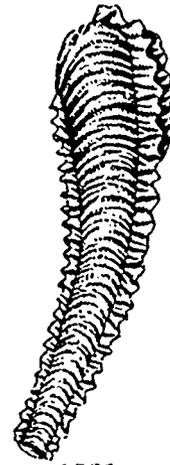
An exceptionally handsome skirt is here illustrated. The five-gored skirt is made of taffeta silk and the three circular flounces which cover it are of plain dress goods, with three rows of stitching near the bottom. The front-gore of the skirt is perfectly smooth at the top and the side-gores are each fitted by two darts, while the two back-gores are gathered. The lowest and middle flounces are sewed smoothly to the skirt and the top of the highest flounce is gathered at the back and sewed with the skirt to the belt. The flounces have seams at the center of the back and ripple at the sides. The skirt measures at the bottom about three yards and a half round in the medium sizes. Any style of skirt extender may be worn, if desired.

The mode is appropriate for silk, challis, serge and almost all of the sheer Summer fabrics now being made up. Insertion or braid may trim each flounce.

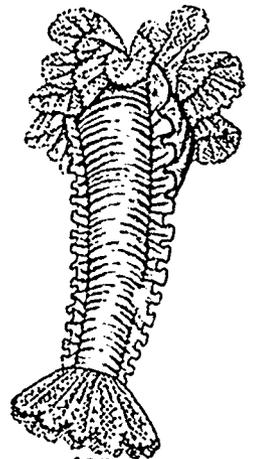
We have pattern No. 9166 in seven sizes for ladies from twenty to thirty-two inches, waist measure. For a lady of medium size the skirt needs five yards and a fourth of dress goods forty inches wide, with six yards and five-eighths of silk twenty inches wide. Price of pattern, 1s. 6d. or 35 cents.



1331



1331



1331

LADIES' DRESS-SLEEVE IN MOUSQUETAIRE STYLE. (TO BE MADE WITH OR WITHOUT THE RUFFLE-CAP AND IN FULL LENGTH OR THREE-QUARTER LENGTH.) (For Description see Page 661.)

cents. It consists of a body and drawers in one and a circular skirt which may be made in tunic length instead of the regular length here pictured. The body has a shield framed by the

ends of a sailor collar, and it may have an open neck, if preferred. The sleeves may be in sailor style or in short puffs.

Pattern No. 1170, price 1s. 6d. or 35 cents, contains a Ladies' Empire bathing costume that may be worn with tights or made with Turkish drawers finished in frills at the bottom.

The costume is shown made of black and white serge; it has the picturesque, short-waisted effect peculiar to the Empire modes, and the neck, which is square in front, is finished with a sailor-collar and an ornament that falls on the front. The skirt is rather long and Empire puff sleeves complete the costume harmoniously.

A French bathing costume of heavy black silk is represented in pattern No. 9111, price 1s. 3d. or 30 cents, the scroll decoration of narrow and wide white soutache braid adding to its smart effect. A triple-pointed yoke outlined by a gathered ruffle, a pointed girdle and short puff sleeves with a frill finish are characterizing features of the suit, which may be varied, as the pattern provides for a stock finish for the neck

black serge, and broad white braid lends an agreeable decorative touch. The skirt may be in circular or gathered style. The sleeves may be in short puff style, if these are preferred to the leg-o'-mutton sleeves illustrated.

Gray and white serge are effectively united in the Misses' costume made according to pattern No. 7691, price 1s. 3d. or 30 cents. The pretty blouse, which is extended to form the drawers, may have a high or open neck and long sleeves may be substituted for the short full puffs here used. The skirt has generous fulness.

Black brillantine was selected for making the Misses' knickerbocker costume representing pattern No. 751, price 1s. or 25 cents. A sailor or a Byron collar, a square yoke and short or long sleeves are features of the suit, which has full bloomers cut in one with the body. White braid forms the decoration.

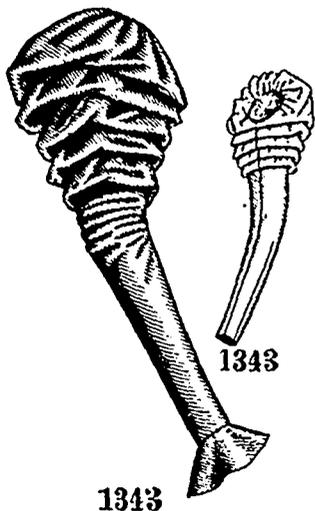
A pretty costume for Children is fashioned from gray alpaca by pattern No. 9114, price 10d. or 20 cents, white braid and an anchor giving the decoration. The costume has a fancy yoke and closes on the shoulders, the frill sleeves being open below the closing.

A Men's bathing suit may be made of blue flannel by pattern No. 1143, price 1s. 3d. or 30 cents. It has a rolling collar and short sleeves, and braid affords a neat trimming.

Pattern No. 7700, price 10d. or 20 cents, provides for the two styles shown bearing that number. The costume with puff sleeves and knickerbocker drawers will be dainty for Little Girls if made of flannel, serge or alpaca, while the costume made with cap sleeves and plain drawers will be of the same materials for Little Boys. Braid is the prettiest trimming.

No. 8377 is a Boys' bathing suit, the pattern for which costs 1s. or 25 cents. Gray flannel is used for the suit, with white braid in two widths for decoration. The collar may be round or in sailor style and the suit is trimly belted in at the waist.

A Men's stockinet suit, consisting of drawers, a short-sleeved shirt and a cap gathered up at the center, may be cut by pattern No. 739, costing 1s. or 25 cents. This pattern, and also No. 738, which costs 10d. or 20 cents and is duplicated from No. 739 for boys, can be used only for stockinet. The other patterns for men and boys may be made up in flannel.



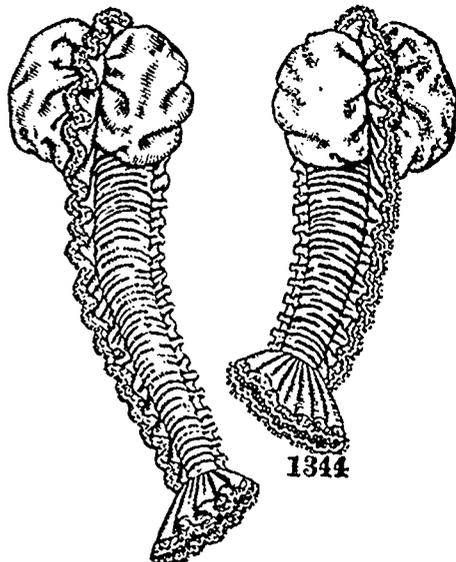
LADIES' DRESS SLEEVE, ARRANGED IN TUCK FOLDS AT THE TOP. (For Description see Page 662.)

and for bishop sleeves. The skirt is in four gores and the body and drawers are in one. The costume is for both ladies and girls.

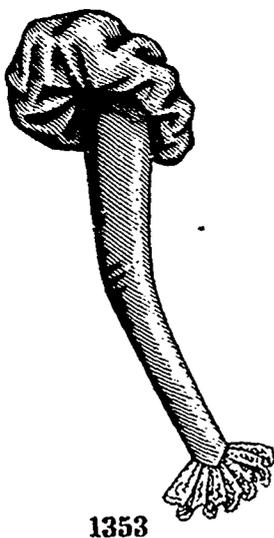
Dark-blue surah silk, with a white braid decoration, may be chosen for the stylish suit embraced in pattern No. 8979, which costs 1s. 6d. or 35 cents. The closing of the combination blouse and drawers is made through a box-pleat and a fancy sailor-collar frames a removable shield, the collar standing out in points on the short puff sleeves. The skirt is in the full flowing style and the pattern provides that the sleeves may be of the full length bishop variety and the drawers plain or in knickerbocker style.

A simple but effective costume in Russian style for either Ladies or Girls is shown made of white alpaca by pattern No. 9112, which costs 1s. 3d. or 30 cents. The body has a yoke and is cut in one with the drawers. The closing is made at the left side in Russian style and the two-piece skirt is closed at the side to accord. The neck may be high instead of in the becoming square outline here shown and long sleeves may take the place of the short puff sleeves.

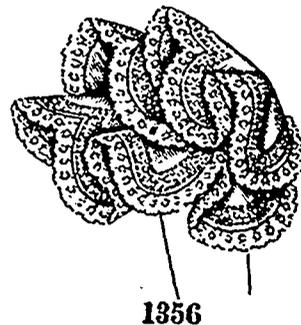
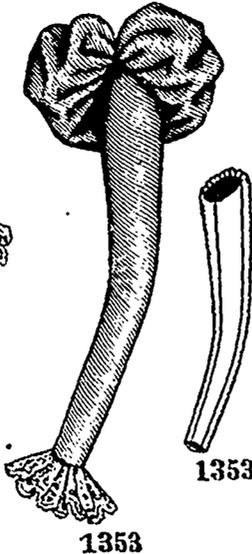
A double-breasted effect gives character to the suit cut by pattern No. 7643, price 1s. 6d. or 35 cents. The material is



LADIES' FANCY DRESS SLEEVE IN MOUSQUETAIRE STYLE. (TO BE MADE IN FULL LENGTH OR THREE-QUARTER LENGTH.) (For Description see Page 662.)



LADIES' DRESS SLEEVE, WITH MUSHROOM PUFF THAT MAY BE DRAPED IN BUTTERFLY EFFECT. (TO BE MADE IN FULL LENGTH OR IN A SHORT PUFF.) (For Description see Page 662.)



LADIES' DOUBLE SLEEVE-CAP. (For Description see Page 663.)

NOVELTIES IN TRIMMED SKIRTS.

(For Illustrations see Page 631.)

The tendency to decorate skirts, both in simple and elaborate style, grows apace with the advance of Spring so that by Midsummer we may expect to see them much ruffled, tucked and shirred, as well as bearing applied decoration consisting of bands of insertion, jet, embroidery, ribbon-edged ruffles, insertion over ribbon, and, on cheviot skirts and goods of like weave, braid arranged in plain or fanciful design. A refined offset to transparent fabrics is provided by rich insertions of various widths, ribbon-edged ruffles and lace flouncings, which are extremely popular with women of fastidious taste and appear on the lovely organdies, dimities and open-meshed weaves of grenadine and canvas. The shaping of skirts does not radically differ from what it has been, but a wide latitude in decoration and its disposal is everywhere apparent.

Some practical suggestions for ornamentations are offered in the illustrated skirts that accompany this article. The skirts of organdy are beautifully trimmed and in a manner appropriate for slight or stout, tall or short figures. On most of the diaphanous textures lace edging and insertion may be used to give a fascinating ornamental finish and there is abundant opportunity for the disposal of ribbon, which is in many instances cleverly

combined with insertion and lace edging. It is especially effective on organdy, dimity, lawn or batiste skirts when it matches the color of the flower or figure strewn over the light or dark ground. A striking note of color was recently given a skirt of sheer white organdy figured with the lovely wisteria—flower and vine—by the use of green ribbon edging tiny ruffles at the bottom of the skirt, while a broad sash of the same color encircled the waist and was bowed at the back, its long ends falling to the bottom.

A remarkably stylish seven-gored skirt shaped by pattern

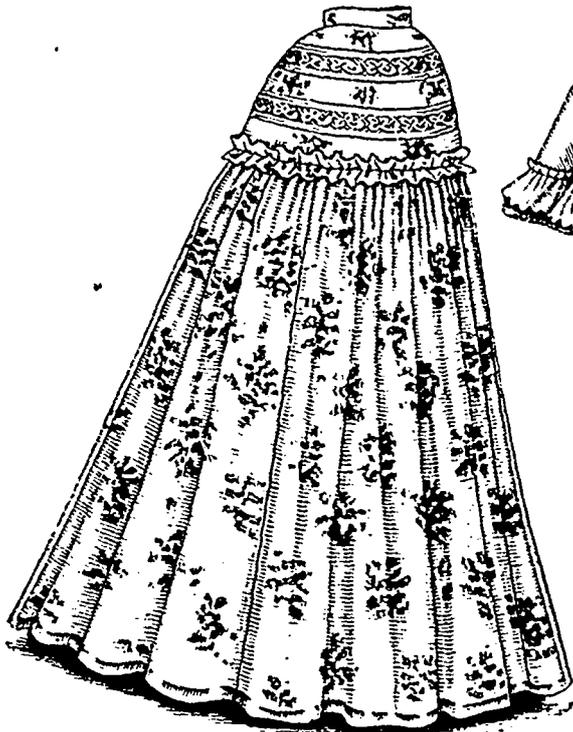
No. 9115, which is in five sizes for ladies from twenty to twenty-eight inches, waist measure, and costs 1s. 3d. or 30 cents, is shown in two views. The front view represents the skirt made of lawn, the folds headed by ribbon, three bands of ribbon being applied on the circular flounce at the bottom of the skirt.

The side-back view pictures the skirt made of organdy and decorated with lace insertion. The skirt is a decided novelty, consisting of seven gores that are almost concealed by the nine folds, which simulate tucks above the deep, circular flounce.

A decoration in extremely good taste is shown on the graceful

The general lines on which ladies' bathing costumes are planned are almost alike in all, but in the matter of detail there is such variation that the finished productions seem wholly unlike each other. A commendable feature of these suits is seen in the cutting of the drawers, which form a part of every suit, in one with the blouse. A tape run through a casing serves to draw the fulness in about the waist, and the becoming effect thus produced is as desirable as the practicality of this arrangement. The drawers are sometimes gathered into bands, and again they are formed in frills or left plain. They are trimmed with bands of material or with braid to match the skirt.

Some women, however, who love bathing for its own sake, find themselves less hampered by a skirt made in tunic length, viz.: ending four or five inches above the knee. The skirt is made separate and is finished with a band concealed by a plain belt or one in girdle outline. In the matter of shape choice may be made among the full, circular or gored kinds, the gored and circular skirts being preferable for short figures



9135

Side-Front View.

LADIES' SKIRT, HAVING A CIRCULAR YOKE AND GORED FLOUNCE AT THE FRONT AND SIDES AND A STRAIGHT BREADTH AT THE BACK AND A FOUR-GORED FOUNDATION-SKIRT THAT MAY BE OMITTED.

(For Description see Page 663.)

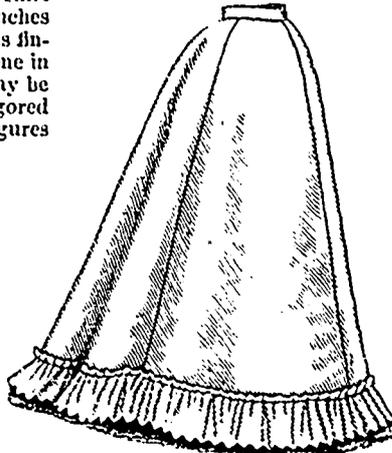
and quite as appropriate as the full variety for slender women.

Many differing devices make the blouses fanciful, some of the leading features of dressy gowns being introduced in the smarter suits.

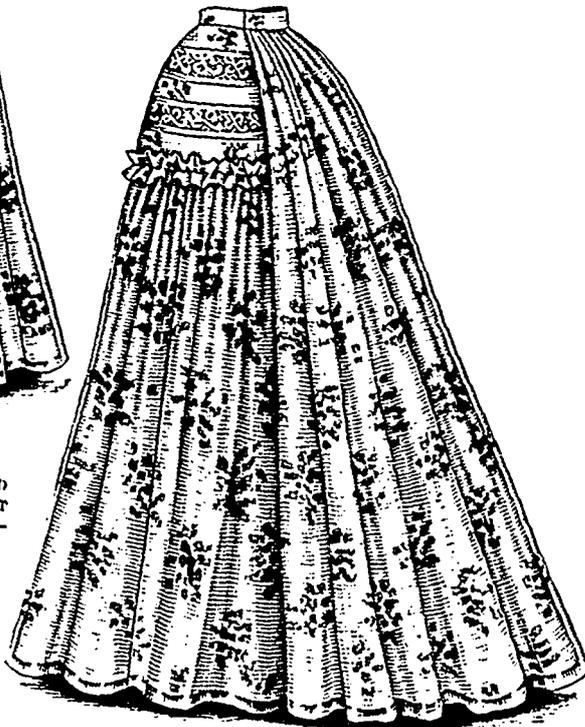
Although short sleeves look prettier than long, the latter are often chosen because of the susceptibility of the arms to sunburn. Low-necked suits are avoided for the same reason.

The conventional bathing cap of oil silk has been almost entirely superseded by a turban-like arrangement of gaily-colored silk or a bandana handkerchief. The handkerchief or square of silk is folded cornerwise, the folded edge being drawn about the head, and the ends then brought to the front, where they are knotted softly over the center point, all the ends standing up in saucy points.

Black stockings and canvas slippers are the usual complements of bathing toilettes. The slippers are sometimes fastened on in sandal fashion with ribbon or braid.



9135



9135.

Side-Back View.

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skirt shaped by pattern No. 9107, which is in five sizes for ladies from twenty to twenty-eight inches, waist measure, and costs 1s. 3d. or 30 cents. The seven-gored skirt is made of embroidered mull, hung over a plain seven-gored foundation skirt of blue taffeta and trimmed with lace edging forming a self heading. The curved rope shirrings near the top render the skirt very stylish in effect, and the mode is highly recommended for transparent fabrics that will be worn over colored percaline or silk.

Figured organdy is shown in the skirt shaped by pattern No. 8663, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. The fullness in the straight, full skirt is arranged in lengthwise tucks across the front and sides and in gathers at the back. It may be made with or without a five-gored foundation-skirt. Insertion and lace edging forms a decoration that is extremely effective on organdy and gauzy materials of all kinds.

Organdy is illustrated in the skirt shaped by pattern No. 9100, which is in seven sizes for ladies from twenty to thirty-two inches, waist measure, and costs 1s. 3d. or 30 cents. Ribbon-edged ruffles of organdy are tastefully disposed on the skirt, which comprises eight gores and is gathered at the back and sides. It is commended for organdy, batiste and a long list of cotton goods, as well as for silk and novelty fabrics.

Figured silk is pictured in the skirt shaped by pattern No. 8508, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. The skirt is effectively decorated with insertion overlaying ribbon and offers suggestions for the making of Summer silks, chalmes and many sheer materials. The full skirt has a front-gore and a five-gored foundation or slip skirt that may be omitted.

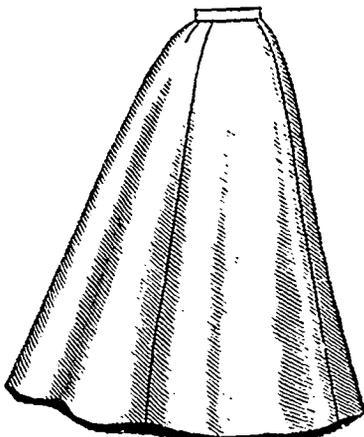
The six-piece skirt shaped by pattern No. 9034, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents, is represented made of light-weight cloth and decorated with braid disposed panel fashion over the side-front seams almost to the belt. The skirt has a straight back-breadth and is as desirable for cotton goods as for silk and wool textures.

The three-piece bell skirt shaped by pattern No. 9077, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents, is pictured made in an indistinct plaid cheviot and plainly completed. The skirt may be box-plaited or gathered at the back and is a conservative style adapted to a wide range of dress goods, either of the substantial or transparent type.

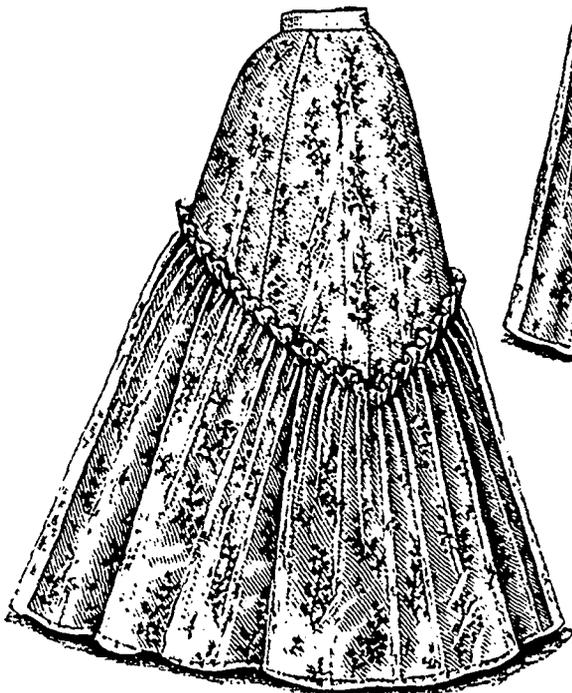
WAIST DECORATIONS.

(For Illustrations see Page 633.)

Nearly every woman is interested in the small accessories of the toilette, such as vests, boleros, dainty fichus and collarettes that give an air of youthfulness and good style to very simple attire. The filmy textures now employed for these belongings of the toilette and the exquisite manner in which they are made render it an easy matter to obtain what is suited to one's special type, and the color blendings of chiffon, lace and ribbon are calculated to please the most fastidious. All soft, silky fabrics are highly approved for these accessories and there is such wide latitude permissible in color and decoration that the suggestions here offered may be varied to suit special figures and complexions. A Summer-like appearance may be given a two-piece costume of cloth or serge by any of the admired vests or blouse fronts suggested, made of pure white or cream-white chiffon or crystalline over apple-green, geranium-red or Persian-

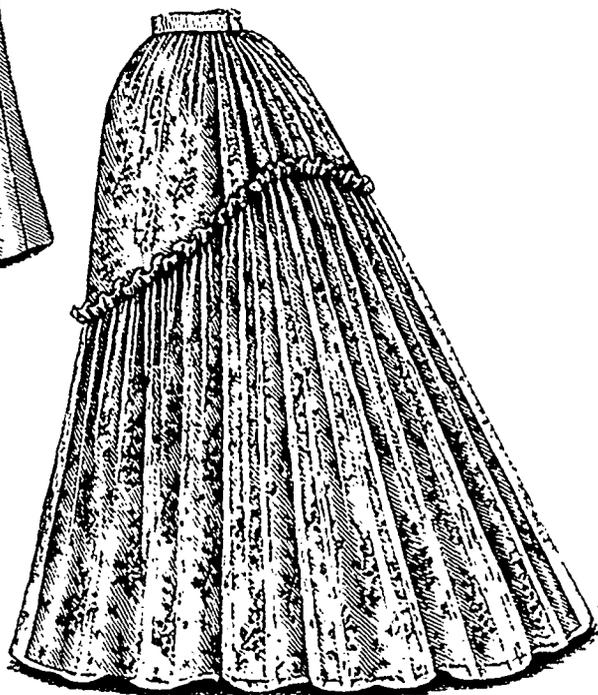


9164



9164

Side-Front View.



9164

Side-Back View.

LADIES' SKIRT, CONSISTING OF A GRADUATED SPANISH FLOUNCE JOINED TO A FOUR-GORED UPPER PART AND A FIVE-GORED FOUNDATION SKIRT WHICH MAY BE OMITTED.

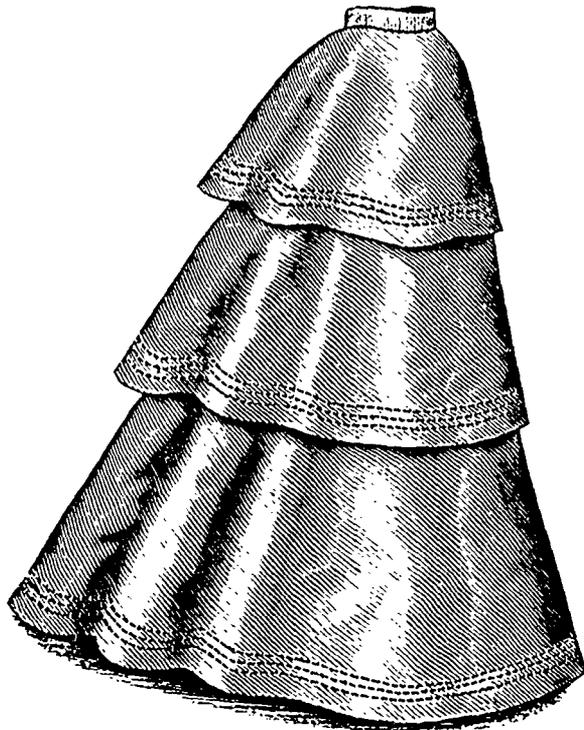
(For Description see Page 663.)

blue silk or over the delicate tints of pink, blue, yellow, green and red that are worn by blondes and brunettes alike. Insertions of Maltese or point Venise lace on silk vests or vests of sheer linen batiste, chiffonette or gauze produce dressy results, but the union of lace with jewelled bands that are brilliant in color, and more sparkling than the band trimming in which tinsel threads shine, produces the height of elaboration and good style. The frill of lace that rises above the ribbon stock is indispensable to a dainty, up-to-date finish and a ribbon girdle or belt is suggested to enhance the fascination of the whole.

The full vest-front shaped by pattern No. 1341 is in three sizes, small, medium and large, price 5d. or 10 cents. It is in this instance made of white chiffon over colored silk and decorated with narrow and wide lace edging, ribbon-bordered insertion and wide ribbon. The effect of the vest with Eton or blazer jackets or any short jacket that has open fronts is very stylish. Some of the soft, filmy laces, Swisses, mulls or *mousseline de*

should be chosen for its dressy development and lace insertion and lace edging with a trifling amount of ribbon will adorn it tastefully.

A handsome fichu or waist decoration, known as the Undine fichu, is shaped by pattern No. 1351, in three sizes, small, medium and large, price 5d. or 10 cents. White chiffon is the material pictured in the fichu and lace insertion and narrow ribbon supply the decoration. The waist decoration consists of a large collar and two fichu portions that meet at the waist.



9166

Side-Front View.

LADIES' SKIRT, CONSISTING OF THREE CIRCULAR FLOUNCES SEWED TO A FIVE-CORDED SKIRT.

(For Description see Page 664.)

Mull, organdy and materials of like fineness will be selected for this becoming adjunct and the decoration may be simple or elaborate, according to the occasions for which it is intended.

Delicate blue silk and black velvet are united in the vest shaped by pattern No. 8982, in eight sizes for ladies from thirty to forty-four inches, bust measure, price 10d. or 20 cents. Lace edging and a lace Vandyke provide the decoration for the vest, which is among the most stylish modes to wear with short jackets. A velvet girdle is folded about the waist. A very becoming vest for a brunette was of changeable yellow silk, with black velvet for the girdle and stock and cream-white lace for decoration. One for a blonde was of old-rose silk, with black velvet and black hand-run Chantilly lace insertion for ornamentation.

The bolero waist decoration shaped by pattern No. 1244, in five sizes for ladies from thirty to forty-six inches, bust measure, price 5d. or 10 cents, is delightfully chic. It is made of light silk and the decoration of lace insertion and lace edging adds much to its good style. It is worn over a waist of dark silk. For Summer the decoration will be made to contrast handsomely

with a special waist or to wear with several waists. In the latter case subdued colors of silk, velvet, mull, satin or cloth will be selected for it.

A beautiful blue velvet waist decoration was made by pattern No. 1352, in three sizes, small, medium and large, and costing 5d. or 10 cents. The decoration may be made with a round, V or square neck; in its present development lace edging and bead trimming provide the decoration. The style is commended for mainsook, with insertion and embroidered edging for decoration; sometimes diaphanous fabrics over a bright silk will be made up in this style and trimmed with a deep fall of lace edging.

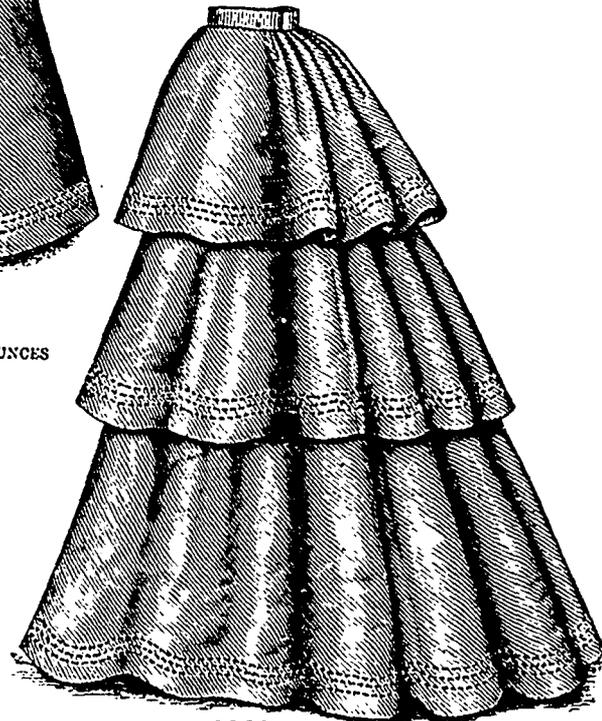
A simple waist may be made very dressy by the use of ladies' bolero waist decoration shaped by pattern No. 1262, in five sizes for ladies from thirty to forty-six inches, bust measure, and costing 7d. or 15 cents. The bolero is made of ruby velvet and decorated with gold braid embroidery; the full front of chiffon is made over yellow silk and is decorated with cross rows of braid. The girdle is of silk, while a black plaiting of ribbon borders the free edges of the bolero. Chiffon, *mousseline de soie*, mull and various transparent fabrics will be used for the full front and velvet, cloth and some styles of suitings will be chosen for the bolero.

A stylish vest with Molière front outlining a pointed yoke is shaped by pattern No. 8453, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 10d. or 20 cents. White China silk, with lace overlaying the pointed yoke and black lace insertion decorating the Molière front, is rendered more dressy in effect by a ribbon stock of geranium-red. This is a good style to be reproduced in batiste,

or in linen of the natural linen hue embroidered with polka-dots in red, blue or white.

Pattern No. 8408 embodies a ladies' vest with jabot blouse front; it is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 10d. or 20 cents. Lavender spotted silk, lace edging and lavender satin ribbon combine to form this charming adjunct; it will prove generally becoming and is thoroughly practical and easily made.

Pattern No. 1842, which is in seven sizes for ladies from thirty to forty-two inches, bust measure, and costs 10d. or 20



9166

Side-Back View.

cents, is a ladies' vest with full front. Pale-pink silk mull is the material represented in the vest and ruffles of mull edged with velvet ribbon decorate it daintily. A gracefully wrinkled girdle of the mull crosses the vest at the bottom and fastens at the left side. Many pretty color unions will be suggested by this mode, which will be worn with open jackets, dainty boleros and fancy Etons.

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Styles for Misses and Girls.

FIGURE No. 230 W.—MISSES' VISITING COSTUME.

(For Illustration see this Page.)

FIGURE No. 230 W.—This illustrates a Misses' costume. The pattern, which is No. 9157 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age and may be seen differently depicted on page 671.

White organdy and lace net are here daintily combined in the costume, and wide and narrow cerise ribbon and lace edging provide highly attractive decoration. A pretty novelty is seen in the plaited fronts, which fall straight from the shoulders over the soft full front. Under-arm gores separate the front from the backs, which have gathered fulness at the waist at each side of the closing. Wide ribbon is prettily arranged about the waist and around the collar which is in standing style with a frill of lace edging rising above it. Wide frill-caps droop over the puffs at the top of the coat sleeves.

The four-gored skirt is gathered at the back and its shaping and decoration are extremely attractive.

The style is highly commended for sheer linen over bright-colored percaline or silk, as well as for dimity, Swiss, batiste, lawn, crystalline and mull. A generous or moderate amount of lace edging, insertion and ribbon may be used for garniture, the special uses for which the costume is intended regulating the extravagance or economy of its development. Ribbon sashes with long ends may be fashionably worn with it.

The fancy straw hat droops over the face and ribbon and flowers form the ornamentation.

and the usual seams. The full front and full backs are gathered at the top and bottom, the front pulling out stylishly; and under-arm gores give a smooth effect at the sides. Two lace-trimmed frills of the material encircle each arms'-eye, giving a bolero effect that is both novel and stylish, and two rows of insertion are ornamentally applied across the front and back. The dress closes invisibly at the back. The standing collar is covered with a wrinkled ribbon stock, and from it, at the back and sides, rises a lace-edged, graduated frill in two sections. Mushroom puffs, gathered at the top and bottom, are arranged on the coat-shaped sleeves, and lace-trimmed frills of the material finish the wrists.

The four-gored skirt is gathered at the back and is smooth-fitting across the top at the front and sides and falls in slight ripples below the hips. It flares gracefully toward the lower edge where it measures nearly two yards and seven-eighths round in the middle sizes. Two lace-decorated frills of the material headed by insertion trim the skirt at the bottom. The skirt is finished with a belt. A wrinkled ribbon that fastens at the back under a stylish bow encircles the waist.

The materials for which the mode is appropriate are fancy silk, challis, lawn, organdy, dimity, barège, mousseline de l'Inde and fine gingham. Ribbon, lace edging and insertion, embroidery and ruffles of the material will decorate it satisfactorily.

We have pattern No. 9132 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve

years, the costume calls for seven yards and a half of material twenty-two inches wide. Price of pattern, 1s. 6d. or 35 cents.



FIGURE No. 230 W.—This illustrates Misses' VISITING COSTUME.—The pattern is No. 9157, price 1s. 6d. or 35 cents.

(For Description see this Page.)

MISSES' COSTUME, HAVING A FOUR-GORED SKIRT.

(For Illustrations see Page 670.)

No. 9132.—The charming dress here pictured is made of white lawn. The waist is made over a lining fitted by single bust darts

MISSES' COSTUME, HAVING A FOUR-GORED SKIRT.

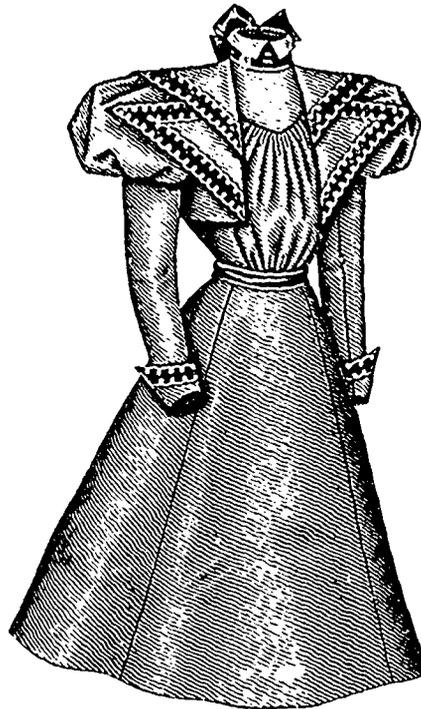
(For Illustrations see Page 670.)

No. 9125.—At figure No. 232 W in this magazine this costume is shown differently made up and trimmed.

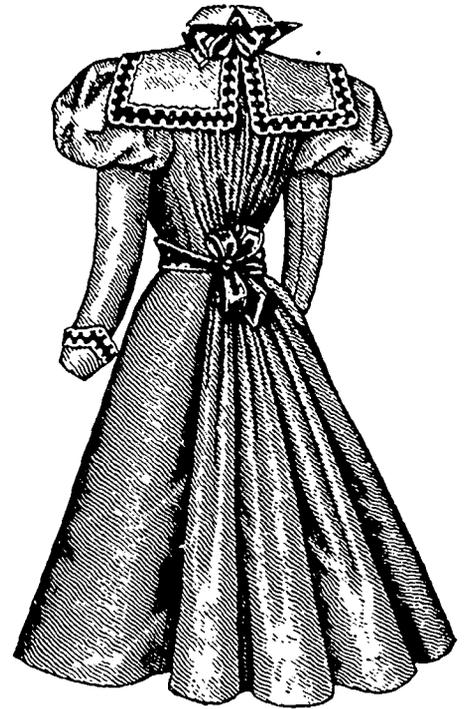
Many attractive features are embraced in the costume here pictured made of plain dress goods, with a wrinkled stock and belt of ribbon and a pretty decoration of ribbon and fancy braid. The waist is arranged on a lining fitted by single bust darts and under-arm and side-back gores, and is closed at the back. A smooth yoke that is pointed in front and square at the back appears above full portions that are gathered at the top and bottom; and under-arm gores give a smooth effect at the sides. The front puffs out effectively between short Eton fronts that have large, pointed revers turning back from their front edges, the revers extending beneath the pointed ends of a large fancy collar that falls in two broad, square tabs over the back-yoke. Shallow turn-over portions joined to the top of the standing collar flare over the ribbon stock. The coat-shaped sleeves have gathered puffs at the top and are completed with pointed, turn-up cuffs.

The four-gored skirt is gathered to hang in folds at the back and joined to the waist. It spreads stylishly toward the lower edge, which measures nearly two yards and seven-eighths in the middle sizes.

The design affords opportunity for combining velvet with



9125
Front View.



9125
Back View.

MISSSES' COSTUME, HAVING A FOUR-GORED SKIRT.
(For Description see Page 669.)

and a simple arrangement of edging will constitute ample decoration. A stylish gown of this kind could be made of gray



9132
Front View.



9132
Back View.

MISSSES' COSTUME, HAVING A FOUR-GORED SKIRT.
(For Description see Page 669.)



9132

of pattern, 1s. 6d. or 35 cents.

MISSSES' COSTUME,
WITH FOUR-GORED
SKIRT

(For Illustrations see Page 671.)

No. 9157.—At figure No. 230 W in this magazine this costume is shown in a different development.

The dress is delightfully girlish in style and is here pictured made of Swiss with lace edging, satin ribbon in two widths and ribbon-bordered ruffles for the decoration. The pretty waist is arranged over a lining fitted by single bust darts and under-arm and side-back gores. The full front is

cloth, silk with canvas or challis, and all-over embroidery with zephyr gingham, dimity and the like. A ribbon belt and stock

ration. The pretty waist is arranged over a lining fitted by single bust darts and under-arm and side-back gores. The full front is

gathered well to separate front back have secured the waist side of ing. feature waist: corn fronts include should arm's and h forwa plait prett coat slee mush epaul over t be ph collar stock from ribbon bowe The at the top in flares it me three-sizes. The season in wo thin,



9157

Front View.

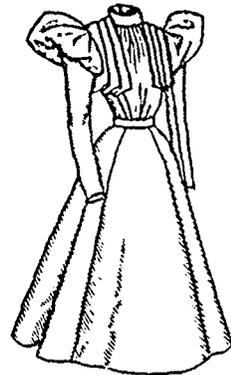


9157

Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Description see Page 670.)



9157

Price of pattern, 1s. 6d. or 35 cents.

MISSES' SAILOR COSTUME WITH FOUR-GORED SKIRT. (TO BE MADE WITH THE BLOUSE DROOPING OVER A BELT OR OVER THE SKIRT.) KNOWN AS

THE BRIGHTON COSTUME.

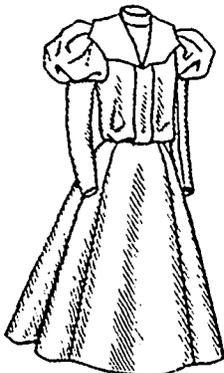
(For Illustrations see this Page.)

No. 9144.—One of the most graceful and picturesque costumes for yachting, tennis and general outing uses is here illustrated in a combination of navy-blue and white serge. It is in sailor style and is fashionably

known as the Brighton costume. The sailor blouse may be made to droop over a belt or over the skirt, as preferred. When

gathered at the top and at the waist, the fulness being drawn well to the center and puffing out stylishly. Under-arm gores

separate the front from the backs, which have slight gathered fulness at the waist at each side of the closing. Attractive features of the waist are square-cornered fronts that are included in the shoulder and arm's-eye seams and laid in two forward-turning plaits that flare prettily. The coat-shaped sleeves have



9144

mushroom puffs at the top and epaulette frills stand out stylishly over the puffs; and the wrists may be plain or prettily rounded. The collar is surrounded by a ribbon stock and a frill of lace edging rises from its upper edge. A wrinkled ribbon encircles the waist and is bowed at the back.

The four-gored skirt is gathered at the back and fits smoothly at the top in front and at the sides; it flares prettily at the bottom where it measures about two yards and three-quarters round in the middle sizes. It is completed with a belt.

The mode is suited to all of the seasonable materials that are light in weight, whether they be silk, wool or cotton goods. For thin, gauzy fabrics the style is especially pretty and ribbon and



9144

Front View.



9144

Back View.

MISSES' SAILOR COSTUME, WITH FOUR-GORED SKIRT. (TO BE MADE WITH THE BLOUSE DROOPING OVER A BELT OR OVER THE SKIRT.) KNOWN AS THE BRIGHTON COSTUME.

(For Description see this Page.)

made to droop over a belt it is arranged on a lining that is closely adjusted by single bust darts and the customary seams;

but when it is to droop over the skirt, the lining is omitted and the lower edge of the blouse is drawn in about the waist by an elastic in a hem. The blouse is closed at the center of the front under a wide box-plait that is formed at the front edge of the right front and the seamless back is joined to the fronts in shoulder and under-arm seams. A sailor collar, that has broad, fancifully-curved ends, finishes the neck, which is cut low in front, revealing a buttoned-in shield that is completed with a standing collar and decorated with an embroidered anchor. Short, drooping cuffs are arranged on the coat-shaped sleeves and the wrists are finished with pointed cuff-facings of white serge. Narrow navy-blue braid trims the collars and cuff-facings.

The skirt consists of a smooth front-gore, a gore at each side and a straight, gathered back-breadth. Ripples appear at the sides below the hips. The skirt is completed with a belt and measures nearly two yards and seven-eighths at the bottom in the middle sizes. A wide band of white serge bordered at both edges with narrow navy-blue braid makes an effective decoration for the bottom of the skirt.

Flannel, serge, cloth and mohair, with Hercules or soutache braid for trimming, will be selected for the jaunty costume, which is appropriate to wear among the mountains, at the sea-shore or for boating, tennis, etc.

We have pattern No. 9144 in seven sizes for misses from ten to sixteen years old. To make the costume for a miss of twelve years calls for four yards and three-eighths of navy-blue with seven-eighths of a yard of white serge each forty inches wide. Price of pattern, 1s. 3d. or 30 cents.

FIGURE 231 W.—MISSSES' AFTERNOON DRESS.

(For Illustration see this Page.)

FIGURE 231 W.—This illustrates a Misses' dress. The pattern, which is No. 9131 and costs 1s. 3d. or 30 cents, is in five sizes for misses from twelve to sixteen years of age and may be seen in two views on page 675.

Dark-blue and cream-white serge are here combined in the simple, pretty dress and bands of the

serge with narrow soutache braid fancifully disposed provide the decoration. Three box-plaits of the white serge are applied on the front of the waist and three on the back, the plaits concealing the single bust darts, and also the closing at the back. Under-arm and side-back gores give a smooth effect at the sides and back, and a prettily-folded girdle, a standing collar and one-sleeve sleeves that stand out stylishly at the top complete the waist. Braid-trimmed cuff facings of the white serge finish the sleeves. If desired, tabs may be arranged to fall over the top

of the sleeves with stylish effect, as in the original pattern. The five-gored skirt is laid in backward-turning plaits at the center of the back and its shaping and width are of the approved style. It is sewed to the waist.

Some very pretty combinations may be effected in this manner, such as red and blue serge, brown and tan mohair and many bright unions of silk, cloth, serge, alpaca, mohair and goods of lighter weave. Grass linen may have plaits of all-over embroidered grass linen edged with lace or embroidery, and but-

iste may be united with silk or embroidered or figured linen. Bands of insertion, ribbon or contrasting material are com-

mended for decoration. The brim of the clip hat is becomingly convoluted and ribbon and flowers adorn it prettily.



FIGURE NO. 231 W.—This illustrates MISSSES' AFTERNOON DRESS.—The pattern is No. 9131, price 1s. 3d. or 30 cents.

(For Description see this Page.)

its pointed ends meet at the top of the closing. The coat sleeves have short puffs at the top.

Flannel and serge are the most satisfactory materials for a costume of this style, although it may also be made up in piqué, flannel, linen, etc. Narrow braid, lace or Hamburg edging will provide an effective decoration. A facing of Nile-green silk on the front would agree admirably with a gown of white piqué.

We have pattern No. 9167 in eight sizes for girls from five to twelve years old. For a girl of eight years the costume requires

GIRLS' FRENCH SAILOR COSTUME, WITH FOUR-GORED SKIRT SEWED TO A SLEEVELESS WAIST.

(For Illustrations see Page 673.)

No. 9167.—A comfortable little costume, well adapted for wear in the country, at the sea-shore and for outdoor sports, is here shown made of green serge and trimmed with narrow white braid. It is known as the French sailor costume and consists of a sailor blouse and a four-gored skirt, joined to a smooth, sleeveless waist of lining, that is fitted by single-bust darts and shoulder and under-arm seams and closed at the back. The front of the waist is faced with serge where it shows in the open neck of the blouse and an anchor is embroidered on the facing. The neck is completed with a standing collar. The skirt has a smooth, narrow front-gore between side-gores that are smooth at the top but ripple below the hips, and a back-breadth that is gathered at the top.

The blouse is simply shaped by shoulder and under-arm seams and closes at the front with buttons and button-holes. The lower edge of the blouse is turned under for a hem in which a tape or elastic is inserted to draw it close about the waist. The blouse drooping in the usual manner. The large collar shapes a point at the center of the back, and on each shoulder and

ve yards and five-eighths of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 232 W.—MISSES' COSTUME

(For Illustration see this Page.)

FIGURE No. 232 W.—This illustrates a Misses' costume. The pattern, which is No. 9125 and costs 1s. 6d. or 35 cents, is in five sizes for misses from twelve to sixteen years of age, and may be seen again on page 670 of this number of THE DELINEATOR.

Moiré poplin, in two shades of gray, and figured blue taffeta form the charming combination here illustrated, the silk being used for the full front and pointed front-yoke. Silver passementerie and a crush belt and stock of dark-blue velvet ribbon furnish the decoration. The short Eton jacket fronts are made fanciful by large pointed revers and a fancy collar that laps over the revers, the collar falling in two broad tabs over a square yoke, which appears above full backs. The standing collar displays shallow turn-down portions, and the coat sleeves, which have short puffs at the top, are finished with roll-up cuffs. The four-gored skirt joins the waist and is gathered at the back.

The sheer materials are quite as appropriate for this style as are silk, nun's-veiling, *drap d'été*, etc. A pretty trimming may be arranged with insertion, edging and ribbon.

Ribbon and flowers trim the straw hat.



FIGURE No. 232 W.—This illustrates MISSES' COSTUME.—The pattern is No. 9125, price 1s. 6d. or 35 cents.

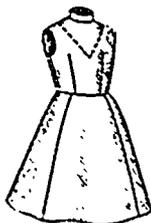
(For Description see this Page.)

FIGURE No. 233 W.—MISSES RUSSIAN BLOUSE

(For Illustration see Page 674.)

FIGURE No. 233 W.—This illustrates a Misses' Russian blouse. The pattern, which is No. 9150 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 679 of this magazine.

Gray novelty switing is here pictured in the blouse, green velvet covered with lace insertion being combined with it to give a note of color. The blouse has gathered fulness in the lower part of the back and the right front has soft fulness at the center, and extends in Russian style to the left side, where the



9167



9167

Front View.



9167

Back View.

GIRLS' FRENCH SAILOR COSTUME, WITH FOUR-GORED SKIRT SEWED TO A SLEEVELESS WAIST.

(For Description see Page 672.)

ping front along the closing, and velvet overlaid with insertion is used for the collar and belt and also for the pretty cuffs finishing the bishop sleeves.

The Russian blouse, now very much in vogue for both ladies and misses, is a most becoming style for which sheer and heavy fabrics are alike suited. Lace or fancy bands, silk plaitings or braid with buttons are admired decorations.

The straw hat is simply trimmed with flowers and ribbon.

GIRLS' TWO-PIECE ETON COSTUME, CONSISTING OF A JACKET AND FOUR-GORED SKIRT. (TO BE WORN WITH SHIRT-WAISTS, ETC.)

(For Illustration: see Page 674.)

No. 9103.—This costume is again represented at figure No. 236 W in this number of THE DELINEATOR.

A stylish little costume to be worn with shirt-waists and other waists is here pictured made of serge and trimmed with braid. The fronts of the Eton jacket open all the way

closing is made invisibly. A strap of velvet overlaid with insertion and pointed at the lower end is applied to the overlap-

down from the shoulders. The back is seamless and under-arm gores render the jacket very shapely. The large sailor-collar may be plain at the back or in tabs, as preferred; its wide ends are slightly curved and reach to the bust. The jacket extends over the belt and is finished with machine-stitching. The one-seam sleeves are gathered at the top and stand out stylishly.

The four-gored skirt is gathered at the back and is smooth fitting at the top in the front and at the sides; it flares moderately toward the bottom and ripples slightly below the hips. It is finished with a belt, over which is worn a braid-trimmed belt of the material.

A costume of this style is suitable for travelling and outing purposes and may be satisfactorily developed in serge, mohair, cheviot, whipcord and homespun.

We have pattern No. 9163 in nine sizes for girls from four to twelve years old. For a girl of eight years the costume needs four yards and an eighth of goods twenty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.



FIGURE No. 233 W.—This illustrates MISSES' RUSSIAN BLOUSE.—The pattern is No. 9150, price 1s. or 25 cents.

(For Description see Page 673.)

FIGURE No. 234 W.—MISSES' MILITARY BASQUE.

(For Illustration see Page 673.)

FIGURE No. 294 W.—This illustrates a Misses' basque. The pattern, which is No. 9124 and costs 10d. or 20 cents, is in five sizes for misses from twelve to sixteen years old, and is shown again on page 678.

This basque is in military or hussar style and its present development in red cloth, with a decoration of black braid, and black braid frogs with olive buttons, carries out the military idea. The adjustment is accurate and coat-laps and coat-plaits are formed in true coat style. The closing is made with hooks and loops and the frogs. A turn-down section on the collar corresponds with turn-up cuffs that complete the gathered one-seam sleeves.

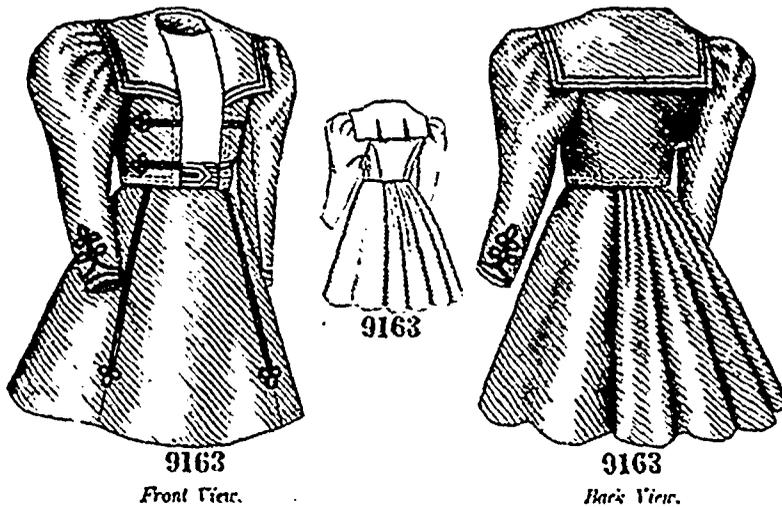
Serge or cheviot in blue, brown, or green forms an admirable background for the braid decoration that seems a necessary part of basques like this. Skirts accompanying military basques are preferable chosen to match the latter in material and trimming. Braid arranged in trefoil ornaments is seen on the side-front seams of many skirts.

in two backward-turning plaits at each side of the placket, which is made above the center seam, and break into ripples below the hips; it is joined to the waist and expands gradually to the lower edge, where it measures a little over two yards and three-fourths round in the middle sizes.

This attractive mode is suitable for canvas, in all its varying weaves, silk, *drap d'été*, challis, etc., and may be trimmed effectively with appliqué embroidery, lace, ribbon and gimp. In a dress of *réséda* nun's vailing box-plaits of cream white taffeta may be introduced. The epaulettes may also be cut from taffeta.

We have pattern No. 9131 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the dress requires three yards and three-eighths of mixed dress goods forty inches wide, with three-fourths

of a yard of silk twenty inches wide. Price of pattern, 1s. 3d. or 30 cents.



Boys' Two-Piece Boy's Costume, Consisting of a Jacket and Four-Gored Skirt. (To be worn with shirt-waists, etc.)

(For Description see Page 673.)

The hat is of straw with fancy edge and is lavishly trimmed with flowers.

MISSES' DRESS, WITH FIVE-GORED SKIRT AND PLAITS LAID ON.

(For Illustrations see Page 673.)

No. 9131.—By referring to figure No. 231 W in this number of THE DELINEATOR this dress may be again seen.

Very pretty and stylish features are presented in the dress, which is here illustrated made of mixed dress goods with plain silk for the wide plaited girdle, which is closed at the back under a ribbon bow. The waist is fitted by single bust darts, side-back gores reaching to the shoulders and the usual under-arm gores. The darts are concealed by applied box-plaits that are widest at the top, where they pass into the shoulder seams, and narrow gradually toward the waist, and a similar box-plait is applied at the center of the front. Three box-plaits are applied on the back to correspond, the center plait concealing the closing. The neck is finished with a standing collar. The one-seam sleeves, which are made over coat-shaped linings, are gathered at the top to stand out stylishly, and three epaulette tabs flare prettily over them.

The five-gored skirt is laid

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GIRLS' DRESS, HAVING A FIVE-GORED SKIRT, AND JACKET FRONTS REVERSED TO FORM A FANCY COLLAR.

(For Illustrations see Page 676.)

No. 9127.—This dainty dress displays a fanciful effect in front that is charming. Pale-gray cashmere is here represented in the dress and lace edging and ribbon provides the decoration. The front of the waist has soft fulness drawn well to the center by gathers at the top and bottom and puffs out stylishly. The backs join the front in shoulder and under-arm seams and have fulness at the top and bottom gathered at each side of the closing. Jacket fronts, that are included in the shoulder, arm's-eye and under-arm seams, have a square lower outline and are folded back to form a large fancy collar, the ends of which meet at the back. A lining fitted by single bust darts and shoulder and under-arm seams supports the waist. The one-seam sleeves are arranged over coat-shaped linings and are gathered at the top and may be plain or in Venetian points at the wrists, a frill of lace edging completing them. A ribbon stock encircles the standing collar and a frill of lace edging rises from the upper edge of the collar. A stylishly wrinkled ribbon surrounds the waist and is bowed at the back.

The five-gored skirt is gathered at the back and fits the figure smoothly at the top in front and at the sides, it breaks into soft ripples below the hips and into deeper folds at the back, and is joined to the waist.

A happy combination of colors will give this dress a distinctive and becoming air. The color may be introduced in the jacket fronts and fancy collar and in the ribbon which forms the attractive decorative touch. Such materials as taffeta silk, plain or in any of the fancy stripes, figures or floral patterns, are commended as are also the host of seasonable materials in cotton.

We have pattern No. 9127 in eight sizes for girls from five to twelve years old. For a girl of eight years, the dress needs four

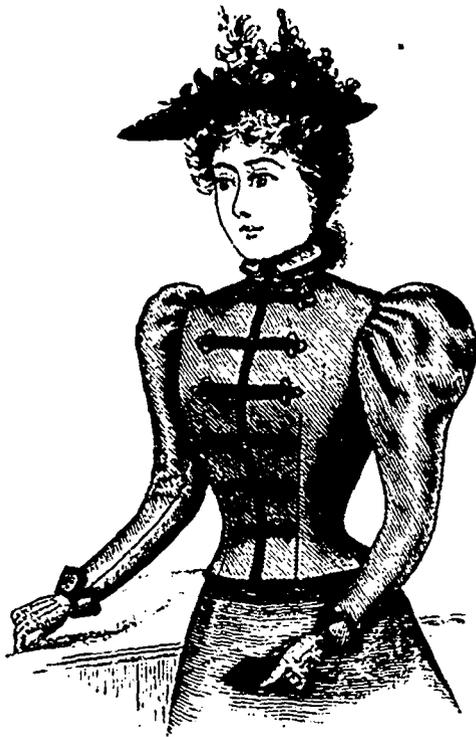


FIGURE No. 234 W.—This illustrates MISSES' MILITARY BASQUE.—The pattern is No. 9124, price 10c. or 20 cents.

(For Description see Page 674.)

yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, HAVING A FOUR-GORED SKIRT.

(For Illustrations see Page 676.)

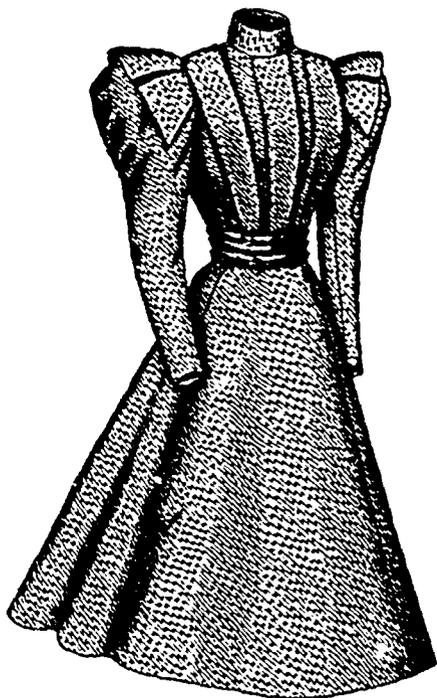
No. 9123.—This dress may be again seen at figure No. 237 W in this number of THE DELIN- RATOR.

Figured wash goods was selected for the dress in this instance, with lace and ribbon for the decoration. The waist is made over a lining fitted by single bust darts and under-arm and shoulder seams. The backs and front are smooth at the top, but have fulness below drawn well to the center by gathers at the lower edge. The closing is made with buttons and button-holes at the back. Triple, lace-edged frill-caps stand out with jaunty effect over the top of the close coat sleeves. The standing collar is covered with a wrinkled ribbon stock ending in a bow at the back and from it rises a graduated lace-edged frill of the material. The waist is finished with an applied belt and joined to the four-gored skirt. The narrow front-gore is smooth; the side-gores are smooth at the top but ripple below the hips, and the back-breadth is gathered.

A wrinkled ribbon, ending in a pretty bow with long ends at the back, encircles the waist.

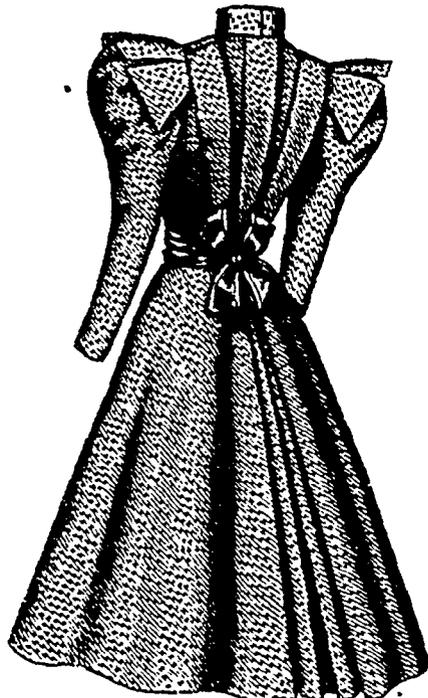
Dainty little dresses of this style may be constructed from silk, organdy, dimity, gingham, grass linen, etc., with a trimming of lace, embroidery and ribbon.

We have pattern No. 9123 in nine sizes for girls from four to twelve years of age. For a girl of eight years the dress requires four yards and three-fourths of material twenty-two inches wide. Price of pattern, 1s. or 25 cents.



9131

Front View.



9131

Back View.

MISSES' DRESS, WITH FIVE-GORED SKIRT AND PLAITS LAID ON.

(For Description see Page 674.)

FIGURE No. 235 W.—GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 676.)

FIGURE No.

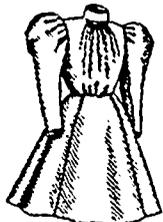
235 W.—This illustrates the blazer jacket and shirt-waist of a Girls' toilette. The jacket pattern, which is No. 9165 and costs

10d. or 20 cents, is in eight sizes for girls from five to twelve years old and is shown again on page 677. The shirt-waist pattern, which is No. 8983 and costs 10d. or 20 cents, is in five sizes for girls from five to nine years.

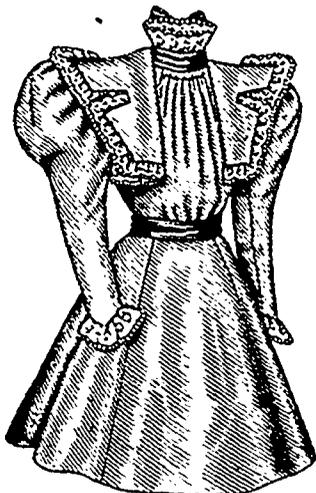
The jaunty blazer jacket is of light-brown whipcord trimmed with braid, and the shirt-waist is of red India silk, completed by a black satin tie and a leather belt. The jacket fits closely at the back and sides and is made with coat laps and plaits. The fronts open all the way and are reversed in lapels that form wide notches with a rolling collar. The two-seam sleeves are gathered at the top, and square laps conceal openings to pockets in the fronts.

The shirt-waist has a pointed back-yoke facing, and the fronts show becoming fulness at each side of a box-plait, through which the closing is made. The collar is in turn-down style and straight link cuffs complete the sleeves.

A plain or figured lawn shirt-waist or one of batiste, chambray, etc., and a



9127



9127

Front View.



9127

Back View.

GIRLS' DRESS, HAVING A FIVE-GORED SKIRT AND JACKET-FRONT REVERSED TO FORM A FANCY COLLAR.

(For Description see Page 675.)



9123

Front View.



9123

Back View.

GIRLS' DRESS, HAVING A FOUR-GORED SKIRT.

(For Description see Page 675.)

jacket of cloth or serge will form a neat toilette of this kind. Fancy taffeta ribbon loops and ends trim the straw hat.

MISSES' ETON JACKET, WITH BELL SLEEVES (TO BE MADE WITH PLAIN OR FANCY LOWER EDGE AND WITH A MEDICI OR TURN-DOWN COLLAR.)
(For Illustrations see Page 677.)

No. 1837.—An Eton jacket showing a decided novelty in its graceful bell sleeves is here depicted made of tau box-cloth, with a finish of machine-stitching. It is closely adjusted by single bust darts, under-arm gores and a center



FIGURE No. 235 W.—This illustrates GIRLS' OUT-DOOR TOILETTE.—The patterns are Girls' Blazer-Jacket No. 9165, price 10d. or 20 cents; and Shirt-Waist No. 8983, price 10d. or 20 cents.

(For Description see Page 675.)

seam and closed invisibly all the way down the center of the front. The jacket reaches to the waist and the lower corners at the closing and at the center seam may be square or rounding, as preferred. The stylish bell sleeves are of circular shaping; they are very slightly gathered at the top and hang in pretty ripples. The jacket may be completed with a Medici collar or with a turn-down collar mounted on a high band, both styles being illustrated.

A jacket of this style may be satisfactorily developed in broadcloth, box-cloth, ladies' cloth, heavily corded silk, etc., and may be braided in some pretty design with soutache braid or finished simply with machine-stitching.

We have pattern No. 1837 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years the jacket requires two yards and three-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST OR NEARLY TO THE WAIST.)

(For Illustrations see Page 677.)

No. 9171.—Fine smooth cloth was selected for this chic Eton jacket, with a stylish decoration of fancy black mohair braid. An attractive feature is a sailor collar with a square back and broad curved ends that reach to the bust. The fronts have pointed lower front corners and are separated by under-arm gores from the smooth, seamless back. Gathered one-seam sleeves of moderate size complete a very natty jacket which may extend to the waist or not quite to the waist, as preferred.

Velvet is a popular material for Eton jackets; Bengaline and other heavy corded silks and all dress goods of suitable weight are also used for them. Braiding is almost invariably the finish. An Eton jacket of this kind could be of white piqué. Open-patterned embroidered insertion could be let in the collar some distance from the edge, and also in the sleeves above the wrists.

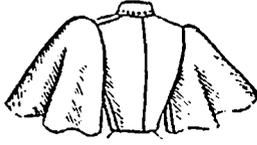
lining that is fitted by single bust darts and the usual seams and closed at the center of the front. Two box-plaits are formed in the back and one in each front, and the blouse is closed under the plait in the left front. All the plaits are sewed as far as the waist-line and then fall freely, adding pretty fullness in the skirt. Under-arm gores insure a smooth effect at the sides. The standing collar closes at the left side and the belt is closed at the front, the ends of the belt and the overlapping end of the collar being pointed. The two-seam sleeves, which have coat-shaped linings, are gathered and stand out stylishly at the top.

The materials used for Norfolk jackets are serge, tweed, homespun, covert cloth and similar firm, durable weaves. There is little variation in the method of finishing.

We have pattern No. 9137 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the blouse will require three yards and an eighth of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



1337

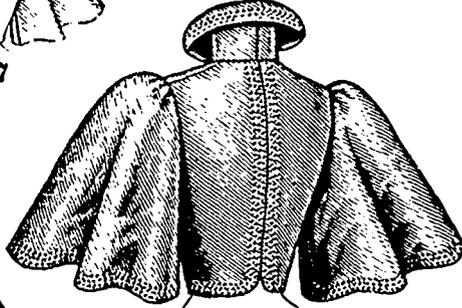


1337



1337

Front View.



1337

Back View.

MISSES' ETON JACKET, WITH BELL SLEEVES.
(TO BE MADE WITH PLAIN OR FANCY
LOWER EDGE AND WITH A MEDICI
OR TURN-DOWN COLLAR.)

(For Description see Page 676.)

MISSES' BASQUE. (KNOWN AS THE
MILITARY OR HUSSAR BASQUE.)

(For Illustrations see Page 678.)

No. 9124.—This basque is shown differently developed at figure No. 234 W in this number of THE Delineator.

Brown cloth was here chosen for the basque, which is in military or hussar style, and black braid and frogs in graduated sizes decorate it in true military style. The basque is closely adjusted by single bust darts, under-arm and

We have pattern No. 9171 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the jacket needs three yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

frogs in graduated sizes decorate it in true military style. The basque is closely adjusted by single bust darts, under-arm and

GIRLS' BLAZER JACKET. (TO BE WORN OPEN
OR CLOSED AT THE BUST.)
(For Illustrations see this Page.)

No. 9165.—Another view of this jacket is given at figure No. 235 W in this magazine.

For the trim blazer jacket dark-blue serge was selected in the present instance. The loose fronts may be worn open or they may be closed at the bust with a button and button-hole; they are reversed in small lapels by a rolling collar. Under-arm and side-back gores and a center seam give a smooth adjustment at the back and sides and coat-laps and coat-plaits are arranged in coat style. The sleeves are shaped by two seams and are gathered at the top to stand out becomingly. Pocket-laps cover openings to side pockets in the fronts, and the jacket is neatly completed with machine-stitching.

Cheviot, serge and numerous mixed coatings are appropriate for the jacket, which when simply completed, is a becoming mode for school or general wear and may be made quite dressy by a braid decoration.

We have pattern No. 9165 in eight sizes for girls from five to twelve years old. For a girl of eight years, the jacket needs two yards and three-eighths of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

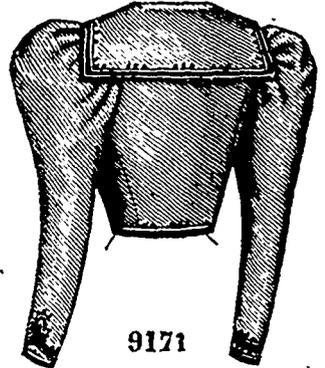


9171

Front View.



9171

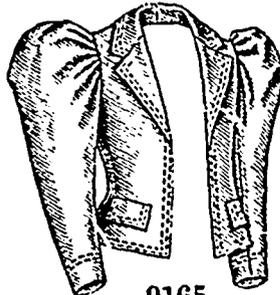


9171

Back View.

MISSES' ETON JACKET, WITH SAILOR COLLAR. (TO EXTEND TO THE WAIST
OR NEARLY TO THE WAIST.)

(For Description see Page 676.)

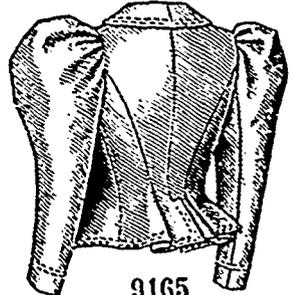


9165

Front View.



9165



9165

Back View.

GIRLS' BLAZER JACKET. (TO BE WORN OPEN OR CLOSED AT THE BUST.)

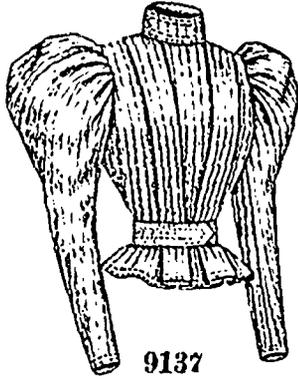
(For Description see this Page.)

MISSES' BOX-PLAITED BLOUSE, CLOSED UNDER THE PLAITS IN THE LEFT FRONT. (TO BE MADE WITH OR WITHOUT FITTED LINING.)
KNOWN AS THE NORFOLK JACKET.

(For Illustrations see Page 678.)

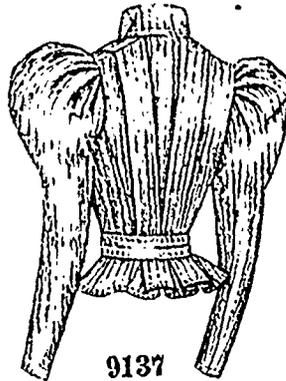
No. 9137.—This box-plaited blouse or Norfolk jacket is pictured made of cheviot, with the customary finish of machine-stitching, double rows being made at all the edges. The blouse may be made up with or without a

side-back gores and a center seam, and coat-laps and coat-plaits are arranged in regular coat style. The fronts are closed at the



9137

Front View.



9137

Back View.

MISSES' BOX-PLAITED BLOUSE, CLOSED UNDER THE PLAITS IN THE LEFT FRONT. (TO BE MADE WITH OR WITHOUT FITTED LINING.) KNOWN AS THE NORFOLK JACKET. (For Description see Page 677.)

at the left side, one end being formed in a frill. A fancy ribbon stock covers the standing collar. The coat-shaped sleeves have puffs arranged on them at the top and may be plain or in tabs at the wrists. For evening wear the waist may be made with a low neck and short puff sleeves.

The mode is improving to undeveloped figures, and is well suited to all soft woollens and silks, as well as to sheer dimity, lawn, corded mousook and organdy. Combinations will be effective, and decoration may be supplied by lace insertion or fancy bands, edging and ribbon.

We have pattern No. 9134 in five sizes for misses from twelve to sixteen years of age. For a miss of twelve years, the waist will need four yards and three-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

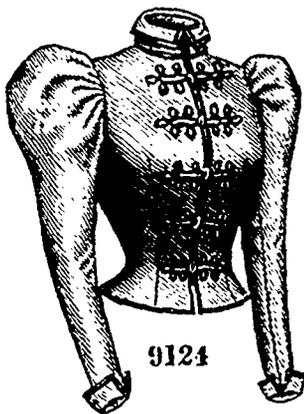
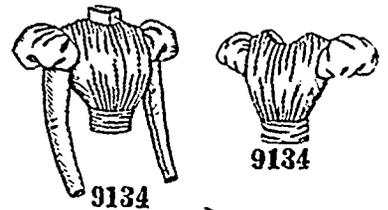
FIGURE NO. 236 W.—GIRLS' SUMMER OUTING TOILETTE.

(For Illustration see Page 679.)

FIGURE NO. 236 W.—This consists of a Girls' two-piece costume and shirt-waist. The shirt-waist pattern, which is No. 8983 and costs 10d. or 20 cents, is in five sizes for girls from five to nine years of age. The costume pattern, which is No. 9103 and costs 1s. 3d. or 30 cents, is nine sizes for girls from four to twelve years, and is differently portrayed on page 674.

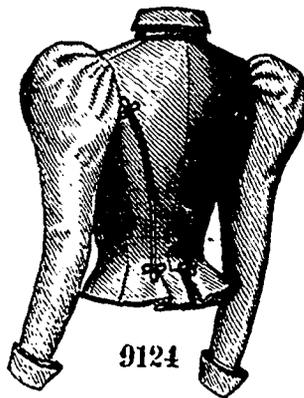
The jacket and skirt are here pictured made of gray poplin and prettily trimmed with frogs and narrow soutache braid fancifully disposed; the shirt-waist is made of figured percale and has a stylish turn-down collar and a neat silk tie. The fronts of the shirt-waist are closed with studs through the box-plait at the center and the fronts of the dainty Eton jacket open all the way down and are separated from the seamless back by under-arm gores. The sailor collar is square at the back and its broad ends are stylishly shaped and terminate at the bust like lapels. The one-seam sleeves have becoming fulness gathered at the top.

The four-gored skirt is gathered at the back and flares fashionably at the bottom, where it is trimmed to correspond with the jacket with braid.



9124

Front View.



9124

Back View.

MISSES' BASQUE. (KNOWN AS THE MILITARY OR HUSSAR BASQUE.) (For Description see Page 677.)

center to below the waist with hooks and loops and braid frogs. The neck is completed with a standing collar, to the upper edge of which is joined a turn-over portion having flaring ends. The one-seam sleeves are made over coat-shaped linings and are gathered and stand out stylishly at the top; the seam of the sleeve terminates a short distance above the lower edge, and a roll-up cuff, with its ends flaring at the inside of the arm, finishes the sleeve.

Cloth, serge and whipcord in gray, brown, blue and green are appropriate materials for a basque of this style and a braid decoration is effective in promoting the military air of the garment.

We have pattern No. 9124 in five sizes for misses from twelve to sixteen years old. For a miss of twelve years, the basque needs three yards and an eighth of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) (For Illustrations see this Page.)

No. 9134.—This becoming waist is pictured made of silk, with lace edging for the graduated frill flaring above the standing collar and for the frills at the wrists. The waist has pretty fulness in the fronts and back collected in gathers at the neck and shoulder edges and drawn to the center at the bottom in shirrings. Under-arm gores give smoothness at the sides and a lining fitted by single bust darts and the usual seams supports the waist. The closing is made at the center of the front. The deep crush girdele is closed



9134

Front View.



9134

Back View.

MISSES' BASQUE-WAIST. (TO BE MADE WITH A HIGH OR ROUND NECK AND WITH FULL-LENGTH OR SHORT PUFF SLEEVES.) (For Description see this Page.)

A braid-trimmed belt of the material encircles the waist. The revival of the two-piece costume to be worn with shirt-

waists or vests is welcomed on account of its many improved features, as well as for its convenience and appropriateness to a wide range of woollen and washable fabrics. Serge, cheviot, alpaca and goods of similar weave will be chosen for the jacket and shirt, and lawn, dimity, gingham and various cotton goods for the shirt-waist. The jacket and skirt will also frequently be made up for Summer use in linen, Russian crash, piqué and duck.

The fancy straw hat is trimmed with ribbon and flowers.

MISSSES' RUSSIAN BLOUSE, WITH FITTED LINING.

(For Illustrations see this Page.)

No. 9150.—By referring to figure No. 233 W in this number of THE Delineator, this fashionable blouse may be observed differently made up and trimmed.

The blouse is here pictured made of serge and decorated with braid. It is closed in Russian style at the left side of the front.

The lining, over which the blouse is made, is fitted by single bust darts and the usual seams and closed at the center of the front. The left front is narrow and has slight fullness gathered at the waist and the right front is gathered at the neck and waist, the fulness being drawn well to the center. A strap with a pointed end is arranged over the closing from the shoulder to a little below the bust. Underarm

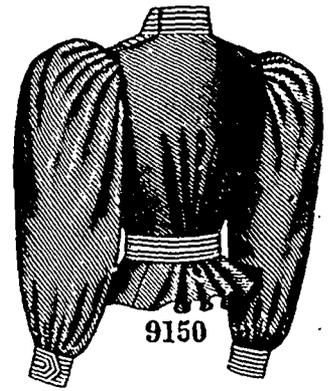


FIGURE No. 236 W.—This illustrates GIRLS' SUMMER OUTING TOILETTE.—The patterns are Girls' Eton Costume No. 9163, price 1s. 3d. or 30 cents; and Shirt-Waist No. 8983, price 10d. or 20 cents.

(For Description see Page 678.)



Front View.



Back View.

MISSSES' RUSSIAN BLOUSE, WITH FITTED LINING.

(For Description see this Page.)

pointed ends that are also closed at the left side of the front.

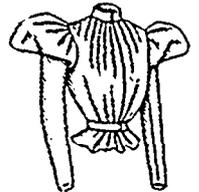
The style is adapted to wash goods, serge, flannel, taffeta or wash silk and many novelty and standard weaves that are appropriate for all seasons of the year. A stylish trimming for a blouse of figured dimity may be contributed by nainsook embroidered insertion, which may cover the collar, cuffs, belt and strap.

We have pattern No. 9150 in seven sizes for misses from ten to sixteen years of age. To make the blouse for a miss of twelve years, requires three yards and a half of goods twenty-two inches wide. Price of pattern, 1s. or 25 cents.

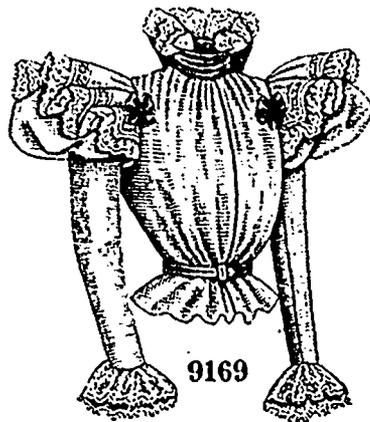
MISSSES' BLOUSE-WAIST, WITH FITTED BODY-LINING.

(For Illustrations see this Page.)

No. 9169.—The waist is shown made of lawn and decorated with insertion, lace edging and ribbon. It has a lining fitted by single bust darts and the usual seams. Under-arm gores separate the full fronts from the full, seamless back, which, like the fronts, has its fulness collected in gathers at the neck and shoulder edges, the fulness being drawn well to the center by gathers at the waist. The closing is made invisibly at the center of the front. Mushroom puffs are arranged on the coat sleeves and deep frill-caps stand out in a becoming manner over them. The wrists may be finished plain or fancy, as illustrated. The neck is completed with a standing collar. The waist is encircled with a very narrow belt which is closed in front with a fancy buckle.



9169



Front View.



Back View.

MISSSES' BLOUSE-WAIST, WITH FITTED BODY-LINING.

(For Description see this Page.)

gores give a smooth adjustment at the sides, and the seamless back is smooth at the top but has fulness at the waist drawn to the center in gathers. The full sleeves have coat-shaped linings and are gathered at the top and bottom and completed with cuffs that have overlapping, pointed ends. The standing collar is closed at the left side.

The belt has

Among the seasonable fabrics for which the waist is adapted mention may be made of organdy, Swiss, batiste, linen, dimity,

and such wool weaves as challis, burège, etc. Ribbon, insertion and lace edging will contribute appropriate decoration on any of these materials. A blouse of this style may either match or contrast with its accompanying skirt. Cream Valenciennes lace insertion may trim a white organdy blouse, in cross-rows both back and front. The sleeves may be similarly adorned.

We have pattern No. 9169 in seven sizes for misses from ten to sixteen years old. For a miss of twelve years, the blouse-waist requires five yards of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SHIRT-WAIST, WITH UNDER-ARM GORE, A POINTED BACK-YOKE EXTENDING OVER THE SHOULDERS TO THE FRONT AND WITH A REMOVABLE COLLAR.
(For Illustrations see this Page.)

No. 9141.—This styled shirt-waist is pictured in striped organdy. It has a pointed back-yoke made with a center seam extending over the shoulders to the fronts, which have fulness collected in gathers at the neck and shoulder edges and in lapped plaits at the waist-line. The closing is made at the center of the front with buttons and button-holes in a fly. Under-arm gores separate the fronts from the back, which has fulness laid in two backward-turning plaits at each side of the center, the plaits spreading toward the yoke. A belt encircles the waist. The full, one-seam sleeves are gathered at the top, and the fulness is taken up in four backward turning tucks from the lower edge nearly to the elbow; the flaring turn-up cuffs are closed with studs below openings in the sleeve finished with underlaps and pointed overlaps. The standing collar of white linen is attached to the fitted neck-band with studs.

Madras, cotton chevrot and zephyr gingham are employed for shirt-waists, but not so generally as are the fine lawns, dimities, etc. The collar is usually of white linen. Shirt-waists of red piqué dotted with white are stylishly worn with white piqué or linen crash skirts, and the belt may be of the goods or of the leather.

We have pattern No. 9141 in seven sizes for misses from ten to sixteen years old. To make the shirt-waist for a miss of twelve years, will need three yards and three-fourths of material twenty-three inches wide, with a half a yard of linen thirty-six inches wide, for the collar. Price of pattern, 10d. or 20 cents.



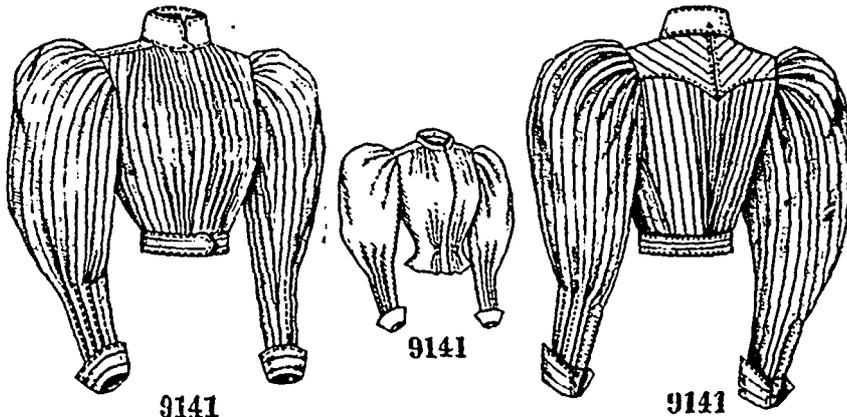
FIGURE NO. 237 W.—This illustrates GIRLS' PARTY DRESS.—The pattern is No. 9123, price 1s. or 25 cents.
(For Description see this Page.)

FIGURE NO. 237 W.—GIRLS' PARTY DRESS.
(For Illustration see this Page.)

FIGURE NO. 237 W.—This illustrates a Girls' dress. The dress pattern, which is No. 9123 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years of age, and may be seen in two views on page 676 of this number of THE DELINEATOR.

The dress is here pictured made of plain and figured lawn and trimmed with ribbon and lace-edged ruffles of lace material. The simple waist is made trim by a fitted lining and the fulness at the lower part of the front and back is drawn well to the center in gathers. The closing is made at the back. Three frill caps fall over the coat-shaped sleeves and a ribbon stock bowed at the back and a ribbon belt tied in long loops and ends at the left side of the front give a dressy effect. The four-gored skirt, which is joined to the waist, is gracefully shaped and has gathered fulness at the back and an attractive decoration of ruffles at the bottom.

A little blonde may wear a pink dimity, lawn, organdy, dotted Swiss or embroidered batiste made in this style; a little brunette will appear best in primrose or daffodil yellow organdy, red gazine or any of the rich tints of transparent goods, with a decoration of ruffles of the same edged with Valenciennes or Mechlin lace or fine embroidery and supplemented by ribbon. A sash of wide moiré taffeta or cord-edged



9141 Front View. 9141 Back View.
MISSES' SHIRT-WAIST, WITH UNDER-ARM GORE, A POINTED BACK-YOKE EXTENDING OVER THE SHOULDERS TO THE FRONT AND WITH A REMOVABLE COLLAR.
(For Description see this Page.)

two inches wide, with a half a yard of linen thirty-six inches wide, for the collar. Price of pattern, 10d. or 20 cents.

MISSSES' GUMPE, WITH SIMULATED YOKE.

(For Illustrations see this Page.)

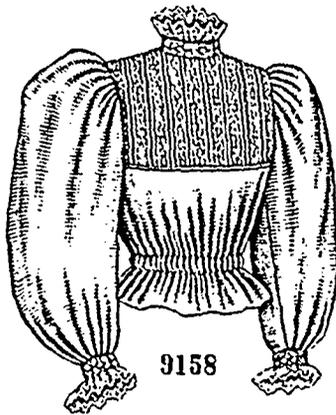
No. 9158.—This pretty guimpe is illustrated made of lawn and fancy tucking and the collar and wristbands are overlaid with insertion and decorated with frills of edging. It is shaped by shoulder and under-arm seams and is smooth at the top and drawn in about the waist by a tape inserted in a casing. The closing is made at the back with buttons and button-holes. The upper part of the guimpe is made of the fancy tucking to simulate a deep, square yoke, and over the joining of the two materials is stitched a narrow band of lawn. The full sleeves are gathered at the top and bottom and finished with narrow wristbands. The neck is completed with a narrow standing collar.

The guimpe may be made of mull, dimity, nainsook, etc., and trimmed with lace and embroidered edging and insertion. It may be worn with dresses of silk, cast here, serge, canvas, etc., as well as with those made of washable materials.

We have pattern No. 9158 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the guimpe requires a yard and five-eighths of lawn thirty-six inches wide, with five-eighths of a yard of fancy tucking twenty-seven inches wide. Price of pattern, 7d. or 15 cents.

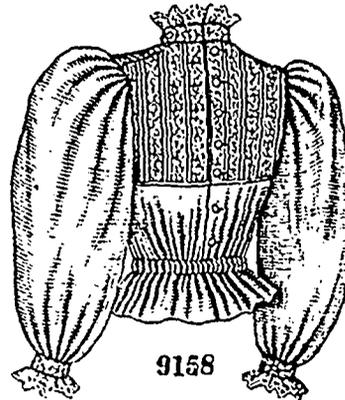
jaquettes and are very effective over plain or fancy dress sleeves. These attractive accessories may be made of velvet, silk, satin, nainsook and all-over embroidery or of alternate rows of lace or embroidered insertion and ribbon. Gimp, lace, embroidery or narrow braid may be used for trimming.

We have pattern No. 1350 in seven sizes from three to fifteen years old. To make either jaquette for a girl of nine years, requires five-eighths of a yard of material twenty-two inches wide, with a yard and three-eighths of edging two inches and a fourth wide for the frill caps. Price of pattern, 5d. or 10 cents.



9158

Front View.

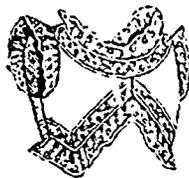


9158

Back View.

MISSSES' GUMPE, WITH SIMULATED YOKE.

(For Description see this Page.)



1350

Front Views.

Back Views.

MISSSES' AND GIRLS' FIGARO JAQUETTES.

(For Description see this Page.)

MISSSES' AND GIRLS' FIGARO JAQUETTES.

(For Illustrations see this Page.)

No. 1350.—Two novel jaquettes, very pretty for wear over plain waists, are here illustrated. Both are fitted by short shoulder and under-arm seams. One jaquette is made of nainsook and trimmed with lace edging and insertion; it shapes two deep points at the front and back and is closed at the back. The other is fashioned from all-over embroidery and trimmed with embroidered edging to match; the backs are rounding and do not meet, and the fronts are fancifully pointed and fall apart all the way. Narrow, fringed frill-caps of edging are sewed to the arms' eyes of both

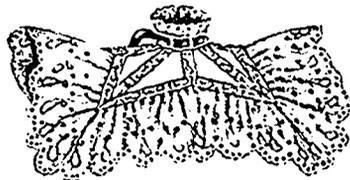
No. 1346.—These engravings illustrate two charming collars for misses' and girls. One collar is fashioned from nainsook and all-over embroidery, with beading for the neckband and ribbon and embroidered edging for trimming. In this collar the effect of a Bertha is given by two pointed sections which are shaped to ripple prettily; these sections are joined to the lower edge of a round yoke and their ends flare at the center of the front and back.

The other collar is like a fancifully shaped yoke of nainsook, with a wide frill of embroidery at its free edges. A frill of narrow edging rises above the neckband, which is of beading with ribbon run through and tied at the back.

Fancy dress collars of these styles are becoming and give a dressy touch to an otherwise simple toilette. They may be easily constructed at home and will develop satisfactorily in lawn, mull, Swiss, silk or velvet, with embroidery, lace, ribbon or gimp for decoration. White silk mull

may be used in the construction of either style and fine Mechlin lace insertion and edging may supply the trimming.

We have pattern No. 1346 in five sizes from three to fifteen years old. For a girl of nine years, the collar with Bertha requires half a yard of nainsook thirty-six inches wide, with three-eighths of a yard of all-over embroidery twenty-seven



1346

Front Views.

Back Views.

MISSSES' AND GIRLS' FANCY DRESS COLLARS.

(For Description see this Page.)

inches wide and three-eighths of a yard of heading about an inch and three-fourths wide. The collar with ruffles needs three-eighths of a yard of main-sock thirty-six inches wide, with two yards and three-fourths of edging six inches wide and three-eighths of a yard of heading about an inch and a fourth wide. Price of pattern 5d. or 10 cents.

MISSSES' AND GIRLS' FANCY DRESS COLLARS.
(For Illustrations see this Page.)

No. 1348.—Two large fancy collars of simple construction are here shown made of mainsock, with beading for the neck-bands; a frill of wide edging follows the lower edges of both collars, a frill of narrow edging rises from the neck-bands and a fanciful disposal of insertion adds to the elaborate effect. One collar shapes a broad tab at the front and back and a pointed tab on each shoulder. The neck-band on this collar has two rows of narrow blue ribbon run through the beading and tied in a bunch of loops at the back, where the collar is closed. The other collar forms a point at the center of the front and back and one on each shoulder. Its neck-band shows one row of ribbon run through the beading and tied in a bow where the collar closes at the back.

These collars will be worn to a great extent with plain waists, to which they impart a dressy appearance. An upright frill of embroidery rises above the standing collar on both fancy collars and a wide frill of embroidery borders the lower edge of each.

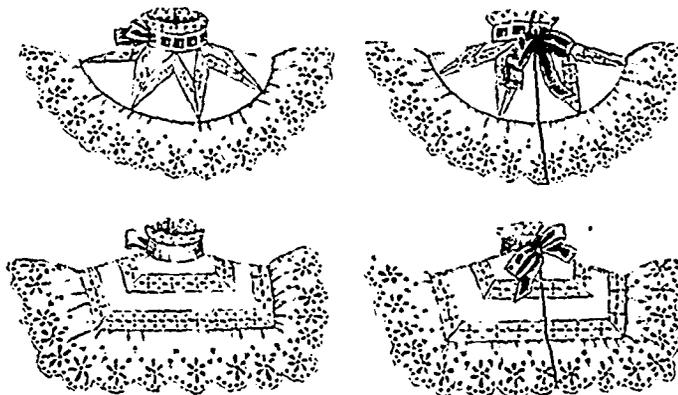
Collars of this type will be usually made of India lawn, dimity, silk or cotton, mull or organdy. Valenciennes, point Venise or Mechlin lace or embroidery is the trimming oftenest used.

We have pattern No. 1348 in five sizes from three to fifteen years of age. For a girl of nine years, either style of collar calls for half a yard of material twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' FANCY DRESS COLLARS.

(For Illustrations see this Page.)

No. 1349.—Two dainty collars for missses' and girls' wear are



Front Views. Back Views.
MISSSES' AND GIRLS' FANCY DRESS COLLARS.

(For Description see this Page.)

here illustrated made of mainsock. One collar is shaped in round-yoke style and is bordered at the lower edge with a frill

of wide embroidery. Embroidered insertion is arranged effectively on this collar in points. The band at the neck is made of ribbon-run heading, the ribbon ending in a bow at the back, where the collar is closed; and a frill of narrow embroidery rises prettily from the top of the band.

The other collar is trimmed with two rows of embroidered insertion arranged to follow the outline of the collar, which is bordered with a frill of wide edging. The collar is fastened at the back and is shaped in square-yoke outline. Inch-wide satin ribbon covers the band at the neck and is bowed simply at the back, and a frill of narrow edging rises daintily from the top of the band.

These collars may be made of silk, velvet and all-over embroidery and lace, gimp, embroidered edging and ribbon will complete them prettily.

We have pattern No. 1349 in five sizes from three to fifteen years old. To make either collar for a girl of nine years, will require half a yard of material twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.

MISSSES' AND GIRLS' SUN-BONNET. (KNOWN AS THE GRANNY BONNET.)

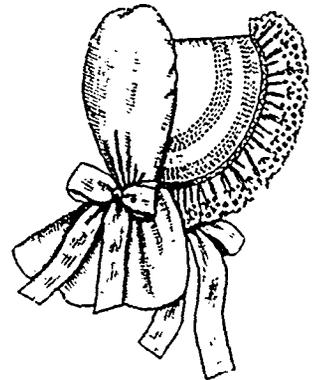
(For Illustration see this Page.)

No. 9156.—A quaint and becoming little sun-bonnet, known as the Granny bonnet, is here

portrayed made of lawn and trimmed with a ruffle of embroidered edging. The crown and curtain are in one and are drawn in at the neck by a cord run in a tuck, and the crown is gathered at the top to stand high. Ties of the material are tacked to the front edges of the crown and bowed at the center over the tuck shirring. The front of the sun-bonnet is smooth and consists of an inside and outside section stitched together in clustered rows to form casings for cords, which stiffen it suitably; it is joined to the crown. A doubled frill of the material overlaid with a frill of embroidered edging stands out from the front edge of the front, forming a soft, pretty framing for the face; and the joining is covered with a fancy-stitched band. The plaited ends of tie-strings are sewed to the lower edge of the front.

Striped, checked and figured gingham, chambray, lawn and piqué are suitable materials for a sun-bonnet of this style and embroidered edging may be used for decoration. In a bonnet of white piqué embroidered insertion may be applied between the clusters of cording. A frill to match may trim the front and ribbon may be used for strings.

We have pattern No. 9156 in eight sizes, from two to sixteen years old. For a girl of eight years, the bonnet requires a yard and three-eighths of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.



9156

MISSSES' AND GIRLS' SUN-BONNET. (KNOWN AS THE GRANNY BONNET.)

(For Description see this Page.)

Styles for Little Folks.

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Illustrations see this Page.)

No. 9162.—At figure No. 288 W in this number of THE Delineator this dress is again represented.

Pink chambray, with a pretty trimming of white embroidery and insertion, was chosen for making this dainty dress, which may be worn with or without a guimpe. The upper part of the dress is a low-necked square yoke fitted by short shoulder seams and to its lower edge is joined the full skirt, which is gathered at the top and deeply hemmed at the bottom. A smooth Bertha collar that is widely notched at the corners is joined to the low, square neck and is prettily ornamented with insertion and bordered with a frill of wide embroidery. The short puff sleeves are gathered at the top and bottom and finished with bands.

Cashmere, challis and soft woollen goods, as well as fine cambric, lawn, nainsook, organdy and dotted Swiss, are well adapted for this little dress and narrow velvet and satin ribbon, lace and embroidery may be used for trimming. A gown of white taffeta bearing small pink brocaded flowers will be very dainty for a tiny woman.

We have pattern No. 9162 in five sizes for little girls from two to six years of age. For a girl of four years,



9162



9162

Front View.



9162

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH OR WITHOUT A GUIMPE.)

(For Description see this Page.)



9130

Front View.



9130



9130

Back View.

CHILD'S DRESS, HAVING A STRAIGHT LOWER EDGE.

(For Description see this Page.)

CHILD'S DRESS, HAVING A STRAIGHT LOWER EDGE.

(For Illustrations see this Page.)

No. 9130.—By referring to figure No. 289 W in this magazine, this little dress may be seen differently made up.

The attractive little dress is here illustrated made of white nainsook and fancy tucking and trimmed with lace edging and insertion. The upper part of the dress is a pointed yoke to the lower edge of which is joined a full skirt that is gathered where it joins the yoke. The skirt is deeply hemmed at the bottom. The neck is completed with a narrow band having a lace-edged frill of the material at the top. The full sleeves are gathered at the top and bottom and completed with narrow wristbands. Tiny boleros are a stylish feature of the little dress; they are outlined by nainsook frills edged with lace and similar frills lap over them, the effect being exceedingly attractive.

This mode is extremely pretty for soft silk, lawn, fine cambric, dimity and gingham, and hemstitching, lace, embroidery and ribbon may be used for garniture.

We have pattern No. 9130 in seven sizes for children from one-half to six years of age. For a child of four years, the dress needs two yards and an eighth of nainsook thirty-six inches wide, with a fourth of a yard of fancy tucking twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



FIGURE NO. 238 W.—This illustrates LITTLE GIRLS' DRESS AND GUIMPE.—The patterns are Little Girls' Dress No. 9162, price 10d. or 20 cents; and Guimpe No. 7195, price 5d. or 10 cents.

(For Description see this Page.)

FIGURE NO. 238 W.—LITTLE GIRLS' DRESS AND GUIMPE.

(For Illustration see this Page.)

FIGURE NO. 238 W.—This illustrates a Little Girls' dress and guimpe. The guimpe pattern, which is No. 7195 and costs 5d. or 10 cents, is in seven sizes for little girls from one to seven years of age. The dress pattern, which is No. 9162 and costs 10d. or 20 cents, is in five sizes for little girls from two to six years of age, and may be seen differently depicted on this page of THE DELINEATOR.

The dainty dress is here pictured made of figured and plain lawn and trimmed with ribbon and lace edging; it is worn with a guimpe of fancy tucking and plain lawn. The full skirt is deeply hemmed at the bottom and joined to the lower edge of a shallow yoke shaped by shoulder seams and closed at the back. The yoke is concealed by the fauciful collar, which is square on each shoulder and across the front and back and bordered with a frill of lace. The short puff sleeves are com-

the dress will need three yards and seven-eighths of material twenty-two inches wide. Price of pattern, 10d. or 20 cents.



FIGURE No. 239 W.—This illustrates CHILD'S DRESS.—The pattern is No. 9130, price 10d. or 20 cents. (For Description see this Page.)

The pattern, which is No. 9130 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen in three views on page 683 of this publication.

This pretty little dress is represented made of lavender lawn and decorated with narrow ribbon. It has a pointed yoke, to which the full skirt is joined, and is made dressy by dainty little boleros that are bordered and covered with ribbon-trimmed ruffles of the material. The full sleeves are finished with narrow bands and ruffles and the narrow standing collar is completed at the top with a ruffle.

The daintiest little dresses imaginable may be copied from this in mull, dimity, nainsook, linen batiste, plain or dotted Swiss and many soft silks and transparent materials that will be trimmed simply or elaborately with ribbon, insertion and lace edging.

The lawn hat is decorated with rows of narrow ribbon and a ribbon bow and has a prettily convoluted brim.

pleted with bands and the full sleeves of the guimpe are finished with narrow bands that are trimmed with a frill of lace edging to correspond with the narrow standing collar.

All the pretty sheer dress goods now offered are available for this mode, but it is especially desirable for nainsook, lawn, dimity, Swiss and goods of like weave. Ribbon and lace edging are the decorations most appropriate.

FIGURE No. 329 W.—CHILD'S DRESS.

(For Illustration see this Page.)

FIGURE No. 239 W.—This illustrates a Child's dress.

ered up closely at the top under a button mould covered with the material. Three tiny tucks are made near the lower edge of the crown, to serve as casings for fine, round wires, upon which the crown is shirred. The brim, which is made double, is shirred on three wires and fancifully bent; over it is arranged a lace-edged frill of the material showing a row of insertion near the outer edge, and both brim and frill are joined to the crown. A lining crown, which is gathered at its upper edge, finishes the



Front View. CHILD'S EMPIRE JACKET, WITH SQUARE YOKE AND FANCY COLLAR.

(For Description see Page 683.)



9143



9143



9143

Back View.

inside of the hat and a ruffle of lace edging is arranged along its lower edge with dainty effect.

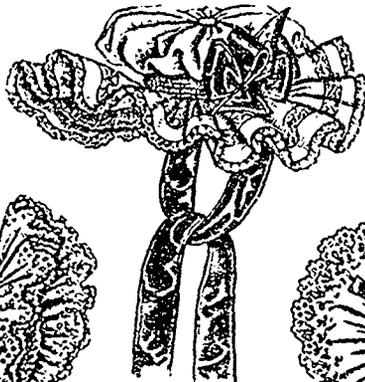
Most charming hats for little girls may be made up in this style of mull, lawn, chambray, dotted Swiss and *point d'esprit* net over silk, and the ties may be of ribbon or of the same material as the hat. Lace and ribbon in shades suitable for children will provide dainty decoration. A charming hat may be made of silk mull, with fine Valenciennes lace edging and insertion for trimming.

We have pattern No. 9153 in four sizes for little girls from one to seven years of age. For a girl of three years, the hat requires two yards and an eighth of material twenty-two inches wide, with a yard and a half of ribbon three inches and a half wide for the ties. Price of pattern, 5d. or 10 cents.

LITTLE GIRLS' BONNET. (KNOWN AS THE MISS MUFFET BONNET.)

(For Illustrations see this Page.)

No. 9154.—A picturesque little bonnet, known as the Miss Muffet bonnet, is here illustrated made of light-blue piqué, white embroidered edging and insertion. The front fits the head closely and is joined to a circular crown, the ends being joined in a short seam at the center of the back. Joined to the front edges of the bonnet and flaring becomingly over the face are two frills of embroidered edging that are deepest at the center and narrowed gradually toward the ends; a similar frill falls from the lower edge of the bonnet, forming a curtain. A frill of narrow edging is set underneath along the joining of the deep frills and a similar frill is included in the seam joining the front and crown. The plaited ends of the tie-strings are tacked to the corners of the bonnet, and ribbon is



9153

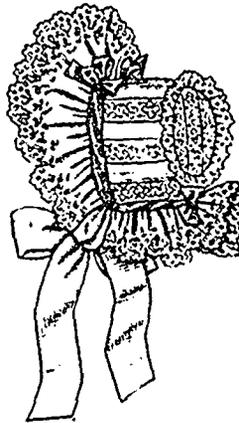
LITTLE GIRLS' HAT.

(For Description see this Page.)



9154

Front View.



9154

Back View.

LITTLE GIRLS' BONNET. (KNOWN AS THE MISS MUFFET BONNET.)

(For Description see this Page.)

LITTLE GIRLS HAT.

(For Illustration see this Page.)

No. 9153.—A captivating little hat is here represented made of organdy, with ribbon for the ties, and ribbon and lace edging and insertion for decoration. It has a very full puff-crown, which is gath-

arranged over the edges of the frills as a decoration.

Linen batiste, piqué in delicate shades of blue, pink and buff.

and white dotted net are the materials now in vogue for little bonnets of this style and ribbon, embroidered and lace edging and insertion may be used for garniture. The bonnet may be lined with silk, if desired. A dainty little bonnet of this kind may be made of dotted Swiss with *point d'esprit* insertion and edging and blue moiré ribbon for trimming.

We have pattern No. 9154 in four sizes for little girls from one to seven years old. For a girl of three years, the bonnet requires a fourth of a yard of piqué twenty-seven inches wide, with seven-eighths of a yard of lawn thirty-six inches wide, and a yard and seven-eighths of insertion an inch and a fourth wide, and three yards and three-fourths of edging four inches wide. Price of pattern, 5d. or 10 cents.

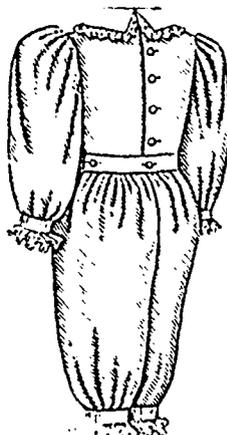
closing, which is made with buttons and button-holes, but is deepened gradually at the sides to form underlaps for the side openings in the drawers. The back of the drawers is gathered and joined to a band that is secured to the body with buttons and button-holes, and the lower edges of the drawers legs are gathered and completed with bands. The neck is completed with a turn-down collar in two sections that flare at the front and back. The full sleeves are gathered at the top and bottom and completed with wristbands.

Muslin and cambric are the most appropriate materials for these night-drawers for wear in warm weather, but for cool weather Canton flannel will often be used. Narrow frills of the material edged with lace or lace or embroidered edging and insertion will trim them daintily. A dainty pair of night-drawers may be cut from long cloth. The bands finishing the legs and sleeves may be covered with embroidered insertion and edged with frills to match.

We have pattern No. 9152 in six sizes for children from two to twelve years old. For a child of eight years, the garment requires four yards of material twenty-seven inches wide. Price of pattern, 10d. or 20 cents.



9152
Front View.



9152
Back View.

CHILD'S NIGHT-DRAWERS.

(For Description see this Page.)

CHILD'S EMPIRE JACKET, WITH SQUARE YOKE AND FANCY COLLAR.

For Illustrations see Page 684.)

No. 9143.—Fawn broadcloth, with a pretty trimming of narrow brown silk braid, was used for the pretty Empire jacket here illustrated. A square yoke forms the upper part of the jacket, and to it are joined the fronts and wide seamless back. The fronts lap widely and close in double-breasted style with button-holes and buttons between wide single box-plaits, and the back is arranged in a double box-plait at each side of the center. A large, fancy collar curved in a series of points is a dressy feature of the jacket and a rolling collar completes the neck. The two-seam sleeves have mushroom puffs at the top.

Lady's cloth, flannel, serge, camel's-hair, tweed and cheviot in stripes, checks or mixtures are pretty materials for the jacket and braiding, stitching or tiny bias folds of satin may be used for decoration. On a jacket of red, smooth cloth a simple scroll design may be braided along all the edges with black soutache.

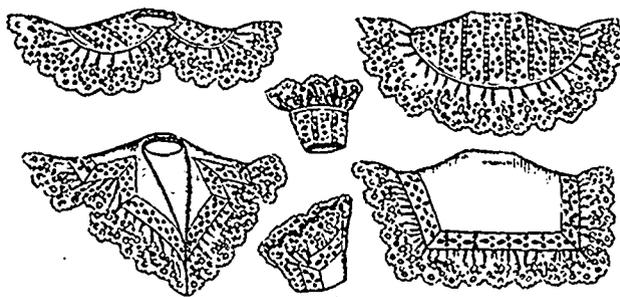
We have pattern No. 9143 in seven sizes for children from one to seven years old. For a child of four years, the jacket calls for three yards and three-eighths of goods twenty-two inches wide. Price of pattern, 10d. or 20 cents.

Both the collars and cuffs are mounted on narrow bands, which facilitates their adjustment. One style is made of nainsook, with a frill of embroidered edging and a row of insertion at the edges. The collar falls in square sailor outline at the back and has tapering ends that meet at the bust and are notched in front of the shoulders. The cuff is pointed at the front of the arm and its ends flare.

The other style is made of all-over embroidery and a frill of edging put on with a cording decorates the edges. The collar is deep and round and rounds sharply from the throat, and the cuff is round and has its ends joined.

These accessories will be found improving to children's plain frocks, and may match them or be of contrasting fabric. Silk mull may be used for either collar or cuff, with lace for trimming.

We have pattern No. 1345 in four sizes for children from three to twelve years old. For a child of nine years, the round collar and a pair of round cuffs require half a yard of material twenty-two or more inches wide; the sailor collar and a pair of pointed cuffs need three-fourths of a yard twenty-two or more inches wide. Price of pattern, 5d. or 10 cents.



1345
Front Views. Back Views.

CHILD'S FANCY COLLARS AND CUFFS.

(For Description see this Page.)

CHILD'S NIGHT-DRAWERS.

(For Illustrations see this Page.)

No. 9152.—The comfortable night-drawers here illustrated are made of muslin and trimmed with embroidered edging and insertion. The drawers portion is adjusted by inside leg seams and a seam at the center of the back and front and it is extended at the front to join a square yoke and form the front of the body, the upper edge being gathered. The body, at the back, is smooth and extends to a little below the waist at the

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Styles for Boys.



FIGURE No. 240 W.—This illustrates Boys' GOLF SUIT.—The patterns are Boys' Jacket No. 7444, price 10d. or 20 cents; Knickerbockers No. 7913, price 7d. or 15 cents; and Scotch Outing Cap No. 1354, price 5d. or 10 cents.
(For Description see this Page.)

This practical and stylish suit is pictured made of broken-check suiting, machine-stitching and bone buttons giving a neat finish. The knickerbockers are designed especially for golf, cycling and general outing wear; they droop over the cuffs or calf-bands, which button at the outside of the leg.

The golf or Norfolk jacket has two box-plaits applied on the back and one at each side of the closing, and the fronts are turned back in notched lapels by a rolling collar. The belt has rounding ends and capacious side-pockets in patch style are stitched on the fronts.

The Scotch outing cap has a crown formed of joined sections and tucked down to the peak in front.

Suits of cheviot, tweed and homespun are highly commended for golfing.

BOYS' MILITARY SUIT. (KNOWN AS THE WEST POINT UNIFORM.) FOR CADET, PAGE AND OTHER UNIFORMS.
(For Illustrations see this Page.)

No. 1347.—Dark-blue faced cloth was used for this military suit, which is known as the West Point uniform, and is desirable for cadet, page and other uniforms.

FIGURE No. 240 W.—**BOYS' GOLF SUIT.**

(For Illustration see this Page.)

FIGURE No. 240 W.—This consists of a Boys' jacket, knickerbockers and outing cap. The jacket pattern, which is No. 7444 and costs 10d. or 20 cents, is in fourteen sizes for boys from three to sixteen years of age. The knickerbockers pattern, which is No. 7913 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years old. The cap pattern, which is No. 1354 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, and is shown again on page 663.

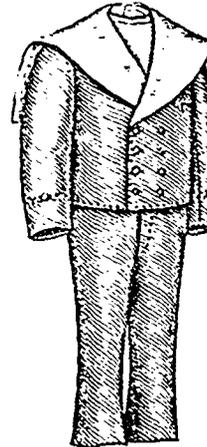
It consists of full-length trousers and a close-fitting jacket. The trousers are nicely shaped by the usual inside and outside leg seams, a center seam and hip darts. The outside seams are covered by a row of black cord or braid and the trousers are made with a fly. Pockets are inserted in the fronts.

The jacket is closely fitted by side-back gores and a center seam and is closed with button-holes and gilt buttons at the center of the front; it reaches only a trifle below the waist and is pointed at the center of the front and back. The standing collar is in military style and the coat sleeves fit the arms comfortably. The jacket may be trimmed in military style with braid, or it may be trimmed with buttons, as illustrated, the button decoration being suitable for pages' uniforms.

Suits of this style will mostly be made of smooth-surfaced cloth in navy-blue, cadet-blue and gray. An effective suit of this style was made of a handsome shade of gray broadcloth.

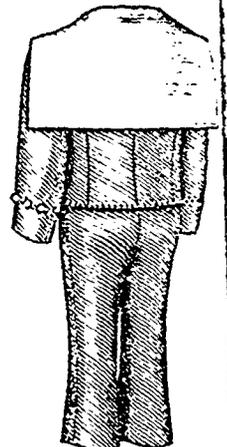


9119



9119

Front View.

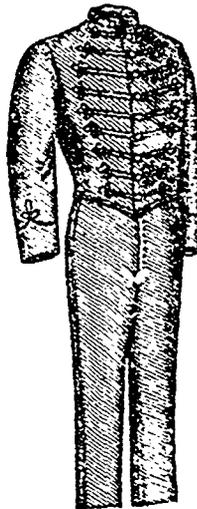


9119

Back View.

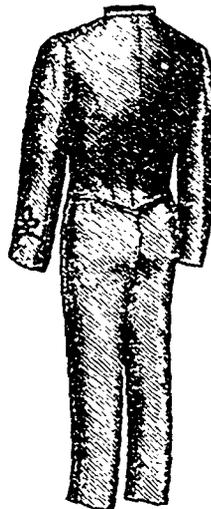
BOYS' MIDDY SUIT, CONSISTING OF A DOUBLE-BREASTED JACKET, A VEST, AND SAILOR TROUSERS WITH A FLY.

(For Description see this Page.)



1347

Front View.

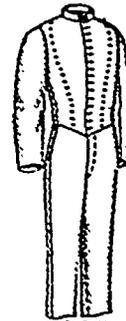


1347

Back View.

BOYS' MILITARY SUIT. (KNOWN AS THE WEST POINT UNIFORM.) FOR CADET, PAGE AND OTHER UNIFORMS.

(For Description see this Page.)



1347

ty-seven inches wide. Price of pattern, 1s. 3d. or 30 cents.

BOYS' MIDDY SUIT, CONSISTING OF A DOUBLE-BREASTED JACKET, A VEST, AND SAILOR TROUSERS WITH A FLY.

(For Illustrations see this Page.)

No. 9119.—This jaunty suit is differently illustrated at figure No. 241 W in this magazine. The suit is in the favorite midddy style and is here illustrated

made of blue linen combined with white linen. The long sailor trousers are shaped by hip darts, inside and outside leg seams and a center seam. They are closed with a fly and flare over the boot in true sailor fashion. A hip pocket is inserted in the right side of the back and the customary waistband finishes the trousers, which may be attached to an under-waist or worn with suspenders.

The vest is fitted by shoulder and under-arm seams and closed at the back. The neck is finished with a narrow band.

The jacket is shaped by side seams and a curving center seam, and the fronts lap and close in double-breasted style with buttons and button-holes. A breast pocket is inserted in the left front. The fronts are shaped low to reveal the vest in shield effect and the ends of the large sailor-collar lap with the fronts and taper to points. The comfortable coat sleeves are finished at cuff depth from the bottom with two rows of stitching and a row of buttons, and the jacket is finished with a single row of stitching.

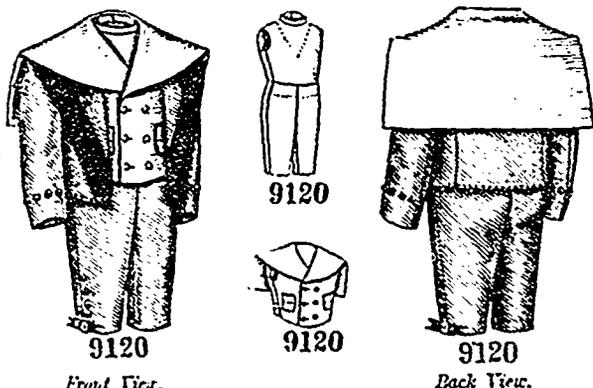
Cloth, serge, flannel, duck, piqué and heavy linen are much liked for suits of this kind. Buttons, nautical emblems and braid will ornament it prettily.

We have pattern No. 9119 in six sizes for boys from five to ten years of age. To make the suit for a boy of seven years, requires two yards and a fourth of blue with a yard and a half of white linen, each thirty-six inches wide. Price of pattern, 1s. 3d. or 30 cents.

LITTLE BOYS' SUIT, CONSISTING OF A JACKET WITH SAILOR COLLAR, A DOUBLE-BREADED VEST WITH SAILOR COLLAR AND TROUSERS WITHOUT A FLY.

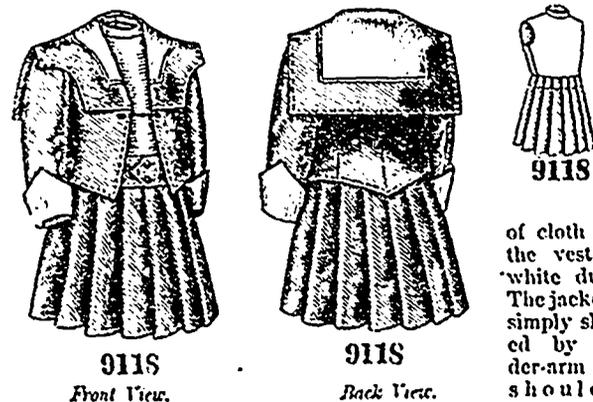
(For Illustrations see this Page.)

No. 9120.—The jacket and trousers are pictured made



LITTLE BOYS' SUIT, CONSISTING OF A JACKET WITH SAILOR COLLAR, A DOUBLE-BREADED VEST WITH SAILOR COLLAR AND TROUSERS WITHOUT A FLY.

(For Description see this Page.)



LITTLE BOYS' COMMODORE COSTUME.

(For Description see this Page.)

down. The sailor collar extends to the bottom of the jacket fronts, its ends tapering gradually, and is covered at the back

by a larger sailor-collar on the vest. The comfortable sleeves are decorated at cuff depth with an encircling row of buttons. Braid on the collar and a row of stitching at the lower edge finish the jacket stylishly.

The trousers are without a fly and are shaped by the usual seams; they are buttoned to a sleeveless under-waist that is closed at the back. A facing of white duck is applied on the front of the under-waist and the neck is completed with a narrow band. A ribbon bow with a buckle and a row of three buttons decorate each leg at the outside seam.

The fronts of the vest are joined in shoulder and side seams to the back, which is shaped by a curved center seam, and the customary straps on the back regulate the width about the waist. The vest is closed in double-breasted style with button-holes and buttons, and the neck is shaped low in front, revealing the facing on the under-waist in shield effect. The sailor collar laps with the fronts and has tapering ends. Openings to inserted pockets are covered with square-cornered laps that are stitched across the center.

Piqué, duck and fancy vesting may be chosen for the vest and cloth, serge, flannel, cheviot and some of the cool Summer suitings like Galatea or linen will be selected for the jacket and trousers.

We have pattern No. 9120 in five sizes for little boys from four to eight years of age. Of material twenty-seven inches wide for a boy of seven years, the jacket and trousers need three yards and three-eighths and the vest and neck-band a yard and seven-eighths. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' COMMODORE COSTUME.

(For Illustrations see this Page.)

No. 9118.—This attractive costume, designated as the Commodore costume, is shown made of linen in combination with white piqué. Machine-stitching provides the finish.

The skirt is laid in kilt-plaits all round and may be buttoned or stitched to a sleeveless waist shaped by shoulder and under-arm seams and closed at the back. The neck of the waist is completed with a neck-band.

The back of the jacket displays a pointed lower outline and is shaped by shoulder and side-back seams and a well curved center seam. The fronts open all the way down and display between them the waist front, which is of white piqué; they are connected by a chain or cord slipped over buttons sewed on the fronts below the sailor collar, which falls deep and square at the back and has wide faucifully curved ends. The collar combines the two materials, and the edge of the piqué is piped. A belt of the material with pointed ends is closed in front with two buttons and button-holes. The coat sleeves have pointed turn-up cuffs.

Linen and cotton duck, linen crash, cheviot, serge, cloth and flannel are used for costumes of this style and braid will be a satisfactory trimming.

We have pattern No. 9118 in four sizes for little boys from

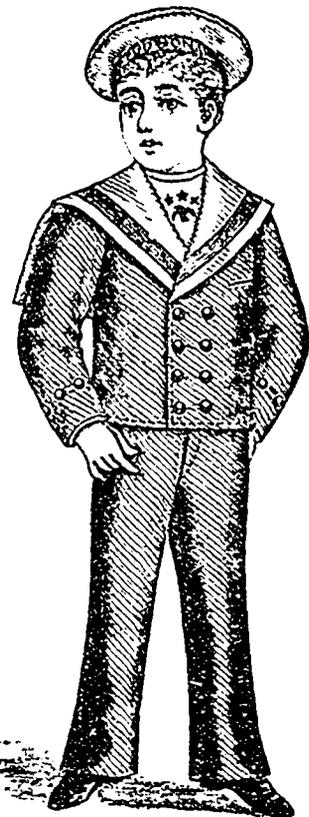


FIGURE No. 241 W.—This illustrates Boys' MIDDY SUIT.—The pattern is No. 9119, price 1s. 3d. or 30 cents. (For Description see Page 685.)

two to five years of age. For a boy of five years, the costume needs two yards and seven-eighths of linen thirty-six inches wide, with one yard of white piqué twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

FIGURE No. 241 W.—BOYS' MIDDY SUIT.

(For Illustration see Page 687.)

FIGURE No. 241 W.—This illustrates a Boys' suit. The pattern, which is No. 9119 and costs 1s. or 30 cents, is in six sizes for boys from five to ten years of age, and is shown again on page 686.

Blue and white serge are here united in this handsome midddy suit, and the decoration is provided by blue braid, an embroidered emblem on the vest, gilt buttons and machine-stitching. An unusually large sailor-collar on the shapely jacket laps with the fronts, which close in double-breasted style; and in the open neck a vest is revealed in shield effect. The vest is finished with a neck-band and is closed at the back.

The trousers, which are made with a fly, are long and flare over the boot in correct sailor style.

These popular suits are made of flannel or cloth in red, brown or cadet-gray or blue combined with white piqué, linen duck or Galatea and trimmed with braid and buttons. A suit of cadet-gray serge may have a sailor collar of white Bengaline. The vest may match the collar.

The sailor cap of white serge has the name of some well known ship embroidered on its band.



FIGURE No. 242 W.—This illustrates LITTLE BOYS' DRESS.—The pattern is No. 9121, price 10d. or 20 cents. (For Description see this Page.)

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 9121.—At figure No. 242 this dress is differently portrayed.

White piqué was chosen for a natty little dress. The skirt is laid kilt-plaits all round and joined to the body, which has a seamless back and is separated from the fronts by wide under-arm gores. The closing is made invisibly at the center between the forward-turning plaits laid in the front. A belt of the material covers the joining of the skirt and body and the pointed straps are buttoned across the plaits and one on the belt, the effect being quite ornamental. The full sleeves are gathered at the top and bottom and finished with round cuffs. At the neck is a broad sailor-collar that falls deep and square at the back and has wide flaring ends; it is bordered with frill of edging.

Piqué, linen, wash cheviot, serge and wool suiting will make up satisfactorily in this style, with a trimming of embroidered edging and fancy braid.

We have pattern No. 9121 in four sizes for little boys from two to five years of age. For a boy of five years, the dress needs four yards of goods twenty-seven inches wide. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' BLOUSE.

(For Illustrations see this Page.)

No. 9140.—A blouse for little boys is here depicted made of white nainsook, all-over embroidery and embroidered edging. It is shaped by shoulder and under-arm

seams and closed at the center of the front under an applied plait of the all-over embroidery bordered at each side by a frill of the embroidered edging. The lower edge of the blouse is hemmed to hold an elastic that draws the edge closely about the waist, the blouse drooping in the customary way. The lower outline of the deep sailor-collar is gracefully curved to form a point at the center of the back and the ends flare from the throat; the collar is mounted on a band and bordered with a frill of the edging. Pointed cuffs made to accord with the collar are turned up over narrow bands and prettily complete the full sleeves. A narrow band covers the joinings of the frills.

The blouse may be made of lawn, nainsook, cambric, dimity or batiste and decorated with lace edging.

We have pattern No. 9140 in seven sizes for little boys from two to eight years of age. For a boy of four years, the blouse requires a yard and three-eighths of nainsook thirty-six inches wide, with five-eighths of a yard of all-over embroidery twenty-seven inches wide, and three

yards and a fourth of edging five inches wide for the collar frill, and three yards of edging three inches and a fourth wide for the remaining frills. Price of pattern, 10d. or 20 cents.

FIGURE No. 242 W.—LITTLE BOYS' DRESS.

(For Illustration see this Page.)

FIGURE No. 242 W.—This represents a Little Boys' dress. The pattern, which is No. 9121 and costs 10d. or 20 cents, is in four sizes for little boys from two to five years old, and is shown in two views on this page.

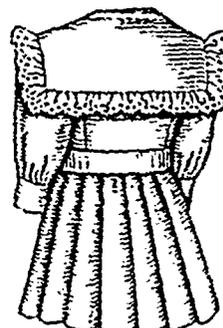
This simple dress is here shown made of fancy piqué, with embroidered edging and machine-stitching for decoration. The kilt-skirt is joined to the body, which has a wide, seamless back and forward-turning plaits at each side of the closing in front. The plaits are crossed by two pointed straps buttoned on and a similar strap is buttoned over the belt. The sailor collar has wide flaring ends and stands out on the full sleeves, which are gathered at the top and bottom and finished with round cuffs.

Piqué, percale and linen crash will make cool Summer dresses of this sort; either the plain or figured varieties are liked and Hamburg embroidered edging and washable cotton braid are the favorite trimmings for boys' dresses.

The straw hat is a round sailor shape.



9121
Front View.



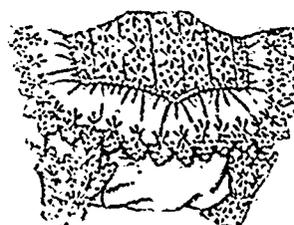
9121
Back View.

LITTLE BOYS' DRESS.

(For Description see this Page.)



9140
Front View.



9140
Back View.

LITTLE BOYS' BLOUSE.

(For Description see this Page.)



DRESSMAKING AT HOME.

(For Illustrations see Pages 689, 690 and 691.)

Fashion this month emphasizes her preference for transparent fabrics, which in many instances overlie silk and in others percaline or lawn, the foundation fabric giving the color. Bright red transparencies over black foundations with a towing down decoration of black lace, ribbon, etc., are in vogue, particularly for country wear. The season is also marked by odd color unions, such as violet associated with brown, green or red. The delicacy of the color shadings achieved by the manufacturers of ribbons, gauzes, etc., makes these combinations possible, but it takes an artist's eye to select just the right hues and to introduce effectively the small allowance of the brightening tint that

waist plays an important part in toilettes of the last-named class, as well as in those for both morning and afternoon wear and for travelling. Its construction is consequently dealt with in the following paragraphs, for, simple though it appears, the shirt-waist has many details which must be worked out correctly and carefully if a trim effect is to be produced. Silk shirt-

is permissible. The inevitable June bride's trousseau is considered in this department, as are also dressy modes for street and house and suits for tennis and kindred sports.

The shirt-



FIGURE No. 93 X.

FIGURE No. 94 X.

FIGURE No. 95 X.

MODES FOR DRESSY WEAR.

FIGURE No. 93 X.—(Cut by Costume Pattern No. 9159; 10 sizes; 30 to 42 inches, bust measure; price 1s. 8d. or 40 cents.) FIGURE No. 94 X.—(Cut by Skirt Pattern No. 9166; 7 sizes; 20 to 32 inches, waist measure; price 1s. 6d. or 35 cents; and Jacket-Basque Pattern No. 9138; 9 sizes; 30 to 46 inches, bust measure; price 1s. 3d., or 30 cents.) FIGURE No. 95 X.—(Cut by Skirt Pattern No. 9135; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Blouse-Waist Pattern No. 9168; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 93 X, 94 X and 95 X, see "Dressmaking at Home," on Page 691.)

waists are preferably made with a lining, the seams of which are sewed with the outside. The sleeves require no lining.

When waists of organdy, Swiss or other sheer textiles are lined, the lining is made separately and is frequently of a contrasting color.

All the seams in cotton shirt-waists, excepting the shoulder seams, are finished in French style. The lower edge is narrowly hemmed. The left closing edge may be turned under for a hem twice, so that there will be three thicknesses of goods to support the buttons. The right side may be simply hemmed or may be folded in a box-plait by first turning under the front edge, then folding a backward-turning plait, slipping the underfolded edge under the plait and stitching the plait at each side near the fold. When it is desired to close the shirt-waist with studs, work button-holes conveniently near both edges, those in the right edge being worked lengthwise and those in the left crosswise, each button-hole being finished at the ends with bar-tacks. In an invisible closing the button-holes are worked in a fly adjusted under the right edge, which is turned under for a hem.

The back may be made with a yoke facing, in which event the shoulder seams are made on the outside and turned back under the yoke. When the yoke is applied on a lining, first join the upper edge of the back to the lining, making the seam on the outside and turning it upward. When the back is full, it must be gathered at each side of the center on a separate

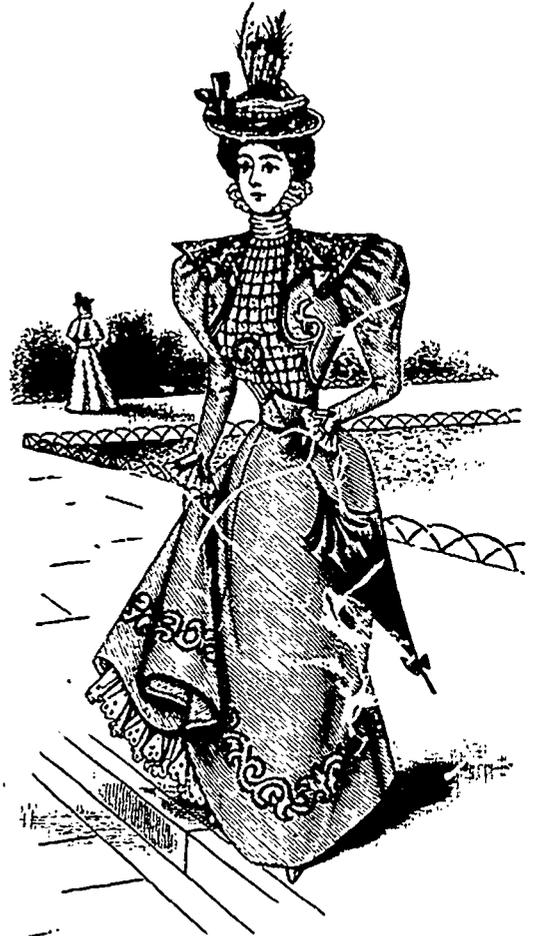


FIGURE No. 98 X.—LADIES' CALLING TOILETTE.—(Cut by Skirt Pattern No. 9014; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Basque-Waist Pattern No. 9139; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 692.)

edges of the yoke over these seams; also stitch the lower edge to position.

When plaits or shirrings are made at the back or front, they must be stayed underneath.

To keep the waist from slipping away from the skirt, make a lap with an interlining and in it work three eyelets. Sew the lap to the shirt-waist at the center of the back at the waist-line. Sew hooks corresponding with the eyelets on the skirt-band.

For shirt-waists requiring frequent laundering, a practical arrangement may be made as follows: Sew a casing underneath to the back of the shirt-waist from side to side, leaving the ends open. Work a button-hole about two inches from each side seam on the outside. Sew tape at one end of the casing, hemming the end of the tape over the end of the casing. Fasten the tape at the button-hole nearest to it and run the tape through the casing, passing it through the opposite button-hole. Then arrange the other end similarly. When the tape is tied, the fulness will be drawn to the center and the sides will fit smoothly. Then make a casing at each side of the closing, run a tape through it and tie in front. A casing may also be made all round the waist, a tape inserted and tied in front and the fulness distributed as desired.



FIGURE No. 96 X.

FIGURE No. 97 X.

TENNIS SUITS.

FIGURE No. 96 X.—(Cut by Skirt Pattern No. 9080; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents; and Shirt-Waist Pattern No. 9129; 9 sizes; 30 to 46 inches, bust measure; price 1s. or 25 cents.) FIGURE No. 97 X.—(Cut by Waist Pattern No. 9142; 8 sizes; 30 to 44 inches, bust measure; price 1s. or 25 cents; Eton Jacket Pattern No. 9170; 7 sizes; 30 to 42 inches, bust measure; price 1s. or 25 cents; and Skirt Pattern No. 9030; 10 sizes; 20 to 38 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 96 X and 97 X see "Dressmaking at Home," on Page 691.)

thread and then sewed with the centers together to the yoke. Turn the shoulder seams backward and stitch the shoulder

may also be made all round the waist, a tape inserted and tied in front and the fulness distributed as desired.

Three thicknesses of material are required for a neck-band, viz: outside, inside and interlining. Place the right sides of both the inside and outside bands together and lay

Figure No. 94 X portrays a suit in tailor style, a black-and-gold braid decoration being arranged on green cloth, and the jacket-basque being softened by full vest-fronts of silk closed under a double jabot of lace edging. The open jacket-fronts are reversed in long lapels by a rolling collar, and there is under-folded fulness in the skirt portion at the back. A wrinkled girdle-section and ribbon stock are becoming accessories. The pattern of the jacket-basque is No. 9138, price 1s. 3d. or 30 cents, while the skirt is fashioned after pattern No. 9166, which costs 1s. 6d. or 35 cents. The skirt is novel and very effective, consisting of three circular ruffles sewed to a five-gored skirt.

Lawn is shown in the toilette pictured at 95 X, and black and white lace applied flatly and also in frills combine with a ribbon stock and a metal belt to afford a decoration that is really artistic. Originality asserts itself in the skirt, which consists of a yoke and a gored flounce at the front and sides combined with a straight back-breadth, all supported by a four-gored foundation. Its pattern is No. 9135, price 1s. 3d. or 30 cents, and that of the blouse-waist is No. 9168, costing 1s. or 25 cents. The blouse-waist is worn over the skirt and has graceful fulness in both the back and fronts. A double jabot of lace edging hides the closing effectively and lace caps stand out upon puffs arranged on the coat-shaped sleeves.

FIGURES Nos. 96 X AND 97 X.—TENNIS SUITS.—Practicality is an essential quality of suits for tennis, hence durable materials and simple modes must be chosen for them. The toilette shown at figure No. 96 X comprises a shirt-waist made of checked organdy and fine embroidery by pattern No. 9129, price 1s. or 25 cents, and a serge skirt cut by pattern No. 9080, which costs 1s. 3d. or 30 cents. The shirt-waist has a fanciful yoke of the embroidery, and while the back is smooth just below the yoke, the fronts are full, and there is plaited fulness both back and front at the waist-line. The box-plait through which the closing is made extends only the depth of the yoke. The sleeves are of a new design. Frills may appear at their wrists and also at the neck of the waist, if this soft effect is preferred to the linen collar and cuffs here indicated. A black satin bow



FIGURE No. 99 X.—BRIDAL TOILETTE.—(Cut by Skirt Pattern No. 9011; 6 sizes; 22 to 32 inches, waist measure; price 1s. 8d. or 40 cents; and Basque-Waist Pattern No. 9161; 10 sizes; 30 to 42 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 632.)

the interlining on the inside section, stitching the ends and upper edges together; then turn the band right side out, creasing the top. Sew the lower edge of the inside and interlining to the neck edge, making the seam on the outside; turn the seam upward and stitch the outside over the seam.

For a standing collar, place the right sides of the outside and inside sections together, lay two thicknesses of interlining on the outside, and join the ends and upper edges together. Turn the collar right side out, turn in the lower edges and stitch them together, if the collar is to be removable. If permanent, sew these edges to the neck.

For a turn-down collar follow the same directions, save to turn in the lower edges. Place on each side of the collar a band section, and on the outside band-section an interlining and continue as in the neck-band. Make crosswise button-holes where needed.

FIGURES Nos. 93 X, 94 X AND 95 X.—MODES FOR DRESSY WEAR.—Three modes suitable for a garden party or for dressy afternoon wear on any occasion are presented in these figures. The gown at figure No. 93 X is of organdy over cherry silk and its decoration of lace edging, black velvet, baby ribbon and lace insertion increases the fluffiness of the design. A cherry-colored ribbon stock and crush belt complete the gown effectively. The waist closes at the left side in Russian style and has fulness at the center of the front and also in the lower part of the back. The sleeves fit closely and display a short puff that supports two dainty cap frills. The graceful skirt comprises eight gores. The many charming features of this costume are embraced in pattern No. 9159, price 1s. 8d. or 40 cents.

and fancy belt are stylish accessories. The five-gored skirt displays an embroidered decoration of tennis racquets and balls.



FIGURE No. 1.—NECES-SAIRE.

(For Descriptions of Figures Nos. 1, 2 and 3 see "The Work-Table," on Pages 693 and 693.)



FIGURE No. 2.—PIN-CUSHION.

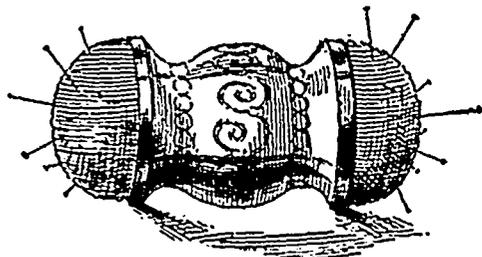


FIGURE No. 3.—FANCY PIN-CUSHION.

A shirt-waist, jacket and skirt compose the toilette pictured at figure 97 X. The jacket is fashioned from white serge; it

will seldom be worn while actively engaged in play, but it gives a more finished appearance to the toilette and is a safeguard against colds if drawn on while resting. It is in Eton style.

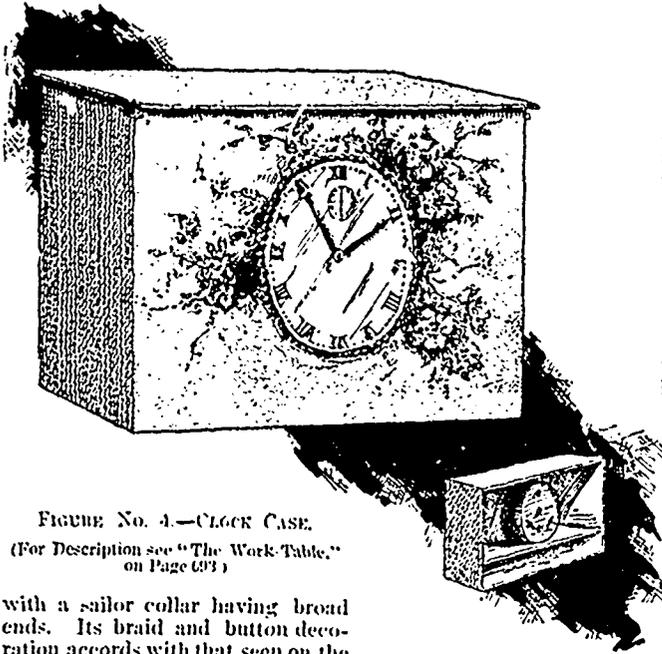


FIGURE NO. 4.—CLOCK CASE.
(For Description see "The Work-Table," on Page 691.)

with a sailor collar having broad ends. Its braid and button decoration accords with that seen on the four-piece skirt, also cut from serge. The waist is made of green silk and has pretty fullness in the fronts, which close at the center, and also in the lower part of the back. A lace frill rising above the ribbon stock gives a fanciful air, and the belt is of silk belting. Sleeves with stylish fullness at the top complete a charming but simple waist. The patterns employed are waist No. 9142, jacket No. 9170 and skirt No. 9030, each costing 1s. or 25 cents.

FIGURE NO. 98 X.—LADIES' CALLING TOILETTE.—A triple combination—*drap d'été*, silk overlaid with appliqué lace and chiffon—produces an admirable effect in this toilette.

Crosswise frills of lace edging decorate the full fronts, which appear effectively between the fronts of a fancy bolero that rolls back in novel revers. At the back the lower edge of the bolero is curved upward at the center. The girdle is pointed in bodice fashion at the back and front. A ribbon stock gives a decorative touch which is enhanced by frills at the neck and beneath tabs in which the sleeves are shaped at the wrists. The braid decoration corresponds with that on the six-gored skirt. The patterns are waist No. 9139 and skirt No. 9034, each costing 1s. 3d. or 30 cents.

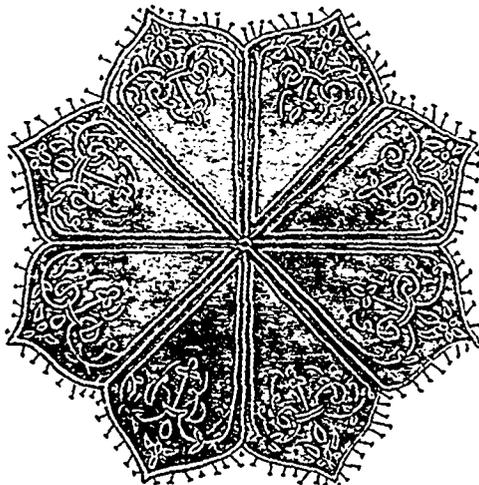


FIGURE NO. 1.—PIN-HOLDER
(For Description see "Artistic Needlework," on Page 631.)

FIGURE NO. 99 X.—BRIDAL TOILETTE.—The bridal robe shown at this figure is ideal in design, in material (a rich cream *faïlle Française*) and in the decoration, which displays originality and is lavish without ostentation. The *basque*-waist is in the Russian style, now highly favored, with the closing made at the left side, and its fashion name is the Romanoff waist. The back has very slight plaited fullness at the bottom, and the fronts are effectively arranged in broad plaits. The closing is concealed

by lace frills on which bunches of orange blossoms are set. A spray of the blossoms falls from a ribbon girdle which takes the place of a belt and peplum contained in the pattern. The stock matches the girdle and over it flare two tabs. Wrist frills are added to the sleeves, which are wrinkled above the elbow and show doubled caps that sustain lace frills. Pattern No. 9161, price 1s. 3d. or 30 cents, provides the design. The skirt is made with a full-length, round train by pattern No. 9011, price 1s. 8d. or 40 cents. An effective jabot drapery is arranged at the back, and a balayouse finishes the lower edge. The trimming of lace and orange blossoms crosses the front diagonally and is also arranged at the left side along the lower edge from the center of the front to the train.

FIGURE NO. 1.—NÉCESSAIRE.—This useful accessory of the work-table is so made that it may be suspended from the belt, hung near the work-table or rest in the work-basket. From a ribbon bow fall several ribbon ends to which are attached an emery, a needle-case, thimble-case and a glove-mender. The *nécessaire* will be very easy to copy and its usefulness and pretty effect are evident.

THE WORK-TABLE.

(For Illustrations see Pages 691 and 692.)

FIGURE NO. 2.—PIN-CUSHION.—From the center of this cushion of white silk tufted with blue zephyr rises the head of a pretty

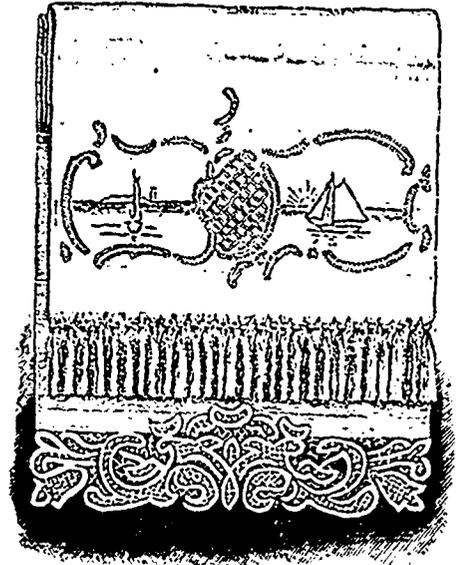


FIGURE NO. 2.—BUREAU SCARF.

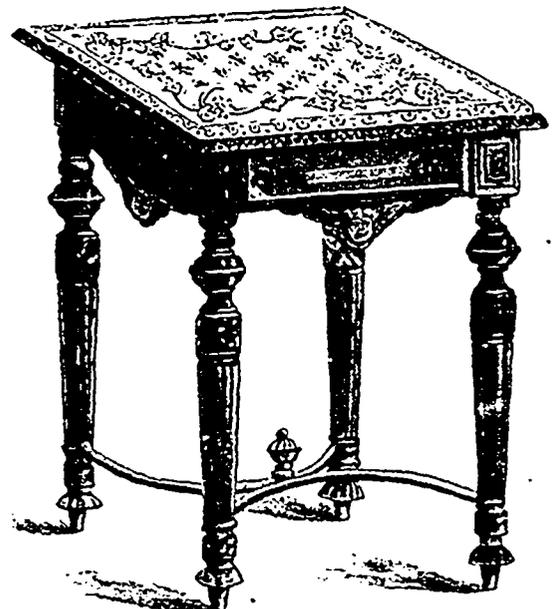


FIGURE NO. 3.—TABLE COVER.

(For Descriptions of Figures Nos. 2 and 3 see "Artistic Needlework," on Page 634.)

blonde doll. The cushion, which is suitable for bureau or work-table, may be made of two shades of silk.

FIGURE No. 3.—FANCY PIN-CUSHION.—A napkin ring of white bone on which a neat design is painted forms the framework of this double-headed cushion. Velvet covers the cotton that makes the cushion suitable to receive hat-pins, safety and toilette pins. It may be suspended by a ribbon run through the ring or looped around it.

FIGURE No. 4.—CLOCK CASE.—The suggestion for a pretty clock case here given may be carried out without much trouble

in Persian-blue silk forms this pretty and useful ornament. It is fancifully shaped and is made more effective when the pins form the border. Any color admired may be used for the holder.

FIGURE No. 2.—BUREAU SCARF.—White linen is represented in this scarf, which is handsomely decorated with an embroidered design wrought in Delft-blue silk. One end is completed with fringe and the other with a showy band of lace.

FIGURES Nos. 3 AND 4.—TABLE-COVER, AND DETAILS OF DE-

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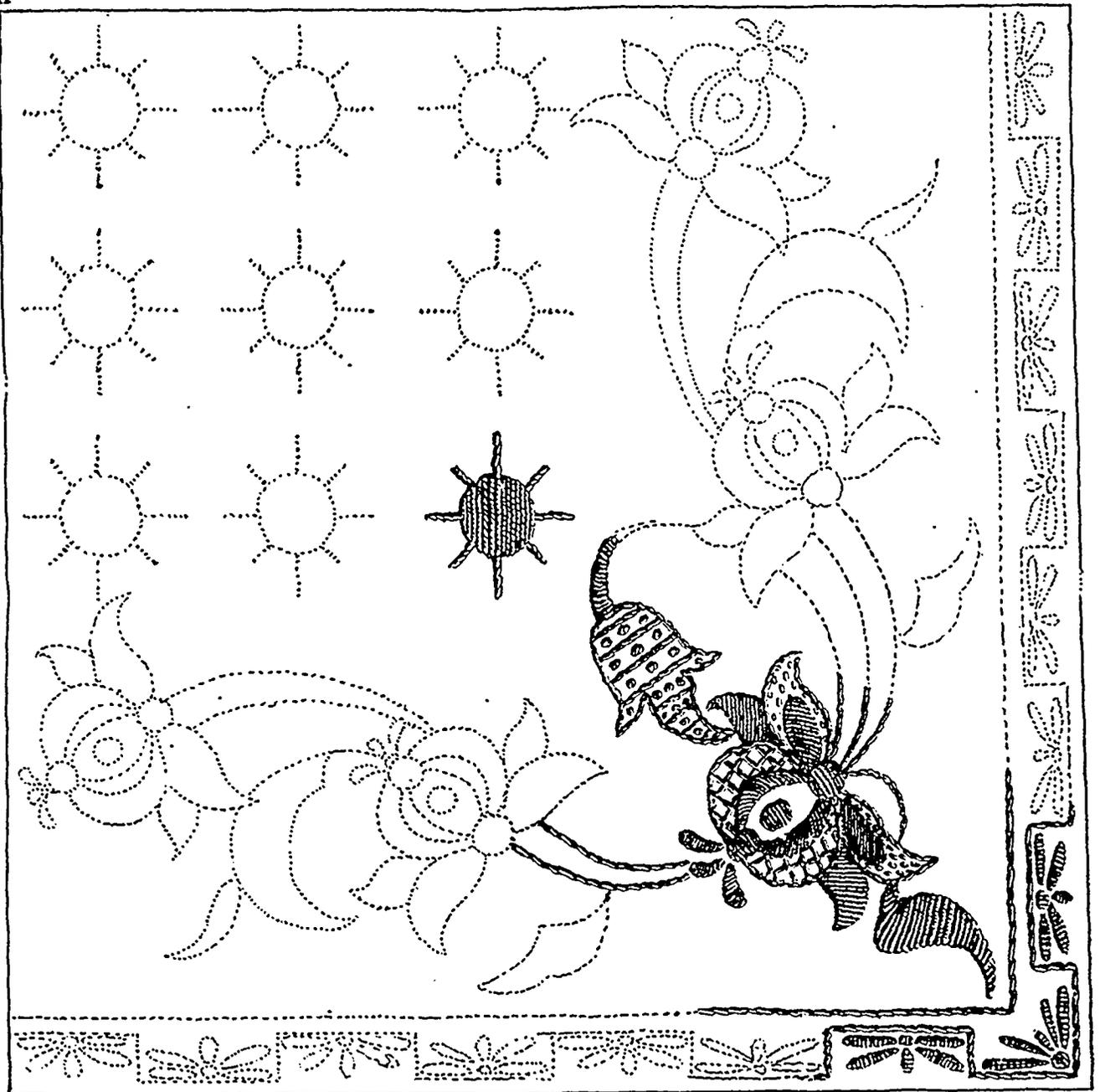


FIGURE No. 4.—DETAILS OF DESIGN FOR TABLE COVER.
(For Description see "Artistic Needlework," on this Page.)

or expense. Heavy cardboard is shaped in box form exactly like the leather cases sold. The opening is at the back, as shown in the small view. A pretty floral design is painted around the opening in front where the face of the clock appears.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 692 and 693.)

FIGURE No. 1.—PIN HOLDER.—Dark-green satin embroidered

sion.—The table-cover, displayed in full at figure No. 3, is made of Gobelin-blue silk and richly embroidered in heavy Japanese gold thread. At figure No. 4 are shown the details of the design in actual working size. One-quarter of the design is shown; to repeat it, it should be folded over at the lines marked A and B. The materials which will be most frequently selected for such a cover are cloth, linen, denim, velvet, plush, etc. On linen the design may be worked in embroidery silk in such shades as the judgment of the worker deems most effective; on velvet, cloth or silk, heavy Japanese gold thread and tinsel thread in shades of Persian-blue and dark-green may be used, with pleasing results.

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

In the new neckwear for use during the warm weather, French, English, Austrian and Italian foulard and satin grounds are always admired, and this season their vogue appears to be more extended than ever. The grounds are for the most part in dark tones relieved by

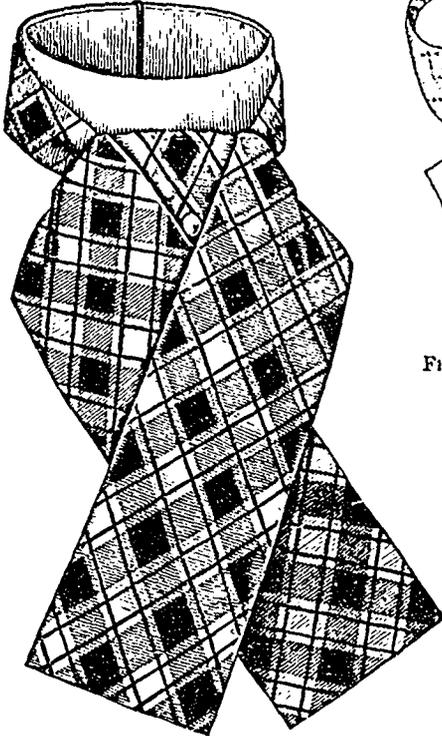
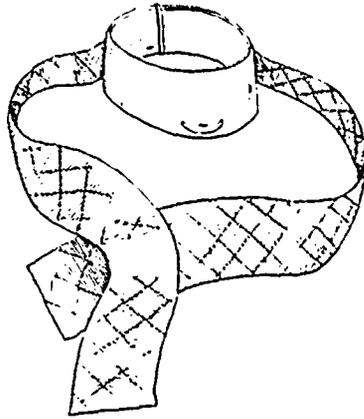


FIGURE NO. 1.



FIGURES NOS. 1 AND 2.—GENTLEMEN'S NEW ASCOT SCARF.

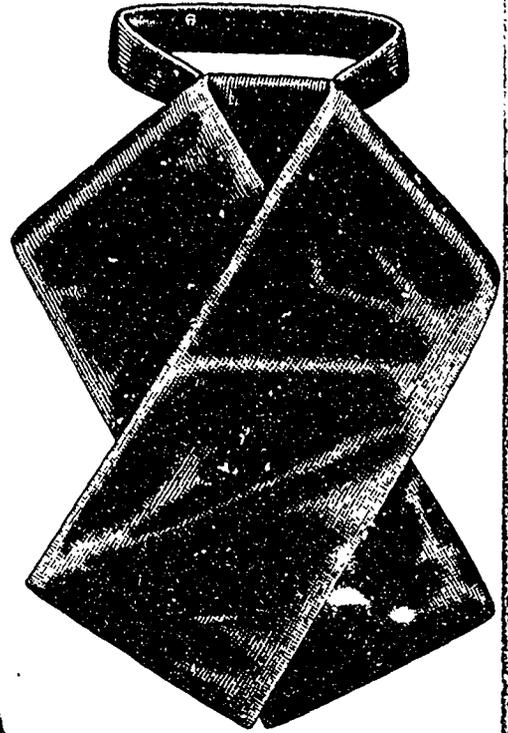


FIGURE NO. 5.—GENTLEMEN'S FLAT SCARF.
(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Styles for Gentlemen," on this Page.)

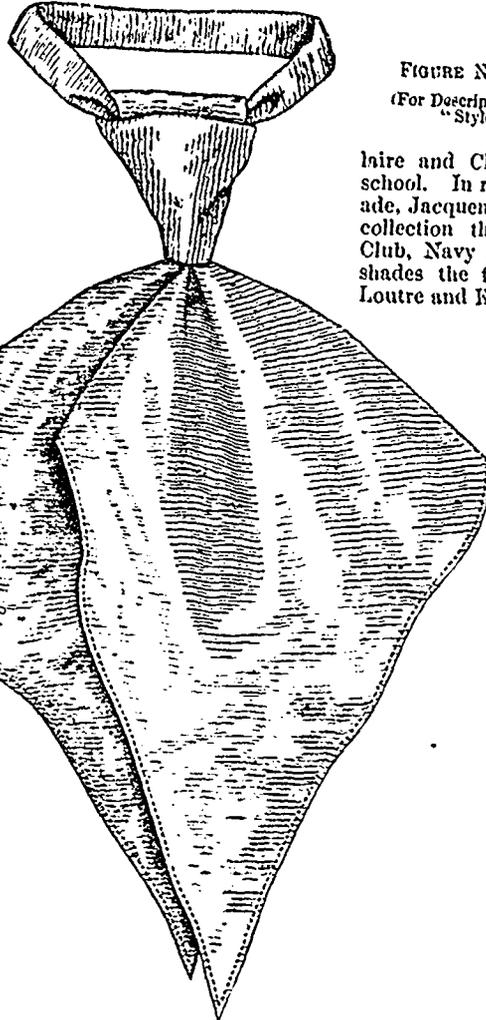


FIGURE NO. 4.—GENTLEMEN'S TECK SCARF.



FIGURE NO. 3.—GENTLEMEN'S PUFF SCARF.

brilliant light colors, but there are also white grounds with chintz colorings.

In white silk and satin most exquisite patterns are shown, spots and all-over designs of various sizes being conspicuous. These are especially suited to warm-weather uses.

Among the new ground shades are Lierre, Palmier, Capil-

laire and Charmille; these are in the green school. In red are Coquelicot, Pourpre, Grenade, Jacqueminot and Cochenille. In the blue collection there are Marine, Matelot, Jockey Club, Navy and Violette. Among the brown shades the favored ones are Castor, Marron, Loutre and Kola. White, black, gold, slate and dahlia have also many friends.

The illustrations for the month include a flat scarf, a Teck and a puff scarf and two views of an Ascot.

FIGURES 1 AND 2.—GENTLEMEN'S NEW ASCOT SCARF.—Two views of this scarf are given. At figure No. 1 it is pictured made up. The material in the scarf is plaid gingham showing red, blue and white. A neat wrinkle is formed at each side of the scarf.

Figure No. 2 shows the scarf before it is made up. The collar is of white piqué laundered very stiffly. There is a loop front and back through which the scarf is passed to hold it in position. A button and button-holes are provided for attaching the collar to the shirt, which will preferably be of the *négligé* order.

FIGURE NO. 3.—GENTLEMEN'S PUFF SCARF.—White figured silk was selected for making this scarf, which is puffed just enough to make it a favorite with good dressers.

FIGURE NO. 4.—GENTLEMEN'S TECK SCARF.—The apron ends of this scarf are cut away to a sharp point, and the knot is small and neat. White corded

silk was chosen for the making.

FIGURE NO. 5.—GENTLEMEN'S FLAT SCARF.—This scarf is of black satin and is made up perfectly plain. Always neat and not showy, this style is a general favorite.

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FOR THE CHILDREN.

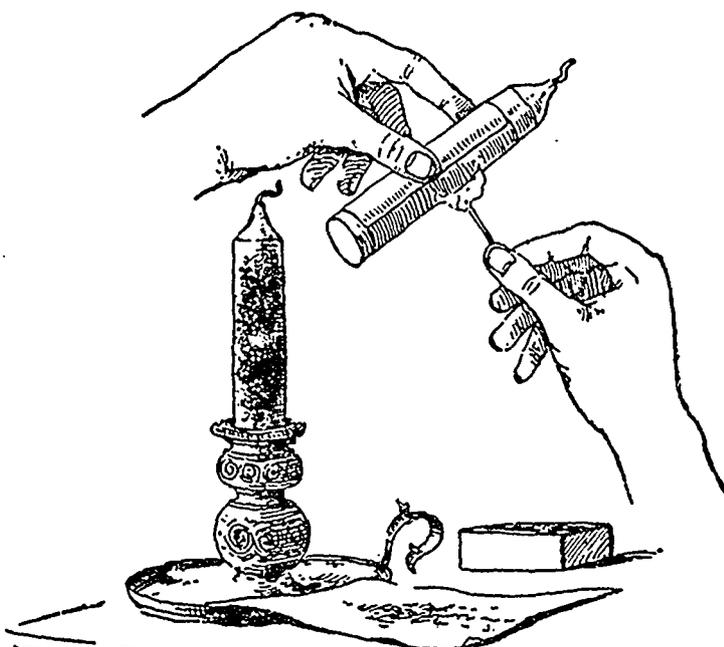
PICTURE CANDLES.

Haven't you often admired the pretty, decorated candles that are shown in the shops? Perhaps you have even wished for one for your doll-house. Isn't there a china candlestick somewhere in its dear little drawing-room awaiting a decorated candle? Would you like to know how to decorate candles yourself? Very well—you shall. The candle in the candlestick in the picture shows a floral pattern which looks as if it had been painted, but it is only a transferred design. Any picture which strikes your fancy in the newspapers or magazines, whether the subject be flowers, a figure or what not, may be transferred to a wax candle quite perfectly and with very little trouble.

Cut out the paper bearing the design and roll it about the candle, the printed side next the candle, being careful to have the long edges meet but not overlap, else the picture will be blurred.

After adjusting the paper, which will readily adhere to the candle, hold the candle in the left hand, placing the thumb over the long edges at the center and the forefinger at the top, as you see in the picture, and with the right hand pass a lighted match up and down the paper, being very careful not to let the paper on fire. The object is to soften the ink and also the wax, upon which, when the paper is removed, you will find a perfect copy of the picture. It will be necessary to heat every part alike, else the print will not be uniformly distinct.

Another way to decorate candles is with decalcomania pictures, those little transfer designs in colors which may be purchased from almost any stationer. Dampen the pictured surface with a wet sponge and apply it to the candle. Then pass the wet sponge several times over the wrong side, until the picture begins to loosen from the paper, which will slip off of its own accord when the transfer has been made. At a paint shop you can procure a thin varnish which may be brushed lightly over the picture to give it permanence as well as polish. Flowers, butterflies, heads and a variety of other subjects are produced in these transfer pictures in gay and charming colors.



PICTURE CANDLES.

more this industrious maiden accomplished, the more exultant she became over her skill. One day as her shuttle flashed back and forth across the loom, an old woman silently came in and sat beside the maiden.

"Who taught you to weave so beautifully, little one?" she asked.

"I taught myself," answered Arachne proudly, "and no one in all the world can spin as I do."

Then the old woman threw aside her disguise and, behold, Minerva stood before the maiden in all her beauty!

Now, Minerva, queen of the air and goddess of wisdom and war, presided also over needlework and the like. But Arachne, not the least disturbed by the presence of the goddess, whom she recognized, continued her work and when Minerva hinted that she had bestowed Arachne's wonderful gift, the weaver maiden laughed and disputed it. To prove her skill Arachne challenged the goddess to a weaving contest.

You shall learn, Daphne, now unwise in her conceit was this little weaver. Minerva readily accepted the challenge and invited the whole world to witness the match—all the people in Cloudland, her home, as well as those on earth. If either failed in her work, she was never more to touch distaff or loom. But Arachne, confident of success, felt no alarm concerning this hard condition. In the afternoon shade of her garden Arachne began to weave threads of finest silk into a filmy web, which though light enough to float on the breeze was yet of wondrous strength. She chose for her pattern the picture of a flower-crowned maiden with fair-flowing locks who was being carried across a torrent by a bull. Perfectly she depicted the maiden's beauty, her fear as she clung about the neck of the beast, the waves splashing against his huge body and the

flower-strewn banks of either shore. Even Jupiter, King of Olympus, who was appointed judge, marvelled at her great skill.

Minerva sat among the clouds and wove her tapestry. Under her deft fingers grew flowers of entrancing hues, trees with wide-spreading branches and dense foliage, butterflies with wings like velvet and enchanting scenes from Olympus, depicting deeds of love and bravery. So exquisite was Minerva's woven picture that even Arachne was obliged to acknowledge the superiority of the goddess.

Alas, punishment followed closely on the heels of defeat! Arachne, doomed forevermore to idleness, cared no longer to live. Bitterly she wept and bemoaned her fate, which it was beyond Minerva's power to change, though full of pity for the unfortunate girl.

This, however, she did: She touched Arachne with her wand and quickly the maiden was transformed into a spider. It is said by some chroniclers that Arachne in her humiliation and despair hanged herself by a cord and Minerva out of pity loosened the cord and changed it into a spider's thread and Arachne into a spider. After all, it wasn't such a hard fate for the diligent spinner, was it?

The dangling spider outside is getting ready to weave her silken thread into a wonderful web. Just watch her, Daphne.

BED-TIME STORIES FROM GREEK MYTHOLOGY.

WHAT CAME OF ARACHNE'S OVERWEENING PRIDE.

That big black spider swinging from the tree-top outside the nursery window has a legend of her own. Would you have expected it, Daphne?

Arachne was a Greek maiden who lived ever so long ago, in the time of which I told you in the last bed-time story. Though fair of face, she was quite free from personal vanity. She devoted her time wholly to spinning and weaving, and cared nothing at all for the amusements that most young people enjoy so much. All the morning long she spun threads of flax, silk or wool on her spindle and distaff and in the afternoon she wove the threads on her loom into wondrously beautiful designs. The

FANCY STITCHES AND EMBROIDERIES.

BY EMMA HAYWOOD

TABLE CENTER-PIECE, PHOTOGRAPH FRAME AND NOTE-CASE COVER

The accompanying illustrations present designs for a diversity of beautiful needlework, both as regards style and purpose.

The design for a table center with the vine for its motive is exquisitely graceful and exceedingly rich in appearance, if prop-

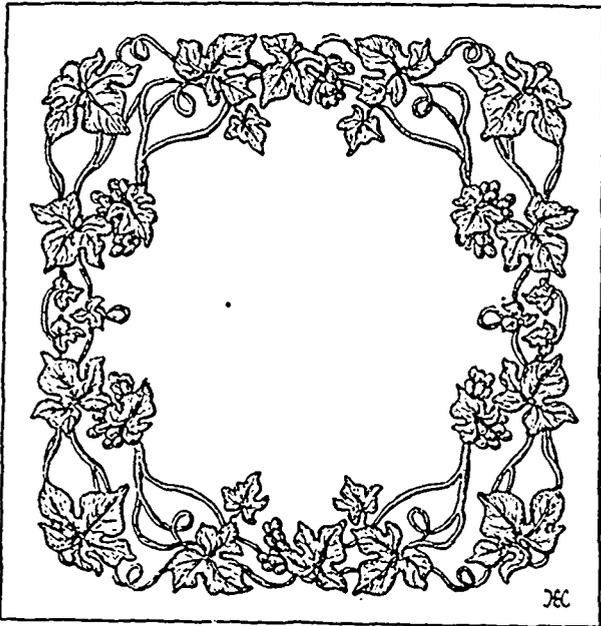


ILLUSTRATION NO. 1.—CENTER-PIECE FOR TABLE.

erly carried out in solid needlework. The massive foliage gives scope for very beautiful shading, especially if Autumn tints be introduced. It is true that a strict adherence to Nature's own coloring would preclude some of the most effective of these tints, for the grape-vine does not assume them, but this need be no obstacle to their use; the decorator's license not only permits but encourages liberties of this kind when effective results are gained thereby. The scheme of color should be delicate yet strong enough to show well at a little distance. The excess of delicacy that leads to positive omission of local color is no longer in favor. It was a fad popular for a time but destined to give place to a truer sense of the beautiful. The decorator should beware of extremes, avoiding anything like gaudiness. To do this when rich tone are employed, requires some knowledge of the laws of color harmony. It seems to me as necessary for the skillful embroiderer to understand color as it is for the painter. If this necessity were more insisted upon in the education of those undertaking to teach embroidery, we should not so often see pieces of needlework well nigh perfect so far as technical skill goes, rendered entirely uninteresting or positively objectionable by reason of faulty coloring.

A good round thread linen without dressing in it will be found to answer best for a foundation. This can either be stretched in a square frame, such as is used for ecclesiastical embroidery, or in a hoop frame. In either case the frame should be large enough to comfortably enclose an entire leaf. The latest novelty in this line is hard-rubber hoops. They are perfectly even all round, clipping the work firmly without wounding. They cost from twenty to forty cents per pair, according to size, but are well worth the extra expense. Everyone who has used the old-fashioned wooden hoops knows how difficult it is to keep the work well stretched in them. The stand for fixing the hoops to a table, thus giving freedom to both hands, is also a very helpful addition to one's stock of materials. It costs about seventy-

five cents and can be screwed to any table. With the hoops it makes a complete outfit for stretching embroidery much more portable than the square frame, which for a piece of work, such as a center-piece, is necessarily cumbersome.

The grapes in the center-piece may be represented either white or purple. If of white, a little pure pale-yellow may be introduced in the reflected lights, and will blend perfectly with the yellowish-greens. For the purple fruit, the delicate shade of violet employed for the flower of that name with a rosy tone in the half lights, will best serve the purpose. The stems should be of a pinkish-brown and the foliage, as already suggested, may be touched with varied Autumn tints. The prevailing color should be green, unless with white grapes, where green should be more sparingly used and should incline to gray instead of yellow, except for some of the young shoots. The outer edge may be finished with a rather broad stem-stitched hem.

The design for a photograph frame is very chaste, the arrangement of the flowers being quite uncommon and particularly graceful. It may be used with equally good effect for a cover, a sachet or a blotter. There is considerable latitude to the method of treatment. The effect is charming in the four shades of Delft-blue on fine white linen, the whole worked in solid embroidery. Another plan is to work on colored linen, tint in water color within the outlines of the stems with a deeper shade of the same tone, then outline in stems with a rich shade of burnt sienna, afterwards laying down a line of Japanese gold thread outside of the stem stitching. The blossoms should be worked in long and short stitch in shade

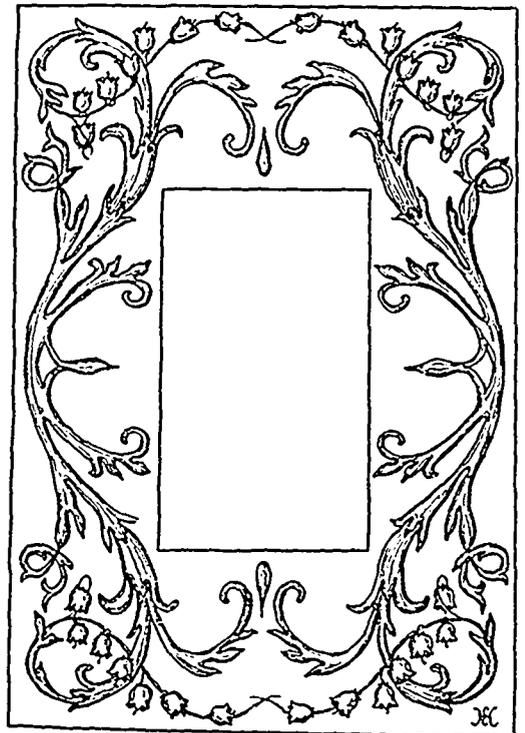


ILLUSTRATION NO. 2—PHOTOGRAPH FRAME

harmonize with the ground. They may be either white or blue. If the design is very much enlarged for a sachet or blotter the whole of it can be appliquéd and outlined with very fine cord or with English filling silk. This, if slightly twisted in the work, can be made to look like a fine cord. It replaces silk very

for comparatively large forms with excellent effect, but if desired also to use the gold thread it will be found best to use the gold thread first, then the silk, because the least inequality in laying down the silk will detract from the accuracy of the drawing. It is an important point, for in outlining the least defect in a form or in any form will be noticed more readily than in solid work, and the play of light and shade catches the eye. In making up a frame, a slight padding of cotton is a great improvement, raising a little in thickness between the lining and the outer edge. Care should be taken to keep the padding of the same thickness throughout. A sheet of cardboard makes a good foundation for the frame. Fish glue is used to secure the edges. A good margin should be allowed for turning over the difficulties of mounting are greatly lessened when there is sufficient material to handle properly. Do not cut the opening until the outside edges are fixed but take care to mark it exactly, placing the marks far enough from the size desired to prevent their being visible when the mounting is finished. A second card, thinner than the first, may be covered with the same material used for the front and form a neat backing when the two pieces are glued together. The space for slipping the photograph between the cards should be left open, either at the top or lower end. If the work

be very delicate, either in material, color or in both, it should be framed under a glass with a narrow gilt moulding.

Our third illustration shows a beautiful motive for a note-case or book-cover. It has a very rich appearance, yet does not take long to work. Deep and glowing colors give the best result. Take, for instance, a Tangerine-orange satin; work the solid forms in two shades of olive-green and the crossed bars in a wine-brown. The forms within the diamonds are executed with spangles and jeweled centers, but they can be represented by satin stitch, if preferred. In any case the jewels should be used to enrich the centers. Sapphire-colored spangles would look well with rubies in the centre. This scheme is genuinely Oriental in character, the finished effect glowing in rich color without the least approach to crudity or gaudiness.

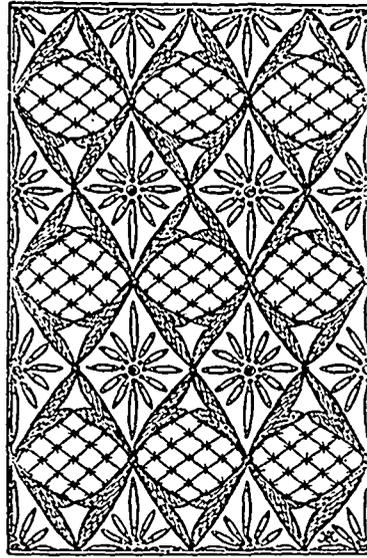


ILLUSTRATION NO. 3.—DESIGN FOR NOTE-CASE

If a delicate color scheme is preferred, cream or any pale satin will serve for a ground, with varied but harmonious contrasting tints for the embroidery and spangles. The crossed bars would look well in fine gold thread held down with colored silk; the forms might likewise be outlined with gold thread. This design should certainly be worked in a frame. It will be necessary first to stretch a piece of linen, not too heavy, then to strain the satin upon it as tightly as possible before drawing the design. If the drawing be done first, it is liable to distortion in the process of stretching.

FASHIONABLE DRESS GOODS.

Delicate and gossamery as a web are the new black grenadines. Despite the many gauzy novelties in the field, grenadine continues to find favor with ladies of refined taste. Though apparently frail, it is far more durable than many a more closely woven fabric. The grenadine gown is invariably dressy and its usefulness may extend beyond the season, since it may with propriety be worn in Winter at theatres, concerts or wherever elegant and ceremonious attire is not required. The designs and styles in grenadine are legion. Almost every type, from the simple, square-meshed iron-frame to the diaphanous variety resembling *mousseline de soie*, is included in the current exhibit, and the devices, which in form are conventional or floral, are woven, embroidered or embossed. One very attractive grenadine is woven in rather large checks with cords laced over the surface in diamond-shaped blocks. In a second sample of the same kind the cords are woven in the form of an intricate braiding pattern upon a tissue-like *mousseline*. Embroidered dots scattered or in groups vary other styles and the ever-pleasing vermicelli design is displayed in another variety. A leaf pattern stands in relief from a very sheer grenadine ground and in another sort a floral pattern is wrought in a square-meshed weave, the design being shadowy and elusive. A silken lining—it may be of plain or glacé taffeta, surah or Liberty satin—is, of course, imperative under grenadine. The choice of color is entirely a matter of individual taste. A black and green grenadine of the sort just described was made up in a toilette for church, visiting or the drive, a heliotrope-and-green glacé taffeta lining giving distinctness to the device and support to the gown. A Spanish flounce of unusual depth forms the lower part of the skirt, the upper part being cut in gores. The flounce is self-headed and widens from a point in front to the back. Three narrow ruffles of black hand-run lace, each headed by a line of jet, trim the bottom of the deep flounce. The bodice is very ornamental and suggests the Russian style. The back is made with little fullness at the center, but the front is very fluffy. The right front overlaps the left widely, droop-

ing slightly, and is disposed in a broad box-plait and in two side-plaits that narrow toward the bottom. Lace matching that on the skirt is j-boted along the front edge and jet passementerie is applied on the box-plait. A peplum, rippling at the back and plaited in front, falls from the bodice and a belt of passementerie with a jet buckle conceals its joining to the bodice. A black Liberty gauze ribbon stock is felled about the collar and bowed at the back and over it at each side flare jet-edged tabs of grenadine. Above the elbows the sleeves are wrinkled in mousquetaire fashion and below the elbow they are smooth-fitting. A cuff of grenadine, jet-trimmed, ripples over the hand, a frill of black lace being basted inside it. A mushroom puff is mounted at the top of the sleeve and a lace frill falls over it, increasing the fluffy effect of the waist. Light-tan glacé kid gloves, a black grenadine parasol and a white fancy straw hat trimmed with violets and black tulle complete the toilette.

Fancy grenadines figure among the novelties, most artistic effects being included in the list. *Barre* grenadine belongs to this class. It is striped in black and colors—cerise, heliotrope, turquoise, blue and other popular hues—the black stripes being lace-like and the colored ones suggesting ribbon. An alluring effect may be produced by selecting a lining of contrasting hue. Thus, under a cerise-and-black striped grenadine a green lining may be used and under green-and-black a heliotrope lining will be effective. Another grenadine novelty, a *mousseline façonné*, is barred with open silk stripes and traversed by undulating lines of cord. Black grenadine is woven on silken *façonné* grounds in two tones or in Scotch plaids. In one sample the grenadine—of the plain iron-frame kind—is woven on a heliotrope taffeta ground, the design, a rather broad serpentine line in a lighter tone, breaking through the meshes. A similar device is shown in a Scotch plaid veiled with the black grenadine.

Louisine is apparently as rich and heavy as the most sumptuous silk but its texture is that of a Summer silk. Leaf forms in branching patterns are embossed on Louisine grounds, the

designs being white on heliotrope, blue and other colored grounds. There are also Louisine weaves among wash silks as well as in surah, Habutai and taffeta varieties, stripes being, for the most part, shown in various colors. Uncommon color assemblies are effected in taffeta wash silks. In a granite effect with a robin's-egg-blue ground groups of narrow satin lines are woven in cerise and white, deep-purple and white, or lettuce-green and white. This silk is equally adaptable to a bodice or an entire gown.

Plaid failles in fancy colors with broché designs are as fashionable as plaid silk poplins and the color schemes are newer. In foulards, white floral and geometrical designs are scattered over heliotrope, green, red and Bordeaux grounds. Red is especially popular among the ultra-fashionable. The lover of color may indulge her fancy in a glacé corded silk called *gros de Tours*, which in one instance shows a green-and-maroon surface powdered with myriads of dots of all sizes in pink, yellow, blue, green, brown and heliotrope, a most inviting color medley which must be seen to be appreciated. In plain silk *soyeux* taffeta has but few rivals. It is as soft and lustrous as satin, though unmistakably a taffeta in weave.

Liberty crêpe, or Tzaritzta crêpe, as it is also called, is like velvet to the touch and has the shimmer of silk and a crinkle like crêpe de Chine. It is obtainable in street and evening shades and is adaptable to the most fanciful of the season's modes. Moiré poplin is vastly admired in green, brown, red, heliotrope, blue and gray. It is shown plain and striped, the wave marks being, of course, visible in both styles. Though not exactly gauzy, it is open enough to show color in the rifts between the cords.

Gray has a very large following in goods of this character, among which may be included the various canvas weaves, the gray being of a pinkish tone rather than in the cold French shade. Plain and satin self-striped barèges are a temptation to almost every shopper and are frequently chosen for the "best" gown. The surface of a certain gray canvas, very nearly as gauzy as a barège, is broken by sinuous lines of lace-like weave. In other canvases of a similar nature dots are woven, but, as in the grenadines above described, the patterns are fugitive and require a lining of contrasting hue to fix them.

Wool chiffon is a very soft, nearly transparent textile, which is really a member of the barège family. It displays printed flowers in various colorings on contrasting grounds. In some instances the surface is tinted and the color seems to have been extracted to produce the flower form. Thus, on a heliotrope ground the flowers are white, with merely a suspicion of the ground color.

Piquéés will be worn during the hot months very extensively in corn-flower-blue, green and other colors, as well as in pure white. In some instances the cord runs vertically and with it is a wide stripe bearing satiny dots. In others the cord runs across, in the old way, and dots, fine stripes, embroidered flowers and the like are shown on the surface. A clover leaf is

embroidered at rather wide intervals on one white piqué design being also in white. Other devices are wrought in upon white grounds. Some piquéés are seeded like the fashioned Marseilles. Red, which glows in so many goods, is also seen in piqué, being sprinkled with white small in some instances and large in others. These are made up in shirt-waists for wear with white piqué skirts.

The effect of such a striking fashion, which will undoubtedly be more popular at the seashore or among the mountaineers in the city, is brought out in a morning toilette. The piqué skirt is in bell style, circular at the front and side, cut in four gores at the back. The sides tend to ripple and back is fluted. The waist has plaits laid at the center of back and again at each side of the closing, the plaits increase spreading upward in fan fashion. At the back is a pointed yoke and in front the yoke is shaped in fanciful outline and the closing is made through a box-plait. The skirts are tucked nearly to the elbow and widen moderately. A deep turn-down linen collar and turn-up cuffs are worn. A black satin bow is adjusted at the neck and a black satin belt worn, though a white lawn bow and a white leather or metal belt could be substituted. A satin straw sailor hat striped with white ribbon should supplement such a toilette.

Linon poplin is not unlike duck, though it appears in a variety of colors. Ciel-blue, cerise, lettuce-green and other tints are shown in this material, which is made up by very light modes for morning wear. There is also an embroidered poplin in which the ground is well covered by white embroidery in scroll design. This is a costly material and is used for dressy purposes.

Homespun linens, ducks and linen crashes are adaptable for outing, yachting and bicycle suits. The homespuns show mixtures like wool homespuns and may be laundered. Novelty linen suiting shows embroidered silken flowers in blue, green, red and other colors with which the neutral tone of the linen makes a tasteful contrast.

Dainty dancing gowns may be made of linen gauzes, mixtures of silk and linen, the grounds showing two colors, such as and-white or heliotrope-and-green, and bearing serpentine lines in black. To a like purpose are devoted satin-striped barèges. One specimen has a white ground well covered with a vermicelli design in navy-blue and printed rosebuds with green foliage. In another a startling color combination evolved with red poppies on a navy-blue ground. The effect is fashionable, if not universally admired. Red in a lurid tone shown in the ground of a dotted Swiss with black printed figures, and also in a fine lawn dotted with white, but fashion now sanctions some very *bizarre* effects.

A word of advice regarding the linens intended for suits: Before cutting out the material it is highly necessary to shrink it—not once, but several times. Allow the goods to soak in a tub of cold water several hours and dry them. Repeat the process at least three times before making up the material.

DECORATION FOR SUMMER GOWNS.

Trimming is the all-important element of Summer attire. Its presence is unfailing, no matter what the purpose or intention of the gown. If a simple lawn or dimity is to be worn in the morning, it is beautified with lace or embroidery, inexpensive but yet dainty. If of the type which excludes frills and fluffiness, braid is the choice; and again, if for dressy service, there is scarcely a limit to the variety of garnitures appropriate for it.

Since the skirt has lessened in volume the *modiste's* decorative skill is doubly taxed. Fashion favors a lavish distribution of trimming upon both skirt and bodice. Gold threads glisten in all sorts of trimmings. In lace they are particularly attractive and novel, but give no hint of tawdriness. Renaissance, Duchesse and Russian laces are wrought with gold and are applicable to the handsomest of fabrics. A lace-like design in black *mousseline de soie* has a Renaissance edging visible through the openings of the lace. Then there are *motifs* in the various laces mentioned, heavy with gold skilfully introduced. These *motifs* may be applied upon boleros, full vests, sleeves and skirts.

A novelty band suggestive of a lattice design has a white foundation embroidered with tiny flowers in Dresden colors supporting a scroll cut from gold gauze and an interlacing cream Valenciennes lace insertion. An edge trimming offered in a gold-and-linen Mexican net which has large square meshes with applied Renaissance lace figures wrought in gold of a gold ball fringe finishing the edge. A very wide pointed edging of Russian lace wrought with gold is shown for bodices and other accessories. Gismonda net also furnishes a foundation for Russian lace appliqué outlined with gold.

An exquisite effect is produced in insertions and edging of white Chantilly net worked in a floral pattern with gold and silver threads. Such trimmings would enhance the richness and beauty of a dancing gown of white crêpe, Liberty gauze or chiffon. Epauettes, Berthas and other adjuncts of a rippling, fluffy character may be made of a novelty trimming consisting of a series of points of white batiste embroidered with green and falling from a serpentine band to match and edged with white lace very like point Venise. Odd conceits are shown in Bulgarian req-

ridery, done on linen canvas. The colors, in half tones, combined with rare taste. The trimming is applicable to the black, gray and other neutral tones.

Batiste nebuleuse is the title of a new trimming displayed in angular forms adaptable to jackets, revers and other arrangements. It also comes in lengths for blousings and the like. The batiste is silk-mixed and gauzy, as its name implies, and its edges are hemstitched tucks of colored batiste—green navy tucks on white, white tucks on navy-blue batiste, or navy to match on navy or green batiste. A dainty effect may be secured on a white-figured navy-blue foulard or challis with an angular ornament of this kind having navy tucks. It may be gathered full on the shoulders and caught at the waist-line, an arrangement suggesting a fichu.

Point d'Alençon, Cluny, Maltese, point Venise, Mechlin and Valenciennes laces are the most popular among white laces. These are called "white" by courtesy, but they are really of a sandy or ceru hue which accords well with all colors. Three rows of insertion are frequently used in skirts, either in white or black laces. Among the latter hand-run Chantilly and point lace are very fashionable, especially upon light figured organza, silk-and-linen batistes and other airy Summer textiles.

The effect of black Chantilly lace trimming upon a white body figured with pink rosebuds and foliage is exemplified in a flouncy toilette intended for a garden party. Black satin ribbon, also enters into the decoration. The skirt hangs in gores on a green lawn foundation, also cut in gores, and is gathered to the back. A row of insertion an inch and a half wide is let into the skirt at the bottom, near the edge in front and above at the back, to effect a rounding outline, and from it hangs a row of edging matching it in design and width. A second row, an inch wide, is disposed about ten inches above in the same order, and a third row, three-quarters of an inch wide, is applied at the same distance above the second. In the bodice, which is made with a full back and fronts, the insertion is applied in the same order and outline. Puffs are mounted on the bodice below the shoulders and the narrowest width of insertion is applied vertically, three rows in each puff. At the hand is a narrow upward-turning pointed cuff in two sections, and inside the cuff is basted lace edging four inches wide. A narrow lace frill is placed above a black satin ribbon stock arranged in loops at the waist, the lace being caught down at the back between the frill and the ribbon. A black satin ribbon belt is tied in a large bow at the waist. The hat is a large white chip trimmed with pink roses and black plumes.

A panel of Cluny lace, suitable for the skirt of a foulard or other Summer silk, is formed in a series of bow knots in graduated sizes.

The same effect is carried out in black point Venise lace. The draped satin or silk ceintures in vogue may be fastened to the back, front or sides, a buckle being adjusted over the ends, not as a means of closing but for ornament. These buckles are veritable works of art. They are large and of novel shape. Some are enamelled in the deep blue of the lazuli, others in the exquisite green of the maluchite, and others in the rich red of the ruby, and all glisten with stones that have almost the brilliancy of real gems. Sapphires, emeralds, amethysts, opals, turquoises and other stones are set in riveted steel, old silver or Russian enamelled buckles. These ornaments are not limited to girdles. Any knot or twist of silk appearing on a bodice may be caught under a buckle. Small jewelled buttons, the latter simply rimmed with gold, or heart-shaped buttons in riveted steel, coral, turquoise, etc., are also fashionable upon plaits, revers and the like. Indeed, no excuses can be found in gowns for the application of these ornaments, and ornaments they are, exclusively, the buttons used for closing being limited to the covered or crocheted buttons and olive shapes.

Jet-spangled passementerie may again be found in the assortment of jet trimmings. The spangles have hitherto been made

largely of gelatine. The new ones are of celluloid and are lapped, scale fashion, in bands of from one to nine inches wide, and also in all-over pieces intended for parts of bodices, in which capacity they suggest a cuirass. Skirts of black silk or grenadine may be trimmed in longitudinal lines with these spangled bands and the bodices may be decorated to agree with the style both of the garment and the wearer. Jet passementeries are shown in very effective patterns, for the most part open and large, beads and cabochons being mingled to increase the brilliancy of the garniture.

An exceptionally tasteful background for a jet embroidery is furnished in a bolero with revers, by gold gauze overlaid with violet grenadine, the embroidery being done in graceful sprays with beads and facets variously shaped. Three scrolls of straw braid and olive and cashmere metal cords studded with large jet stones form an ornament very like a jacket. Notched ends are a novel detail of jackets of shaded green tinsel gauze elaborated with jet cabochons.

Combination epaulettes and jacket-garniture for a low-necked bodice—are made of jet passementerie in a scroll design, jet ball fringe falling from the edges. This fringe is an old fashion revived and provides a dainty finish for all sorts of jet garnitures. Jet passementerie panels are much used on skirts, at the front or sides, as desired. All jet garnitures are duplicated in silk braid passementeries and also in mohair braids, and these trimmings are extensively used in two-piece and other tailor-finished suits.

For the lancer and other military basques are made special sets of mohair braid trimmings, consisting of two pieces for the side-back seams, cuff pieces and a piece for each front. Scroll and floral effects are seen in these trimmings and likewise in the bands destined to adorn the accompanying skirts. Brandenburgs and front pieces suggestive of frogs are also much used. A neat and stylish band trimming is composed of narrow loops of mohair braid with a feather-edge finish. Gold is introduced in green, blue, brown or black braid trimmings, as well as in other types of decoration, always with tasteful effect. All the braid trimmings in current vogue are light of weight and present a lacy appearance, being, therefore, appropriate for Summer gowns.

Black velvet ribbon is growing in favor as a garniture, row upon row of it being used in narrow widths upon skirts and waists without the least suggestion of heaviness. A toilette of pinkish-gray nun's-veiling is trimmed with a white accordion-plaited chiffon frill, velvet ribbon three-quarters of an inch wide and wider ribbon for a belt and a stock collar. The skirt, a dartless three-piece bell in shape, is made with a box-plaited back, and across the front and sides, at the bottom, a lattice effect is produced with the narrow velvet ribbon. The waist is in Russian style, with fulness at the top and bottom of the overlapping front and at the bottom of the back. Above the bust the velvet ribbon is disposed as upon the skirt, and along the edge of the front are adjusted two chiffon frills that grow narrower toward the bottom. The lattice work is repeated at the top of the sleeve, which widens moderately. The wrist is cut in battlements which fall over a frill of chiffon. The stock is wrinkled and arranged in a bow at the back and instead of the points which the pattern provides a frill of chiffon rises above the stock at the back and sides. Ribbon is tied about the waist in a bow at the back.

A tablier effect could be produced on a skirt with velvet ribbon, or it could be applied simply in encircling rows from the lower edge to the knee or hip, or in a rounding outline, with a corresponding effect in the waist.

When applying velvet ribbon it should be sewed only along the upper edge and with run stitches, which must not be pulled or stretched. In fact, in sewing all sorts of bands pulling must be avoided, else the trimming will not look as if part of the goods. Hercules braids are in like manner sewed only along the upper edges—always with silk matching the braid.

"CHARACTER AND UNIQUE FASHIONS" is the Title of a Pamphlet recently issued by us. It is Descriptive of Masquerade and Carnival Effects and Occasions, Tableaux Vivants, gold and Jarley's Waxwork Collection, Plastiques and Tableaux vivants. Martha Washington Balls and Tea Parties, A Carnival Masquerade, Japanese Parties, etc., and is illustrated with styles that are unique in Character, representing Peculiar National Fashions consisting of Notable Individual Apparel. It will, therefore, be in great demand for Theatrical and Masquerade Purposes, and will be a handy book of Reference when Patterns of the nature described are required. Sent postpaid on receipt of 2d. or 5 cents.

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

back and put thread over twice wherever two stitches were bound off in previous row. When the 8 rows of fancy pattern made, use the fine needles, bind off 14 stitches, rib across within 14, and bind them off; this will form the shoulder; rib back and forth with the remaining stitches for 4 1/2 rows, to form the collar, making four button-holes by the method just described along each edge, making them two stitches of the edge and three-fourths of an inch apart; then knit 8

bind off. Sew the lower part of the sleeve together as far as the fancy pattern; also sew it together from the fancy pattern for eight inches more. Plait and sew in the sleeve as in the other sweater.

MEN'S SHORT SWEATER, WITH HUNTING COLLAR.
(BREAST MEASURE, 30 INCHES.)

FIGURES NOS. 3, 4 AND 5.—Navy-blue and white knitting

worsted was used for this sweater. 14 ounces of the white and about one ounce of the blue will be needed. Fine steel knitting needles were used for the wrists, and medium-sized steel needles for the rest of the sweater.

For the Front Body Portion.
—Cast on 190 stitches, work in fancy pattern, 1 1/2 inch white, 3/4 inch blue, 1 1/2 inch white. Rib for 1 1/4 inches. Divide the stitches in two parts so that there will be 95 stitches on



FIGURE No. 3.

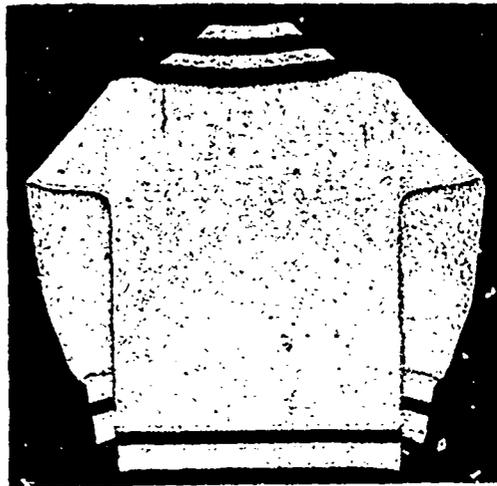


FIGURE No. 4.

FIGURES NOS. 3 AND 4.—MEN'S SHORT SWEATER, WITH HUNTING COLLAR.

rows, and in the fourth row of it at each edge make a 5th button-hole. Bind off loosely.

To Make the Back Body Portion.—Knit exactly like front and buttons to the shoulder and collar edges to correspond with button-holes in front portion, sewing the three upper ones at edge on the inside of the collar portion, so that when the sweater is turned over the buttons will be on the outside. Make an overlap (in ribbing) about 3 inches long and 1 1/4 wide, and sew over the button side of the shoulder closing, after the manner of ordinary underlap. Lay the right sides of the portions together with the side and center edges even, and sew them together in the lower edges for the depth of 15 1/4 inches. Also lap the shoulder edges of the front body-portion over those of the back body portion and tack the parts together at the arm's-eye edges only. Finish the edges of the button-holes with over 2 over stitches to make them strong.

To Make the Sleeve of Figure No. 1.—Cast on 120 stitches on the ivory needles and rib loosely for 16 inches. Knit four rows in fancy pattern. With the fine needles rib back and forth thus: * K 1, n, rib across to within 3 stitches; narrow, p 1, n, rib back, *; repeat between stars till stitches are narrowed off on each side. Sew the lower part of the sleeve together to the fancy pattern, and from there sew it for 2 1/4 inches more. Lay the top of the sleeve in a box-plait and four side stitches at each side turning from the box-plait. Sew the sleeve in, placing the center of the box-plait at the shoulder seam and the seam of the sleeve at the underarm seam.

To Make the Sleeve of Figure No. 2.—Cast on the ivory needles and cast on 150 stitches. Rib very loosely for 17 inches; next, make 4 rows of fancy knitting. Now use the fine needles and rib one row, narrowing every tenth stitch by knitting two stitches together.

Next row.—* K 1, n, rib across to within three stitches; n, p 1, n, rib back, *; repeat between stars; rib thus till 35 stitches are narrowed off on each side; then knit for six inches more, and

one needle; this is to form the opening. Rib back and forth on one of the needles for seven inches; then, 8 rows fancy pattern; and bind off. Knit the other side on its 95 stitches the same way.

To Make the Back Body Portion.—Knit exactly like the front portion except that the stitches are not divided to form an opening. Lay the right sides of the portions together so that the shoulder and side edges will come even, and sew the shoulder edges from the arm's-eye edges to within 3 inches of the neck-

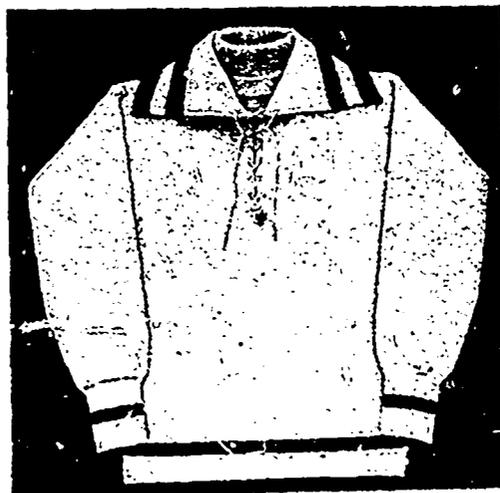


FIGURE No. 5.—SWEATER SHOWING "TURTLE-NECK" CHEST PROTECTOR ADJUSTED.



FIGURE No. 6.



FIGURE No. 7.
FIGURES NOS. 6 AND 7.—"TURTLE-NECK" CHEST PROTECTOR.

edge together, and turn the three-inch pieces left on the front portion inside the sweater to form the front neck-edges and tack them invisibly to position. Now count down from the shoulder seam 60 stitches each from the front and back body portion for the arm's-eye, and sew the portions below those 120 stitches together.

To Make the Sleeve.—Take up 120 stitches around the arm's-

eye on three medium-sized steel needles and knit the sleeve like a stocking, making the seam stitch in line with the under-arm seam, purling it in one round and knitting it in the next one. Rib 4 inches, k 3 to. at each side when within two stitches of the seam stitch, every sixth round for 3 times; rib 8 inches and narrow as before at each side of the seam stitch every sixth round for four times; rib $1\frac{1}{2}$ inch. Now use the fine needles and rib $1\frac{1}{2}$ inch white, 10 rounds blue, $1\frac{1}{2}$ inch white.

To Make the Collar.—The collar is knitted in one straight piece and in sewing it on the ends must be even with the ends of the opening in the front portion. Measure the collar after a few rows are knitted to make sure of the required size about the neck. Cast on 190 stitches; knit fancy or plain, as preferred, about 1 inch blue, the same of white, another blue stripe and 2 inches white, bind off. Sew on the collar. Underface the edges of the opening from the neck edge to a little below the opening with strong braid and have eyelets put in; also have two eyelets put in each side of the collar three-fourths of an inch apart. The latter are only to be used if it is desired to draw the collar close to the neck. Close the sweater with a lacing cord as shown in the picture.

At figure No. 5 the sweater is shown adjusted over the turtle-neck chest protector illustrated at figure No. 6.

"TURTLE-NECK" CHEST PROTECTOR.



FIGURE No. 6.

FIGURES Nos. 6 AND 7.—This chest protector is to be worn

with sweaters having sailor or open collars as such sweaters require this extra portion in cooler weather. If the collar portion is omitted the "turtle" may be worn as an ordinary chest protector. It may be left adjustable or sewed to the arms'-eyes as preferred. The model was 40 inches breast measure.

Use German knitting worsted and medium-sized steel knitting needles for the body portion, and three fine needles for the collar; 6 ounces of the worsted will be needed. Care must be taken in knitting the collar to make it just large enough to slip over the head.

For the Front Portion.—Cast on 180 stitches. Work the fancy pattern for $1\frac{1}{2}$ inch. Now rib for 12 inches. Cast off 45 stitches, k 90, cast off 45.

For the Back Portion.—Knit exactly like front portion. Then lay the right sides of the portions evenly together and join by sewing the cast-off stitches on the shoulder edges together with over-and-over stitches; also sew the side-edges together from the lower edges far enough up to form arm's-eyes of the size required.

For the Neck.—(See figure No. 7.) Knit with the rest of stitches all around like a stocking with the three finer needles for $6\frac{1}{2}$ to 7 inches including one inch of the fancy pattern for the edge. Bind off loosely, and turn the neck-portion over as illustrated at figure No. 6.

BOYS' SWEATER, WITH DEEP SAILOR COLLAR. (BREAST MEASURE, 24 INCHES.)

FIGURES Nos. 8 AND 9.—This sweater was made of red and white knitting worsted, the stripes being made of the white.

$9\frac{1}{2}$ ounces of red and about one ounce of white will be needed. Fine knitting needles were used for the wrists and medium-sized needles for the rest of the sweater.

To Make the Front Body Portion.—Cast on 130 stitches. Work in fancy pattern 12 rows red, 6 rows white, 12 rows white, 6 red. Now rib for 9 inches; then divide the stitches so that one half of them will be on one needle; this is to be the opening; work only with the 65 stitches; rib for one round on one of the needles, then narrow one stitch in each of the following six rows at the end of the needle nearest the arm's-eye edge. Rib without narrowing for $3\frac{1}{2}$ inches; then rib $3\frac{1}{2}$ inches more, narrowing one stitch every row at the end of the needle nearest the neck edge thus: rib 4 stitches, narrow across, turn, rib back to within 6 stitches, narrow 2 stitches; repeat these last 2 rows till 17 stitches are narrowed; then bind off. Knit the other side the same way.

To Make the Back Body Portion.—Cast on 130 stitches

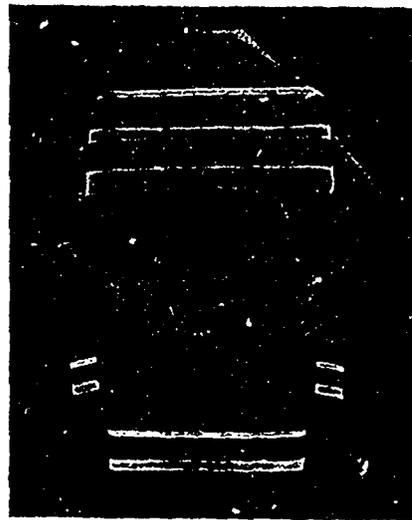


FIGURE No. 9.

FIGURES Nos. 8 AND 9.—BOYS' SWEATER, WITH DEEP SAILOR COLLAR. (BREAST MEASURE, 24 INCHES.)



FIGURE No. 10.—SWEATER FOR INFANTS FROM SIX TO TWELVE MONTHS OLD.

the shoulder edges neatly together on wrong side with over-and-over stitches. Sew the front and back portions together from the lower edge for 12 inches at each side; the arm's-eyes will now be formed.

To Make the Sleeves.—Take up about 100 stitches around each arm's-eye on three medium-sized steel knitting needles; knit sleeve like a stocking, making the seams in line with the under-arm seam, purling in one round and knitting it in the next. Rib for two inches, then narrow thus: k 3 together when within 3 stitches of the seam at each side, every sixth round, for 5 times. Rib $2\frac{1}{2}$ inches, narrow as before each side of the seam stitch every sixth round for 5 times. Rib one inch more. Then use the fine needles, rib three-fourths of an inch red, 4 rows white, three-fourths of an inch red, 6 rows white, three-fourths of an inch red and bind off.

To Make the Sailor Collar.—Cast on 140 stitches. Work in fancy pattern $1\frac{1}{2}$ inch red, 1 inch white, $1\frac{1}{2}$ inch red, $\frac{1}{2}$ inch white, 1 inch red, 4 rows white, and about $4\frac{1}{2}$ inches red; bind off. Sew the collar to the neck; the ends must be even with the edge of the opening in the front portion. If preferred the collar may be made in rib stitch on the sweater by taking up the stitches around the neck edge and then knitting downward, reverse the order of the measurements and stripes as given above.

Underface the edges of the opening from the neck edge to a little below the opening with strong braid, and have eyelets put in; also have two eyelets put in each side of the collar at three-fourths of an inch apart to be used if the collar is desired close around the neck. Close the sweater with a lacing cord as shown in the picture.

SWEATER FOR INFANTS FROM SIX TO TWELVE MONTHS OLD.

FIGURE No. 10.—Use $\frac{1}{2}$ ounces of fine German knitting worsted, fine steel needles for the neck and wrists, and medium-sized needles for the rest of the sweater.

To Make the Front Body Portion.—Cast on 100 stitches. Knit 37 inches in fancy pattern. Then rib for 9 inches. Now make 2 button-holes in the next row, thus: Rib 4 stitches, sl and bind 2, rib 4, sl and bind 2, rib to end of needle, turn. Rib back and put thread over needle twice wherever 2 stitches have been bound off in last row, and rib for two rows more. Now use the fine needles, bind off 15 stitches, rib to within 15 stitches and bind the latter off.

To Make the Back Body Portion.—Work exactly as for front, except that you omit the button-holes.

For the Collar.—Work with the fine needles on all the remaining stitches, thus: Begin to rib on right-hand side of front portion, rib to corresponding side of back portion, turn. Rib back on wrong side; this will form an opening on the left shoulder. Rib back and forth for 3 inches, making one button-hole at the 6th row 4 stitches back of the edge; make 2 more button-holes $\frac{1}{2}$ inch apart. Work 6 rows of fancy pattern, making another

button-hole at the second row, and bind off. Turn the collar over on the outside so that the first and fourth and the second and third button-holes will evenly meet and tack them thus with over-and-over stitches. Sew buttons to the opposite edge of the opening to correspond with the button-holes in the front edge, and tack the arm's-eye edges of the shoulder opening together. Count from the shoulder edge down 35 stitches from the front and 35 stitches from back body portion for the arm's-eye, and sew the portions below these 70 stitches together with their lower edges even.

To Make the Sleeve.

—Take up the 70 stitches around the arm's-eye on three medium-sized needles, and knit the sleeve like a stocking. Make the seam stitch in line with the under-arm seam purling it in one round and knitting it in the next one. Rib for $1\frac{1}{2}$ inch. * Then rib to within 6 stitches of the seam stitch, knit 3 together, rib 3 stitches, make the seam stitch, rib 3 stitches, and knit 3 together *; rib 4 rows and repeat once more between stars. Rib for 3 inches, then narrow again every fifth round for three times as before. Rib for $1\frac{1}{2}$ inch more. Now with the fine needles rib for $2\frac{1}{2}$ inches and bind off. Knit an underlap about $2\frac{1}{2}$ inches long and $1\frac{1}{2}$ inch wide, and sew it to the left shoulder edge of the back portion.

LADIES' BICYCLE STOCKING, WITH FANCY TOP.

In stockings having fancy tops worked with two or more colors, care must be taken to always have the thread you are working with above the one previously used, and also to leave the threads, which are carried along the wrong side of the work, quite loose in order to keep the work from drawing. Any top preferred may be used with any of the stockings described, but the stitches of the tops and legs must be the same in number.

FIGURE No. 11.—This stocking is made of Spanish yarn in gray, white and black.

To Make the Top.—Cast 96 stitches on 4 medium-sized knitting needles. Knit 40 rounds in gray, 2 rounds in white, 15 rounds in gray, 2 rounds in white, and 7 rounds in gray. Now the squares begin and are knitted in two colors.



FIGURE No. 11.—LADIES' BICYCLE STOCKING, WITH FANCY TOP.

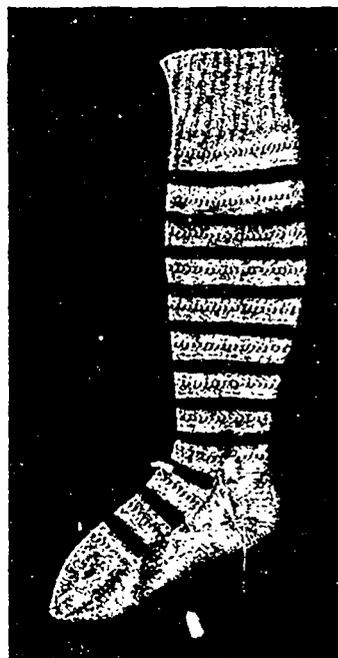


FIGURE No. 12.—CYCLE OR GOLF STOCKING FOR LADIES OR GENTLEMEN.

First round.—Knit 15 stitches with the gray, 1 with the black and repeat all the way round.

Second round.—K 13 gray, 3 black, and repeat all round, increasing the black squares 1 stitch at each side the same as in previous rows. At the 8th round there will be 15 black stitches and 1 gray.

Ninth round.—Black.

Tenth round.—Decrease the black squares 1 stitch on each side in every round; k 15 black, 1 white.

Eleventh round.—K 13 black, 3 white, all round; knit the same until the 17th round is reached; then k 15 white, 1 black.

Eighteenth round.—K 3 black, 13 white. Decrease the white, and increase the black as before until the 24th round is reached.

Nineteenth round.—K 15 black, 1 white.

Twenty-fifth round.—Black.

Twenty-sixth round.—K 15 black, 1 gray.

Twenty-seventh round.—K 13 black, 3 gray; decrease as before until there is but 1 black stitch; this finishes the squares. Then K 7 rounds gray, 2 rounds white, 15 rounds gray, 2 rounds white; break off the white; 12 rounds gray. Then bind off very loosely. Fold the work with the wrong sides together at the center (seventh row) between the two white stripes at the top and bottom. When the work is carefully folded,

sew the cast-on stitches together with the corresponding bound-off stitches on the right side of the work with over-and-over stitches. Use an embroidery needle for the purpose. Take up 96 stitches out of the other side of stitches just sewed together, thus: put the needle in each stitch and knit each as it is taken up until you have 96 stitches. Now begin to knit the stocking. Be very careful to continue the knitting beyond the 40 rounds of plain gray knitting; this brings the top wrong side out but it will be turned over when the stocking is finished. K 1 round plain. P 1, k 1 for two inches. Then the pattern begins, and 14 stitches have also to be gained in order to preserve the uniformity of the pattern. Make 3 of these stitches on each of two needles and 4 of them on each of the other two needles. 110 stitches must now be on the needles. * k 1 (which will be the seam stitch) p 2, k 5,

p 2: repeat from * all round. Knit that way for $5\frac{1}{2}$ inches. Then the narrowings begin and if done according to the directions will add to the appearance of the stocking. The narrowings must be made at each side of the seam stitch, beginning at the right side as follows: n, p 2, knit the seam stitch, p 2, n; (the p 2, seam, p 2, must always be between the narrowings). Then narrow every 5th round till there are 6 narrowings on each side; now narrow every 4th round till there are 5 narrowings on each side; next narrow every 3rd round till there are 4 narrowings on each side; there must be 20 narrowings in all at each side, and 70 stitches on the needles. Now work for four inches. Take 35 stitches on one needle for the heel; the seam stitch must be in the center; knit back and forth on this needle, but keep the pattern same as before till you have 15 loops on each side. Then knit once across plain and purl back, k 21 stitches across, n, k 1, turn, slip 1, purl back 9 stitches, n, p 1, turn; there should be 7 stitches between the two narrowings just made; * slip 1, knit across to the stitch following the narrowing, and knit this stitch together with the next of the stitches left on needle; turn, slip one, purl back to the stitch purlled after the narrowing, and purl this stitch together with the next of the stitches left on the needle; repeat from * till all the stitches at each side of the needle

are used. Pick up all the loops on the left hand side, knit across the instep keeping the pattern; then pick up the loops on the right hand side. The pattern on the instep must be continued to the narrowing of the toe, while the sole is knitted plain. Narrow every other round just where the heel begins on each side for seven times then work for $3\frac{1}{2}$ inches. Now the narrowing for the toe begins at the first of the two instep needles: K 1, n, knit across to within 3 stitches of the second instep needle. n, k 1. First needle for sole, k 1, n knit across and also to within 3 stitches of end of second needle for the sole, then n, k 1. Narrow this way every 3rd round until there are 6 stitches left on each of two needles: bind off with a crochet needle by taking 2 stitches, (one from each needle) thread over and pull through the 2 stitches. Secure the thread on the wrong side.

CYCLE OR GOLF STOCKING FOR LADIES OR GENTLEMEN.

FIGURE No 12.—The stocking here illustrated is made of Spanish yarn in black and gray, four medium steel needles were used. The following directions provide for two lengths so that the stocking may be made to wear above or below the knee.

For the shorter stocking cast on 94 stitches with the gray yarn and p 1, k 1 for 24 inches. Then knit one round plain; in this round 6 stitches must be gained, so that there will be 100 stitches on the four needles. For the longer stocking cast 100 stitches on four needles and knit one round plain. The remainder of the directions will be for either length. * O twice, p 2 to, k 3, all round. Next round, plain. Repeat from * for four inches. * Next, 7 rounds plain. Then, o twice, p 2 to, all round. Then seven rounds plain. Now begin to knit with black yarn. Knit 1 round plain, purl for 6 rounds, repeat from last * till the heel is reached. If a long stocking is desired, the narrowing begins at the center of the fourth black stripe; if a short stocking, at the center of the 3rd stripe. Ascertain the center of the stocking, leaving two stitches between the narrowings, which will indicate the center, and narrow every 7th round at each side of this center for 11 times. Then knit until there are 8 stripes in all for the longer stocking, or 7 for the shorter stocking.

Then begin the heel at the top of the plain gray knitting. Now divide the stitches so that there will be 38 stitches on one needle for the heel. Keep the center stitches in the middle of that

needle and purl on the right side and knit back on the wrong side of work until there are 18 loops on each side; then purl across 22 stitches, n, k 1, turn, sl 1, k 7, n, k 1, turn * sl 1, purl across and purl together the stitch following the last narrowing with the next of the stitches left on needle, p 1, turn, sl 1, k back, and knit together the stitch following the last narrowing with the next stitch; k 1 and repeat from * until all the stitches on both sides of the needle are used. Pick up every loop on left hand side. Discontinue the work here, but do not break off the yarn. Fasten another thread at the first loop on the right hand side of the heel, and pick up every loop. Knit across the gusset to the last loop on left-hand needle, and break off this thread; now work with the thread which was left at the first loop on the left hand side, beginning thus: purl across on wrong side, turn and sl 1, n, knit across the two needles for the sole to within three stitches; n, k 1, narrow in this way every other round for 12 times. When there are seven rows knitted on the two sole needles, begin to knit on the two instep needles with the black yarn. Knit across the two instep needles, turn, * sl 1, k back on the wrong side, turn, sl 1, p across on right side, turn, repeat from * for seven rows in all; break off the black yarn, leaving about seven inches. Knit the other two black stripes the same way *; now knit all around the foot on the four needles for 15 rows with the gray being careful to keep the open pattern on the two instep needles between the seven rows. Then with the gray purl on wrong side with the two needles for the sole. Knit across and purl back that way for seven rows. Then with the black purl on right side and knit on wrong side of work for seven rows on the two instep needles as before; repeat once more from *; knit the rest all in gray. Knit around on four needles for 15 rounds, making the open pattern between the seven rows only on the two instep needles. Now the narrowing begins at the first of the two instep needles. Thus, k 2, n, knit across the two instep needles to within four stitches of the end of second instep needle, n, k 2. First sole needle k 2, n, knit across the two sole needles to within 4 stitches from the end of second sole needle, n, k 2. Narrow this way every other round till 6 stitches are left. Bind off and secure the thread on the wrong side. If the shorter stocking has been knitted, turn the plain part and three-fourth of an inch of the fancy top inside the stocking, and tack it to place at short intervals.

SEASONABLE COOKERY.

IN THE MARKETS.—INEXPENSIVE MEATS MADE DELICIOUS BY FRENCH COOKS.—DAINTIES FOR THE AFTERNOON TEA-TABLE.

In no other month of the year is there to be had so bountiful a supply of Nature's benefactions as in June. The artistic effects arranged in the displays of fruits and vegetables make "going to market" a delight to the lover of color.

Among vegetables the bunches of sturdy asparagus are attractively prominent. This delicious vegetable has so short a season that it is well to enjoy it while it lasts. Green peas, cucumbers and lettuce, bright-red tomatoes and radishes, spinach, beans, parsley, sorrel and the purple egg-plant provide a variety of color that charms the artistic eye. Yellow crooked-neck squash, yellow carrots and white onions likewise claim their share of admiration. There are also to be had mushrooms, rhubarb, kohlrabi, water-cress, new turnips and beets.

Among fruits the strawberry is at its cheapest and the housewife who prepares fruit for winter use will do well to avail herself of the fact early in the month. The various small berries crowd upon each other so rapidly that watchfulness is necessary that the height of the season—when the berries are cheapest—does not pass unnoted. For this work full directions are given in "The Perfect Art of Canning and Preserving," sent to any address postpaid for 75¢, or 15 cents. Pineapples are plentiful and cheap, and with strawberries provide the first fruit for preserving or canning. Later in the month are to be had gooseberries, white and purple, also currants and the delicious cherry.

In the fish market the favorite is the Connecticut River shad, the season for which closes with June. Spanish and fresh mackerel, halibut, porgies, flounders, bluefish, eels, haddock, pickerel, brook trout and black bass—the season for black bass commences with June—make up a bountiful supply. In shell fish there are soft and hard clams, lobsters, mussels and crabs.

The meat market shows the usual variety.

MEAT DISHES FROM THE FRENCH KITCHEN

The French housekeeper has learned how to utilize many of the less costly parts of beef, mutton and pork, making savory and inexpensive dishes from them. It is the expenditure for meat that brings the daily expenses of the table up to such a discouraging total. With a noon luncheon meats are a necessity for at least two of the daily meals. Some of the French dishes will be found most acceptable to both purse and palate.

In American kitchens the use of tripe is not frequent, yet there are ways of cooking that render this inexpensive meat most savory. Tripe is highly recommended by food experts as easy of digestion and very nourishing.

BROILED TRIPE.—Cut the honeycomb tripe into long pieces, and add a seasoning of salt and pepper, place in an oyster broiler and broil until of a nice brown. Lay on a serving platter and pour over it melted butter seasoned with the juice of a lemon and a sprinkling of chopped parsley.

TRIPE A LA LYONNAISE. Cut two pounds of tripe into thin strips. Place in a frying pan one ounce of butter, add a slice of onion and fry until colored. Then turn in the tripe, add a seasoning of salt and pepper and a very little nutmeg. Stir and cook gently until all moisture is absorbed; then add two cupfuls of strained tomatoes. To prepare the tomato, cook it for five minutes in a small pan, then pass it through a fine sieve to remove the seeds. After adding the tomato, cook for five minutes, then turn on a platter, add a sprinkling of chopped parsley and serve.

FRIED TRIPE.—Cut the tripe in squares, dip in beaten egg to which has been added a seasoning of salt and pepper, then

dip in flour and fry in very hot lard. When of a light-brown drain on soft paper and serve.

KIDNEY A LA FRANÇAISE.—Soak a beef kidney in cold water for one hour, changing the water two or three times as it colors; then place on the fire in fresh, cold water and gently heat to the boiling point. Drain this water from the meat and put on fresh cold water for a second heating. Again heat and again change the water. In the third water gently simmer the kidney for ten minutes. Then remove it from the fire, and when cool enough to handle cut out most of the center fat and the cords. Slice thin, dip each piece in flour and fry in butter until brown. Remove the meat from the stew pan, add a table-spoonful of flour to the oil and brown thoroughly. Return the meat to the pan, add boiling water to nearly cover, stirring until a smooth sauce is formed. Add a bay leaf, salt and pepper and a quarter-inch slice of lemon from which the peel has been removed. Stew gently for one hour, with the pan covered, adding more water if it reduces too much. There should be only enough water to form a rich sauce. When ready to serve, remove the bay leaf and dish on a heated platter.

BEEF KIDNEY SAUTÉ AU VIN BLANC.—Cut the kidney into thin slices. Place an ounce of butter in a frying pan, heat it and add the kidney and a seasoning of salt, pepper and a little nutmeg. Cook the meat about five minutes, tossing it about in the pan, then add a table-spoonful of white wine and half a cupful of

SPANISH SAUCE.—This sauce is used with many French dishes and is made of

2 ounces of butter.	1½ ounce of lean raw ham.
2 ounces of flour.	1 carrot.
1 pint of stock or water.	1 onion.
2 cloves.	1 stock of celery.
Salt.	Pepper.

Heat the butter, add the flour and stir until of a rich brown, then add the stock, ham and other seasoning, cutting the vegetables into small pieces. Stir until it begins to boil, then remove the pan to the back of the range and let it simmer gently for one hour. Skim off the oil, strain and it is ready to use.

After adding this sauce to the kidney, boil gently for five minutes, then serve.

DEVILED VEAL KIDNEYS.—Split three veal kidneys in two lengthwise and remove all the fibrous parts. Spread both sides with a thin layer of made mustard and a very little red pepper, roll in bread-crumbs, add a little melted butter to both sides, and brown over a slow fire, serving immediately.

SHEEP'S KIDNEYS EN BROCHETTE.—Remove the thin membrane that covers each kidney and split without cutting the cords. String them upon a skewer, add a little melted butter, salt and pepper, and broil over a good fire. Then remove the skewers, and have ready on the heated serving platter a sauce made as follows. Melt two ounces of butter, add a table-spoonful of chopped parsley and the juice of a lemon. Mix well together, lay the kidneys in this seasoning, turning them once, then serve.

SMOKED BEEF TONGUE.—Soak the tongue in cold water over night, then place it in enough fresh cold water to cover it and slowly boil for five hours. Drain, lay in cold water for two or three minutes, remove the skin, trimming the thick end of the tongue neatly, and again place it in hot water for a few moments. Drain and lay on a serving dish, pouring over the meat a half pint of Spanish sauce. Add a sherry-glassful of sherry and ten chopped mushrooms just before using.

FRESH BEEF TONGUE WITH SAUCE PIQUANTE.—Wash the tongue carefully, cover with boiling water and cook gently for one hour. Take some strips of larding pork, roll them in a mixture of chopped parsley, salt, pepper and a grating of nutmeg, then lard the tongue and lay it in a saucepan. Add soup stock or water to cover, and this seasoning.

1 carrot, sliced.	6 cloves.
2 small onions, sliced.	6 peppercorns.
5 branches of thyme.	4 bay leaves.

Simmer for four hours, then lift the tongue to the serving dish, strain the juice in the saucepan, return the juice to the pan and thicken to a cream with flour made smooth in cold water. Add half a cupful of chopped pickles, then pour over the tongue and serve.

MINCED VEAL WITH EGGS.—Remove the sinew and gristle from two pounds of baked veal and chop fine. Add salt and pepper to season and a half pint of

BÉCHAMEL SAUCE.—This is made of

1 ounce of butter.	1 small onion.
1 ounce of flour.	½ ounce of lean raw ham.
1 pint of milk.	Salt and pepper to suit.

Slice the onion, place the butter in a saucepan and slightly color the onion in it, add the milk, stir until boiling, and set in a gentle heat to boil slowly for ten minutes. Strain and use.

After adding this sauce to the meat, place all on the fire and when heated add a tablespoonful of butter. Cook about five minutes and place on a flat dish, adding poached eggs to the top of the veal. Minced chicken is prepared in the same way.

RÉCHAUFFÉ.—This is a delicate dish that may be finished in the chafing dish for the Sunday night tea. The remains of cold veal, lamb, chicken or game may be used, or a combination of veal and chicken, lamb or game, if there is not enough of one kind of meat. Chop the meat not too finely, removing all the gristle, season with salt and pepper and set in a cold place until needed. There should be one pint of meat for these proportions. Open a can of mushrooms, cut each in four pieces and set aside in a cold place. When ready to use, make a cream sauce of a pint and a half of milk and three table-spoonfuls of flour dissolved in some of the milk, adding butter, salt and pepper to taste. Add the meat and the cut mushrooms to this sauce, cover and set at one side of the range in a moderate heat to become thoroughly heated. The réchauffé should not boil, as that would toughen the mushrooms. Arrange slices of buttered toast on a heated platter, pour the mixture over them, garnish with parsley and serve. This makes a dainty luncheon dish when served in pretty cases to be had at the confectioner's. Mushrooms are now much cheaper than formerly.

STEAMED CLAMS.—The soft-shell clam is the variety used for this delicacy. Pour boiling water into a large covered saucepan in which has been placed a brick or other similar foundation. Place the clams in a smaller dish and set this on the brick in the pan, letting the water come up around it. Cover the saucepan and cook some seven minutes. While the fish is steaming, prepare the following sauce.

1 teaspoonful of chopped onion.
2 table-spoonfuls of melted butter.
½ lemon (juice), salt and pepper.

Lay a napkin upon a hot platter and place the clams in their shells on this; cover with a second napkin and serve. In eating, remove the clam from the shell and dip it in the sauce.

WHAT TO SERVE AT AFTERNOON TEA.

The afternoon tea is a function that has come to stay. Besides serving the usual tea and chocolate, some dainties are offered. Confectionery is always appropriate, and stuffed dates, fancy cakes, macaroons and conceits from the caterer help to give variety. To depend altogether upon the caterer, however, is not always possible, for all do not live within reach of him, and for those who do the expense is often a matter for consideration. Many dainties may be successfully made at home. What is offered should not be food that will soil the gloves but something dainty and diminutive. Afternoon cakes are as small as the silver half dollar, while sandwiches are but wafers in thickness and are cut into tiny triangles, diamonds and squares. Sandwiches are never omitted, but they bear small relation to the old-fashioned meat sandwiches, a meat filling being seldom found. Neuchatel cheese, lettuce, a thin spreading of mayonnaise dressing these make the fillings of the modern sandwich. If meat is used, it is of finely-chopped and seasoned chicken, game or other delicate variety. Following are a few of the dainties it is possible to make at home for the afternoon reception:

STUFFED DATES.—Purchase the large Turkish dates and pinch or cut out the stones. There is quite a choice of stuffings for these dates. Crystallized ginger may be used for the filling, a bit of the ginger the size of the cavity to be filled being cut into shape and inserted. The dates are then rolled in granulated sugar, the sugar coating the fruit so it will not soil the gloves. Again, the stuffing may be of English walnuts, the dates being rolled in sugar as before. The pistachio nut is also used, or a stuffing of mixed nuts and candied fruit chopped and pounded very fine. This last filling when reduced to a paste is rolled into shape and gently forced into the space from which the date-stone has been removed. Salted almonds or tiny rolls of cream candy are also used for filling. If the dates are not quite pliable, they may be steamed for a few minutes to plump them, then cooked and prepared. Served with whipped cream these dates make a capital dessert for a luncheon party.

MACAROONS.—Shell half a pound of almonds and blanch them—that is, pour boiling water on them, drain and rub between the folds of a coarse linen towel to remove the dark skin. Place them in a mortar, a few at a time, and pound until reduced to a paste; then add a tea-spoonful of rose-water. Beat the whites of four eggs to a stiff, dry froth; add to them two cupfuls of powdered sugar and one-half tea-spoonful of almond essence. Mix well and add the almond paste. Oil yellow or white tea paper, drop the mixture on it by the tea-spoonful, placing the macaroons far enough apart so they will not touch in baking. Bake slowly until of a delicate brown.

CHOCOLATE MACAROONS are made in the same way, adding one ounce of chocolate melted over hot water.

VANILLA FINGERS:—

1 pound of sugar. 2 eggs (whites).
1/4 pound of almonds. 1 tea-spoonful of vanilla.

Grate the almonds fine; beat the eggs stiff, add the sugar, nuts and flavoring; sprinkle the baking board with flour; turn

out the mixture on this white bed; add flour to the top and knead as though bread dough until smooth; roll out as thin as a knife blade; cut into strips two inches long and a finger in width; place on buttered sheets and bake in a gentle oven until golden. These fingers will be hollow inside.

KISSES.—Beat the whites of two eggs to a stiff, dry froth, add four heaping table-spoonfuls of powdered sugar, one cupful of chopped nuts and vanilla to flavor. The sugar should be sifted through a fine sieve before using. Mix quickly, drop by the tea-spoonful on oiled paper and bake in a moderate oven.

CAKES:—

3/4 pound of sugar. 3/4 pound of flour.
3/4 pound of butter. 4 eggs.

Cream the butter and the sugar together; add the beaten eggs and the flour; then knead on a board until very smooth; roll out thin and cut out with a round cutter not larger than a five-cent piece. Brush each cake with beaten egg and sprinkle with granulated sugar; bake on sheets of white paper in a moderate oven until browned.

BLAIR.

ECCLESIASTICAL EMBROIDERY.—No. 9.

By EMMA HAYWOOD.

(MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.)

To be considered this month are the dalmatic and tunicle. These vestments, while they hold an important place because

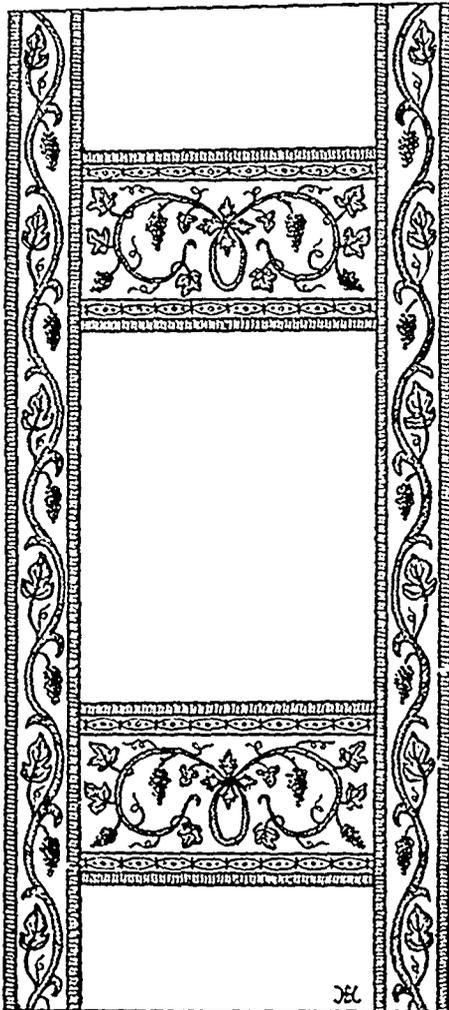
specially appointed for the Eucharistic service, are not, however, in very general use, not being required unless the celebrant is assisted by two other priests who act as deacon and sub-deacon. They may also be used in processions and other solemn functions, but at such times the chasuble is replaced by a cope, the use of the chasuble being restricted entirely to the Holy Eucharist for vesting the priest acting as celebrant.

The dalmatic belongs to the deacon, the tunicle to the sub-deacon. Both are also vested in alb, amice, girdle and maniple; the deacon also wears a stole crossed over the left

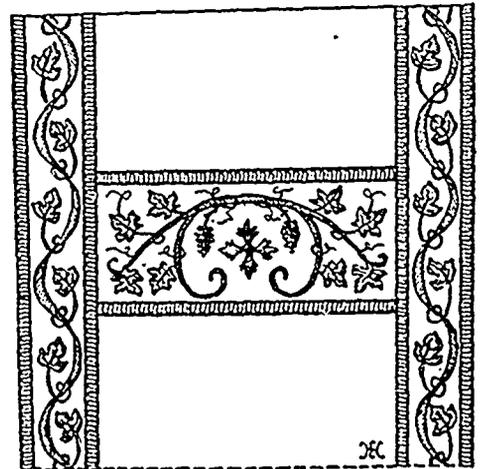
shoulder and tied under the right arm. These vestments, of course, follow the color for the day, but in penitential seasons they are seldom used; for the sake of greater simplicity nothing is then worn over the alb by the deacon and sub-deacon. It may be noted that when the mass is preceded by a procession, the maniple is not assumed until the celebrant changes the cope for the chasuble after the procession. In arranging the designs—which, by the way, should always be in entire accord with the chasuble—care must be taken to make some distinction between those intended for the deacon and those for the sub-deacon. The orphreys for the dalmatic should be somewhat richer than those intended for the tunicle, because it is the vestment worn by the superior assistant, and those placed horizontally may be widened a little as shown in the illustration. The orphreys on both sides of the vestment are precisely similar. The illustration for a dalmatic, therefore, gives a complete view of either the back or the front. The side orphreys are joined on the shoulder necessarily, because of the perpendicular nature of the design. The neatest plan is to join the silk, open and flatten out the seam and embroider over it, joining the lines of the design so as to make them run into each other, although reversed. There need be no

difficulty about the fitting because the shoulder seam is absolutely straight. These vestments have rather a wide opening in the neck through which to pass the head, they are straight across the bottom and at the sides, with short sleeves and a heavy tassel of the color of the vestment depend-

ing from each shoulder. They measure when finished about forty-three inches from the shoulder. The horizontal orphreys measure from twelve to thirteen inches across; the vertical orphreys from two to three inches.



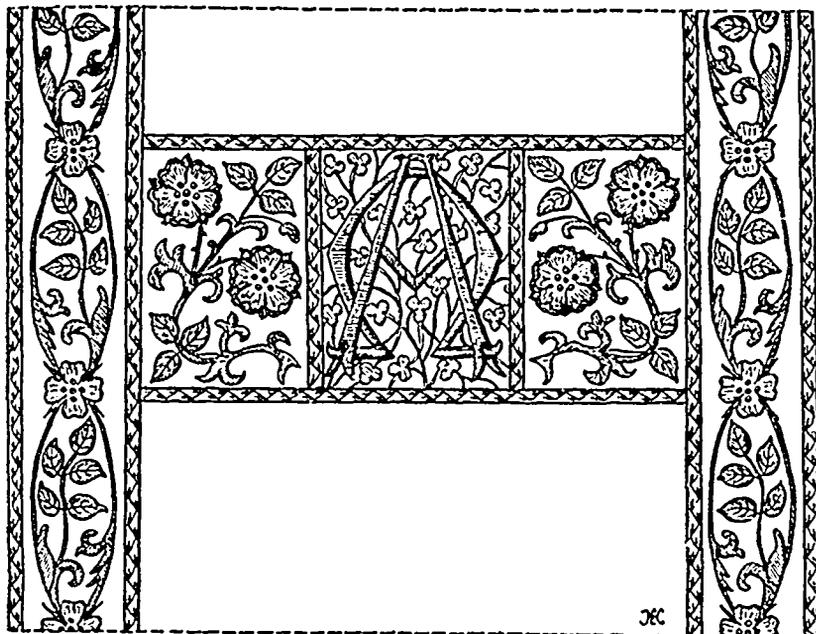
DALMATIC.



SECTION OF TUNICLE.

The vine design is suitable for the ferial season and may be used also on a red vestment, as it expresses the fruitfulness of the blood of the Martyrs, and also the fact that they are branches of the true Vine, which is Christ. For the ferial season the vine expresses the growth of the faithful after the round of the

the letters will look well in delicate shades of grey-blue, omitting any high lights which would bring it too much forward. Some of the same color must be introduced in the scrolls on either side which also need shades of gold. The olive-greens are for the foliage, but a touch of red may be brought in here and there, using just a shade darker than the darkest pink in the roses. The darkest pink is intended for the turn-over of the petals; then take the next shade and so on until the lightest nears the center. Then fill in the circle with the palest shade of green. Make large French knots for the stamens from thick silk, such as rope or Boston art silk, of a color approaching tan. The effect of this treatment is charming. The orphreys for this scheme might be of a light butter color, which shows up the colors to advantage and also looks well on a white brocade or corded silk.



SECTION OF WHITE TUNICLE.

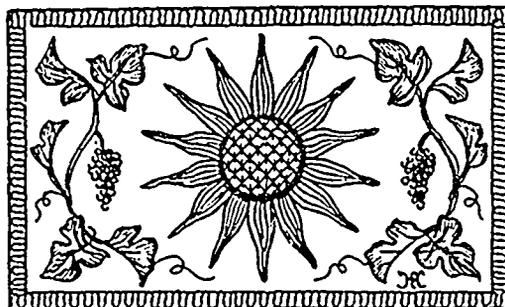
Church's seasons has done its part in planting, pruning, watering and enriching the soil.

The section given of a design for the tunicle is intended to show how to differentiate it from the dalmatic. These vestments are precisely alike in shape, and not a very great deal of difference need be made in the amount of work upon each, because the difference can be best emphasized by adding a little to the width of the principal orphreys. This at once makes an appreciable distinction. The orphreys must, of course, be finished with a galloon or some substitute for it, but an additional finish inside the galloon can be added for the dalmatic. My meaning is clearly indicated in the illustration. The added decoration is, of course, worked on the silk foundation of the orphreys so that the foundations for the dalmatic should be cut a little wider than those for the tunicle. The galloon, about half an inch wide, is frequently replaced by a good satin ribbon on which is worked some simple and appropriate fancy stitch. This may be done with crochet silk or twisted embroidery silk. This plan is very effective and is preferred by many to the machine-made galloons, which are expensive.

The rose design is intended for a white tunicle for festival seasons. It is exceedingly rich when properly worked out. On the dalmatic the emblem may be replaced by the sacred monogram, I. H. S. The whole design should be outlined with gold. The letters should be in solid laid gold thread, but may be worked in gold color. The coloring should be delicate but strong enough to stand out clearly from the background. An outline of burnt sienna inside the gold line helps greatly to give force and clearness to the design and does not in any degree attract the eye, having the effect of a shadow to the gold line. The best colors to use are shades of salmon-pink, olive-green, soft gray-blue and gold shading to tan. The tracery behind

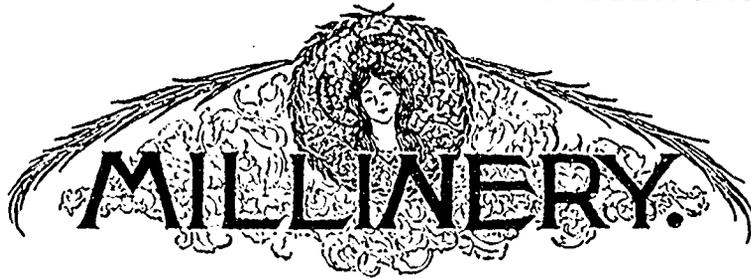
of gold thread if the rest of the design is outlined with gold. By making the entire design of each orphrey in a frame, it will be found easy to transfer it upon the silk, for the fitting in of parts, which often presents great difficulties to an inexperienced worker, will not be necessary. The scheme of color must be varied according to the color of the vestment for which it is intended. It is rather a hard matter to choose a fitting color for the orphreys of a red vestment. Pale-gold looks well, but it should be really a buff with no suspicion of the canary-yellow that takes on a greenish hue when placed upon strong red. In shades of gold or buff there is a reddish tone that counteracts this risk. Then again, ash color looks well on red. It must be light in tone or it will not show up the needlework. On the rich olive-green now mostly used for ferial vestments may be placed buff or a very pale shade of the same tone. In either case the scheme of color must be richer and fuller in tone than for white vestments, in order

to balance the depth of color in the vestment itself. All this as to color is merely suggestive. A certainty of good results may be felt if any of the color schemes mentioned are chosen, but individual tastes, if they be artistic, may dictate a variety of color combinations. The color scheme should be carefully considered by those in charge of the work before starting and then adhered to strictly, because when working on white linen it is impossible to judge of the finished effect. Colors that look quite subdued when in juxtaposition to red or olive-green, appear to be almost gaudy on a white ground.



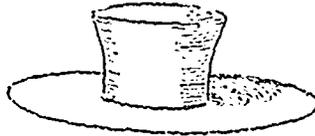
APPAREL FOR ALB.

These things as well as many others that appear to be minor, but are in reality of great importance, must be duly considered in undertaking work of this kind. It is a good plan to make little colored sketches as a guide, roughly blotting in the coloring to judge of the finished effect.



DESCRIPTION OF MILLINERY PLATE.

FIGURE NO. 1.—YOUNG LADIES' LARGE HAT.—This stylish hat has a high crown of black Dunstable straw and a wide brim of white straw stylishly rolled against the crown at the back under a bunch of beautiful pink roses. Long, willowy ostrich plumes are arranged with artistic precision of effect, one drooping over the brim on the right side and two rising above the crown on the left side from a bow of velvet,



while a handsome Rhinestone buckle crosses the front and adds brilliancy and a choice completion.

FIGURE NO. 2.—LADIES' FANCY STRAW HAT.—Blue straw forms the foundation for the novel decoration of this hat, a twist of fancy straw about the crown and two sea-gulls of moderate size, their variegated wings being poised effectively.

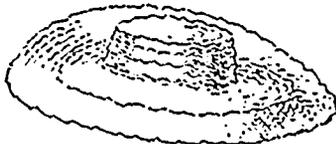


FIGURE NO. 3.—LADIES' LARGE HAT.—For a young lady or matron this hat will be equally appropriate. Lace, violets and feathers combine to create a perfect whole.

FIGURE NO. 4.—LADIES' VIOLET HAT.—A picturesque hat of violet straw charming for Summer gayeties, a wedding, dressy reception, for carriage wear or, indeed, for any occasion that requires handsome dress, is here shown. It is laden with violets placed to give the best effect.



FIGURE NO. 5.—YOUNG LADIES' HAT.—This handsome green straw hat frames the face becomingly, is turned up on one side and trimmed with white chiffon, black velvet and wings.



FIGURE NO. 6.—LADIES' SOFT CROWN HAT.—The colors displayed in this beautiful straw are cerise and green, and ribbon and bluetts provide handsome ornamentation. A jewelled pin secures the hat to the head, and is chic in effect. The ribbon is among the novelties and has a green center and a white eye.



FIGURE NO. 7.—LADIES' GERANIUM HAT.—The fancy for flower hats is marked this season. The straw and flowers which compose this *chapeau* are in vivid geranium-red subdued with a generous amount of green foliage and black chiffon.



FIGURE NO. 8.—LADIES' BONNET.—Black-and-white is the color scheme in this lady-like bonnet, which is of jet, trimmed becomingly with wings and ornaments.

TYLISH HATS AND BONNETS.

(For Illustrations see Page 713.)

FIGURE A.—LADIES' BONNET.—The bonnet is a fancy rough straw decorated with purple velvet, white carnations and Rhinestone buckles.

Ribbon tie-strings may be used. FIGURE B.—YOUNG LADIES' HAT.—This hat has a fancy crown of rough straw, the brim be- veiled with dotted net and bluetts, a white aigrette and steel ornaments contributing becoming decoration.



FIGURE C.—LADIES' HAT.—Two shades of green adorn this brown chip hat. Green ribbon, pansies, aigrettes and a jewelled ornament compose the decoration, artistic in disposal yet simple.



FIGURE D.—LADIES' HAT.—This stylish hat is a veritable flower garden, supporting a profusion of violets and lilies-of-the-valley with their foliage. Bright violet ribbon and silk puffed over the brim render it brilliant in color, yet harmonious and becoming.

FIGURE E.—YOUNG LADIES' HAT.—This hat is shaped in Batavia cloth. Velvet puffings trim the brim, while a tall doubled puff of velvet, lavender silk and black feathers ornament it handsomely. A large Rhinestone buckle is placed in front over the puffing.



FIGURE F.—YOUNG LADIES' HAT.—This extremely pretty hat is of dark-red straw trimmed with ribbon, pansies and geranium leaves. The ribbon is arranged in upright loops that rise high above its crown.

FIGURE G.—LADIES' BONNET.—A net crown with a fancy straw fluted brim is the foundation for the beautiful decoration which covers this bonnet. Violets with a profusion of green leaves and a tall aigrette are becomingly arranged and ribbon tie-strings may be used.

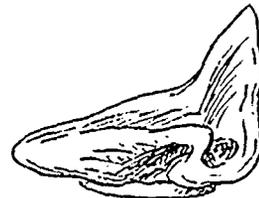
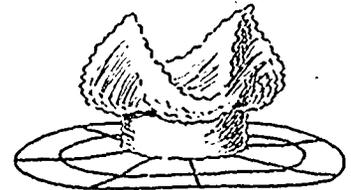
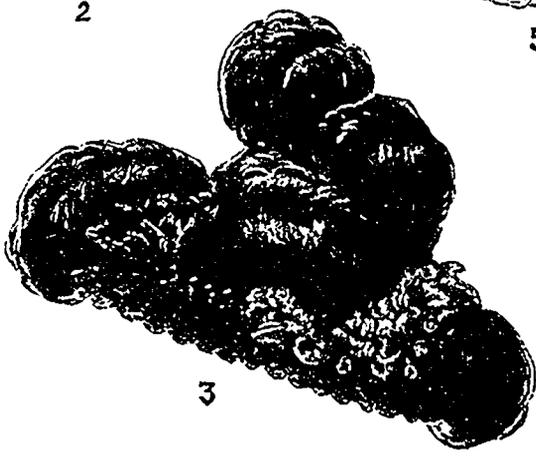


FIGURE H.—LADIES' HAT.—This is a fancy violet flexible braid plateau shaped in a toque and trimmed with black ostrich feathers, violets, white roses and leaves. It may be appropriately worn with dressy- toilettes of silk, gremadine, canvas and novelty suitings.

FIGURE I.—LADIES' LARGE HAT.—Pink roses and bunches of palm leaves ornament this fancy straw hat. The brim is concealed by a tuckling of tulle and the effect is stylish and becoming. Heliotrope and green, of a dark or light hue, may be combined in this manner, as may also brown and green and various other colors that unite with pleasing effect.



MILLINERY ORNAMENTS.—The new hats and bonnets furnish an effective background for novel bows which in some instances stand erect in many loops above the crown and again are arranged in fan fashion or full rosettes. Light, airy-looking aigrettes and Paradise feathers are still associated with ribbon and flowers, while ostrich tips, stiff wings and brilliant buckles unite in forming becoming adornment for *chapeaux* intended for promenade, carriage, reception or theatre wear. Some excellent illustrations of stylish bows are here given, the manner of combining flowers and feathers with the ribbon being clearly shown. Two shades of ribbon are often united in one bow and vivid coloring is in high vogue. The hat and its trimmings should harmonize with the toilette; although the brilliant coloring need not necessarily match the costume, it should heighten its becomingness by a contrast suited to the complexion and in consonance with the toilette. The large hats that are bent up fantastically have bows that may be rosettes, soft knots or loops concealing the tacking of the brim to the crown.



SUMMER MILLINERY.

Even though hats are piled with trimming, their aspect is airy and summery. Flowers, tulle, chiffon and other dainty and delicate decorations conspire to produce this effect. The straws in vogue, though not open and lace-like, are just as light and of distinctively ornamental character. The fancy straws are at present the most fashionable, but there is evidence of the revival of chip, a pliable straw which lends itself to every caprice in shaping.

While the toque has many admirers, the large hat takes the lead and when not laden with blossoms is enriched with plumes. Often, indeed, flowers and feathers are associated on a hat, as in a large shape in yellow fancy straw with a straight brim. Geranium velvet is draped about a crown smothered under seven black feathers arranged with much skill and taste. The back of the brim is turned up and banked with roses of the same hue as the velvet.

Feathers are used alone on an Amazon shape of yellow straw faced with black. A long white plume curls about the crown at the right side and at the left a black plume is disposed to fall on the hair, a large Rhinestone pin being fastened over the stems of the two feathers directly in front. An elegant simplicity distinguishes this hat.

A ruche-like arrangement of flowers is a new feature in millinery. In a large hat of fancy geranium straw, silk poppies and buds are wreathed about the crown over a drapery of geranium-red velvet and ribbon. The ribbon and velvet are formed in standing loops at the back where poppies are bunched against the upturned brim. A black straw facing relieves the warmth and intensity of the red.

The picturesque 1830 style is recalled by a large white chip hat with broad, drooping brim that overshadows the eyes in a captivating way. Cream lace is applied full as a facing to the brim and lace is frilled over the brim and hangs in a loop low over the hair. Yellow chiffon is twisted softly around the high crown and at the left side are disposed four white erect plumes and one drooping plume. Of course, such a hat is preferably worn in a carriage or at an outdoor fête with an organdy or a gauzy flowered *barège* gown.

Feathers and flowers are united in another large hat of fancy yellow straw, with a brim upturned at the back and standing out flat at the front and sides. Pink roses are clustered about the top of the crown, which is hidden by a deep frill of cream lace. Pink satin is frilled about the crown and three pink bows cluster at the back. Three white tips nod at the left side of this charming hat.

In another hat yellow fancy straw gleams through a covering of black net spangled richly in a vermicelli design. The net is full over the crown, which is tied with yellow *moiré* taffeta ribbon. At the left side are massed with novel effect three white and three black feather pompons. These are new decorations. Under the brim at the back are bunched yellow roses, which will look well upon brown or black tresses. Though blondes affect yellow, the color is really most becoming to brunettes, whether in hat or gown.

Another hat especially becoming to a brunette is of yellow fancy straw with a voluted brim faced with yellow velvet, put on full. White tulle is shirred over the brim, extending nearly to the crown. At the back, against the upturned brim, stand four very full loops of the tissue, four white *aigrettes* curling forward over the crown.

A violet hat that would suit a blonde has a violet net foundation covered with large shaded purple double violets. Ribbon matching the darkest tone in the flowers is folded and set upright all about the crown and arranged in a bow at the back, the bow and fold being veiled with net. At each side of the crown the violets are bunched rather high and at the back is a succession of wired net loops that intensify the airiness of the *chapeau*.

Very Frenchy-looking is a bonnet composed of innumerable discs of yellow fancy straw with lace medallions in the center. A face trimming of finely-plaited black chiffon is set at the edge. At the left side are adjusted two white tips and a black chiffon rosette with a Rhinestone sparkling in the center. Black velvet strings are added, but they may be dispensed with, if not desired.

Rather a low-crowned Amazon of fancy yellow straw is

rendered very dressy by a tasteful choice and disposition of trimming. In front are several yellow and white rosettes of Liberty gauze and at each side of them is a pair of black wings. Yellow and white poppies are set about the crown back of the decoration and also under the brim at the back. A brim-facing of black chip is added. Straw facings are fashionable, though they are less soft and therefore not so generally becoming as facings of shirred or frilled tulle.

A compact and stylish toque, suitable for wear with a navy-blue or brown tailor-made military or Eton suit, is of red straw. Red tulle spangled with jet is full over the brim and at the left side are bunched shaded red geraniums and a jetted black *aigrette*.

All the color in a fancy black straw hat of the Amazon type is arranged at the back under the brim and is contributed by a rosette of geranium velvet at one side and a bunch of purple pansies at the other. Chiffon is shirred on the brim and around the crown is twisted gauze ribbon. A feather pompon supports a black *aigrette* at the left side.

The effect of a double hat is produced in a large hat by a fancy black straw crown which extends on a geranium-pink brim in box-plaits. At the left side several black wings are set against the crown and at the back under the brim are shaded pink roses.

Appropriate for wear with a brown or tan gown is a hat of rough brown straw. The crown is surrounded by *moiré* taffeta ribbon in white and two shades of yellow arranged in upright folds, a rosette of the ribbon being made at the back. A broad bow spreads beneath the brim. In front are black-and-gray mixed wings and a large buckle of brilliants.

A sailor hat of rough black straw supports a very dainty trimming of leaves, which are wreathed about the crown with an American Beauty rose in front and two white roses at the back. At the left side a fan of lace rises above the foliage. The back of the brim is turned up and against it are fixed leaves above a bow of narrow black velvet ribbon.

An exquisite color harmony is seen in a large hat having a fancy white straw crown and a brim composed of small lengthwise puffings of yellow chiffon. At each side of the front are disposed several bluet wings. At each side of the back is a large pompon of dotted white tulle, and two more are placed under the brim.

Unique yet tasteful is the color medley produced in a large hat of geranium-pink Batavia cloth—an open, sieve-like straw. French crape according with the straw is twisted lightly about the crown and a black velvet binding is added to the brim. At the back and left side are purple poppies with glowing hearts that match the straw.

Cool and dainty-looking is a green fancy straw sailor hat wreathed with white flowers and foliage. At the left side stand loops of green and white ribbon, and a floral decoration falls over the coiffure from the brim. In this period of odd color unions, such simplicity is novel.

An equally dainty color combination is achieved in another sailor hat of white fancy straw. Three shades of purple are combined in a ruche of ribbon that encircles the crown, the trimming being varied by purple and white *jonquils* arranged at the left side and again under the brim.

Another black hat—and the black hat has followers even in Midsummer—is broad-brimmed and high-crowned, a white chip facing being applied to the brim. At the left side nod seven black tips, a bunch of American Beauty roses with foliage contributing color at the opposite side. Under the brim at the back a black velvet bow sustains a single rose fastened with a Rhinestone pin.

The ever-favored bluet adorns a very charming hat of fancy white straw. Blue net dotted with white is full over the edge of the brim and on the crown and at the left side is a veritable tangle of bluets and leaves, a soft black Paradise *aigrette* being added, also at the left side.

One of the choicest of the season's hats is a medium shape in fancy green straw. Two frills of green satin ribbon enveloped in a white accordion-plaited puffing of chiffon are set about the crown and at the back is a huge bunch of purple violets. The brim is turned up under lilies-of-the-valley and at each side is a *prof* of green ribbon veiled with white.

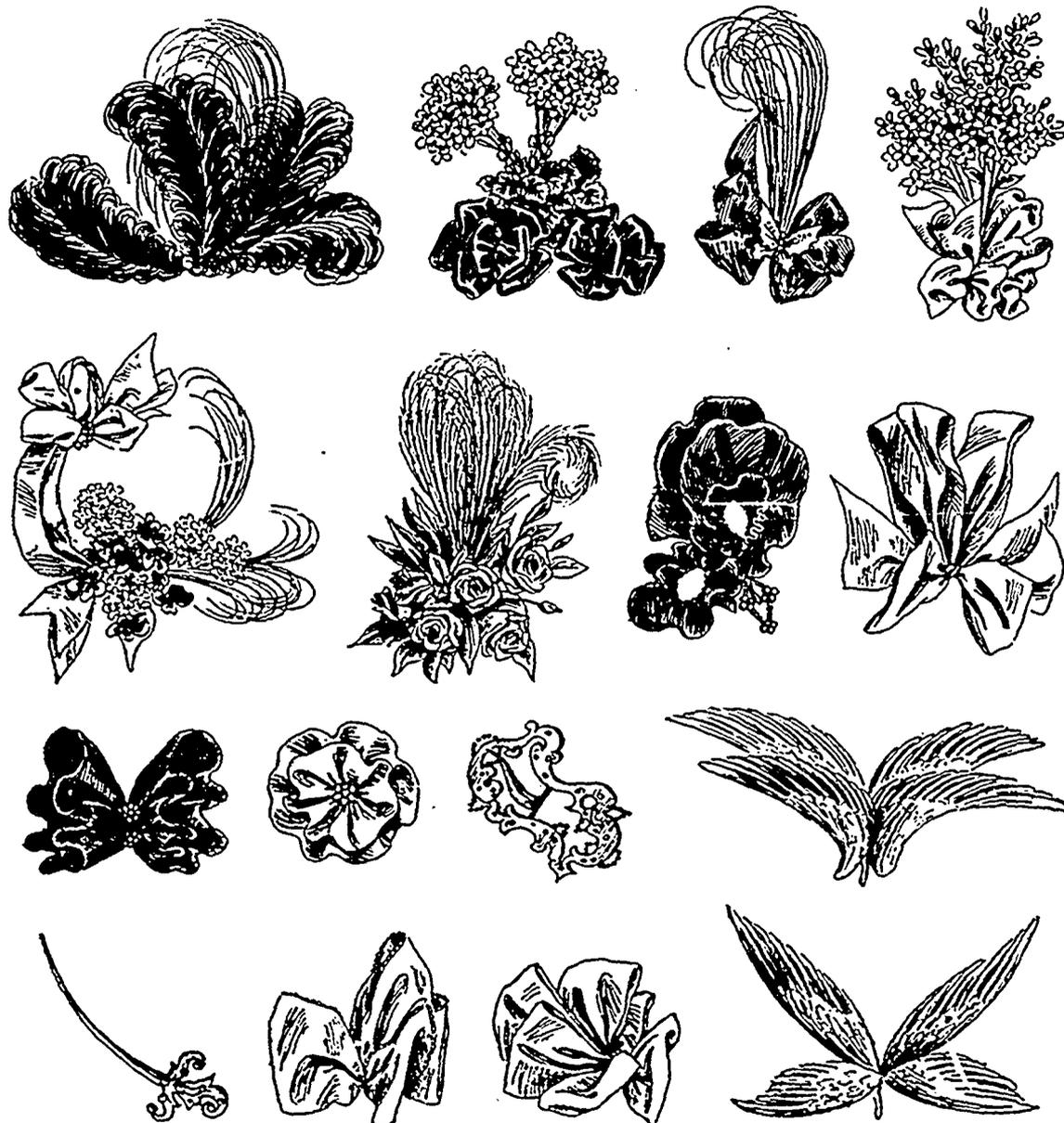
A black-and-white combination characterizes a large white chip hat with a black straw brim facing. White Louise ribbon is laid about the high crown and arranged in four outstanding loops in front. At the back four black tips overshadow the crown and under the brim at one side are clustered cream roses and at the other a black velvet bow is fastened with a Rhinestone pin.

A very lovely hat, entirely of red, well suited to accompany a white embroidered piqué gown at the seashore, is a medium shape in a fancy straw. Narrow, accordion-plaited frills of chiffon are laid on the brim and a full ruching is placed across

broken by loops of purple moiré taffeta ribbon at the left side and under the brim the ribbon is arranged in a *chou* at each side.

Nasturtiums, realistic copies of these vivid flowers, are used in profusion on a hat of navy-blue rough straw. The flowers are spread in front together with their pretty foliage, and at each side of them is a *chou* of navy-blue moiré taffeta, a green *chou* being combined with the blue one at the left side and wired to stand high. At the back is arranged a broad bow of the ribbon, which sustains more flowers.

In one of the new Amazon shapes in brown straw braid, the brim is rather broad, rolled at the sides and cut off square at



MILLINERY DECORATIONS.

the back of the crown from side to side. Two tips rise at the back and a bunch of geraniums rests on the hair, being set on a bandeau under the brim at the back.

Violets and American Beauty roses are mingled in a hat of black rough straw. Narrow pullings of black accordion-plaited chiffon are arranged on the brim at close intervals. At the left side are roses and violets. The brim is turned up high at the back to show a rose-pink velvet pompon at one side and a bunch of violets at the other.

A large hat of purple Batavia cloth is edged with a black velvet binding. A wreath of purple silk poppies about the crown is

disposed a doubled frill of black Liberty satin. In front a Rhinestone buckle is fastened over the frill and at each side of it is a black wing. A bunch of violets is fixed under the brim at each side of the back. This hat could appropriately supplement a brown canvas tailor-made suit.

Trim, English-looking turbans are worn with morning and travelling toilettes. They are, for the most part, trimmed with lace straw coiled about the brim and knotted at the left side to support wings or quills. These hats are unquestionably good form but they are not universally becoming.



STYLISH HATS AND BONNETS.—(For Descriptions see Page 708.)

TALKS ON HEALTH AND BEAUTY.—No. 6.

BY GRACE PECKHAM MURRAY, M. D.—CARE OF THE EARS, NOSE AND MOUTH.

The relation between the ears, nose and mouth is not always appreciated. It is very intimate between the nose and the mouth, and the Eustachian tubes join the organs of hearing to the other cavities mentioned. If the ears perform their office imperfectly, the mouth helps them; you will often see a deaf person with his mouth open, literally trying to catch the sound. If the nose is blocked by growths or the secretions of inflammation, the mouth opens to receive and transmit to the lungs the air which ought to go by the way of the nasal passages. Both for looks and health, these three organs, devoted to the special senses of hearing, smell and taste, should be in perfect condition, and are well worth consideration, not only as to their mutual dependence but also in reference to their individual functions.

CONCERNING THE EARS.

The external ears are subject to great diversity in the matter of shape, even varying in size and contour on the same individual. A small, well-shaped ear, hugging the head and delicately tinted with the roseate color of health, its outlines, curves and convolutions recalling the ocean shell, is indeed a thing of beauty, though it may be possible that the larger, more prominent organ may better perform the work assigned the external ear—that of collecting sound waves.

If the ear is especially prominent, sticking out from the head at a right angle, it is exceedingly ugly and disfiguring, and it is not an exaggeration to call it a deformity. The question is often asked whether prominent ears can be trained in infancy and childhood so they will no longer project. It may be that something can be done in certain cases by the use of bandages and caps, and mothers should certainly try these measures as soon as the infant is discovered to have prominent ears. Care should also be taken not to cause the delicate ears of babies to protrude by carelessly tying the strings of cap, hat or bonnet in such a manner as to push them forward, by crushing them out of place when holding the child against the breast, or by allowing them to fold forward toward the face when putting the child on a pillow to sleep. Some children are born with so much superfluous ear cartilage that it is not possible to correct the deformity except by an operation. I think that in such cases an operation is advisable, since it is neither difficult nor dangerous. Ears which destroy the symmetry of the face are as much of a disfigurement as is a squint, though much more easily and safely corrected. The operation consists in removing an elliptical piece of cartilage at the back of the ear. The wound is sewed up in the crease at the back where the ear joins the head, and does not show.

There may be those who think that it is not wise or even proper to have recourse to surgery solely for the sake of good looks. I speak of this matter here, for it will again come up in the discussion of operations for deformities of the nose and for harelip. We do not half realize the actual pain given to those who are forced to behold such deformities. It is the positive duty of every one to make himself or herself as good-looking as possible, not for self-gratification but for the effect it has upon others. In the matter of dress no one disputes this. Consider the amount of time spent by an army of human beings in devising new fashions, new materials, the millions that toil upon garments elaborately trimmed and wonderfully fabricated, solely that the wearers may be adorned and embellished. If mere utility and not appearance were the main consideration, not a tithe of all this thought, invention, expense and labor would be demanded. People are willing to pay for rich raiment, to spend and be spent for it, to deny themselves even the necessities of life in some cases, that they may clothe their bodies in gay apparel. The prominent ears, the deformed nose, the harelip, the scar on the face, will spoil the most elegant toilette that can be put on. The person afflicted by such a deformity suffers a thousand fold more than one without a blemish can imagine, often becoming morbid and misanthropic on account of it, even when otherwise brave and sensible. Is it any wonder that the surgeon has turned his attention to these problems? Thanks to anesthetics, the improvement in instruments and all surgical methods, and asepsis—which simply means the most immaculate cleanliness—the results of these minor surgical operations are almost without exception favorable. The cost?—not so

much as is often paid for an elaborate gown or fur garment. The time?—one week to three, in most cases. But what is that to carrying an unsightly deformity through the long life of threescore years and ten? Such operations should be entrusted only to the most skilled surgeon accessible, for they must not be bungled.

DANGERS WHICH MENACE THE EAR.

The ear is subject to accidents, inflammations and deafness. The last named should be classed as a result of the two former, except in the cases in which it is congenital. The inner ear is not infrequently imperfect and malformed at birth. Blows on the ear, loud noises such as the report of a gun, falls, the entrance of insects and other foreign bodies, are all causes of serious ear troubles sometimes resulting in deafness. The exposure of the ear to cold and the striking of its drum by waves when swimming or bathing may have a like result. Deafness is also occasioned by the inflammations attending severe fevers—measles and, especially, scarlet fever.

The sticky yellowish secretion, the ear wax, sometimes forms in hardened lumps in the ear, not infrequently filling up the whole canal and causing buzzing noises in the head or rendering hearing difficult. It should be remembered that the ear drum is one of the most exposed of all the extremely delicate mechanisms of the body, and that the ear spoon and like barbarous instruments should never be used to remove an accumulation of wax, lest lasting injury be inflicted. Instead, put several drops of luke-warm sweet oil into the ear and after it has been in ten or twelve hours, syringe the ear with water just warm enough to feel comfortable to which glycerine, a tablespoonful to the pint, has been added. No great force should be used in doing this. The wax will often come away in large pieces when thus treated.

Inflammation from the throat extending up the Eustachian tubes may occasion a great deal of trouble. The most unbearable of all auricular annoyances is the effect of continuous sounds in the ears. Some are thus afflicted night and day, hearing unceasingly the ringing of bells or the chirping of crickets. When the trouble is in the auditory nerve and the brain, it is incurable. These cases are rare, however. Any one afflicted with such noises should consult an aurist at once.

A word about earache. If you have it yourself you will know that it is the most excruciating pain that one is ever called upon to bear. If a child or any one else complains of earache, do not fail to be sympathetic, and take active measures at once, for a delay of a few hours even, may result in the loss of the hearing from the destruction of the ear drum and the small bones which form the mechanism of hearing. While waiting for the doctor, you can alleviate the pain by the application of a gentle stream of water as hot as can comfortably be borne, administered by means of a fountain syringe, which should be hung only a foot or a foot and a half above the ear. Earache means inflammation of the drum of the ear, or of the cells back of the ear, the vulnerable point of the skull. If the inflammation is great in these cells, an abscess may be formed which may open into the brain, causing death.

I cannot leave the subject of the ear without saying a word in reference to the practice of wearing ear-rings, the most barbarous, useless and unbecoming fashion, next to the nose-ring, ever invented. Some silly notions have prevailed that the piercing of the ears and the wearing of ear-rings is good for sore eyes. I will only say that there are other remedies as much more useful as they are more easily applied.

ABOUT NOSES.

If Nature intends to be unkind, she can show it more freely in her dealings with the nose, the most prominent feature of the face, than in any other way. The shape and size of the nose, more than of almost any other single feature, give the palm of beauty to its owner or relegate her to the ranks of plainness. I say *her*, for a man does not begin to suffer as much as does a woman from undue development of the nasal organ. George Elliot has said that "it is surprising, in view of the exactions of men in regard to feminine beauty, that they should insist on giving to their daughters their ugly noses and mouths." The

shape of the nose can be moulded in childhood more readily than one would think. If it is thick, it can be pressed into shape by the fingers; if it is turned up, it can be pulled down. There are mechanical contrivances for this purpose, adapted to the exigencies of each case. Where the nose is misshapen by being too large or too long, or where the bones have been broken by accident—blows, falls or base-ball knocks—operations are now performed which are wonderfully successful. When the bones are bent or crushed in, they often obstruct the nasal passages and affect the health. In cases of congenital deformity, inflammations or burns, where the tissues have been destroyed, excellent results have been attained by plastic operations, viz: either the loosening of the flesh about the nose so that the skin will cover the place, or the transplanting of pieces of flesh and skin from the arm or the leg. Reports of isolated cases of this kind get into the newspapers occasionally, but such operations are becoming common.

The health of the individual may depend upon the condition of the nose. If the air passages are blocked, which may happen from crookedness of the bones, bony prominences or soft growths, the air fails to enter the lungs in sufficient quantities to maintain the integrity of the blood. Those who have these obstructions are called "mouth breathers." If a child is seen to breathe with the mouth open, taking the air through the mouth instead of the nose, the nose should be examined for obstructions, which when found should be removed as soon as possible.

Few, if any, have escaped the suffering resulting from a catarrhal cold. The first attacks of catarrh should be attended to, as continued repetitions of inflammations result in an alteration of the mucous membrane of the nose. Once the glandular structure of the healthy membrane is destroyed, it can never be restored. The nose and its lining membrane are much more delicate than is commonly supposed. It behooves one to treat them with respect. Injury can be done to the nose by ruthless blowing, as well as by twisting it roughly when using a handkerchief. I know a man who always tweaks his nose to the left in a savage manner, in the use of his mouchoir. The result is a decided bend of the cartilages of his nose in that direction—a twist which will always remain.

The tendency to nose-bleed is common. Some people are natural bleeders, which means that the walls of their blood vessels are very thin. For such persons nose-bleed is dangerous. Nose-bleed can often be avoided by remembering that the membrane is thin, and treating the nose with gentleness. To stop nose-bleed, use cold water. Place ice at the back of the neck. If the hemorrhage is persistent, dip a bit of sponge large enough to plug the nose into vinegar, and, having tied a string to it, wedge it into the nostril as far as it will go. Leave it for some time after the bleeding has stopped, and in taking it out do so gently, so as not to start the bleeding anew.

REGARDING THE MOUTH.

The mouth more than any other feature betrays the individual. It is the index of character, the tell-tale of the thoughts which actuate the person. Men can hide their mouths with their mustaches, and they are foolish to follow the fashion of going without them. The removal of the mustache has displayed the weakness of many a man who had hitherto by its aid presented an imposing appearance. The drooping corners of the self-indulgent mouth, the mouth that loves the wine cup, the firm hard lines and repressed lips of the miser, the uncertain lines of the weak and vacillating—every reader of physiognomy knows them. Therefore, to have a beautiful mouth, no matter what its natural conformation, be it large or be it small, be the lips thin or thick, depends upon you, upon your soul. If that is sweet and beautiful, then will your mouth show it—not only in words, but also in its contours.

What you can do for the lips is not a little. Frequent applications of camphor will prevent them from cracking and head off cold-sores. If the cold-sores are coming, the result of exposure to cold, indigestion or injury to the lips in the dentist's chair, spirits of camphor and subnitrate of bismuth should at once be applied. A little powdered alum is also said to be good. After the cold-sore has once started it is almost impossible to prevent its running its course. It can, however, be made smaller in the manner just described. The scab should be allowed to remain so that the new skin may form under it, or else scars will result which can never be removed. If the lips crack or are dry, as will often happen when the atmosphere is dry or one has been in the wind, some form of ointment can be used, such as vaseline, cold cream, almond oil or glycerine and

rosewater. For those who can use it, glycerine is recommended. To keep the lips in good color, the cosmetics are healthy living and healthy exercise, resulting in a good digestion and a good circulation.

If a child is born with a hare lip and cleft palate an operation should be performed while it is very young and by the most skillful surgeon the parents can find.

The whole cavity of the mouth should be kept sweet and clean by the use of mouth washes after every meal. Listerine is as good as any. There are a number of cleansing preparations which the druggist has among his toilet articles. Cologne and water makes a very good wash. The tongue, the physician's guide to the state of the system, should also be watched by its owner and never be allowed to remain coated. It will tell you whether you have indigestion or constipation. It can be cleansed by rubbing it with a slice of lemon cut lengthwise of the fruit. This is very grateful to the sick and feverish, whose tongues are coated, parched and dry.

BREATH AND TEETH.

A malodorous breath is inexcusable. It tells of neglect and carelessness. The person has either himself neglected his teeth or he has not had them properly cared for by the dentist; he has neglected his digestion or eaten improper food; he has neglected to use simple mouth washes, such as myrrh and camphor, a few drops of each in a glass of water, the charcoal tablets obtainable at any druggist's, or Florentine orris root. If the mouth and teeth are clean and sweet and the breath still is bad, the trouble is with the stomach or lungs and should be referred to a physician at once.

A whole chapter might well be written in regard to the teeth, beautiful alike for their brilliancy and utility. It is said that Americans have the most perfect teeth of any people. They care more for their teeth, and have better dentists. In the large European cities the best dentists advertise themselves as American or as having American methods. The improvement of the teeth in the present and rising generation is due to the discovery and promulgation of the fact that care of the first teeth is necessary. The mother looks after the infant's teeth, washing them carefully with a bit of linen cloth until the child is old enough to submit to the diminutive tooth brush, and the good-tasting tooth powder with a basis of prepared chalk. Every little black spot should be followed up with a little pumice on the point of an orange stick. If cavities come, they can be stopped up by the dentist, under whose care the child should be placed as soon as the slightest need of his services is manifest. When the second teeth begin to push out and aside the temporary set, the dentist, being no longer able to keep the first teeth from falling out, will see that the new set come straight, thus avoiding the necessity for using the tedious plates, wires and contrivances for straightening the teeth.

The dentist—a good friend, though he inflicts much torture—must be seen at stated intervals. There is no greater economy than this, both of money and of pain. Once a year is not often enough; once every few months, at the most six, should be the rule. The greatest care should be exercised in the selection of a dentist to secure one in whose skill, conscience, judgment and mechanical ability you can have implicit confidence.

After the dentist has done his work, the care of the teeth is a matter of tooth brushes, pastes and powders. The brush should be rather small and not too harsh. It should be used only a month before discarding it and taking a new one. There are two reasons for this. One is that it becomes filled with impurities and the other is that the bristles become worn and uneven and tear the gums. The use of dental floss should be avoided and tooth-picks should be used with circumspection, as both are alleged to injure the gums. If the substances wedged between the teeth cannot be removed with the brush, use a wedge of paper made pointed by folding a bit of it together. Brush the teeth up and down and not horizontally.

Tartar should not be allowed to collect on the roots of the teeth, for it will do more harm than decay, causing irritation and inflammation about the gums which recede and eventually let the teeth loosen and fall out. Dentists have become very skillful in treating these unhealthy conditions of the gums. If improvements in dental surgery continue at the present rate, the time will arrive when the manufacture of false teeth will no longer be a necessity. As one grows older the teeth become longer, and sometime fail to shut together in a comfortable manner. A skilled dentist can remedy this by filing them away. He can also shape the teeth so as to greatly improve their appearance.

THE LADY ANTIQUARIANS OF MONTREAL.

BY ANNA T. SADLER.



THE ladies of Montreal have recently organized a historical society, as a branch of the Numismatic and Antiquarian Society, already in existence some thirty-five years with a membership hitherto confined to men. Needless to say that the parent association has done yeoman service in advancing a variety of patriotic

works. One of its most praiseworthy achievements has been the preservation and restoration of the Chateau de Ramezay. As the maintenance of this historic relic and its embellishment are works in which the Ladies' Branch of the Numismatic and Antiquarian Society is vitally interested, it will not be out of place to give some account of it.

The Chateau de Ramezay is a veritable landmark, having existed from the earliest colonial times, and having served as a gubernatorial residence under both the English and French administrations. It took its name from the family by whom it was built and first occupied—in 1705. Claude de Ramezay, made successively Governor of Three Rivers and Montreal, with grants from the French King of three Seigniories—those of Sorel, Monnoir and de Ramezay—was descended from the Scotch family of Ramsay. A scion of that house, the Chevalier de Ramezay, grandfather of Claude, had passed over to France with the Stuart King, and distinguished himself as an officer of the famous *Garde Bretonne* immortalized by Scott. It was a son of Claude de Ramezay who signed the capitulation of Quebec, in the absence of the Marquis de Vaudreuil, last Governor of New France, and a Ramezay was Governor of Montreal from 1739 to 1749. The building was next used as the headquarters of "La Compagnie des Indes," and for some time after the British conquest by the British Governors of Canada, till the time of Lord Elgin, who signed the famous Indemnity Bill after the Rebellion of 1837. One of the principal rooms is now called the Elgin Gallery.

In 1775 the Chateau, undergoing another vicissitude, became the headquarters of the American General Wooster, and its "Council Room" witnessed the consultations of the American Commissioners, Charles Carroll, of Carrollton, Samuel Chase and Benjamin Franklin, and the "Salon" was the scene of a great reception given by them to the citizens. Franklin established his immortal printing press in the vaults of the Chateau and brought from Philadelphia the first printer, Fleury Mesplet, who set up there the first Montreal newspaper, *The Gazette*—still in existence.

About this time the Chateau was visited by the prince of traitors, Benedict Arnold. But, indeed, it would be hard to mention any notables of the time who did not visit the Chateau. It has a marvellous history, that ancient structure, and it is fitting that it should be preserved.

In 1886 the Society held a very successful exhibition of historical portraits, the first in America. The exhibition was due to the enthusiasm of De Lery Macdonald, and in connection with it he urged the idea of establishing a national portrait

gallery in Montreal. His law partner and fellow-worker, W. D. Lightball, another well-known antiquarian, suggested its establishment in some historic building, preferably the Chateau, and that there should also be founded there a historical museum and library. The Society took up the scheme and after labors extending over a number of years, it was accomplished in 1895, and is to-day the chief centre for the study of Canadian history.

It has already a large and valuable collection of historical portraits, including French and English sovereigns, governors, intendants, missionaries, explorers, high functionaries in Church and State, and its list is being constantly increased. It can also boast of the possession of numberless documents relating to early Canadian history and to those brave Frenchmen who first settled the desolate West, now represented by Chicago, Detroit, St. Louis, New Orleans, St. Paul, Cincinnati and Duluth, and of precious Indian relics, notably several objects discovered on the site of the former Indian village of Hochelaga (1535), now in the heart of Montreal. A fine nucleus for the future historical museum is formed by "The Bell of Louis-burg," an organ given by George III. to the "far-famed Tecumseh," a suit of armor, a court dress and cross of St. Louis granted to the first Governor de Vaudreuil, the Cross of the historic Recollet Church, long since demolished, the first pair of scales used in Canada, a collection of coins, and all the war medals granted by Great Britain, with swords, blunderbusses, etc. There is also a small but choice collection of historical works and a beginning for a public library has been made. So, it will be seen that to assist in the preservation of this charming old place, is an object that is well worthy of the ladies who have taken the matter in hand.

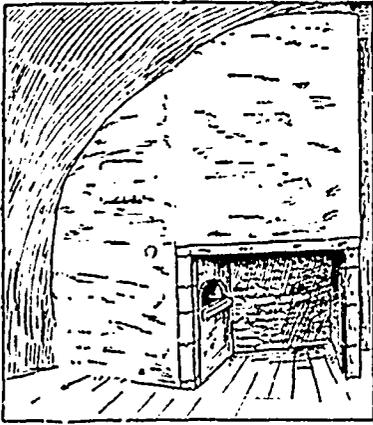


MRS. DE BELLEFEUILLE MACDONALD.

Another important aim is to promote the study of Canadian history, full of picturesque and dramatic events, and to develop and increase a spirit of enlightened patriotism. There is, of course, a social side to this. The great, rambling rooms of the Chateau make a delightful meeting place and one which will serve to unite more and more closely the French and English speaking elements of Montreal society—in which last the Scotch and Irish are included—into one harmonious whole.

In November of the past year the Lady Antiquarians gave an





afternoon reception, on which occasion every nook and cranny of the old building was filled with guests. Even the vaults—dungeons with walls six feet thick—and the kitchen, with its huge fireplace and colossal "spit," were visited.

The younger members of the association, some of whom are among the most popular debutantes of the year, wore the graceful and

becoming Seventeenth Century costume, surmounted by powdered hair. Many of them were descendants of the old French memorial families or of United Empire loyalists who made Canada their home. In the glow of huge fires rekindled on hearths long cold and under the spell of these antique costumes, which lent new beauty to fair faces, one might well have asked whether he walked in a dream, or the Seventeenth Century, with its gaiety and grace, had really come back. Was the tea he was drinking contemporaneous with the immortal herb which went down during "The Boston Tea Party?"

On this occasion, the English and French Secretaries, respectively Mrs. Logan and Miss Barry, read papers explanatory of the objects of the Society. Mrs. Logan is, by the way, an American, a woman of the highest mental gifts, favorably known to literature in the United States and the center of a wide circle of friends in Montreal, her husband's native city. Miss Barry is widely known in French-Canadian literary circles as "Françoise." A committee, consisting of the officers and Mrs. Ferguson, Mme. Dandurand, Mrs. Wigmore, Mme. Gerin-Lajoie and Miss Sadlier, was appointed to make arrangements for a series of informal teas to be given at the Chateau during the Winter. At the first of these teas, which took place in January, Miss Sadlier read a paper on an episode in the history of New France, "The Heroic Death of Jean de Lauzon," son of the Governor who occupied the post of Seneschal. Delightful music made the tea, served in the Elgin Gallery in the warmth of a

splendid log fire, doubly attractive. Papers on suitable topics and the introduction of folk-lore songs, will mark other festivities given by the Society.

The personnel of the association is interesting. There are upwards of a hundred and sixty members, comprising, naturally, much of what is brightest and best socially. The names of the officers and councillors will afford some indication of the relations of the society to Montreal's social life.

Some of them are historic, all distinguished. The councillors are: Mrs. Drummond, Lady Lacoste, Lady Hingston, Mrs. Thomas Ryan, (née de Montenach), Mme. Masson, Madame Dandurand, Mrs. Richard Macdonell, Mademoiselle de Rocheblave, Miss Abbott, Miss McCord, Mademoiselle de Salaberry, Miss Skelton, Mrs. Logan and Miss Barry. Miss Macdonell is treasurer of the association.

The President, Mrs. de Bellefeuille Macdonald, was once one of "the beautiful Miss Harwoods," daughters of the Hon. Robert Unwin Harwood, Seigneur of Vaudreuil and Cavagnal, and granddaughters of Michel Chartier, Marquis de Lotbiniere, chief engineer of New France, a relative of the Vaudreuil, de Lerys and other principal families of the old regime. She married a highly-connected gentleman of Scotch descent. Mrs. Macdonald is remarkable for a singular gentleness and charm of manner. She has most ably and gracefully performed the functions of her office.

The First Vice-President, Mrs. James Peck, though quite a young woman, has already taken a leading place in social circles as well as in philanthropic and patriotic work. She is connected with many of the most prominent English and Scotch families of Montreal. Her indomitable energy and generosity in connection with the restoration of the Chateau de Ramezay has been highly appreciated. She has labored to advance the interests of the Society and always in an enlightened manner.

Madame J. Rosaire Thibaudeau, Second Vice-president, is a representative French-Canadian woman. Belonging to the La Mothes, one of the old French families which have from the beginning lent dignity and elegance to Montreal social life, and possessing all the grace and vivacity of her countrywomen, she has a decided individuality and mental gifts which have made her prominent in many phases of Montreal life.

Always a favorite in society, she has given much time to charitable work, especially as patroness of the Notre Dame Hospital, and has held the office of vice-president and of acting president in the local branch of the Women's Council founded in Canada by Lady Aberdeen.



Mrs. JAMES PECK.

DOMESTIC SCIENCE:

BAKED BANANAS.—This fruit at some seasons of the year is the least expensive of luxuries. As a vegetable in place of sweet potatoes or peas, it is served at formal or informal dinners with roast lamb, broiled chops, broiled breast of chicken, etc. Peel and cut in half lengthwise as many bananas as desired, half of one usually being enough for a single helping. For each half melt a tea-spoonful of butter in one table-spoonful of hot water. Arrange the slices in a flat earthen dish and pour this mixture over them. Sprinkle with granulated sugar and a tiny bit of salt. Over this squeeze a little lemon juice with perhaps a dash of nutmeg or a little allspice. Bake twenty-five minutes, or until brown, and arrange for serving around the meat. In

the early Summer, before the season's vegetables come in, baked bananas are welcome—especially to the young.

TIRED FEET AND SLEEPLESSNESS.—Certain muscles and parts of the body begin to sleep before others. Our several senses do not commence slumbering simultaneously. First the eyelids obscure the sight; taste goes next; then smell; then hearing, touch being last to recede into happy oblivion. It is also first to respond to a call to consciousness. Hearing stirs next and smell is the last to awaken, hence the deadliness of gases. These physiological facts are of use to weary housewives to whom even half an hour's sleep by day or night is a potent aid to self-preservation under stress of conditions that conscientious

women refuse to evade. They should always lie down with their feet warm. If the feet are weary and ache, or the head is heavy, a foot bath of even ten minutes in warm water that is salted or has a little soda dissolved in it will tide the nerves into a restful forgetfulness and spare their possessor the pain and regret of a nerve storm which the unknowing or unkind may pronounce a temper.

FROSTED VEGETABLES.—If placed in very cold water while still at their coldest, frosted vegetables will usually be restored to perfect condition in an hour or so.

CARAMEL FOR SAUCES AND SOUPS.—Stir a cup of granulated sugar over the fire in a baking pan that is not valued for its brightness, until it is very near burning. While smoking, pour into it a cup of cold water and stir for five minutes, or until the sugar is melted. When cool, cork in a bottle and keep in a cool, dark place for browning sauces, gravies and consommé or bouillon. Caramel should always be in readiness for the many uses to which it may be applied.

TO CLEAN BED-TICKING WITHOUT REMOVAL.—Spread on bed-ticking stains a paste made of soft soap and starch. When dry, scrape off with a dull knife, sweep clean with a little broom and then wipe off with a damp—not wet—sponge.

TO CLEAN AND FRESHEN BLACK WOOLLEN GOODS.—Rip apart, and shake and brush carefully while the pieces are on a flat board or kitchen table. Sponge its entire surface on both sides with a mixture made of one-half cup of ammonia, one-half cup of ox-gall and half a pint of soft water. If there are soiled spots, rub them clean. Hang flat on a line and before the material is dry press it on the wrong side with a moderately hot heavy iron and the goods will look as if new.

FOOD FOR THE ELDERLY.—In James Knight's valuable book, *Food and Its Functions*, the rule is laid down that as peo-

ple grow old they should eat less meat and other hearty foods, because, when the lessening of their powers begins, mastication and digestion are first to weaken. By degrees the elderly should return to the foods of youth, bread and milk being best and safest if a prolongation of life and health is more attractive than the pleasures of the table.

TO FREE BROTHS OR SOUPS FROM FAT.—When broth is cold, remove all the fat that can be gathered. Still there will be escaped particles. Heat the broth and drag across its top a piece of clean blotting or butcher's paper, by which process every hint of oil may be removed.

TO SAVE THE YOLKS OF EGGS.—The whites of eggs are frequently needed and not the yolks. To preserve the latter, slip them unbroken into a deep narrow dish—a marmalade jar being suitable—and pour softly over them a covering of cold water. Set them in a cool place and they will remain fresh for several days. When the whites of eggs are left over, they cannot be kept at their best for more than a day or two, even in an ice-box. If they are to be used for cakes in which soda is an ingredient, a little fresh milk may be gently turned over them, the same to be used when they are.

OLD FEATHER PILLOWS.—These will almost renew their pristine lightness if left out in a Summer rain until they are thoroughly wet. They may be dried by pinning them to a line, and beating them well afterward.

MUSTARD SAUCE.—A Boston formula for mustard sauce is as follows: To two table-spoonfuls of mustard add one of salt, one of sugar and one of butter. Mix thoroughly and add the beaten yolk of one egg, then the white whipped to a froth. Mix well and pour over it in a bowl set over hot water half a cup of hot vinegar. As soon as it thickens—it must not boil—it is ready for use.

NEW YORK TYPES.*

BY JEANIE M. DRAKE, AUTHOR OF "THE METROPOLITANS."

No. 2.—THE CLUB WOMAN.

Everyone who knows his *Cranford* and every one who does not is equally aware that within a comparatively recent period a great change has come over the spirit of womanhood's dream. Good fiction—which is frequently better history than what bears the name—shows us that but a short while ago a gentilewoman's only recognized and respectable aim in life was, after fitting herself with the virtues and small accomplishments suited to the married state, to wait patiently until some one should come and marry her, merging her colorless identity for weal or woe in that of her husband. Failing this, she might in dire necessity earn a pittance by teaching, or fine needle-work, but always in a "lady-like and genteel" manner, and under no circumstances was a woman encouraged to "speak out in meeting." There were spirits even then, as there are in all ages, whose strong pinions carried them aloft despite themselves and others, but they admitted the pressure upon them of the lower atmosphere by giving credit for their highest flights to some assumed masculine name. This state of affairs was only one in many waves of evolution advancing and receding from the time when the mate of arboreal man wept with delight when he gave her an acorn, or trembled with fear at his frown—and club.

From his club to hers of the present is a very far cry. It is a lesser stretch . . . immense from Miss Hannah More to the New York club woman of to-day. Were that depressing well-meaning and voluminous writer to turn loose in Gotham her dreary, self-righteous young prig "Celebs in Search of a Wife," and he should wander into a woman's club-room, with its perfect appointments and calm, well-poised members so gracefully enjoying their leisure, if he did not promptly expire with virtuous distress at this new world of horrors, he would at least immediately lose the small mind with which his creator endowed him. The woman he used to know, trained from her cradle to be only his meek and gentle complement, has tired of her dull and narrow environment. From being a vexatious hindrance, it has grown to an intolerable restraint, and her powers slowly but surely aroused, she did a rarely able thing. For her adversaries

being at least as numerous within as without her walls, she first won the right to gain herself the bread which she needed for dear life, and this with so sure and gradual a force as to incur little odium, except for the pioneers, the necessary martyrs of every cause. The bread being obtained, soon came the cakes and ale, and liberty to enjoy them where she would, which freedom built her club-houses and threw open their hospitable doors to her sisters. For precedent, if such she had needed, she could have passed over the dark ages of "Evelina" and her kind, in white muslin and small, sentimental distresses, and found in ancient Egypt, Greece and Rome examples of female clubs. The "minor senate" of these nations was qualified by imperial authority to raise subscriptions for monuments and statues, to discuss points of dress and etiquette and settle questions of precedence at state functions and such important matters as whose sedan-chair should have ivory trimmings and whose silver or gold.

But our New Yorker would dismiss such historic detail with a wave of the hand. "Our present needs and environment," she would smilingly declare, "have given us our clubs. They are modern in every sense." She looks upon herself, with just claim, as, perhaps, the best example of club woman in the country. Metropolitan surroundings, with the attrition which comes of contact with varied and highly evolved conditions of life, have rounded and polished her. She looks with deprecation on the noisy self-assertion that in smaller, distant places sometimes accompanies this manifestation of feminine development. "It is very crude," she admits, "but it is still a novelty to them. With the habit of management will come ease. When parliamentary rules are second nature with them, the individual will be less clamorous and they will enjoy their clubs in peace and quiet." Her loyalty is unswerving, even to these erring sisters in the cause. She will not join in ridicule of the first agitators, however eccentric they may appear to have been in dress or manner. "They needed rough boots to tread down the path for us," she will say.

"When women are given control of anything," remarks her husband, a persistent scoffer, "they usually contrive to make spectacles of themselves. See how the Lady Managers squab-

* The second of a series of articles by the Author of "The Metropolitans," one of the most brilliant novels of the season. No. 1. THE WOMAN OF SOCIETY, appeared in THE DELINEATOR for May.

bled at the World's Fair' They say that in the thick of the fight one of them actually hit another with her parasol."

"It may be so," she responds tranquilly, "but you must remember how new we are in these matters. It is only the other day we first began to handle our own affairs after centuries of inertia and dependence. I hope we shall improve faster than your sex has done. Just about the date you allude to, in the ancient and time-honored English House of Parliament, filled with men of high station and distinction, inheriting ages of experience, the members came to blows under the eyes of Gladstone himself, and clinched and rolled over the floor, pounding each other savagely by way of argument."

The club woman of New York is as varied in purpose as she is in kind and method. Sometimes she is one with the belief that the time is out of joint, and though she may not feel it a "cursed spite" that she is born to set it right, at least it makes her serious and more or less didactic. In days of early struggling, or even now, perhaps, in New England or the Far West, she might become what in dialect is known as a "crank." Now somebody defines a "crank" as an "enthusiasm in any cause in which you take no interest." And the pioneers in woman's cause were necessarily on the defensive, if not the aggressive. But our club woman's field is won, and she need only be gently earnest in any pursuit—religious, patriotic or charitable. Apart from church clubs, which as associations ancient or new usually bear other names, there are "college settlements" in New York where university graduates are acting as hard-working philanthropists. There are innumerable "charitable associations" whose members are women as energetic and efficient as generous. There are "women's clubs" for the study of sociology as a step in human advancement, and others for experimenting with the latest scientific discoveries. There are "clubs for the learning of political science" as a preparation for the suffrage to come, and other "political clubs" which claim that woman is even now quite as well prepared for that responsibility as the average male youth of twenty-one. There are "art clubs" galore for female students; and "literary clubs" which discover in Shelley and Browning more esoteric beauties than those authors dreamed of themselves. There are "clubs" under various names for the uprearing of each member's family tree and the pulling down of her neighbor's. There are "card clubs" where women make of whist a passion and give much valuable time to the discussion of the respective merits of "long and short suit leads," "riding classes" and "wheeling clubs," "athletic clubs" in which the members make wonderful records, and "Alpine clubs," of which it would be irreverent to say that their motto is, "Pike's Peak or Bust," yet whose members have, in one or two cases, sacrificed even life in a determined effort to excel rival climbers. In short, there exist Metropolitan clubs for women which cover almost any possible ground on which they could wish to meet.

But, perhaps, the most typical, if not the highest form of club woman, is she whose association with others of congenial breeding, tastes and culture answers simply to Dr. Johnson's definition of a club as "an assembly of good fellows meeting under certain conditions." There is a fine potpourri sent in the air of her present club parlors and reading rooms, a scent of far away "Mermaid" and "Coffee-House" and "Kit-Kat" days. It is so long since an apologetic attitude was necessary to her that her club life is an actual relaxation from pursuits professional or otherwise, and, to quote a famous club man, is "a natural and necessary offshoot of her gregarious and social nature."

"I am not sure," says the conservative father of such a one, "that I half like this club and latch-key business. It is all very well for your brother."

"But I work harder than he does," says Sweet and Twenty, a clever illustrator, opening wide her blue eyes, "and I need recreation more." And he yields the point dutifully, like an American father.

She is not always under the parental roof, though, perhaps, spinsters make the best club members, as do their bachelor prototypes. She is often a matron, with husband and children to occupy her busy moments. Her active hours elsewhere may be spent in earnest exercise of art, profession or handicraft, or, with leisure and inherited wealth, she may be a dilettante or society woman. Her club is as catholic in these matters as her brother's, the chief requisite for membership being, once more to quote Boswell's hero, that she shall be "clubbable." She whose presence there would be undesirable is the rare bird whose taste it is to flock by herself in corners, either at home or in the musty nooks of some scientific or bibliographic association. While a finished woman of the world, in the best sense of the phrase, our club woman has kept her club record free in general from those

excesses in cards and conviviality sometimes charged to the gilded youth on the other side. Indeed, the club-room is more of an educator to her than to her brother, for it cultivates qualities not always strong in woman—forbearance, self control, kindly indulgence, good comradeship and loyalty to her sex.

She does most things required of her easily and well, whether it is to raise a subscription for a deserving object, to act as chairman of a special committee, to discuss ably and dispassionately an important subject, or to make, at a moment's notice, a complete catalogue of the club pictures and curios. Her receptions to outside barbarians, meaning "men, lovely men," on certain stated days, leave nothing to be desired. By their admission within this circle of light these outsiders are graciously permitted to learn that Dame Nature is not as niggardly as she has been accused of being and that clever women are often beautiful and beautiful women sometimes clever, a fact which need never be suspected in ordinary "smart" society.

The club woman is, as naturally as her brother club man, well-dressed and well-mannered, being of the class whose standard in these matters is high. Indeed, even genius, if presenting itself in the snuffy, shabby, long-haired guise of the past, would be treated with the suspicion properly belonging to ill-mannered eccentricity, and probably blackballed. The Grub Street poet hiding from his creditors and the awkward, untidy, ill-dressed "blue stocking" would be equally unwelcome to our bright-eyed, well-appointed club woman. She demands that any one desiring admission to her club shall be, whether professional or not, always something of an *élégante*.

She warmly denies that functions, public or private, in those sacred precincts even faintly suggest *A School for Scandal*. Why should they, except that the less worthy tendencies of men and women will assert themselves in any gathering? In a club there would be more than in a ball-room or other assembly the wholesome deterrent of varied and interesting pursuits. She takes the next opportunity casually to mention the names of women distinguished in art, literature or science as members of the accused organization.

She has her vanities, which club life has broadened from things entirely personal and narrow. She likes to know that the club's collection of coins is one of the finest in the country. She is glad to show strangers its exceptionally fine works of art, and to tell of the phenomenal sum offered for its Carlo Dolci by Mr. Mæcenas, the well known art collector. She speaks modestly but feebly of its Japanese curios. But the "waiting list" is her special pride. On that she openly and innocently plumes herself. It is, beyond cavil, pleasant to be an officer or, if more indolent, a member in a club whose distinction is such that while large it remains exclusive. She tempts acquaintances with accounts of its delights, induces them to have their names placed on the waiting list, and then holds out to them vague hopes that they may be admitted at some date which will allow their grandchildren to take the place instead.

"I had awful work to get in myself," she says deprecatingly, "so many applicants, you know. But it is well worth waiting for." She observes a religious silence as to any small differences in the club of which she is cognizant, and when pinned down to the subject by a sacrilegious inquirer will say, "There is, perhaps, some little emulation about holding office. It is not to be wondered at!" This, of course, when she is not personally interested in the row. If she is, there are malicious rumors that she ceases to be entirely dispassionate on the subject when in the privacy of the home circle. On the whole, however, the affairs of the club are well administered, the officers steering their course judiciously between making a fetch of parliamentary rules on one hand and a disorderly ignoring of them on the other. And she finds in the club house what she sought with the first one established, independence with an enjoyable community of interests and pursuits, and an occasional banquet at which she gives capital speeches and toasts.

Here the subject might properly end. But a brilliantly enterprising reporter claims recently to have discovered still another variety of woman's club. It is called, according to him, "The Stay at Homes." They never meet, except in some "great emergency" (not defined, but, perhaps, an earthquake or the last judgment), and urge that other "women's clubs" encourage "idleness and gossip" and that the only advantage of these is "a large funeral which is the prerogative of a genius or a parvenu." The existence of this club is not a certainty—news-paper reporters are not under oath—but if it were, comment is unnecessary, its strictures applying quite as accurately to masculine as to feminine clubs, and being aimed at destroying that very charming individual, an accomplished club woman.

SISTER ANGÉLIQUE.

BY MOLLY ELLIOT SEAWELL, AUTHOR OF "THE SPRIGGLY ROMANCE OF MARSAC," "CHILDREN OF DESTINY," ETC.

Sister Angélique, Directress of the Convent, was a very great lady indeed, for in the world she had been a de Latour and everybody knows that to be born a de Latour is to be but a little lower than the angels, in a social sense.

The other sisters in the convent were immensely proud of Sister Angélique's distinguished family, and occasionally mentioned the fact—out of the directress' hearing. There was nothing in the dear lady's appearance to indicate her superiority to the other children of Adam who had not been born de Latours, for she was rather short and somewhat stout, and her placid face was unequivocally plain. But her manners—ah, her manners! So easy with the worldly people who drove out to the convent from New Orleans to see their daughters and nieces and wards—for the convent was a boarding school for young ladies of the first families only. Sister Delores, whose father kept a pastry shop in the French quarter, never could acquire a manner like Sister Angélique's, yet, as far as looks went, Sister Delores might have passed for a princess. Sister Angélique had a way of handing seed cake and lemonade to visitors as if it were Nesselrode pudding and Tokay—and Sister Delores, who felt secretly ashamed of the lemonade and the cake too, was almost awed by the splendid air with which Sister Angélique dispensed this hospitality. And Sister Delores, for all her beauty and many accomplishments—the pastry cook's daughter had been well educated—was easily put out of countenance by the soft superciliousness and fine-lady airs of the older pupils, who found out, in some occult way, the story of the shop in the French quarter. But they never tried any air on Sister Angélique, for at the very first symptom of it, she would calmly survey them all over, through the spectacles on her nose, and the superciliousness and airs would sicken and melt under that freezing glance.

The girls at the convent were much given to speculating upon the early history of the Sisters, and all agreed in thinking that the beautiful Sister Delores must have had a thrilling romance in her girlhood—while the fact is that Sister Delores never had a lover in her life, except the bookkeeper in her father's shop, and him she scorned. None of these imaginative girls dreamed that Sister Angélique had once a romance—it was absurd—she was so plain, and so merry and so thrifty—never was there a more brilliant financier than she.

One of the objects benefited by her good management and ability to keep a little cash on hand was Father Chastaine, the parish priest. He had once fancied himself very much in love with Marie de Latour, when he was a solemn young dandy and Sister Angélique a merry young girl who went to balls in a white gown and a blue sash. Father Chastaine had got bravely over his youthful infatuation and shuddered when he thought what a narrow escape he had. But it was not in truth a narrow escape at all for Marie, otherwise Sister Angélique, always laughed at Anatole Chastaine for a dreamy, unpractical youth, who was always wool-gathering—and then—there was some one else—but that is another part of the story.

In course of time Anatole Chastaine became a priest and Father Chastaine—and a better man never lived. All the goodness in the world, however, could not keep him from being dreamy and wool-gathering, and when he was ordered to the parish, and as confessor to the convent, Sister Angélique sighed and remarked to Sister Delores:

"We will have to take care of Father Chastaine. He never had a practical idea in his life. He can preach beautiful sermons, but as for managing the affairs of a parish—bah!"

It turned out exactly as Sister Angélique predicted. Father Chastaine, the most spiritual-minded of men, could bring people to the love of God—but he could not make both ends meet. He meant well, poor man, but Sister Angélique often longed to cuff his ecclesiastical ears and pull his sacerdotal hair, in despair over his want of practical sense. Had it not been for the good Sisters Father Chastaine would have starved, and so would his horse. That horse weighed upon Sister Angélique's mind as heavily as he weighed upon a pair of scales. It was not always the same horse—Father Chastaine's horse was invariably short-lived—but there was at all times a horse to torment Sister Angélique's tender heart and practical head. She was responsible for Father Chastaine's having a horse at all, as she proposed

to the Sisters that they should buy the priest a steady, reliable animal, suitable to his needs, which they presently did. They also bought him a calèche—but Father Chastaine choosing to ride the horse instead of driving it to the calèche, he was pitched headforemost into the bayou by the steady, reliable animal, and came near dying with the rheumatism. The horse, meanwhile, had died of neglect.

Other equine tragedies followed this one, and Father Chastaine, who had never thought of a horse until Sister Angélique had put the horse into his head, as it were, now declared he could not do without one. No general in a hard campaign ever used up more chargers than he. But he always knew where to go when he got into a horse scrape, and in the convent parlor would pour his tale of woe into Sister Angélique's sometimes unsympathetic ears.

"Such an admirable animal, so gentle—except that he would run away," or, "Such a fine, strong horse—only he isn't able to do the work I want of him," moaned Father Chastaine. Then Sister Angélique would proceed to probe into the circumstances, and would be sure to find some perfectly human and remediable cause for Father Chastaine's troubles, which would be quite beyond his grasp, and he would murmur softly, "It is God's will."

To which Sister Angélique was wont to reply firmly,

"No, Father Chastaine, it is *not* God's will, but human infirmity."

And at those times, Sister Angélique could hardly refrain from bursting out laughing in the priest's face—he was so exactly like that long-haired, soft-eyed, star-gazing youth she had known so long ago in New Orleans, when they were both young, and fond of going to balls on Shrove Tuesday which lasted until daylight on Ash Wednesday, when they would all scamper off to church and eschew the world for forty days.

If any one had asked Father Chastaine whether Sister Angélique had ever had the least little suspicion of a romance, he would have been the most surprised man in the world. But there had been a romance—so delicate, so fleeting, so girlish, that even in her convent days Sister Angélique could think of it without blushing. And she often thought of it. In her gentle mind, the romance of the little Marie de Latour was a quite impersonal thing. There was no suffering involved in it; only that soft, intangible regret which is the very essence of all romance, and renders it so perennially interesting to sympathetic minds. One of the Ayraults, a young cavalry officer who had learned fierce, wild ways, so little Marie thought, had danced with her three times one night at a carnival ball. Now, Marie had never been a belle, and Anatole Chastaine had hitherto been her only admirer, and that was perhaps why this Ayrault had fluttered her tender heart the least in the world. He went away and never came back, but Marie had a sweet, faint consciousness that had she willed she could have drawn him back. She had always fancied a convent life and after he went away she yearned more than ever for it. When her father and mother died, and her two handsome sisters were married, and her brother, too, Marie began to consider the prospect of the convent much more charming than the notion of living with either her sisters or her brother, kind though they were. So she entered it very cheerfully and even joyfully—and nobody made any protest. Her family and her old friends often came out to see her, and when they observed her, year by year, grow happier and busier and stouter, they all agreed that Marie knew what she was about when she became a nun.

So far from making her unhappy, this little half-fledged romance rather made her happier—for the feminine nature is the same under a woollen habit as in a silken gown. And Sister Angélique was undeniably happy. As for ambition, was she not directress and next to the Mother Superior herself, and who could ask for more? Sister Angélique felt as if she were almost too well satisfied, too free from care in this world, until Father Chastaine appeared upon the scene, and the horse problem presented itself. The convent was well off, and the Sisters could not bear to think of the good priest trudging around on foot while they heartlessly refused to help him out with a horse; and the parish people, seeing that the Sisters had taken the initiative in the horse question, very naturally proposed to let

them carry it out to its logical conclusion. This being communicated to the Sisters, Sister Angélique was discussing it one night with Sister Delores as they marched up and down the corridor, waiting for the clock to strike nine, which was the hour for all lights to be out.

Sister Angélique was not in a heavenly frame of mind toward Father Chastaine that night.

"He came this morning," she was saying, "and told me he had concluded to buy that vicious beast the horse-dealer, Fouguet, had to sell. I asked how much he expected to pay for it. He said he had not made up his mind, nor had he any money—but the good God would provide. I replied that the good God might provide the horse, but that the owner would have to provide the provender. Of course, we shall have to pay for it, but before I advise the community to do it, I shall insist upon Fouguet coming here, and shall see the animal myself—"

"Clang, clang, clang!" went the great bell at the door.

The portress shuffled to the door, and fearfully opened the little panel in it, through which she peered—it was very seldom that the quiet house was disturbed at that hour. Sister Angélique remained where she was, at the end of the corridor. Presently, the portress came running back.

"It is a gentleman, Sister—a general. He wants to leave his daughter with us."

"And what is this general's name, Sister Lucie?"

"Ayrault, General Ayrault. Here is his card."

Sister Angélique's steady eyes grew a little unsteady as she read the name on the card. Yes, it was Louis Ayrault—and her usually calm voice shook a little as she said,

"Go to the parlor and light two extra candles. I will follow immediately."

The portress unlocked the parlor door and Sister Angélique listened to the quick, determined tread she had not heard for more than twenty years. She asked herself the question that every woman asks after a long parting: "Will he know me?" and then she answered it to herself, "Certainly not. He never saw me in this dress. I am stout. I am elderly. He does not expect to see me. He never saw me but a few times."

General Ayrault did not expect to see her—but the first moment their eyes met, by some sort of telepathy, the recollection of that carnival ball came back instantly to both. They stood looking at each other—he grizzled, but still soldierly and handsome; she with a face and manner and heart so placid that not even this ghostly uprising of her youth could greatly disturb her.

The only spectator, the daughter Sister Lucie had said was with him, looked with faint surprise from the father to the directress, and the consciousness of her presence recalled them both, after one brief instant, to the present time and place.

Neither called the other's name—but General Ayrault said, in a strange voice, "This is my daughter, Elizabeth. I have come to ask the privilege of placing her at school with you," and then he added, "I have a letter of introduction from Madame Fontanges," and as he handed her the letter something like a smile at the notion of Madame Fontanges, an acquaintance of yesterday, introducing them to each other showed upon the face of each.

Sister Angélique responded to General Ayrault's presentation of his daughter by saying,

"How do you do, Mademoiselle Elizabeth?" for the English she confounded her Creole tongue.

Elizabeth responded with a slight bow, but without rising. She was a most beautiful young creature—the handsomest girl, Sister Angélique thought, she had ever seen, and certainly the most scowling and uncivil. The directress took her in at a glance. "Wilful—probably motherless—needs discipline—shall have it."

General Ayrault, annoyed at Elizabeth's rudeness, gave her a stern look, at which she half rose, half curtsied, and sat down again. As Sister Angélique put Madame Fontanges' letter into the capacious pocket of her habit, she smiled a little—a daughter of Madame Fontanges had been brought to her a young lioness, and after a year of discipline had gone home a lamb. Perhaps the same story would be repeated with Mademoiselle Ayrault.

"Perhaps Mademoiselle would like a cup of tea to refresh her?" said Sister Angélique, ringing a bell. "Sister Lucie will give it to her in the refectory."

Elizabeth seemed on the verge of declaring that she wanted neither the tea nor Sister Lucie, but there was a subtle note of command in Sister Angélique's voice, and when Sister Lucie

came, the young girl got up, sulkily enough, and followed her out of the room. The two middle-aged people were now alone, and a pause followed. General Ayrault had much to say, but he lacked courage to say it—but as for Sister Angélique, she had quite recovered her composure, and said quietly,

"Your Elizabeth is very handsome, General Ayrault."

"That is, perhaps, her misfortune, for it has brought her forward much too soon. She is barely eighteen, and very undisciplined—she has had no mother for several years, and before that—worse than none."

General Ayrault stopped a moment; he wished Sister Angélique to get the full significance of what he said, and she inclined her head gravely to show she understood.

"And there is a young man"—General Ayrault hesitated involuntarily this time, because it suddenly flashed upon him that the young man's name was de Latour, but in a moment he kept on—"a young man, Achille de Latour, with whom my daughter is infatuated."

"My own brother's son," responded Sister Angélique.

"And who seems quite reckless of any consequences that may befall my child. He has already squandered a fortune, although barely twenty-five, and is a wild fellow. I can not say he is bad. I never knew any of his name who were not all they should be."

Sister Angélique bowed; a tribute to the de Latours always touched her in a soft spot.

"And so I brought my Elizabeth to you, on the recommendation of Madame Fontanges, little thinking that I should find in you one I had known in former days."

This much General Ayrault ventured, in fear and trembling. Sister Angélique responded by a tremulous smile, and then said presently,

"You could find another old acquaintance in our parish priest, Father Chastaine."

"Anatole Chastaine?" asked General Ayrault, laughing for the first time. Sister Angélique nodded her head.

"The same Anatole. As good—oh, that I were as heavenly-minded and as prayerful as he!" and then both of these middle-aged people burst out laughing at the recollection of poor, good Anatole.

The business part of the interview was transacted in ten minutes, and then Sister Angélique, rising to leave the room, so that there might be a private interview between the father and daughter before parting, said,

"I will take the best care I can of your child."

"And if Achille de Latour should pursue her even here?"

"Just leave him to me!" replied Sister Angélique, settling her spectacles on her nose with an air that boded ill for Achille de Latour.

Then she went away and sent Elizabeth back to her father and waited to let General Ayrault out of the convent, in which every soul was sleeping, except herself, at this unearthly hour of almost ten o'clock.

Presently he came out and they shook hands in parting with a strange feeling as if time had gone back twenty years. Soon the convent was quite dark and still, and Elizabeth, tossing on her little bed, was contriving how she could run away.

Next morning a very slight inspection showed her how extremely easy it was. There was a great outward display of bars and bolts, but all one had to do was to put on one's hat and walk out. Where to go when one had walked out, however, was next to be decided, and Elizabeth concluded to wait and find out. Besides, she expected help in that quarter. Meanwhile, as she regarded her stay as merely temporary, she was not at any trouble to behave herself.

After sulking violently for several days, it suddenly dawned upon Elizabeth that nobody was taking any notice of it, and she was being treated as if she was acting an angelic part. This so disconcerted her that she scarcely knew what to do next—particularly as, apparently in reward for her ugly behavior, Sister Angélique proposed to give her a little flower garden of her own to cultivate (all the older girls had flower gardens) and to provide her with garden tools.

When this proposition was made, Elizabeth was stalking gloomily up and down the garden path, where Sister Angélique had joined her. The garden was a sweet place, and it was on a spring afternoon, when such places are sweetest. The creamy buds were swelling in the great, dark-leaved magnolia trees that made delicious shady spots in the garden, the lilacs and syringas were lovely masses of purple and white bloom, like gigantic bouquets growing out of the earth, and the little vio-

lets flecked the fresh grass at every turn. It was so heavenly that even Elizabeth felt it difficult to be out of tune, and was not half as rude in her manner as she meant to be when she said:

"I don't want a flower garden," and then, as it was her first chance to speak to the directress alone, she continued rapidly, so as to say a great deal before she could be interrupted,

"I know why I am sent here to be kept like a naughty girl. It is on account of Achille de Latour, and I know that you were a de Latour—and—"

"It is not *comme il faut* to speak to a *religieuse* of her former life," interrupted Sister Angélique with dignity, "and as for Achille de Latour, I shall know what to do if he troubles us."

"What will you do?" asked Elizabeth curiously.

"Wait and see," replied Sister Angélique, and at that moment Sister Lucie appeared to announce that Father Chastaine was in the convent parlor to see the directress. Now, two whole weeks had passed without Father Chastaine having got into any difficulty, and Sister Angélique, instead of auguring good from it, concluded that he had improved the time to get into some terrible trouble. Her relief was correspondingly great, therefore, when on going to the parlor she found Father Chastaine looking the picture of happiness and smiling ecstatically at the ceiling.

"Ah, Sister Angélique, so glad to see you! Have you been well since we met?"

"Perfectly. And how is the new horse?" was Sister Angélique's practical reply.

Father Chastaine's countenance fell a little, but he speedily recovered.

"Truth to say, Sister Angélique, the horse—Charlemagne I call him—has a little too much spirit for me, but I am in hopes of having it reduced. The young man from whom the horse dealer bought it has been to my house—indeed, is there now on a visit to me—and he is a perfect master of the *manège*, and is breaking Charlemagne in. And you would be surprised if you could hear his name. But he has asked me as a personal favor not to mention it to you. I do not know why. It is a little mysterious."

A flash illuminated Sister Angélique's mind. What man on earth wanted to keep her from knowing that he was in the neighborhood, but one? and so she said promptly, "I know very well who it is. It is Achille de Latour—my nephew."

Father Chastaine started with amazement.

"Why, Sister, did you suspect this?"

"I had a reason," diplomatically answered Sister Angélique, who did not believe in telling Father Chastaine all she knew. "But one thing is certain. You must send him away immediately."

Never in his life before had Father Chastaine resisted Sister Angélique's superior will, but her nephew having established himself in Father Chastaine's good graces had the whip hand of her in this affair already, and so Father Chastaine answered with meek determination,

"That I cannot do. The young man is most pious and exemplary. Indeed he gives signs of a vocation, and how could I stand before my conscience, if by turning him out of my house, I put the idea of the priesthood out of his head?"

Sister Angélique did not say "fudge" though she thought it, but she did say with some asperity,

"I hope that this young man has not hoodwinked you."

"Impossible!" murmured Father Chastaine—"so pious, so exemplary!"

"You know, Father Chastaine, that whenever the devil has a peculiarly wicked deed on hand, he always puts on a suit of black and goes to church."

"I believe all who come to church come from a good motive," was Father Chastaine's reply.

Sister Angélique remained silent for a time. Was there ever such an exasperating man! Presently she asked,

"Do you know anything about my nephew except what he has told you?"

"Nothing," responded the priest blandly, "but is it not enough to know that he is your nephew?"

At that Sister Angélique would have dearly loved to give Father Chastaine a good shaking as he sat there, looking so peaceful, so spiritual, so confiding and so impractical. She threw some of the wish into her tone, though, as she remarked,

"You are very kind, Father Chastaine, but unluckily the world requires more of a young man than that he shall be anyone's nephew. Now, I have not seen Achille since he was a little boy, but I know him to be a very wild young man, and I

also suspect the reason of his being in this neighborhood, and I wish very much you would send him about his business."

"Impossible," again murmured Father Chastaine, indulging in obstinacy for the first time in his life, and quite forgetting that but for Sister Angélique he would not have had the money to pay for Charlemagne, which was the entering wedge, so to speak, in his acquaintance with Achille de Latour, "and now let us talk about something else."

Sister Angélique had often been vexed with her old friend, but never in all her life had she so ardently longed to administer condign punishment to any human being as she did now; however, there was nothing for it except to sit and listen to the gentle rippling of the priest's conversation all the while that she was turning over in her mind the chances of Elizabeth Ayrault walking out some day and going off with Achille de Latour. They were ten miles from the river landing, and the boats only called three times a week, but with Charlemagne, an animal very superior to old Peter, the convent horse, and Father Chastaine's light calèche instead of the heavy old chaise—the only vehicle except a cart that the convent boasted—it was not hard to tell which could get to the landing first in case of a race. Turning this over in her mind, Sister Angélique scarcely listened to Father Chastaine as he prattled on, and when he at last rose to go she heaved a sigh of relief that all the courtesy of a de Latour could not suppress.

Father Chastaine went home feeling peculiarly virtuous. Sister Angélique, otherwise a good woman and a sensible one, had tried to persuade him to turn this dear and admirable young man out of his house for nothing at all but because Achille had been a little wild. What was to become of the strayed sheep if the door of the sheepfold was kept locked in their faces? But he had resisted her; Christian charity had triumphed over a woman's prejudice and in his heart of hearts Father Chastaine rather relished the idea that he had been able to hold out against Sister Angélique, who certainly had ruled him in her quiet way ever since he had been in the parish, merely because she was a better financier than he. "Was St. Peter a good financier?" Father Chastaine asked himself, taking comfort in the thought that perhaps St. Peter knew no more about money and horses than himself.

Arrived at his modest house in the village close by the church, he found his protégé a handsome young fellow with an arch, intelligent face, deep in a religious book which he carried around in his pocket to read when observed.

"Alas, my dear friend," said Father Chastaine dolefully, "I have betrayed you, or rather, Sister Angélique, who is very acute, like the rest of your distinguished family, found out who you were by a bit of clairvoyance, and—"

"Wanted you to get rid of me," promptly suggested Achille.

Father Chastaine was overcome with admiration at his young friend's astuteness.

"Well—er—ah—Sister Angélique is a woman and has her prejudices, but I withstood her—I held my ground. Do not disturb yourself."

"I think I know the ground of her objections," mysteriously remarked Achille, who did not suppose for a moment that General Ayrault had put Elizabeth where she was without telling Sister Angélique all about it.

Sister Angélique, over at the convent, went about with a troubled mind. Why, she asked herself, could not Anatole Chastaine learn some sense of the kind needed in this world, as well as the next? And Elizabeth, who had been really improving, now showed signs of backsliding. Two days after—oh, day of horror, fear and disaster!—Sister Angélique, walking along the garden path next the wall, saw Father Chastaine's calèche, with Charlemagne hitched to it, standing outside the gate, and then, like a flash of blue light, Elizabeth in a blue gown, ran across the flower beds, out at the gate, and was met by Achille, who tossed her into the calèche and in a moment they were driving down the road, leaving Sister Angélique wringing her hands and calling,

"Elizabet! Oh, saints in heaven, help me! Elizabet!"

She did not spend much time in wringing her hands, but ran and called the gardener to put Peter, the convent horse, to the chaise, and in ten minutes from the time Elizabeth had left Sister Angélique was jolting down the road after the culprits. Half way between the convent and the village she almost drove over Father Chastaine coming her way, his face as pale as a sheet and evidently frightened out of his wits.

"Get in!" cried Sister Angélique.

The priest clambered in submissively, and sat with his hands

meekly folded, and said not a word. Sister Angélique was one of the best of women, but she could not refrain from asking.

"What do you think now of your excellent young man who had thoughts of the priesthood?"

Father Chastaine murmured, "It is God's will."

The only reply Sister Angélique vouchsafed to this was a terrific whack at the old horse and they proceeded in silence.

Sister Angélique was too practical a woman to suppose that, other things being equal, she could catch up with the fugitives before they got out of the convent grounds and reached the high road. Her only hope was, as the calèche never was in order, something might now give way so as to delay it. She hinted as much to Father Chastaine.

"That is true," he humbly responded, "the linchpin has an uncomfortable manner of coming out after the calèche has travelled a very short distance. I repaired it myself the last time."

Sister Angélique's heart gave a great thump of hope and joy. It was impossible that anything Father Chastaine had repaired could last very long. Just as this blessed thought occurred to her, a sudden turn in the road brought them to a little open space, and there prone on the ground lay the calèche, with Achille and Elizabeth looking helplessly at it and each other, while Charlemagne, almost clear of harness, was rapidly disappearing homeward in the distance.

Sister Angélique pulled up her old horse; Father Chastaine dismounted and assisted her to alight with the grace of a courier. Then, walking up to Achille, she asked sternly,

"Is this conduct worthy of a de Latour?"

To which Achille made the very undutiful response,

"With the highest respect for you, madame, allow me to remark that in affairs of the heart one does not care a sou whether one's conduct is worthy of a de Latour or not. For my part, I am only sorry that I did not succeed in carrying Mademoiselle Ayrault off—for I truly love her."

Now Sister Angélique's heart had been like a rock toward this young man until she saw him, but his air, his manner, reminded her of her brother, long since dead, and in spite of his reckless sentiments there was an atmosphere of truth and sincerity about him. So, try as she might, she could not scowl at him as fiercely as she wished, and just then Elizabeth, suddenly bursting into tears and flinging herself upon the good woman's shoulder, Sister Angélique began to feel a sort of guilty weakness. Not so Father Chastaine, however. He, the meekest and mildest of men, grew suddenly implacable.

"Did you not tell me," he asked of Achille, pointing an accusing forefinger at him, "that you had thoughts of entering the priesthood? Did you not get books of me to read, and mislead and deceive me? Reprobate!" At which the reprobate only grinned and made answer,

"You were so easily deceived, sir, that I could not help practising upon you a little."

However, there was a kind of shame in Achille de Latour's heart all the same. He and Elizabeth were young and were in love and thought it no harm to try to run away and be married, but being at heart an honest fellow, Achille had not found the necessary deception pleasant. As for Elizabeth, she wept in Sister Angélique's arms and begged to be taken back to the convent.

"Not that I don't love Achille," here the two young creatures clasped hands, "but we should have waited. My father would not have refused me to Achille when he found that we truly love each other. It would only have been a little waiting—oh! oh!"

Then Sister Angélique told Elizabeth that she would take her back if only she would promise to have nothing more to do with Achille until she left school; at which Elizabeth wept torrents of tears and Achille tore his hair, but finally they agreed, and Sister Angélique, taking Elizabeth in the chaise, they trotted soberly off. Behind them walked Father Chastaine and Achille, the young man with downcast head listening to the good priest's fulminations. Never before had Father Chastaine enjoyed the

luxury of scolding anyone and he relished it now exceedingly. He even contemplated making a stand in his own defence the next time Sister Angélique hauled him over the coals. The chaise rattled up in the backyard of the convent within half an hour of leaving it, and not a soul but the gardener suspected who had been its passengers. Sister Angélique appeared at dinner, which was served at eleven o'clock, looking as placid as possible, and Elizabeth practised her music with great industry. Her eyes were red with crying, and once or twice her beautiful head went down on the keyboard with a stifled sob of "Achille! Achille!" but nobody saw her and from that day she became the model pupil of the institution.

Sister Angélique wrote a long and circumstantial account of the affair to General Ayrault, to which he replied in a strain of exalted gratitude, and in due time the little community of nuns was informed of it. Sister Angélique, anxious to shield Elizabeth, explained,

"I cannot hold myself blameless in this affair, for had I not suggested the horse and calèche as a present to Father Chastaine there would have been no way for my nephew to have tried to get away with Elizabeth, and so, seeing that the poor child was overpersuaded, as it were, and almost forced into the calèche, and that she did not get beyond our own grounds, I think we owe it to her to forgive her and take her back."

To which the tender-hearted nuns agreed promptly.

Elizabeth spent a whole year at the convent, and when at last her father came to fetch her home, she was transformed into a pattern of goodness and propriety. Sister Angélique had a parting interview with General Ayrault, in which he showed her a manly letter from Achille, acknowledging his past misdeeds, offering to prove his present correctness of behaviour, and asking for the hand of Elizabeth.

"I have put him on a year's probation and if at the end of that time he continues as he is now, and they are of the same mind—ah, well! it is not wise to thwart the human heart." General Ayrault was thinking of himself when he said this, and wishing that Marie de Latour had not been such a cold-hearted little creature. But Marie had not been a cold-hearted creature; she had only not understood ways that were not New Orleans ways—and at this moment she felt a thrill of pride and happiness. She had promised to take care of Louis Ayrault's child, and she had done it so as even to please herself, a very hard person to please, indeed, in such circumstances.

Another year passed, a happy year for Elizabeth and for General Ayrault, who perceived that he had a new daughter in this girl, made gentle and lovable through Sister Angélique's tact and goodness. And Achille, forbidden to write letters to Elizabeth, deluged General Ayrault with them, vowing, protesting, proclaiming his love and representing every moment of his year of probation as an excruciating torment. Yet General Ayrault had reason to know that Achille was in no danger of committing suicide, but, on the contrary, was quite a cheerful and robust young fellow and was doing well in his profession. At the end of the year came a rapturous meeting, followed by a wedding, and Elizabeth sent her wedding bouquet to Sister Angélique, and within a week after had the happiness of presenting Achille to his aunt, who received him like a returned prodigal and gave all the scholars in the convent a holiday.

Sister Angélique had always been a happy woman, but she was happier than ever after fate had worked out that beautiful conclusion to Marie de Latour's little fledgling romance; and she took up the burden of Father Chastaine's affairs quite cheerfully, and in due time became reconciled to Charlemagne, who, like his previous owner, Achille de Latour, reformed and lived to become staid and useful. Father Chastaine felt almost as great a sense of triumph in Charlemagne's change of heart as in Achille's, and frequently thought to himself,

"I am really a better judge of both men and horses than Sister Angélique."

But he never dared put the thought in words.

RECITATIONS AND HOW TO RECITE.—This pamphlet (already in its second edition) consists of a large collection of famous and favorite recitations, and also includes some novelties in the way of dialogues and monologues sure to meet general approval, with suggestions regarding their delivery. It is an eminently satisfactory work from which to choose recitations for the parlor, school exhibitions, church entertainments, etc. Price, 1s. (by post, 1s. 2d.) or 25 cents per Copy.

OF INTEREST TO YOUNG MOTHERS.—We have lately published another edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well-known authority and contains instructions for the inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, with full information regarding layettes and their making. Price, 6d. (by post, 7½d.) or 15 cents.

CROCHETING.—No. 71.

ABBREVIATIONS USED IN CROCHETING.

l. — Loop.
 ch. st. — Chain stitch.
 s. c. — Single crochet.
 d. c. — Double crochet.

h. d. c. — Half-double crochet.
 tr. c. — Treble crochet.
 p. — Pique.
 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 many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

LADIES' UMBRELLA CAPE.

FIGURE No. 1.—This cape is very graceful when adjusted, and is quickly and easily made. It is a perfect circle in shape

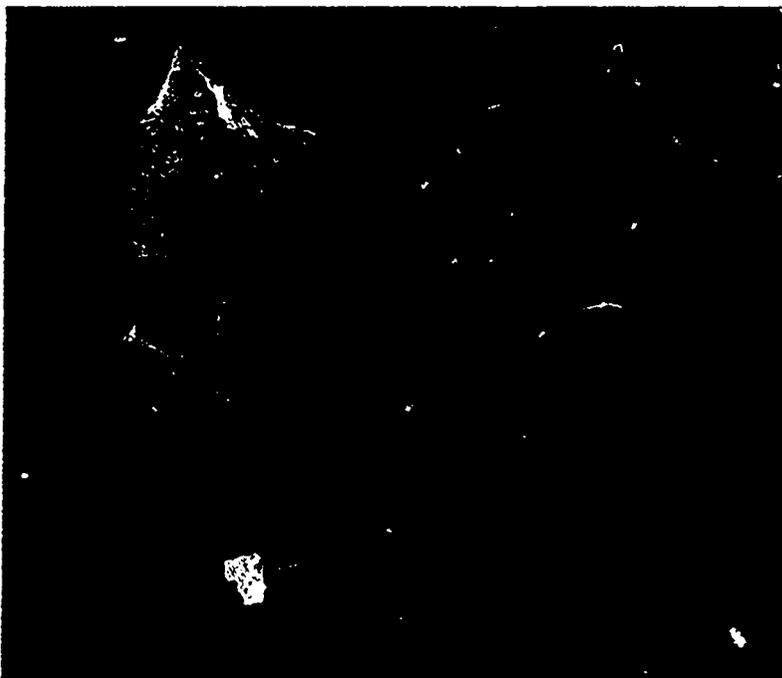


FIGURE NO. 1.—LADIES' UMBRELLA CAPE.

with the border full enough to fall in flutes. The cape illustrated was made of pink Shetland floss, but white, black, blue, gray or any color preferred may be used. Six hanks of the floss, a large cedar hook and a medium-sized bone hook will be needed in making the cape. Use the bone hook for the first two rows. Make a chain of 6 and join in a ring.

First round.—Make 12 d. c. in the ring and join the last d. c. to the first one. Work very loosely.

Second round.—Make 6 d. c. in space between every third and fourth d. c. to form shells, join as before. (There should be 24 d. c., or 4 shells, in this row.)

Third round. Now take the cedar hook; skip 3 d. c. below, and make 9 d. c. in space between third and fourth d. c. of 6 d. c. below, skip 2 d. c., repeat, and join the first and last shells by taking up the back stitch of the sixth d. c. of shell below and the first back stitch from next shell of 6 d. c. and making 1 s. c. Join the shells in every following row the same way.

Fourth round.—In the third space of shell of 9 d. c. below, make 6 d. c.; also make 6 d. c. in the sixth space of 9 d. c.; repeat and join the shells as before.

Fifth round.—Skip 3 d. c., make 6 d. c. in space between the third and fourth d. c. of 6 d. c. below, repeat and join with s. c.

Sixth round.—Work 9 d. c. in space between third and fourth d. c.; repeat and join the shells with s. c.

Now proceed as follows: Work 2 rows of 6 d. c. as before; 1 row of 9 d. c. as before; 3 rows of 6 d. c.; 1 row of 9 d. c.; 2 rows of 6 d. c.; 1 row of 9 d. c.; 5 rows of 6 d. c.; 1 row of 9 d. c. If a larger shawl is desired more rows may be added.

SHAMROCK WHEEL.

FIGURE No. 2.—Ch. 10, 1 s. c. in sixth stitch from needle, ch. 5, s. c. in same stitch as last s. c., twice; this forms three loops which are the foundation of the shamrock. Next, 1 s. c., 1 half d. c., 5 d. c., 1 half d. c., 1 s. c. in each loop formed by five chains, 1 s. c. in stitch where loops began, 4 s. c. over remainder of chain-10, this forms leaves and stem of center shamrock.

First row.—Ch. 8, s. c. in third d. c. of first leaf of shamrock, ch. 5, d. c. between first and second leaf, ch. 5, s. c. in third d. c. of next leaf, ch. 5, d. c. between next two leaves, ch. 5, s. c. in third d. c. of last leaf, ch. 8, s. c. in first stitch of first ch.-8.

Second row.—16 s. c. over first ch.-8, 10 s. c. over ch.-5, four times; 16 s. c. over last ch.-8, 1 s. c. in first s. c. of previous row.

Third row.—Ch. 5, d. c. in third s. c. of previous row; ch. 2, d. c. in third s. c. from last d. c.; repeat 23 times, s. c. in third stitch of ch.-5 of previous row.

Fourth row.—2 knot stitches (see below) each three-eighths of an inch long, miss 2 d. c. of previous row, s. c. under ch.-2, 12 times, making twelve points each consisting of 2 knot stitches and 1 more knot stitch and fasten with s. c. in top of first point. (To make a knot stitch: Draw the loop up three eighths of an inch, catch the thread and pull through; then put the hook between the drawn loop and the thread just pulled through, catch the thread and draw through again, thus making two stitches on the hook, catch the thread, and draw through these two stitches to form the knot.)

Fifth row.—* Make 2 knot stitches, fasten with s. c. in top of point below; repeat once more, ch. 10, s. c., in sixth stitch from needle; ch. 5, s. c. in same stitch as last s. c.; repeat once more; in each of the

three loops formed by 5 chs., make 1 s. c., 1 half d. c., 5 d. c., 1 half d. c., 1 s. c. Make 1 s. c. in the stitch where the loops began, 4 ch.; repeat 3 times more from *, there must be two points between each shamrock.

Sixth row.—Make 1 row of knot stitches all the way round, fasten every second knot with a s. c. in a point below, and at the

leaves fasten every second knot with a s. c. in the third d. c. of each leaf. This square is very pretty for decorating drapery, ties, etc., four joined also form a dainty doily.

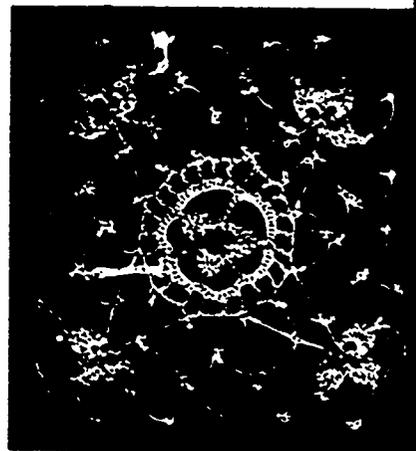


FIGURE NO. 2.—SHAMROCK SQUARE.

SOCIAL LIFE IN AMERICAN CITIES.—No. 4.

PHILADELPHIA.—By ANNE HOLLINGSWORTH WHARTON, AUTHOR OF "THROUGH COLONIAL DOORWAYS," "COLONIAL DAYS AND DAMES," "MAITHA WASHINGTON," ETC.



TO tell of the social life of Philadelphia in one short chapter is no light task, so varied and kaleidoscopic has that life become, especially in the last decade.

France was once declared to be ruled by *épigramme*, and the same keen-edged conversational weapon may be said to have, in a certain sense, affected the status of many societies and persons. Somewhere between the present time and the early days of Philadelphia's literary and commercial ascendancy she fell upon evil report, when, for a time, social distinction alone was acknowledged to be hers. During this period was formulated a saying which has lasted longer than its merits warranted, in which it was stated that the inhabitants of the Quaker City cared for nothing but long pedigrees, philanthropy and good eating. None of these three characteristics being actually despicable, good Philadelphians are quite willing to admit them, but with them they will include much more.

Benevolent this city has always been, its foundations having been laid in brotherly love and good fellowship by the most charitable of men; fond of good eating none can deny, that, as Silas Deane remarked long ago, being one of the few carnal vanities in which a Quaker may indulge; while with regard to a veneration for long pedigrees, the only difference between this and other American cities is that the fashion came to Philadelphia somewhat earlier than to them, the mania for "vain genealogies" having spread all over the country, even unto the new cities and States of the far West. One good result of the importance attached to long descent in Philadelphia, is to be found in the respect shown to certain persons, and families in consequence of their established position, quite irrespective of wealth or surroundings. To be treated with distinction because one's grandfather or great-grandfather was a good patriot, a great lawyer, or a famous inventor, may seem an unwarrantable partiality, and yet if the descendant of to-day feels a stirring in his blood that tells him that he has something in his past which he must live up to, the respect of the surrounding community often encourages him in his efforts to keep up the honor of a good old name, despite "the slings and arrows of outrageous fortune."

Some of the old Philadelphia names have become extinct and new ones have taken their places. Great fortunes have been made in this as in other cities, and with wealth have come to their owners leisure and opportunities for broader culture and travel, all of which has fitted them to fill their positions acceptably in what is called society. The residence district of fashionable Philadelphia has always been of somewhat limited area. In old times it included a very narrow strip along the Delaware, bounded on the north by Arch Street, on the south by Lombard. In later days the lines north and south have contracted rather than extended, while westward they have reached even unto West Philadelphia, where the Clarkes, Drexels, Lewises, Burnhams, Geyclins and Horstmanns have beautiful homes, widespread and hospitable, surrounded by lawns and gardens. This exclusive drawing of boundary lines north and south of Market Street, which has become proverbial in this city and has been made more of than the facts of the case warrant, is largely a matter of convenience. While a somewhat similar differentiation exists in such places as Richmond, Boston, Baltimore and Washington, it has, for some reason, been given more prominence in Philadelphia than in other great cities of the Union.

There has always been a gay and luxurious side to Philadelphia life, and in old times English manners and customs prevailed extensively. Some of these still obtain, its citizens taking pride and joy in a Dancing Assembly that dates back to the early years of the last century, that was graced by the belles of ante-Revolutionary days and honored by the presence of Washington, whose hope there expressed that its members might "long continue in the enjoyment of an amusement so innocent and agreeable," has been enthusiastically carried out by their descendants.

Some of the ancient rules of the Assembly, which were framed after those of Almack's in London, are still enforced with regard to the management of the cotillions and the invitations to guests from other cities. The early hour of assembling, six o'clock, has, however, been superseded by the far less sensible hours of eleven and twelve, the Assembly balls beginning in these degenerate days at a time when the worthies of the past were quitting the festive scene. In the matter of refreshments, a marked change has also come, the simple fare of "milk biskit," rusk, tea and rum punch, that sustained the terpsichorean powers of our ancestors, having given place to the most elaborate *menu* that the famous Philadelphia *chef* and caterer can produce, while if one of the belles of that older time could stray back to the haunts of her youth, she would fail to find any resemblance between the brilliant scene presented in the foyer of the Academy of Music and that in which she once took part, treading a joyous measure to the sound of the fiddle in the bare rooms at Hamilton's Wharf, or in the Freemason's Lodge.

Two Assemblies are held each season in the foyer of the Academy of Music, where the elaborately decorated and flower-garlanded hall and stairway present a scene of bewildering beauty. A number of prominent Philadelphia women act as patronesses of the Assembly, while among its managers are to be found the names of men whose ancestors once served as directors of this ancient institution, Mr. James Logan Fisher, Mr. Lewis A. Biddle, Mr. A. J. Dallas Dixon and Mr. Francis Fisher Kane being among the managers of this season. Guests from New York, Baltimore, Washington, Boston and Pittsburg are always to be found at the Philadelphia Assemblies. This function is by no means relegated to the young and gay, for upon Assembly nights, in addition to those who have daughters to bring out, many older men and women honor the scene with their presence. Meeting here those whose dancing days are well over, one feels instinctively that they have sacrificed home ease and fireside pleasures for the heat and confusion of crowded rooms in memory of ancestors who once graced these festal boards, for Philadelphia is nothing if not historic.

A social institution of much later date is the Dancing Class, established some years since, which shares with the Assembly the attraction of being rather difficult to enter. The early success of these Monday evening dances, of which five or six are given during the winter, was largely due to the influence and exertions of Mr. William Wharton White, a prominent figure in the social life of the city. Several years ago Mrs. George Boker accepted the leadership of the Dancing Class and under her management, which combined exquisite social tact and charm with great executive ability, the Class gained the position which it now holds, being looked upon as an open door into the social delights of the gay world of Philadelphia, through which every *débutante* desires to pass. Mrs. Frederick T. Mason has recently succeeded Mrs. Boker in the management of the Monday evening dances, which have this year been given in the new Horticultural Hall on Broad Street, the artistic interior of which has added much to the beauty of the scene. The first Monday evening dance, which is always given late in November or early in December, is a field night for the *débutante* of the season. Upon this occasion she reigns supreme, and however popular and charming a last year's *débutante* may be, she absents herself and allows the incoming aspirant to the honors of bellehood to hold undivided sway. A "rose-bud garden of girls" it is, and upon this night is often decided the important question as to which one is destined to be "queen rose" in all the gay garden, for upon the impression made during this evening often depend the *débutante's* success for the season. Consequently, no festivity is more eagerly and anxiously looked forward to than the first Monday dance, which is considered an introduction to the joys of the Assembly soon to follow.

Among the public balls of this winter were "The Benedicts," which in a certain sense takes the place of the old Bachelors' ball, the Matron's ball, the Midwinter and the Young Married Women's ball, all given at the new Horticultural Hall.

A notable social event is an occasional ball given by the members of the First Troop, Philadelphia City Cavalry, one of

the oldest military organizations in the country, composed of gentlemen who provide their own horses and equipment and hold themselves in readiness to serve their country in time of need. When, however, pleasure rules the hour and these brave gentlemen wish to entertain the ladies who have extended hospitality to them, their balls are among the most elaborate given in Philadelphia. Invitations are extended to similar military organizations all over the land and to officers of distinction in the U. S. Army. The uniform of the Troop, which is exceptionally attractive, and those of their military guests, render the scene as picturesque as a ball of the olden time, while to prove that those who dance to-night claim descent from soldiers who won their spurs upon hard-fought fields, the names of Princeton and Trenton are engraved upon their baldrics, and each trooper will tell you, with pardonable pride, that the company was publicly thanked by General Washington after these two critical battles of the Revolution. It may be unnecessary to state that the invitations of the Troop are not among those lightly refused by maid or matron.

Memories still linger among old Philadelphians of the superb balls of Madam Rush, given at her home on Chestnut Street, now the Aldine Hotel, and of entertainments at the Dundas mansion, at the north-east corner of Broad and Walnut Streets, whose spacious rooms and great garden presented a scene of fairy-like enchantment. Such traditions of the elders have given place to realities even more beautiful in private balls given in later years by the Coxes, McKeanes, Cochrans, Willings, Cadwaladers, Wheelers, Bories, Cassatts, Harrisons, Fraziers and Drexels.

There was a time when the gay doings of the ball-going circle filled the horizon of the fashionable world; but of late years the literary, artistic, philanthropic and patriotic interests of an enlarging and expanding city have touched its life at so many points that it is not easy to say where the social side of life begins and where it ends. For those who enjoy gaiety, an extensive repertory is annually provided, while for those who desire a more distinctly intellectual flavor to their social pleasures, such clubs as the Browning and Geographical Societies, the Open Question and the Contemporary are provided. At this last-named club, which is the meeting-ground of the best thought and culture of Philadelphia, subjects touching the life and literature of the ancients and the happiness and welfare of the present generation are monthly discussed. Fashionable Philadelphia comes to the Contemporary before its balls, while the more sedate element in the population repairs to this club as a recreation after the labor and studies of the day. Here, before an audience composed of prominent men and women, artists, philanthropists, authors, professional and business men, are discussed various subjects of interest, from the Greek literature of the past to the position in European politics of the Greek of to-day, while with equal pleasure the club listens to a discussion upon football led by Professor Woodrow Wilson, of Princeton, or to one upon the poetry of the future, or the novel of the present, led respectively by Mr. Ernest Rhys, of London, and Miss Agnes Repplier, of Philadelphia. Meetings of the club never to be forgotten were those when such Philadelphia writers as Walt Whitman, Dr. S. Weir Mitchell, Harrison S. Morris,

and Langdon E. Mitchell read from their own poems, or when Sir Henry Irving gave his views upon Macbeth, or Mr. Beerbohm Tree his upon the character of Hamlet, or when Miss Julia Marlowe talked charmingly about her own chosen profession. To this club perhaps more than to any other factor is due the *rapproch* now existing between the scattered elements of a varied population, playing or working in different lines; for here people meet upon common ground, subject to none of the restrictions of etiquette, first calls, introductions or other tyrannous conditions of fashionable life, each one giving of his best, and all enjoying the feast of reason set before them in the address of the evening and in the ensuing debate, while over the cup of coffee or chocolate that follows, minds stimulated by friction often flash off thoughts worth remembering. The Contemporary Club has been presided over by Daniel G. Brinton, Dr. S. D. T. McConnell, Dr. Harrison Allen, and Mr. C. Stuart Patterson, while during the season of '96 and '97 its President has been the Honorable Robert N. Willson.

The opening night of the Academy of the Fine Arts, the so-called "private view" of the pictures when "all the world and his wife" are present, has become a social function of importance. Upon these occasions, a number of well-known women receive in evening dress, adding much to the attractiveness of a scene which is often so gay that the paintings are overlooked in the social pleasures of the hour.

As if to bring together the intellectual, social and domestic life of a city which is a university town and a great centre of University Extension, a series of teas are given each season in one of the University buildings. For several years these teas have been held in the library, but this year they are given in one of the new buildings, Houston Hall. As all strangers of distinction are brought to these gatherings, which are presided over by charming women and include a number of college professors and scholars in various lines, they form a most attractive feature of social life upon its quieter side.

The out-of-door life that prevails in all our cities has led to the building of country clubs in the Germantown and Chestnut Hill neighborhood, at Haverford and elsewhere. At these charming club houses, where there is always a ladies' day, receptions and garden parties are given and frequent cups of tea are dispensed. Indeed, the cup of tea is so generally *en vogue*, whether in honor of a distinguished guest, or to induce a freer discussion connected with art, literature, philosophy or citizenship, that one needs to be constructed like Dr. Johnson in order to welcome its cheer upon all occasions.

Despite what may have been said in the past and what may be said in the future, Philadelphia is a most sociable city and one where much generous hospitality is dispensed. A little English she is in her reserves, and conservative in liking to have those to whom she opens her doors well accredited; not granting her friendship as readily, perhaps, as such Southern cities as Baltimore and Richmond, but giving it with sincerity when she has once made up her mind, not unlike a charming woman who withholds her heart for a season but finally, as if to make amends for her reluctance, gives it wholly and for all time.

The next article in this series, to appear in THE DELINEATOR for July, will be on Social Life in Chicago, by Mrs. Reginald de Koven.

DESCRIPTION OF FIGURE SHOWN ON OPPOSITE PAGE.

FIGURE D-45.—A BRIDAL TOILETTE.

FIGURE D-45.—This consists of a Ladies' blouse-waist and skirt. The blouse-waist pattern, which is No. 9168 and costs 1s. or 25 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may be seen in three views on page 661. The skirt pattern, which is No. 9135 and costs 1s. 3d. or 36 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen differently portrayed on page 666.

White Liberty silk is pictured in this beautiful bridal toilette which is made over white taffeta silk and without a train for unceremonious weddings. The frill caps which stand out with a stylishly broadening effect over mushroom puffs on the close sleeves, and also the collar and wrist frills, are of lace edging. A ribbon stock is bowed at the neck and orange blossoms are prettily arranged on the shoulders. The fulness in the blouse-waist is disposed becomingly in gathers at the neck and shoulder edges and at the waist, and the front puffs out becomingly

over the well-fitted silk lining. The waist closes at the center of the front and a wide ribbon is drawn about the waist and tied in front in a stylish bow.

The skirt has a circular yoke and a gored flounce forming the front and sides and a straight breadth at the back; and it falls over a four-gored foundation-skirt of silk. Ruffles of lace edging cover the yoke. The tulle veil is gracefully arranged.

This is an unpretentious bridal toilette and may be made in heavy white silk, fine nun's-veiling, mull, chiffon, organdy, cashmere, or in any material fancied; it will be appropriate to wear afterwards as a reception or visiting toilette. The tulle veil may be omitted if greater simplicity be desired, but some decoration of lace edging and ribbon is required and personal fancy may regulate its disposal. *Cordons* and sprays of orange blossoms are employed as garnitures in greater or less profusion according to taste, although not absolutely required. Bridesmaids' toilettes may also be copied from this, as they are frequently made without a train and are therefore youthful in effect.



D 45.



TATTING.—No. 53.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen

TATTED EDGING.

FIGURE No. 5.—In making this edging as fine or coarse cotton or thread as desired may be used; the finer, the prettier will be the result.

First row.—This is composed of a double row of rings. Each

wheels like 2nd wheel until as long as other rows; break thread and fasten under 1st wheel; make the point of wheels like 4th row. Make center ring of 1st wheel; make 1st ring, join to 5th ring in 1st wheel of 4th row; make 2nd ring, join to 8th ring of 2nd wheel of 4th row; finish wheel same as last row. Make 2nd wheel, join 1st ring to 4th ring of 1st wheel; make 2nd ring, join to 3rd ring of 1st wheel, make 3rd ring, join to 7th ring of 2nd wheel in 4th row; make 4th ring, join to 8th ring of 3rd wheel in 4th row; finish wheel, break thread and make center of wheel on point; join 1st ring to 5th ring of 1st wheel in 5th row; make 2nd ring, join to 8th ring in 2nd wheel of 5th row, which finishes one point; fasten thread under wheel, break thread, make center of wheel for 2nd point; make 1st ring, join to 7th ring in 4th wheel in 4th row; make 2nd wheel join to 8th ring in 5th wheel of 4th row, finish wheel. Make 2nd wheel like 2nd wheel of 1st point; make 3rd wheel like 8th wheel of point; continue making points until lace is finished.

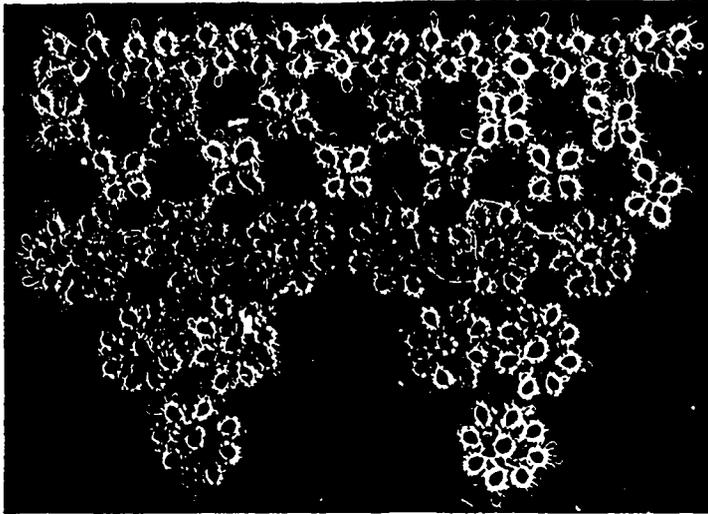


FIGURE No. 1.—TATTED EDGING.

ring has 16 d. s. and 3 p. separated by 4 d. s. Make 1st ring, turn; make 2nd ring like 1st, turn; make 3rd ring like 1st, except join 1st p. to last p. of 1st ring, turn; make 4th ring like 3rd, join 1st p. to last p. of 2nd ring, turn, and continue making rings until you have a strip as long as you require; break thread and work as follows:

Second row.—This is composed of rosettes, each having 4 rings made of 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up and make 2nd ring like 1st, join 1st p. to last p. of 1st ring, join 3rd p. to 2nd p. of 1st ring in 1st row; make 3rd ring like 2nd ring, join 3rd p. to 2nd p. of 3rd ring in 1st row; make 4th ring like 1st, join 1st p. to last p. of 3rd ring; join 4th ring to 1st ring by drawing shuttle thread through last p. of 4th ring; then same loop through 1st p. of 1st ring; put shuttle through loop and draw up tight; fasten thread under rosette, then down under 1st row; leave $\frac{1}{2}$ inch and make 2nd rosette like 1st, skip one ring in 1st row, and join 2nd rosette to 7th and 9th ring in 1st row. Continue making rosettes until as long as 1st row, then break thread and begin 3rd row which is also rosettes like 1st row, except that you join 3rd row of rosettes so they come between rosettes of 2nd row; continue until as long as 2nd row; break thread and make 4th row, which is composed of wheels, each wheel having a center ring and 8 rings around it. Make center of 16 d. s. and 8 p. separated by 2 d. s.; make each ring with 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up and join to 1st p. of center ring; make 2nd ring, join 1st p. to last p. of 1st ring, join 3rd p. to 3rd p. of 4th ring in 1st rosette of 3rd row; finish wheel with 6 more rings joining 1st p. to last p. of former ring; always join to a p. of center after making each ring. Join 8th ring to 1st ring same as rosettes were joined; fasten thread under wheel and leave $\frac{1}{2}$ inch, and make 2nd wheel like 1st; make center, then make 1st ring; join 3rd p. to 3rd p. of 4th ring in 1st ring; make 2nd ring join to 3rd ring of 1st wheel; make 3rd ring, join to 3rd p. of 3rd ring in 1st rosette of 3rd row; make 4th ring, join to 3rd p. of 4th ring in 2nd rosette of 3rd row; finish wheel same as 1st wheel; continue making

TATTED INSERTION.

FIGURE No. 2.—*First row.*—This is composed of a double row of rings, each ring having 16 d. s. and 3 p. separated by 4 d. s.; make 1st ring, turn, and make 2nd ring like 1st, turn; make 3rd ring like 2nd except join 1st p. to last p. of 1st ring, turn; make 4th ring like 3rd, join 1st to last p. of 2nd ring; turn, and continue until strip is as long as required; break the thread and begin 2nd row, which is composed of rosettes, each rosette having 4 rings; make 1st ring of 4 d. s., 1 p., 2 d. s., 1 p., 4 d. s., draw up. Make 2nd ring like 1st, join 1st p. to last p. of 1st ring, and join 3rd p. to 2nd p. of 1st ring in 1st row. Make 3rd ring, like 2nd, join 3rd p. to 2nd p. of 3rd ring in 1st row. Make 4th ring like 1st ring, join 1st p. to last p. of 3rd ring in rosette, join 4th ring to 1st ring by drawing shuttle thread through last p. of 4th ring, then same loop through 1st p. of 1st ring; put shuttle through loop and draw up tight, fasten thread under rosette, then down under 1st row; leave half an inch of thread and make 2nd rosette like 1st; skip 5th ring in 1st row, and join 1st and 2nd rings of 2nd rosette to 7th and 9th rings of 1st row; finish rosette same as 1st rosette. Continue making rosettes the length of 1st row.

The 3rd row is composed of rosettes like 2nd row. Make 1st

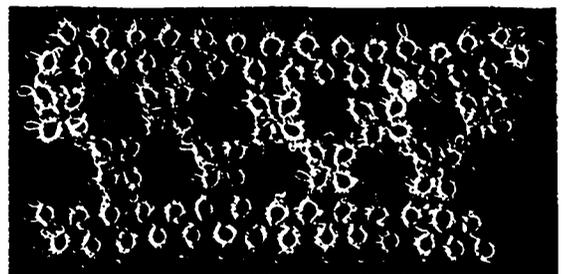


FIGURE No. 2.—TATTED INSERTION.

rosette, join 3rd p. of 1st ring to 3rd p. of 4th ring in 1st rosette of 2nd row; finish 1st rosette same as other rosettes. Make 2nd rosette, join 2nd p. of 1st ring to 3rd p. of 4th ring in 1st rosette of 2nd row; make 2nd ring, join to 4th ring of 2nd rosette in 2nd row; finish rosette same as 1st. Continue making rosettes, joining them so they come between the rosettes of last row. The 4th row is made just like 1st row, always leaving one ring between each rosette.

TRAVELLING AND MAKING VISITS.

BY MARY CADWALADER JONES.

More than forty years ago Mr. Francis Galton, who became well known later as the author of various works on heredity and the human faculties, wrote a little book called *The Art of Travel*. He said in his preface that the idea of it occurred to him while exploring in Africa, and it was primarily meant for soldiers, emigrants, missionaries and all those who should have to make their way into a new and rough country. It is a fascinating volume, with hints and recipes, for everything, from the proper way of managing savages to that of preventing a troublesome donkey from braying. But what strikes the casual reader most is the extreme simplicity of Mr. Galton's idea of comfort. The shelter of a tent or hut at night, for instance, is not, of course, to be despised, but failing that, one may burrow into the ground and sleep luxuriously, or lie on it, having first taken care to make what the author calls "a shapely lair."

All this comes into the mind as one reads of the myriad appliances to satisfy the modern traveller, for whose guidance there has been a good deal of excellent matter written lately. There always seems, however, to be room for another word, as there is for one more thing in a travelling-bag of properly amiable disposition. Mr. Iddings remarked in one of his articles in *Scribner's* recently, that some people are born travellers, but it seems to have escaped general notice that there is a positive talent for it, which one may or may not have, like an eye for spelling or an ear for music. When old Dogberry said three hundred years ago that "to write and read comes by nature," he was rather ahead of the teachers of his time, but the best of them now have caught up with him and are agreed that in education certain mental gifts and limitations must be reckoned with, as well as physical ones. It may be as impossible for one child to remember the spelling of a word as it is for another to read it on a blackboard twenty feet away. Only recently Dr. J. M. Rice in his article on "The Futility of the Spelling Grind" says, what is now generally recognized, that some people, otherwise most scholarly, cannot spell well and that "our high-pitched sensibilities on the spelling question may be regarded as one of the mysteries of civilization."

To the woman born with a talent for travelling, railway timetables have no terrors, maps are full of meaning and she seems to find her way about a strange town by an instinct akin to that of an Indian on the plains. Among the minor miseries of life the entire absence of what is commonly known as the sense, or "bump," of locality may be, perhaps, ranked next to near-sightedness. No one more fortunate can possibly understand the peculiar feeling of uneasiness, almost like that of a blind child when the guiding hand is withdrawn, which comes over those in whom it is lacking when they find themselves alone in a strange place. It is all very well to say that they should remember the points of the compass, but people who are ready with this advice do not remember that if the compass meant what it should to the less favored ones, they would not be always losing their way. Hotel corridors are to them mazes of misery, and the right staircase always more a matter of good luck than good guidance on their part. All of which seems as absurd to the born traveller as it does to the born speller that the infallible pathfinder should, perhaps, have furtive recourse to a dictionary in order to be quite sure of herself as to "receive" and "believe," or the proper construction of "business."

We all travel now more or less, whether we have any special talent for it or not, and attention beforehand to a few details will be found to add immensely to our comfort. In the first place, whatever men may prefer, every woman should, if she possibly can, have a travelling-bag fitted up to suit her own personal wants. Of all white elephants a large and heavy bag or dressing-case crowded with a number of silver things as to which the recipient had no choice is the very worst, and yet nothing is more common as a handsome wedding or Christmas present. In Europe such fine belongings are always carried by a footman or maid, and there are besides many more railway porters than in this country, but we have copied a fashion, as we often do, without reflecting that our conditions here are entirely different.

Most of us must expect, if we travel anywhere except

between a few large cities, to carry our own hand-luggage, sometimes through stations which seem a mile long, while our particular Pullman car takes a malicious pleasure in being as near the engine as it can possibly get. By the time we reach its ladder-like steps and can hand our burden to the placid porter, our tempers, unless we are too good to be long for this world, are apt to be like our gloves, the worse for their experience. Besides, no two women ever want exactly the same things in travelling. One who is easily sunburned is wretched without the lotion which she always uses; another does not care for that, but wants to have a bottle of smelling-salts or a box of cold cream, or some special clothes brush or hair-curling lamp to which she is attached, where she may be able to put her hand on it. The only sensible thing to do, therefore, is to choose among one's belongings those which really add to one's daily comfort and then proceed to build a bag around them. Each little bottle or box, button-hook or nail-file should have its leather cubby-hole or strap in which it is always to live when in the bag. By taking them out and putting them back constantly one soon learns to do it mechanically, and if one has forgotten anything, its empty place is there as a reminder, which often prevents one from leaving it behind.

Each woman knows what she wants in the way of toilet articles, but here are a few suggestions from a practical traveller: It is a good plan to keep an ordinary paper-cutter, not so fine that it would be heart-breaking to lose it, and also a common wooden pencil, slipped under little leather straps or loops just inside the top of the bag, so that they may be reached in a moment without having to burrow after them. A cheap stiff fan which will stay folded, and a thick gauze veil in case of excessive dust, will lie peacefully in the bottom and give no trouble if they are not wanted. A small bottle of brandy or ginger ought not be omitted. A folding silver fruit-knife is a luxury, and there are various kinds of travelling drinking-cups which do not take up much room and are often a great convenience. A little "housewife" or sewing-case, with glove and shoe buttons, a thimble, an extra pair of shoe laces, and a plaited tress of sewing-silk for mending is almost indispensable. With the present fashion of silk petticoats and separate shirt-waists it is perfectly possible to be twenty-four hours away from one's trunk if the hand-bag is large enough to hold, besides toilet articles, a night-gown, another shirt-waist, stockings and some handkerchiefs. Now these are rather intimate belongings to display to casual eyes every time the bag is opened, but they will pass unnoticed, and be furthermore kept quite clean, if they are carried in a simple silk case like those made for handkerchiefs, but of some quiet dark color. Another little silk bag in which to slip soiled handkerchiefs is also useful. Some women have a habit of taking off their hats and gloves while in a train, but it is not a good one. Hats can be brushed, but long hair cannot conveniently be washed every evening, while gloves are cheap enough to be within the reach of any one who travels for pleasure, and no matter how cheap they may be, they look better than bare and dirty hands.

Low shoes are so much worn now that one's feet do not feel tired after a long day's travelling as they used to do from buttoned boots, but if one means to stop over night room should be made in the bag for a comfortable and yet nice-looking pair of slippers, and these should also have a dwelling-place of their own. The patterns for shoe-bags are many, but one of the best seems to be a case like a large envelope of brown linen or some such stuff, bound with braid, and with a pointed flap which buttons over, as an envelope is shut. Or else there need be no bag or case at all, but a piece of stuff about eighteen inches square, bound all round, with two ends of tape or braid left loose at one corner, to tie the shoes up into a neat parcel. In order to be convenient it is by no means essential that a travelling-bag should be very expensive, but it is worth while before starting on a journey to give a little thought and spend a little money on something which will make such a decided difference in one's daily comfort.

A light wrap of some kind, cape or jacket, should always be carried, no matter how hot the weather may be. Nine times out of ten it is useless and troublesome, but on the tenth it

may prevent a severe cold, which is more troublesome still. Thick rugs are only necessary at sea for ordinary travellers, as our trains are almost always oppressively over-heated in Winter, but a woollen shawl, not too heavy, is an excellent thing to take about, spread over the top tray of a trunk, as it may be taken out in a moment if another wrap is needed, or used as an extra blanket at night.

Another great convenience is a portable rubber bath-tub. It folds up into a very small space, is not expensive, and pays for itself several times over in the course of an ordinary journey. A bed-room with a bath-room adjoining always costs more than one without it in this country, and in Europe there is an extra charge for the tin tub which is brought into one's room, the price varying with the place and the grade of the hotel, while it is possible everywhere to get a jug of hot and a bucket of cold water and to be both economical and independent.

One may or may not think tailor-made clothes the prettiest garments for women, but they are certainly by far the most appropriate for travelling. A frock which is to be worn day after day, in trains and on boats, cannot well be too simple, as ruffles and furbelows are dust-traps, and for the same reason flowers are not so suitable as ribbons for the trimming of travelling hats. Yet another suggestion may be given, but this is not quite so material as the others. It is well to allow a margin of time whenever possible. Going about from place to place is fatiguing in the end, no matter how much one may like it, and to be often in a hurry is a distinct drain on one's vitality, which seems rather foolish if it can be avoided. An old traveller who is starting in the morning will always try to give her orders and make all possible arrangements the night before and be called half an hour earlier than is absolutely necessary, rather than run the risk of having to rush and scramble and, perhaps feel tired and out of sorts all day as a consequence.

It often happens that a journey includes a visit to some friend living at a distance, and whether that be the case or not, the question of visiting, with the obligations which it involves, has become a distinct part of our nomadic modern life. Our grandmothers visited a good deal, but chiefly in their own neighborhoods, and a trip of a hundred miles was rather a serious matter, to be planned beforehand and remembered afterwards. Putting all sentiment and affection aside, the chief difference between stopping in an hotel and at the house of a friend is that in the former we have a right to exact, since we pay our way, that our personal tastes and habits should be considered, but when we go to a private house we are bound to conform to those of our hosts. People who are what is called "set in their ways," dependent on a certain sort of diet or forced to keep unusual hours, should resign themselves to stopping at home, or finding their warmest welcome, like the English poet, at an inn, unless, indeed, they are prepared to make their friends twice glad—when they come and when they go.

The practice of giving gratuities or tips to servants, either in hotels or in the houses of one's friends, is certainly now firmly established in this country, and, according to some of its opponents, is likely to undermine our national self-respect. Like all other customs, it has a reason, or at least began with one, and it may be worth while to look at it reasonably. In former times people who had large establishments supported a number of servants of all kinds, whom they fed, housed and clothed, but who received very little money, for the masters had not much themselves. Travellers of any distinction were always welcome at these great houses, and when they went away from castle or convent they naturally left a gift of money behind, to be distributed among those who had served them. The same state of things existed, on a smaller scale, in our Southern States in the days of

slavery, and the lavish hospitality of the master was acknowledged by generosity to the house servants. In England, at the present day, the system of tips in country houses, although acknowledged to be a drain on limited resources, is defended on the ground that people should not expect to save money when they stay with their friends for the hunting or shooting, but should give in fees about as much as they would have paid at a hotel.

With the exception of a few families, like the Winthrops and Endicotts, the first settlers in New England were people of very moderate means, and they had almost no regular servants. There were slaves and besides these, when the work of house or farm was too heavy, a man or woman, often a relative, was hired to help, but always treated as a member of the family. That state of society has practically disappeared from the Eastern States, but it has left many traces behind, one being the belief held by some that it is foolish to give, and degrading to take, money for service which has been already paid for. Now we must all acknowledge that there are two kinds of presents, those which we give because we want to, not stopping to weigh their value, and those which we send because we have some reason for doing it. If we have made a visit to a friend who has done all he possibly could to make us enjoy ourselves, it is only natural and gracious that we should acknowledge his kindness by a gift the next Christmas, although we may not have sent him one before.

Inviting people to dine with us with whom we have had, even giving and receiving visits, in fact, most of the manners and customs of society are based on this system of recognition, for payment it is not nor should it ever be so considered. Servants, of course, understand that they are to wait upon the guests of a house as well as its regular inmates, and if they are properly treated, they take great pride in seconding any effort of a hostess, but that is all the more reason why their cheerful service should not go unrewarded. If we consider that we are not invited for their pleasure, while they have all the trouble of our visit, it will certainly seem natural that we should make them a little present when we go away, to say nothing of its being only worldly wisdom if we ever expect to go back. The amount proper to be given varies so much in different cases that it is impossible to lay down any hard and fast rule. It is a mistake to suppose that servants are usually grasping and care only for what they can make, and if a visitor has only a limited income, a mere trifle, accompanied with a few pleasant words, will be as much valued as a larger sum. But if a guest has very fine clothes and evidently plenty of money, the same small sum would in her case be quite inadequate.

Whether servants employed in hotels and restaurants have a right to expect gratuities is a disputed point, but as a matter of fact the custom of tipping is now almost as firmly established here as in Europe. There one is expected to leave about five per cent. of the amount of one's hotel bill among the servants, but as these get widely different fees it is better for a traveller going abroad for the first time to consult some friend who has more experience. It is, of course, possible to get about the world without giving any tips, but after all it is a question of expediency. There must always be more or less strain and friction in life, and we ought to spare ourselves whenever a matter of principle is not involved, and, besides, it is hard that some people should have to stay in one place and work, while they see others going freely and fro, apparently for their own pleasure. If anyone will take the trouble to keep an account of the money given in fees during a journey, it will not usually be found to amount to a very formidable sum, and it will certainly have added much both to the comfort and the pleasure of the traveller.

THE DINING-ROOM AND ITS APPOINTMENTS.—

This pamphlet is issued in the interests of the home, and is of special value to wives and daughters, who, by their individual care and efforts, are home-makers. It contains illustrated suggestions for furnishing a dining room; instructions for its care and that of its general belongings; the laying of the table for special and ordinary occasions; designs for and descriptions and illustrations of decorated table-linen; fancy folding of napkins; and detailed instructions for polite deportment at the table, etc., etc. Price, 1s. (by post, 1s. 2d.) or 25 cents.

THE HOME is an attractive pamphlet, containing experienced advice upon the selection of a Residence, Sanitation, Renovation, Furnishing, Upholstering, Table Service, Carving, House Clean-

ing, The Repairing of China, Preservation of Furs, The Cleaning of Laces, Feathers and Gloves, and a variety of facts helpful to the housekeeper. Price, 1s. (by post, 1s. 2d.) or 25 cents.

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The special mission of this pamphlet is fully indicated by its sub-title. Rational personal care of one's natural physical condition, without the aid of drugs and medicines, except when the latter are absolutely necessary, are two of the many strong points of the subject matter of the pamphlet. Every chapter is valuable to every reader of it; and a perusal of the entire collection, with an adoption of its suggestions, is almost an assurance of an agreeable, green old age. Price, 6d. (by post, 7½d.) or 15 cents per Copy.

THE JUNE TEA-TABLE.

THE GRADUATION PHOTOGRAPH.

Unless the girl graduate of 1897 differs radically from her predecessors, she will assuredly distribute her photograph among the members of her class. This memento becomes one of the most cherished possessions of after years, and she is wise who knows how to dress for it so that it will not in a short time look out-of-date. The hair should be combed a trifle high, as for evening wear. To engage a hair-dresser and have made an entire change in the ordinary arrangement of the hair is unwise, as the new adjustment will look unfamiliar and strange in the picture. It is a serious thing to change the style of dressing the hair at any time, and especially so upon such an occasion. The new coiffure may never be worn again, and the effect of a photograph taken in it is practically that of a masquerade. The most acceptable gown for such a picture is one for evening wear. As the head and shoulders make a more pleasing picture than a full-length portrait, only the evening waist need be carried—or worn—to the photographer's. While black is rather sombre for such a picture, it is especially charitable to most wearers, beautifully framing a white throat and giving a very refined effect. To wear the graduation gown and insist upon a full length portrait is not advised, since the discriminating observer will see at once that the original of that photograph does not know the full-length portrait is passé. Moreover, the new gown is likely to fall in awkward folds and one is never quite at ease in a fresh frock. Never have a picture taken when you are out of spirits or half ill. It is far from a comfortable task at the best, this sitting for a picture. The secret of a life-like camera portrait lies in the utter forgetfulness of surroundings and an entire avoidance of anything suggesting "posing."

FLOWERS—NATURAL AND ARTIFICIAL.

The powers that be must have so arranged the time of graduation that Nature could show her appreciation of this momentous event. The month of flowers has long been the favorite for weddings and commencements, for flowers play a most important part in modern life, and to-day no function is complete without them. During the Winter, flowers, either natural or artificial—and sometimes both—were requisites for my lady's evening or dinner gowns. The revival of the use of artificial flowers is a most welcome one, as beautiful effects are obtained on evening dresses by their aid. Artificial ferns for the table were also received with surprising approval last Winter. The average hostess finds it not only expensive but impractical to keep her fern dish filled with the growing plants, which retain their brightness but a short time. The artificial ferns are so cleverly made and grouped that only the closest scrutiny reveals their make-up. Beautifully filled fern dishes may be had at moderate cost, and afford a solution of the problem as to keeping ready some green accessory for the dining table.

Nothing, however, can ever please as do natural flowers. Their use is universal, as befitting the dark days of deepest sorrow as life's most joyous festivals. From the cradle to the grave they mark the way. To the newly-born babe are sent tiny white blossoms in congratulation upon its arrival. On that same babe grown to womanhood are showered bouquets of loveliness when she graduates and upon the day of her coming out. For both these great events are chosen delicate roses and carnations. When she becomes a bride, flowers complete her loveliness and breathe a blessing, and when her hands are folded for her last long sleep, the beautiful flowers are there to offer their mute *requiescat in pace*. For this sad day the flowers were formerly pure white only, but to-day all colors are in evidence, ribbon exactly matching

them being used to tie the clusters together. Upon the occasions when my lady entertains her friends the absence of flowers would indeed be a *faux pas*. For an expensive luncheon or like function the florist is called upon for help, but for less elaborate entertaining the hostess arranges her own flowers. At a recent luncheon a graceful line of asparagus fern dotted with white carnations ran lengthwise through the center of the table, having here and there mounds of ferns and white roses. At each plate was a *boutonnière*. The green-and-white effect was not limited to the floral decorations. Baskets of green candy in wicker-work patterns held white and green bonbons, while olives, celery and radishes with their tender heart leaves left on did their part in carrying out the color scheme. The candelabra shades were green and green baby ribbon tied the rolls. Without flowers an artistic effect would hardly be possible for any form of current entertaining. The ball room is a bower of blossoms: for the church wedding flowers are tied in bunches to the pew ends and bank the chancel front, afterwards comforting the sick in the hospitals.

FOR THE JUNE BRIDE.

The choice of a wedding gift for the June bride is not easy when she has already many possessions. A novel wedding present recently seen was a silver spoon for dishing green peas, the handle ornamented with a vine ending in an open pod-full of peas, while the bowl was perforated. Another new gift is a tea ball of Dresden china, with silver mountings. Any pretty accessory for the tea table is always a welcome gift. A beautiful tea-pot of quite the latest design is of Rookwood ware, in a pinkish-brown or olive tone, overlaid with a silver net-work. The latest vases, bonbon dishes, etc., show such net-works of silver and gold, most beautiful results being obtained from the combination of glass or china and metal. Good taste no longer sanctions the display of the bridal gifts at the wedding reception or breakfast, and more and more frequently is this display omitted. This is obviously to rob one's friends of part of the delight of the wedding festivities, for to see what gifts have been received is no small enjoyment to the average woman-guest. Then, too, it is sometimes insinuated that a certain rich friend does not send her shining gift to have its light thus hidden under a bushel. Hence, to appease all concerned, invitations are sometimes sent out to a wedding-gift reception or tea two or three days before the wedding. These invitations are often written by the bride-to-be and are cordial little notes calling together her personal friends.

For the girl whose papa's purse is slender, the wedding-gown need not be less white and dainty than that for the rich man's daughter. Simple white organdy, or even muslin, makes a beautiful dress for the quiet home wedding. The wedding ring is never omitted nowadays, but it is not the thick or square band of years ago, a plain, less heavy circlet being considered in better taste. In the choice of a wedding ring it is well to know that the gold of which it is made should not contain too little alloy, a ring of fourteen-carat fineness wearing much better than one of eighteen. As the wedding ring is not supposed ever to be taken from the finger after the wedding day, the scratches that are inevitable with years of wear will sadly mar and dull it if it is too fine. "As the ring wears, so wears life's cares," may be a pretty sentiment, but the ring will keep bright and attractive if properly chosen in the beginning. The forefinger of the right hand was formerly the accepted wedding-finger, as old pictures show, but the third finger of the left hand is to-day the accepted place for this important piece of jewelry.

EDNA S. WITHERSPOON.

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THE BUTTERICK PUBLISHING CO. [LIMITED]

AMONG THE LATEST BOOKS.

From Charles Scribner's Sons, New York:

The Middle Period, 1817-1868 (American History Series), by John W. Burgess, Ph. D., LL. D.

A Bride from the Bush, by E. W. Horning.

Dr. Burgess has treated the middle period of American history with that conscientious thoroughness which it deserves. It has not hitherto been dealt with just in this way. Frantic anti-slavery men have ranted in books because the emancipation of the slaves was not proclaimed earlier, but Dr. Burgess explains why, under the given conditions, and according to the slow processes of natural growth, it could not be hastened. Most of his readers will be inclined to believe that a war which cost us countless lives could have been averted and freedom as firmly established by a little more deliberation and less hot-headedness. Without slipshodness he lightens up very many events in our legislative proceedings. He could have made them less than dignified but that he remembered the youth of our Republic. The occurrences which led to our present solidity and tranquility are so vividly presented and so free from party or personal bias or prejudice that it is not too much to say those who read this volume will be much wiser in regard to what they may permanently believe than by searching many other so-called historical works. Dr. Burgess presents only facts that will always be recognized as such, a statement not to be truthfully made concerning many of the discussions of this much-mooted period in our history.

The heroine of *A Bride from the Bush* was beautiful. Even Londoners turned in Hyde Park to enjoy her superb loveliness, though she was a country-bred woman from Australia. Her heart was larger and warmer than theirs, but her voice was louder and sharper and her language was far less elegant—at least, much less conventional. Therefore, her attractive personality and her big-heartedness were scoffed at. Did she like the English? No, but she admired those graces of speech and fine manners, and knew that the love of her husband would soon be worn out by his humiliation because she was unable to emulate his high-bred kin, try as she would and did. The story is told with charming realism and vivacity. What its end its readers will be interested to discover, but they may be assured the heroine will hold their esteem until it is reached.

From Houghton, Mifflin & Co., Boston:

The Spirit of an Illinois Town and Little Renault, by Mary Hartwell Catherwood.

A Transatlantic Châtelaine, by Helen Choate Prince.

Mrs. Catherwood's facility in recognizing the romantic in historical persons and events is a gift as rare as it is, in her case, vital and beautiful. She illuminates our past, investing it with the charm of actuality. Chronicles cold, commonplace, dead, at her touch become tales that we believe. Her warp of truth is crossed by a web of poetic fancy that is entrancing, whether it be of joy or tragedy. *The Spirit of an Illinois Town* is a realistic picture that awakens many a memory long asleep. Its love story is an idyl. Its revelations of greed and commonness, of many needs and few satisfactions, of ambitions that so mingled the noble with the ignoble that even its best citizens are unable to distinguish one from the other—how vivid they are! Nor does she who tells the tale say that any one tried to separate the evil from the good. A new Western town has only strength and courage to exist, to strive and to hope. Whoever follows this story with a frontier experience behind him, and has a tender spot in his heart for it, will be dim of vision and his lip will quiver as he reads. *Little Renault* dates farther back. Its heroine's childhood is set in the days of La Salle and Tanty, those heroes to whom the Wild West and its prosperity owe more than is understood. This tale is one of tragic heroism, and who but Mrs. Catherwood could have told it so sweetly or so well?

A Transatlantic Châtelaine is a strong story. It is written by an American woman whose knowledge of French character, good and bad, and of the Franco-Prussian war a quarter of a century ago, is definite and precise. Her story is tragic in character, narrating a warfare of hearts and principles in which honor wins. This is the second time Mrs. Prince has amazed readers by her knowledge of French history and French char-

acter. Her first novel, *The Story of Christine Rochefort*, baffled critics by its un-American familiarity with European life and politics.

From Frederick A. Stokes Company, New York:

Might Have Been, by Rev. Joseph Parker, D. D.

The Sacrifice of Fools, by R. Manifold Craig.

Might Have Been will keep readers awake when sleep would do them good. It is so wideawake that one wonders if it were not all written at a sitting. Sparkle after sparkle, epigram after epigram, tumble over each other as if they came by avalanche. *Might Have Been* becomes *Should Have Been*. Much of it must have been. It images things true and sweet, things tear or laughter bringing. It may not be accepted as a clerical book, but it is a manly one. Its writer loves and admires Dean Stanley, eulogizes Henry Ward Beecher, pats Spurgeon on the back, respects his wife's judgment and flatters John Oliver Hobbes, all with the same witty warmth and the same exquisite drollery. He mentions persons and personages who are dead but unburied with a comically tender regret. As an apology for himself as a minister—he is a dissenter—but not for himself as a man, he writes: "Oscillation is a part of the mystery of life. It may be a defect to have so keen an appreciation of comedy, yet in it there is an element of youthfulness, an element which guarantees a permanent overflow of spirits." This is what *Might Have Been* does for its readers.

The Sacrifice of Fools is an old-fashioned, blood-curdling novel in a modern setting with a semi Oriental basis. It is ingenious. It grasps its reader's interest immediately and holds it firmly to the end. He wishes the story could go even farther. It explains how the natives of East India are continued on in their inherited superstitions and why Eastern travellers also are beguiled. As a tale of concealed temples built for monkey worship must be, it raulkes with deadly spites and bloody tragedies, not to mention wandering minds and inexplicable coincidences that by another pen would have been paraded as occult evil influences. With the evident intention of clearing the way to a more intelligent explanation of strange Eastern occurrences, the author points out the Oriental understanding of practical engineering thousands of years before Occidentals had this knowledge. It is a book worth attention.

From Longmans, Green & Co., New York:

The Chariot of the Flesh, by Hedley Peck.

Uncanny Tales, by Mrs. Molesworth.

Dorcas Hobday, by Charles Rokeby.

"The chariot of the flesh" ceases to be a chariot when its occupant learns how to disintegrate his body—to make its elements invisible—and take his essence—whatever that is—in an instant wherever he wishes it to be. Then he calls together out of the air particles which set themselves into the familiar form which his acquaintances knew, a body which he could and did, so he says, use for the good of others and to the satisfaction of himself. In this easy way he travelled without luggage from east to west in order to keep watch and ward over a pretty woman whom he had loved in a previous state of existence. She had been equally attractive to him several thousand years before, and he knew he should love and wed her later on when she had taken on yet another body. If the critic fails to rejoice in the reading of this tale, doubtless it will be due to his skepticism concerning the dissolution of the chemical bonds which form the vesture of man while here and his ignorance of how to recognize women with a past six thousand years old. *The Chariot of the Flesh* is a curious story and one that will delight searchers after the occult.

Mrs. Molesworth's ghost stories are not so very shivery, although each one has its "hant" that is felt if not seen. They are not decidedly instructive and not very cheerful—as what ghost stories could be?—nor yet are they strikingly original. The ghost of the initial tale, "A Shadow in the Moonlight," could not have come from the warmest of warm places because it always brought a chill and something warm to drink was needed after its visit.

The central figure of *Dorcas Hobday* is a girl with a conscience. She is given to adjusting the morals and manners of her father

and brother to her own standards. Failing in this, she is wretched and disagreeable. She no longer loves her lover because he refuses to rebuke her father and fit him to her measure of what she judges he ought to be. She makes everybody miserable, and the saddest part of the tale is that she was right and they were not. The man Dorcas wanted to right didn't want to be righted. As a study of a character driven and prodded by a sense of justice combined with active and encouraged hysteria, the tale is interesting, original and suggestive.

From Lee & Shepard, Boston:

A Chat About Celebrities, by Curtis Guild.

Mr. Guild was a journalist for almost fifty years. He brought literature into his columns and he knew many literary men on both sides of the Atlantic. Most of them are dead and at the mercy of those who remember them. Fortunately, Curtis Guild is merciful. He also has refined sensibilities and good taste. The good he remembers and the ill—if ill there was—he forgets. His book is decidedly curious from one point of view. He tells us how portraits of celebrities were secured. How their writings were gathered we all know. His *camaraderie* with men of mind is charmingly related.

From J. B. Lippincott Company, Philadelphia:

The Murder of Delicia, by Marie Corelli.

Will Thou Have this Woman? by J. Maclaren Cobban.

Delicia is young, beautiful, tender, always robed with exquisite elegance and grace. She is a literary genius, popular, industrious, of fertile invention and rich. She is all that perfection, our most comprehensive English word, implies. She

marries a man of rank because she loves him. She opens her coffers to him because he hadn't any money. She wants him to enjoy her prosperity. He does. He squanders her beautiful earnings on giddy women and on what he calls manly pleasures. In short, he is vile. She is an angel. Her heart is so large and warm that for a time it obscures the clearness of her vision when she turns it towards her idol. But by-and-by she sees that her idol is clay. The discovery kills her. She makes her will, leaving him an annuity that accords with the income of a grocer's clerk, but all her wealth that is and all that it is to be from the continued sale of her books she bestows upon the poor. Then she dies as beautifully as she had lived. Corelli's men are bad beyond reformation and her heroines are too lovely to blossom into full maturity. What ails her? She is as spiteful to fathers and brothers as she is to husbands. It is an offense to tranquillity to see her name in type and yet she has readers, or publishers would have none of her. Had she lived earlier, she could have been punished publicly as a common scold.

The King of Andaman opened all hearts to Cobban. It was a literary event. *Will Thou Have This Woman?* is another. The first story was a study of character among sturdy, unsophisticated Scots. This one is a vivid picture of the mingling of simple and guileful English folk. So realistic are its characters that the least active imagination is taken prisoner by it. The ruggedness of its personages strikes one with a painful sense of the passing of strong men and women and the coming of a shallower race. The construction of the plot and its narration prove its author's high claims to consideration as a literary artist. It relates to a nobleman's secret marriage to an actress, made in early life and kept from the world until his unacknowledged son had grown to manhood.

PLANT POISONS AND THEIR ANTIDOTES.

To learn how to recognize our natural enemies among plants is to do a wise thing. The next best intelligence is to know their antidotes.

How she knows we have not been informed, but a cow is aware that the blossoms of the buttercup are not a safe food for her. But she eats the foliage of this plant before and after its flowering, provided nothing better comes in her way.

Formic acid, the active principle of the poison of wasps, bees and nettles as well as of certain malignant ivies and oaks, is discoverable in a less degree in buttercup blossoms and also in many other growths, both cultured and wild. It can be extracted from ants and almost all other small insects. It exists in the saliva of enraged men and beasts and in the perspiration of human beings. It is a valuable drug, when properly diluted, for external applications, but is used internally only when highly diluted. It produces an irritation of the cuticle which hastens the circulation when the blood is too sluggish. If this acid is too severe in its effects, an application of alkali lessens its severity, and if strong enough, the alkali is an antidote to its poison, wholly neutralizing its influence. Hence, soda or ammonia is the best immediate application when bitten or stung by insects or poisoned by the touch of irritating plants.

Headless and ignorant persons should be warned against meddling needlessly with strange vegetations or experimenting upon their internal economy with unknown green foods. Sometimes it is the foliage and sometimes the flower that is vicious.

The young foliage of the larburnum contains a narcotic and acrid juice that produces nausea and sometimes death.

The green leaves of the daffodil are poisonous if swallowed.

The foliage of meadow saffron (Autumn crocus) causes a burning thirst, dilated pupils and irritation of the throat, with vomiting and purging.

Both the leaves and flowers of the oleander are poisonous and should not be left within reach of little children.

The red berries of wild briony are pretty to look at but have proved deadly to persons who have swallowed them, acting as a powerful purgative.

The tuberous roots of wild parsley are sometimes mistaken for turnips by children and death speedily follows in most cases where they are eaten. This plant is sometimes called "fool's parsley." It has a fetid odor and is the most dangerous of

common weeds. Its color is darker than that of garden parsley, and this difference, with its odor, prevents mistakes of judgment about it by mature persons.

Serious though not fatal illness has resulted from using the bulbs of daffodils for leeks in soup.

Water hemlock, sometimes called cowbane, resembles parsnips in appearance and slightly in taste. Its effect is deadly. Meadow hemlock produces insensibility and palsy of the limbs. Distilled it is an unsafe drug to meddle with. It is found late in Summer on mountains, in valleys and by the sea. Its exquisite white blossoms are called Queen Anne's lace. It is harmless if not eaten. Ball hemlock is generally recognized as an enemy. It smells like a mouse. All these hemlocks when taken internally produce drowsiness, headache, dimness of sight and inability to swallow. If complete paralysis of the respiratory muscles takes place, death follows with terrible agony.

The glossy arrow-shaped beans of the cuckoo plant (*arum*) are virulent poisons in the stomach and great suffering and often death follows the mistake of chewing them. The tongue swells and swallowing becomes very difficult if not impossible.

An experimenting housewife supposed that as the stalks of pieplant—otherwise known as rhubarb—are wholesome and agreeable, its foliage might take the place of spinach. She wanted to be a discoverer and she was. Her family endured, as a result, a serious illness and much prolonged suffering.

Aconite (monkshood) is a fascinating plant to children, who should be early taught to avoid it. It contains one of the most deadly of vegetable poisons. Its effect when eaten is to blind the eyes, burn the throat and stomach and retard the action of the heart. It produces a general depression of the system that frequently terminates life before antidotes and stimulants are able to restore the vitality.

Holly-beans, if eaten, produce pain, nausea, purging and a drowsiness not easily broken.

The leaves of privet, thorn-apple, nightshade and henbane produce serious irritation of the membrane of the stomach and other unpleasant conditions not easily or speedily remedied.

All the varieties of dropwort, a water-plant resembling celery, are to be avoided. It lives and thrives only in waters that are sluggish. If eaten, it produces convulsions that only terminate in death, no antidote having been found for it.

A dangerous poison called solanine exists in potatoes that have sprouted. Such aged tubers should not be eaten. When grown wholly or partially above ground potatoes are unwholesome as well as unpalatable.

It is a curious fact that many things are excellent food in one state of maturity or immaturity and noxious in another. Unripe and overripe fruits are unwholesome and to some systems deadly. Certain plants protect themselves from destruction before maturity by hoarding a poison of their own that hinders either man or beast from consuming them with safety. The wild parsnip is poisonous, but the cultivated root, which belongs to the same family, is wholesome and nourishing, except while immature, when it is as mischievous as its wild ancestor.

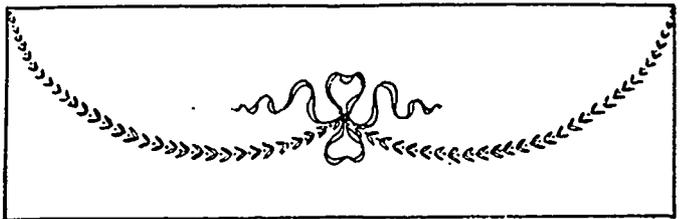
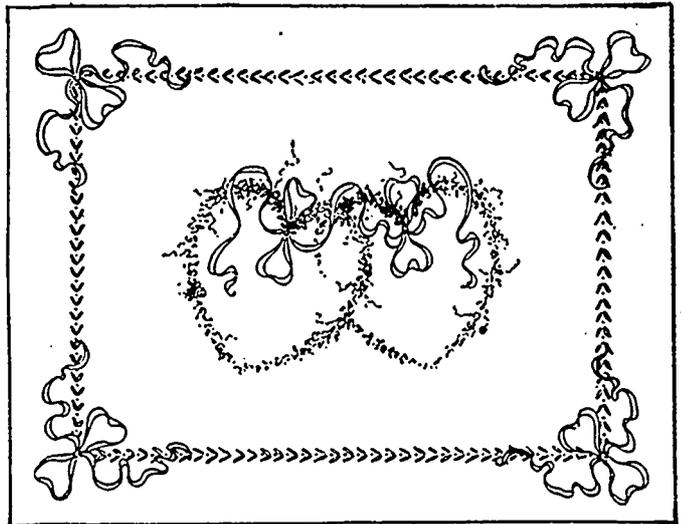
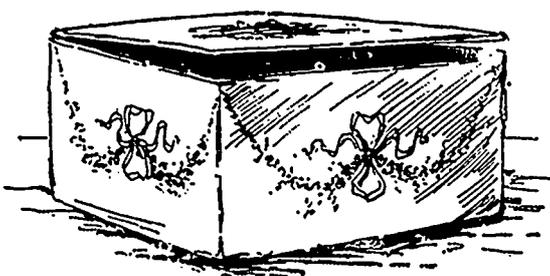
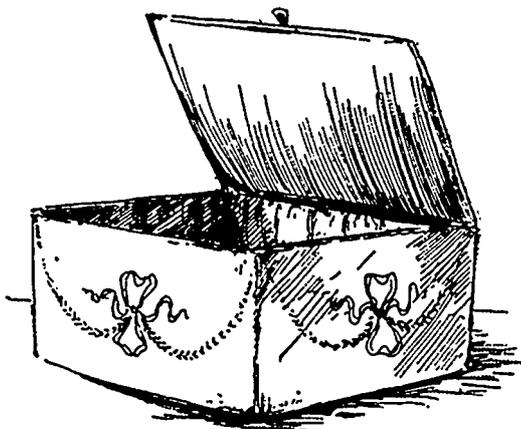
Antidotes for vegetable poisons everybody should know about. In the case of any poison, vegetable or mineral, an emetic should be given at once. A table-spoonful of ground mustard or table

salt in a glass of lukewarm (not hot) water or both mixed together, with another glass of clear lukewarm water and still another until thorough vomiting is induced, is an emetic readily remembered and usually at hand. In acute poisoning an emetic or the use of the stomach-pump is a vital necessity. As soon as the poison is cast out of the stomach, the whites of eggs—at least three—or a large cup of strong coffee should be swallowed. These are antidotes to most poisons. Sweet oil, melted butter or lard may be used as a substitute for these antidotes when neither egg nor coffee is at hand. If vomiting continues too long, the hands and forearms should be placed in water as hot as can be borne. A swallow or two of cold, clear, strong coffee should be given after every paroxysm of retching. Of course, this advice is for those who can not have the immediate services of a physician, and should always be applied until he arrives, or until the sufferer is safe.

FOR THE JUNE BRIDE.

A happy provision, indeed, in that wide-reaching law of demand and supply is the fact that there is always a June for brides and always brides for June. But to everyone comes a June in particular when a dear friend takes to herself a ring and flies away—a very dear friend, for whose wedding-gift no device in gold or silver is too choice, but who will prize most those little tokens of affection and friendship which come to fill the bridal chest and have been fashioned by loving fingers and interwoven with happy thoughts. What shall such a present be? Doilies, tea-cloths, pillows, spreads, all bespeak the useful and ornamental but not the unique. What say you to a dainty receptacle to hold those little treasures which the bride vows she will always keep as precious mementoes of her wedding day? There are the samples of her wedding gowns, the wedding cards, the list of invited guests,

gloves and necktie, perchance a piece of the wedding cake well protected in a small box by itself, and, last but not least, the marriage certificate. All may find a safe abiding



DESIGN FOR TOP AND SIDES.

place in an artistic treasure-box, which will ever be looked upon as a sacred shrine by one whose hair may grow gray and fingers tremble, but in whose heart there will always remain the sunshine of that June day and whose eyes will ever reflect the bridal love-lights.

For such a receptacle, select a box of convenient size, considering well all it is to hold, and cover it with embroidered linen of fine texture, lining it with white or olive silk. A slight layer of padding under the linen and lining will soften the outlines. If the seams on the edges offend the eye, bind them with a white silk cord. The design to be embroidered on the linen should be simple and suggestive. Hearts and true lover's knots would be appropriate, or the bride's monogram or initials might be placed on the cover, with any added touches that may seem in keeping with the gift.

BERTHA E J. BLODGETT.

a tiny box of the rice which was found the morning after the wedding, the silver piece worn in the slipper for good luck, a faded orange blossom that graced the bridal veil, the groom's

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.]

SEASONABLE WORK.

Carnations, in demand for cut flowers, should be sown as early as possible this month in the open ground and in July should be transplanted eight or ten inches apart. They will stand the Winter where the thermometer does not fall much below zero, and where the ground is covered with snow they will stand a much lower temperature, flowering the second season. If potted in the Autumn and brought into the house, they will flower during the early Spring months.

The cut worms are now at work eating young plants off close to the ground. The mischief being done at night, many are perplexed as to its cause. Paris green dusted dry or mixed with water and sprinkled on the plants near the roots will stop their ravages. When cut worms are discovered, quick action must be taken or the whole bed of plants will be sacrificed.

During the Summer water plants liberally and often and stir the soil frequently, loosening the ground to admit air which helps the plant and keeps the weeds down. Weeds exhaust the soil fully as much as a cultivated crop. How plants will thrive when watered once or twice a week with manure water! To prepare it, build a strong framework about eighteen inches high and on this set a barrel filled with manure. Over this pour water. A gimlet hole stopped with a small wooden plug will answer as a faucet. The water can then be conveniently drawn off into a watering pot or pail. The barrel should be placed in a secluded corner and hidden by quick-growing vines or tall plants such as ricinus.

If troubled with ground moles in the flower bed, a plant or two of ricinus (castor oil bean) grown in the bed will drive them away.

Physalis Francheti, or Japanese Winter cherry, of recent introduction, is a decided novelty. It is of striking appearance, growing about eighteen inches high. The foliage is bright-green, making an effective background for the bright-red fruit enclosed in a semi-transparent capsule about three inches long and seven inches in circumference. This capsule at first is of light-green, gradually changing to yellow, orange and finally to crimson. It should be planted at once and treated as a tomato, to which it is related. The fruit may be eaten by those who like it. It makes a fine plant for pot culture, thrives in the house in Winter and is easily grown from seed.

Fuchsias require about the same cultivation as geraniums. A partly shaded position, the north side of a house, or a north-west corner—a situation which very few plants will stand—seems to just suit the fuchsia, and as this particular corner is sometimes the only one available, by all means use it for fuchsias. Rex begonias are also good in this position for low-growing plants. The fuchsias have been greatly improved, the new varieties having very handsome, large flowers. In rich soil, with a thorough watering every day, fine robust plants will be developed and covered with blooms. Of the newer kinds are: Phenomenal, a dark-plum color, and Molesworth, white, both double-flowering; Black Prince, carmine, and Mrs. Marshall, carmine-and-white, single-flowering—all excellent. In the north-west corner with the fuchsias may be placed rubber plants, palms and other plants which have been growing in the house in Winter and hence require a season of rest during the Summer.

A sweet-pea trellis may be made by planting a well-braced post deeply at each end of the row and stretching three stout wires from post to post, one at the top, another three or four inches from the ground and the third wire midway. Light twigs should then be woven between the wires, the top and bottom wires on one side of the twig and the middle wire on the other. The tops when trimmed off evenly will present a much neater appearance than the rough boughs ordinarily used.

Japanese maples are exceedingly beautiful dwarf plants. The foliage is of various deep and beautiful colors, with lace-like outlines. Its color deepens in the Autumn, the change being very interesting. They are hardy as far north as Boston, but in the Northwestern States, as they are unreliable in this respect, they should be treated as pot plants and will succeed with this treatment anywhere.

ANSWERS TO CORRESPONDENTS.

L. M.—After once blooming in pots, bulbs should be given a place in the garden. Good results cannot be obtained from them a second time with pot culture.

A. R.—Full information in regard to dahlias and gladioli will be found in *THE DELINEATOR* for May. Lantanas require the same culture as geraniums. They are very free bloomers. The flowers are pretty, many are of two colors and frequently flowers of totally different colors are borne on the same plant. The only fragrant variety is the Nellie Bly. Hydrangeas like a very rich, loamy soil. Water freely in the growing season and give liberal quantities of liquid manure just as the flowers are developing. Water in which alum has been dissolved is used to cause the flowers to turn blue. Iron in small quantities mixed with the soil will produce the same effect.

Mrs. R. L.—The forcing book by Prof. L. H. Bailey, published by the Macmillan Company, New York, gives full information and valuable suggestions in regard to growing vegetables under glass. For a similar work on floriculture, see answers to queries in *THE DELINEATOR* for May. As to which is the more profitable, raising flowers or early vegetables in greenhouses, circumstances alone can determine. Near a large city there will probably be competition in the flower market, whereas you can select vegetables which are not now in the early market, and if you can produce them sufficiently early, you will always find city purchasers at good prices.

J. H. W.—The culture of aquatic plants is simple. All they require is water, rich soil and sunshine. Both hardy and tender kinds may be planted now. They may be obtained of any florist.

Miss E. A. B.—The most popular violets are: Mario Louise, deep violet-blue, very fragrant; Lady Hume Campbell, double, blue; California, new, large, single, blue; Queen Victoria, large, single, blue, fragrant; Swanley White, double, white. These are all propagated by division of the roots. Double violets do not seed. Seeds of light-blue, white and purple violets may be obtained of a seedsman at ten cents a paper.

SUBSCRIBER.—The umbrella plant, *Cyperus alternifolius*, will thrive in any good garden soil if given plenty of water. If your plant is not doing well, re-pot in new soil and a clean pot, removing from the roots as much of the old soil as possible.

Miss L. E. B.—Azaleas should be repotted in rich garden loam mixed with one-half the quantity of sharp sand, placed in a shady part of the garden and given liquid manure occasionally until growth is well started. Then withhold manure water until Winter, when it should be given again until the plant is done flowering. Give plants in the house full sunlight and water in the morning. Spray the foliage every day, being careful to wet the under side of the leaves. The temperature in the house should be kept at 50 to 55 degrees, and the plants should have as much fresh air as possible. After the first of February, as the sun becomes stronger, very liberal watering will be required, and about the middle of February the saucer in which the pot stands may be left filled with water after the plant has been liberally watered from the top.

C. H. B.—Single geraniums, petunias and fuchsias if planted in the open ground will produce seed this fall. Double petunias do not seed. Seeds that produce double-flowering plants are obtained by fertilizing by hand single flowers with the pollen of the double ones.

M. L. H.—*Ficus elastica*, the rubber tree, is raised from shoots planted in coarse sand. The sand must be kept damp and warm and the cuttings shaded from the direct rays of the sun.

Mrs. G. W. H.—See answer to Miss L. E. B. Syringing the foliage of azaleas will stop the dropping of the leaves, unless the plant is troubled with aphid, or green lice, in which case it will be necessary to fumigate with tobacco.

WILLAMINE.—The agapanthus should be kept in a dry soil during Winter. The soil in which it is grown cannot be too rich, and during the Summer the plants require copious watering. Give clear manure-water before and during the time the plant is in flower, and after the flowering period is over gradually lessen the quantity of water until put away for the Winter. The agapanthus thrives on the margins of lakes and streams, and both the flowers and foliage are attractive.

Mrs. R. S.—*Mahernia* is easily grown and requires the same treatment as geraniums—good soil and sunlight. Try the plant in the garden in good rich soil and it will undoubtedly flower. Plant amaryllis in a shady spot in the garden, potting it before frost and it will flower next Spring.

Miss A. A. G.—The leaf sent seems to be that of a foxglove. It is difficult to judge a plant by the leaf alone. If possible, send a flower also and give a full description of the plant.

America's Greatest Hair Goods House,

ESTABLISHED
1868

THE **DORENWEND CO. LTD.**

103 and 105 Yonge St., TORONTO, CAN.



The steady growing demand from all over Canada and the United States for our **ART HAIR COVERINGS** show that our goods are appreciated, and it stirs us on to renewed efforts to design and produce new things in Hair Goods for your benefit.

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- THE NEW BELLENA BANG STYLE**, with parting, from \$5.00 to \$12.00.
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TOUPEES.

Spring, 1897.

HERMAN & CO.

Feather Dyers,

126 King St. West, TORONTO, ONT.

Do their work well at the following prices:

Curling only.....	Long Feathers.....	Tips.....
Dyeing One Color and Curling.....	10 cts.	5 cts.
Dyeing Shaded from Tip and Curling.....	20 "	10 "
Dyeing Bordered and Curling.....	30 "	15 "
Cleaning same as Dyeing.....	40 "	20 "
Curling Prince of Wales' Style, 5 cts. per pair extra.		

DISCOUNT TO THE TRADE.

Feathers look better and stay in curl better if they are done a few weeks before they are wanted for use. When you get ready call on us or write to us.

Do not fail to mark your address on parcel.

TO AVOID DELAY AND EXPENSE TO YOURSELF, SEND SUFFICIENT MONEY TO PAY RETURN POSTAGE; IF OVERPAID, WE WILL RETURN CHANGE.



LADIES
IF YOU WANT A CLEAR
Complexion
... USE ...
Penn's Pink Pellets.

25c. per Box. 5 Boxes for \$1.00. Free by Mail.

WESLEY R. DEAR, Chemist,
356 Yonge Street, TORONTO.

ANSWERS TO CORRESPONDENTS.

VIOLAT:—Indigestion frequently causes pimples. Magnesia applied to the skin will not prove detrimental. A lady does not rise on being introduced to a gentleman unless he is elderly or distinguished. A girl of sixteen years wears her dresses about to the ankles, or a trifle shorter, as most becoming.

ORILLA:—Dipping the curtains in a weak solution of coffee will impart a rich yellow hue to them.

MRS. J. E. T.:—We will endeavor to secure directions for a tea caddy.

KIDNEY WAR.

How Insidiously it Wages, but how Quick the Surrender, and how the Flag of Truce is Hurriedly Hoisted when that Great General, South American Kidney Cure, Turns his Guns on the Disease.

This is what James Sullivan, of Chatham, Ont., writes: "For years I was a great sufferer from Kidney trouble. The disease became so acute that I was confined to the house, and was greatly afflicted with insomnia. I was persuaded, after using many other remedies without relief, to procure a bottle of South American Kidney Cure. I had relief almost from the first dose. I have persisted in its use, and after using six bottles I am well and strong again. I can work fourteen hours out of twenty-four and feel very little, if any, fatigue. It is the best medicine I have ever used."

HARTSHORN'S SELF-ACTING SHADE ROLLERS

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SCRIPT NAME
OF
Stewart Hartshorn
ON LABEL,
AND GET
THE GENUINE
HARTSHORN

IMPERIAL

CREAM TARTAR

BAKING POWDER

PUREST, STRONGEST, BEST.

Contains no Alum, Ammonia, Lime, Phosphates, or any Injurious.

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EDWARD FISHER, Musical Director.
THE LEADING MUSICAL INSTITUTION IN CANADA.
AN ARTISTIC MUSICAL EDUCATION OF THE HIGHEST STANDARD.
CALENDAR, with Full Information, FREE
H. K. SHAW, B.A., Principal Eldest on School.
Elocution. Oratory. Delsarte. Literature.

"For Baby's Sake."

BABY'S OWN TABLETS...

A favorite prescription of a regular practitioner, who has had a long and successful experience in the treatment of diseases peculiar to infancy and childhood.

Baby's Own Tablets regulate the bowels, check diarrhoea, reduce fever, expel worms, relieve white teething, cure colic, produce sleep. They are easy to take, put up in a candy form, children just love them. Free sample and paper doll for baby's name



Use...
BABY'S OWN POWDER.
The Dr. Howard Medicine Co., Brockville, Ont

TEST US!

Take Two Pairs of CURTAINS. Let us clean one pair and some one else the other. The thing has been done, and trade, as a result, comes this way. We know how to clean curtains by scientific methods.

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Wedding Cakes

from Webb's are made for people who want the best. For fifty years they have delighted Canadian brides, and have been the chief ornament at fashionable weddings. They are made in all the modern styles and shapes, and are unequalled for fine quality and artistic decoration.

We ship them by express to all parts of the Dominion, safe arrival guaranteed. Catalogue and price list on application.

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Sample books of Choice Wall Paper for Residences, Churches, Offices, Lodge Rooms, Public Halls, Hotels, Stores, and our booklet, "How to Paper," sent free to any address. Write a postal to

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Mention what prices you expect to pay, the rooms you wish to paper, and where you saw this advertisement.

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278 EUCLID AVE. TORONTO, ONT.

Adapted to every change of style.
Taught by mail. War. anted perfect.

ANSWERS TO CORRESPONDENTS.
(Continued.)

Two SUBSCRIBERS:—Rubbing the bust nightly with cocoa butter or some of the good skin foods is said to develop it, and the internal use of cod liver oil may supplement this treatment.

A.B.:—To clean white kid boots, place one-half ounce of hartshorn in a saucer; dip a bit of clean flannel into the hartshorn and then rub it on a piece of white curd soap; rub the boots with this flannel, and as each piece becomes soiled take a fresh one. The boots will finally look like new.

L.A.K.:—In selecting patterns for a stout miss of 12 years, choose those that are not too fanciful, avoiding fluffy decorations or anything tending to increase the size. In trimming, lengthwise effects will prove becoming. Suitable patterns for the child are illustrated in THE DELINEATOR for May.

CRUEL SCIATICA.

Incessant Pain—Tormented—Racked—Life Despaired of.

John Marshall, Varney P.O., Co. of Grey, writes these strong words: "For two years I was completely laid up with sciatica. I doctored without any permanent relief. I had given up hope. A friend saw the notice of a cure of what seemed a parallel case to mine by South American Rheumatic Cure, and knowing my little faith in the efficacy of any remedy, he procured a bottle himself and brought it to me. I took it, and, to make a long story short, it saved my life. In a day or so I was out of bed, and in three days I was able to walk to Durham, a distance of four miles, to purchase another bottle. I am now entirely cured."

FREE! For a short time only, our 9-inch doily, stamped with Rose or Pansy design, also Filo to work same. Send 3 cent stamp. For particulars, address
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Highest results in Bookkeeping, Shorthand, English, and Civil Service subjects. Last year 11 out of 14 from our Commercial Department were successful in passing the qualifying Civil Service examination. Individual instruction; open entire year, day and evening; enter now. A postal will bring you full particulars.

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 Harless Waist. Easy to learn, and is up to date. Send for Descriptive Circular.

J. & A. CARTER, Yonge & Walton Sts., Toronto.
Practical Dressmakers. Established 1860

My Mamma uses

CLAUSS SHEARS AND SCISSORS

Does yours?

For sale by all first-class dealers.

CLAUSS SHEAR CO.
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ALL HAVE CORK PROTECTED CLASPS.



The Dainty Model C.

A Lady's wheel—as distinguished as its diamond-framed companions—dainty, serviceable and attractive—equipped to warrant “the most comfort”—ensures graceful and dignified position—ample room to allow an easy mount—dress and chain guards well-fitted and very neat—a dozen or more equipment options.

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57.

R & G CORSETS ARE THE BEST

THOUSANDS OF FACES

With Disfiguring Blemishes

Such as Pimples, Blackheads, Eczema, Fleishworms, Acna, etc., have been cured by the use of our preparations and by our treatments. You can be

CURED AT HOME.

Write us, stating your case fully. Consultation free.

Is YOUR NECK BROWN from wearing a high band? Whiten it by removing the brown with Princess Complexion Purifier, the best remedy made for curing Freckles, Tan, Moth-patches, Eczema, etc. Price, \$1.50; express paid.

SUPERFLUOUS HAIR,

Male, etc., removed forever by Electrolysis. Send ten cents for book, “Health and Good Looks, and samples of Powder and Skin Food. Corns, Bunions, and all foot troubles treated.

GRAHAM DERMATOLOGICAL INSTITUTE,
41 Carlton Street, TORONTO.
Tel. 1838.

ANSWERS TO CORRESPONDENCE.

(Continued.)

A. L. A.—To make a pot-pourri, gather the petals of roses, violets, etc., and dry them in the warm compartment of the cook stove. To them add portions of lavender, thyme, sweet marjoram, a leaf or two of sage, a spray of white cedar and a few rose geranium and lemon verbana leaves, all well dried in the sun. Then mix in a teaspoonful each of ground cloves, cinnamon, allspice and nutmeg, and stir the mass well. Add successively a drop or two of camphor, a tiny bit of musk, a drop each of all the fragrant oils found in a drug store, and a teaspoonful of sachet powder. Now and then put in a few drops of your favorite perfumery. The mass should be stirred from time to time, and in a few weeks the many scents will be beautifully blended into one delicious perfume. After a year this jar will still give forth a most pleasant odor.

HEART-ACHE.—Your family physician can probably use the electric needle for the removal of superfluous hair.

S. B. G.—A pill machine is usually employed for shaping pills. Any druggist could tell you where to purchase one.

HEALTHY STOMACH!

Happy Man!—Nothing Experimental About Using the Great South American Nervine—What it has done for Thousands it can do for you.

Here are Strong Words from a Reliable Business Man—Read Them.

“I have been a great sufferer from indigestion and dyspepsia. I tried many remedies, but obtained very little relief. I saw South American Nervine advertised, and concluded to give it a trial, and I must say I consider it the very best medicine I have ever used. I obtained great relief from the first few doses. I have only used two bottles, and am happy to say it has made a new man of me. I strongly recommend it to fellow-sufferers.” C. FEARCE, Dry Goods Merchant, Forest, Ont.



The LATEST... FRENCH SKIRTS

require a light interlining. Experience has taught us that silk and cloth skirts will not flare stylishly without this support, but don't buy the cheap, poor, imitation interlinings unless you want to spoil the set of the garment. The best dress-makers use only the genuine

Fibre Chamois,

selecting No. 20 weight for this new skirt. They especially recommend Fibre Chamois for travelling gowns, as it prevents crushing and creasing in the folds, no matter how tightly or how long it is packed. Cut the interlining to fit each gore and stitch with the seam—the illustrations of dress skirt turned wrong side out show the correct method. We recommend the Lip Waterproof Dress Bindings. Ask to see them. For sale at all Dry Goods and Trimming Establishments.

Free Skirt Pattern: Dressmakers who will mail us their business cards will receive the latest French skirt pattern free of charge.



Address:

CANADIAN FIBRE CHAMOIS CO., MONTREAL.

You will live to regret it, if you fail to read this.

“THE LIP”

The neatest, cleanest and most durable Dress Protector ever made. A Perfect Protector, Binding Extender and Facing combined. Non-infectious, Repels Germs. GIVES graceful folds, Conforms to any shape. NEVER fades, frays or becomes ragged. EASILY applied. No basting required. SANITARY and Waterproof. QUICKLY cleaned with sponge and brush. WILL not wear the shoe.

The Canadian Fibre Chamois Co. MANUFACTURERS.

Be sure and ask your merchant for Automatic Dress Fastener.

The advantages are strength combined with ease. Saving of time and labor. Easily fixed in Bodice. Side-streets made of finest tempered material. Bodice fastened and unfastened in a moment. Far superior to the ordinary hook and eye. The fastenings are strongly made and warranted not to break. Finish guaranteed. To be had in Black.

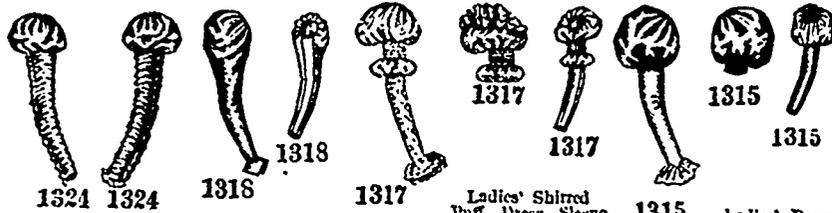
On this and the succeeding two pages is illustrated an assortment of Patterns for Ladies', Misses' and Girls'

SLEEVES,

which many will no doubt be pleased to inspect.

The Patterns can be had in the sizes mentioned, from Ourselves or from Agents for the Sale of our Patterns. In ordering, please specify the Numbers and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO.
(LIMITED),



1324 Ladies' One-Seam Mousquetaire Dress Sleeve: 5 sizes. Arm meas., 10 to 14 ins. Any size, 5d. or 10 cents.

1318 Ladies' Two-Seam Leg-o'-Mutton Dress Sleeve: 7 sizes. Arm measures, 10 to 16 ins. Any size, 5d. or 10 cents.

1317 Ladies' Shirted Puff Dress Sleeve (To be Made With or Without the Caps and Made in Full Length and Finished Plain or Fancy at the Wrist or in a Short Puff): 6 sizes. Arm measures, 10 to 15 inches. Any size, 5d. or 10 cents.

1315 Ladies' Dress Sleeve, with Puff (To be Made in Full Length and Finished Plain or in Venetian Style, or in a Puff with Band): 7 sizes. Arm measures, 10 to 16 ins. Any size, 5d. or 10 cts.



1320 Ladies' One-Seam Mousquetaire Dress Sleeve: 6 sizes. Arm measures, 10 to 15 inches. Any size, 5d. or 10 cents.

1316 Misses' and Girls' Dress Sleeve, with Puff (To be Made in Full Length and Finished Plain or in Venetian Style, or in a Puff with Band): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

1322 Misses' and Girls' Two-Seam Leg-o'-Mutton Dress Sleeve: 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

1321 Misses' One-Seam Mousquetaire Dress Sleeve (To be Finished Plain or in Venetian Style): 4 sizes. Ages, 10 to 16 years. Any size, 5d. or 10 cents.



1245 Ladies' Dress Sleeve. (To be Made in Full Length or in a Short Puff) Known as the Amy Robson Sleeve: 7 sizes. Arm measures, 10 to 16 ins. Any size, 5d. or 10 cents.

1294 Ladies' Dress Sleeve, with Butterfly Puff (To be Made in Full Length and Finished Plain or in a Venetian Point or in Elbow Length): 6 sizes. Arm measures, 10 to 13 inches. Any size, 5d. or 10 cents.

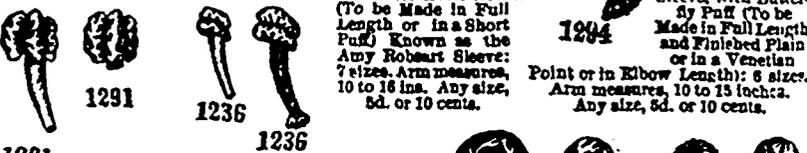
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... Surest aid to a graceful, stylish figure. Beware of imitations. The "QEBEH" is stamped with our name and date of patent. For sale in all the stores.

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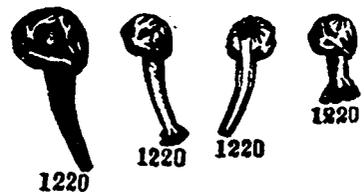
1291 Misses' and Girls' Puff Dress Sleeve (To be Made in Full Length or in a Short Puff with a Band) Known as the Veronese Sleeve: 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

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1326 Misses' and Girls' Bishop Dress Sleeve (To be Made With or Without Fitted Lining and in Full Length with a Plain or Turn-Up Cuff or in Three-Quarter Length with a Band and With or Without a Frill): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

1311 Misses' and Girls' Leg-o'-Mutton Shirt Sleeve (To be Made with Plain or Turn-Up Cuff): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.



1220 Ladies' Two-Seam Dress Sleeve, Plaited to Form a Short Puff at the Top (To be Made in Full Length or in Elbow Length and Finished Plain or in Tabs at the Bottom): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cts.



1155 Dress Sleeve, with Short Puff (To be Made in Full Length or in a Short Puff): 8 sizes. Ages, 2 to 16 years. Any size, 5d. or 10 cents.

1210 Misses' and Girls' One-Seam Dress Sleeve, Close-Fitting to Above the Elbow (With Fitted Lining): 8 sizes. Ages, 2 to 16 yrs. Any size, 5d. or 10 cts.

A Clear Complexion



The ...
Outward Sign of Inward Health.

Lovely Faces

Beautiful Necks, White Arms and Hands.

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

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

Sold by all Druggists in Canada.

Kindly mention **THE DELINEATOR** when writing about Goods advertised in this Magazine.



DR. CHASE'S

Greatest hit, the stroke of his career, the supreme triumph of his genius in medicine, was the dual or co-treatment of the two greatest cleansing organs of the body—the Kidneys and Liver. Suffering as those organs do from sympathy, the one having to do with the flow, the other with the ebb of the life-stream, he wisely decided to treat them jointly.

That Dr. Chase's Kidney-Liver Pills were the acme of

KIDNEY-LIVER

medicine, is proved by the following:—

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MESSRS. EDMANSON BATES & CO.,

GENTLEMEN,—In the Spring of 1890 I had a severe illness, and was left in a greatly weakened condition, so that in the following year I suffered much from pain across the back, not being able to go out all winter. I doctored on for three years, the doctors all telling me that it was my lungs. At last I had to be helped from my bed, and when up was unable to walk, and had to be lifted to a chair. For three weeks in November, 1895, it was a question of life or death at any moment, and no one thought I should ever recover.

It was at this critical time that reading one day of Dr. Chase's Pills, after consulting with the Rev. Mr. Mund, that the first box

PILLS

of these pills was procured. After four doses I had no more smothered feeling and sinking spells, after a few nights I could sleep the sleep of a child, as I had not before been able to do for five years. From that time to this I have taken in all just four boxes of Dr. Chase's Kidney-Liver Pills. Until this winter I had not done a day's work for six years, and I tell my neighbors that OLD DR. CHASE has saved my life. For proof that this statement is true, no matter how hard of belief, I refer you to the Rev. Mr. Mund, Baptist Minister; Mrs. M. A. Hopkins, Mr. Wm. Duncan, Mr. John Austin, all of this village.

Yours sincerely and gratefully,

JOSEPH HORTON.

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EDMANSON, BATES & CO., Toronto, SOLE AGENTS.



1251

Ladies' One-Seam Fancy Dress Sleeve (To be Finished Plain or in Tabs at the Wrist): 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.



1246

Ladies' Two-Seam Sleeve, Placed to Form a Short Puff at the Top (For Coats, Jackets, etc.): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1292

Ladies' One-Seam Leg-o'-Mutton Sleeve (For Jackets, Coats, etc.): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



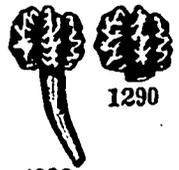
1293

Ladies' Dress Sleeve: 6 sizes. Arm measures, 10 to 15 inches. Any size, 5d. or 10 cents.



1298

Ladies' Close-Fitting One-Seam Dress Sleeve (To be Plain or Fancy at the Wrist): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1290

Ladies' Puff Dress Sleeve (To be Made in Full Length or in a Short Puff with a Band) Known as the Verona Sleeve: 6 sizes. Arm measures, 10 to 15 inches. Any size, 5d. or 10 cents.



1219 1219

1219

Ladies' One-Seam Dress Sleeve, Shirred to Form Upright Puffs at the Top (To be Made in Full Length or Elbow Length and Finished Plain or in Tabs at the Bottom): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1238

1238

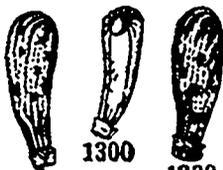
Ladies' Two-Seam Dress Sleeve (To be Made With or Without One, Two or Three Plain or Draped Ruffle Cape): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1284

1284

Ladies' Leg-o'-Mutton Shirt-Sleeve (To be Made with Plain or Turn-Up Cuff): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1300

1300

Ladies' Tucked Two-Seam Bishop Shirt-Sleeve, with Turn-Up Cuff: 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1301

1301

Ladies' Leg-o'-Mutton Shirt-Sleeve, without Fullness at the Bottom and having a Turn-Up Cuff: 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1207

Ladies' One-Seam Dress Sleeve, Close-Fitting to Above the Elbow (With Fitted Lining): 8 sizes. Arm measures, 9 to 16 inches. Any size, 5d. or 10 cents.



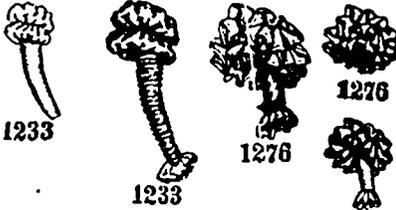
1114

Ladies' Two-Seam Butterfly Dress Sleeve, with Fitted Lining: 8 sizes. Arm measures, 9 to 16 inches. Any size, 5d. or 10 cents.



1224 Ladies' One-Seam Dress Sleeve. Plaited at the Elbow and Forming a Short Puff at the Top (To be Made in Full Length or Elbow Length): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1201 Ladies' Mousquetaire Dress Sleeve, with Mushroom Puff: 8 sizes. Arm meas., 9 to 16 inches. Any size, 5d. or 10 cents.



1233 Ladies' Dress Sleeve, with Double Mushroom Puff (To be Made Smooth) or in Mousquetaire Fashion and Finished Plain or in Venetian Style at the Wrist): 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.

1276 Ladies' Ballet Sleeve (To be Made Short or in Elbow Length): 5 sizes. Arm measures, 10 to 14 inches. Any size, 5d. or 10 cents.



1218 Ladies' Two-Seam Dress Sleeve, with the Upper Portion in Mousquetaire Style and Forming a Short Puff at the Top (To be Made in Full Length and Finished Plain at the Wrist or Reversed to Form a Cuff, or to be Made in Elbow Length and Finished with a Frill): 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.

1283 Ladies' Two-Seam Sleeve (To be Gathered or Plaited at the Top), For Coats, Jackets, etc.: 7 sizes. Arm measures, 10 to 16 inches. Any size, 5d. or 10 cents.



1277 Ladies' Ruffle Cap Dress Sleeve (To be Made in Full Length and Finished Plain or in Venetian Style or in Elbow Length and Finished with a Ruffle): 6 sizes. Arm measures, 10 to 15 inches. Any size, 5d. or 10 cents.

1270 Ladies' Dress Sleeve (To be Made in Full Length and Finished Plain or in Venetian Style or in Elbow Length and Finished in Tabs): 6 sizes. Arm meas., 10 to 15 inches. Any size, 5d. or 10 cents.

1282 Ladies' One-Seam Sleeve (To be Gathered or Plaited at the Top), For Coats, Jackets, etc.: 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.

1249 Ladies' Dress Sleeve (Known as the Marguerite or Gretchen Sleeve): 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.

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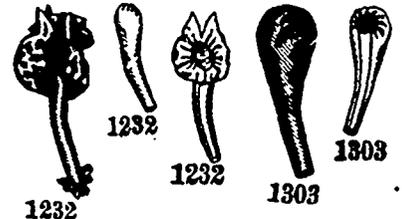
Is never found in this class. It may not even be exposed to view in the showcase; there's not much profit in it for the dealer, but he has it in stock for people who want the best. Ask for it and get it. The name guarantees the quality. There's profit in it for you—the consumer.

ALBERT TOILET SOAP CO., MONTREAL.

AYER'S ARGUMENT.

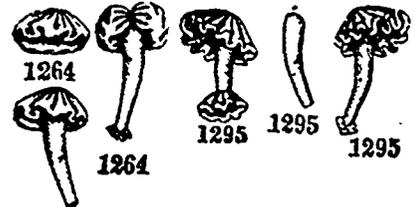
If there is any reason why you should use any sarsaparilla, there is every reason why you should use Ayer's. When you take sarsaparilla you take it to cure disease; you want to be cured as quickly as possible and as cheaply as possible. That is why you should use Ayer's: it cures quickly and cheaply—and it cures to stay. Many people write us: "I would sooner have one bottle of Ayer's Sarsaparilla than three of any other kind." A druggist writes that "one bottle of Ayer's will give more benefit than six of any other kind." If one bottle of Ayer's will do the work of three it must have the strength of three at the cost of one. There's the point in a nutshell. It pays every way to use

Ayer's Sarsaparilla.



1232 Ladies' Two-Seam Dress Sleeve, with Butterfly Puff (To be Finished Plain or in Venetian Points at the Wrist): 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.

1303 Ladies' Two-Seam Leg-o'-Mutton Sleeve (For Jackets, Coats, etc.): 7 sizes. Arm meas., 10 to 16 inches. Any size, 5d. or 10 cents.



1264 Misses' and Girls' Dress Sleeve, with Mushroom Puff that may be in Butterfly Effect (To be Made in Full Length or in a Short Puff): 7 sizes. Ages, 4 to 16 years. Any size, 5d. or 10 cents.

1295 Misses' and Girls' Ruffle-Cap Dress Sleeve (To be Made in Full Length and Finished Plain or in Venetian Style or in Elbow Length and Finished with a Ruffle): 6 sizes. Ages, 6 to 16 years. Any size, 5d. or 10 cents.

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'Knife' and 'SUN'
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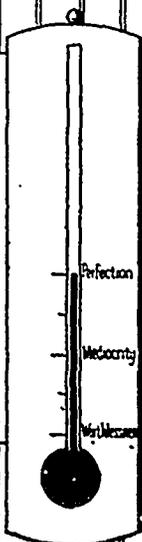


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8635

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8687

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8123



8123

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8875



8875

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8567 8567
Misses' Mother Hubbard Wrapper:
7 sizes. Ages, 10 to 16 years.
Any size, 1s. or 25 cents.



7376 7376
Misses' Bath, Invalid or Lounging
Robe (To be Made with a Standing
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8554 8584
Misses' Princess House-Dress or
Wrapper (To be Made with Rolling
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Ages, 8 to 16 years.
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9043 9043
Ladies' Wrapper or Negligé Gown, with Watteau
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8857
Ladies' Tea-Gown,
House Dress or Wrap-
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Low in Front, with Full-Length or
Three-Quarter Length Bishop
Sleeves and with a Short Train
or in Round Length): 9 sizes. Bust measures, 30 to 46 inches.
Any size, 1s. 6d. or 35 cents.



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Ladies' Tea-Gown or Wrapper, with Fitted Body-
Lining (To be Made with a Slight Train or in
Round Length): 13 sizes. Bust measure, 28 to
46 inches. Any size, 1s. 6d. or 35 cents.



8624 8624 8854 8854
Misses' Wrapper, with Round Yoke
(Known as the Improved Mother
Hubbard): 9 sizes.
Ages, 8 to 16 years.
Any size, 1s. or 25 cents.



7022 7022 7022
Ladies' Dressing-Sack (To be Made with a Rolling
or a Sailor Collar): 13 sizes.
Bust measures, 28 to 46 inches.
Any size, 1s. or 25 cents.

Misses' Wrapper, with Fitted Lining
which may be Omitted: 7 sizes.
Ages, 10 to 16 years.
Any size, 1s. 3d. or 30 cents.;

Ladies' Tea-Gown or House-Dress, with Fitted Body Lining:
9 sizes. Bust measures, 30 to 46 inches.
Any size, 1s. 8d. or 40 cents.



8948 8948 8948
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(To be Made with a Flar-
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Wrists): 7 sizes.
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8786 8786
Ladies' Tea-Jacket (To be Made with Full-Length or
Three-Quarter Length Sleeves). Also Known as the *Mat-
ins* or *Negligé* Jacket: 13 sizes. Bust measures, 28
to 46 inches. Any size, 1s. 3d. or 30 cents.



8636 8636
Ladies' Lounging-Jacket:
10 sizes.
Bust measures, 28 to 46 inches.
Any size, 1s. or 25 cents.

8968 8968
Ladies' Dressing-Sack (To be Made
With or Without the Fancy Collar):
9 sizes. Bust measure, 30 to 46 ins.
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9000 9000
Ladies' Dressing-Sack, with
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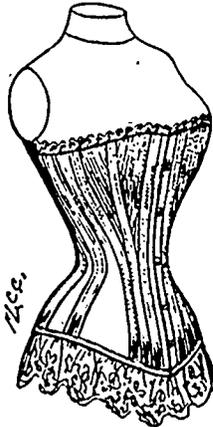
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Ladies' Corsets, as cut No. 101, made of heavy jean, long waist, boned bust, two side steels on each side, imported satteen stripping, five-hook clasp, trimmed with lace, perfect fit, colors white and drab, sizes 18 to 30 inches.

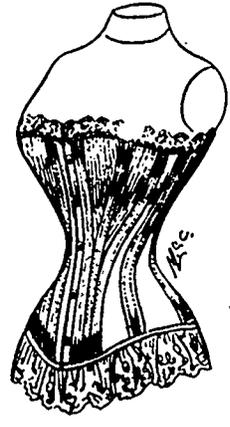
PRICE, 25c.



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Ladies' Corsets, No. 121, as cut, made of fine coutille, boned bust, best satteen stripping, silk flossing at lower edge, silk embroidery trimming, two side steels on each side, five-hook clasp, sizes 18 to 30 inches, white and drab.

PRICE, 50c.



No. 161.

Ladies' Corsets, No. 161, made of best American coutille, two side steels on each side, long waist, silk flossing at top and bottom, best English satteen stripping, filled with steel wire, drab and white, sizes 18 to 30 inches.

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No. 111.

Ladies' Corsets, made of coutille, two side steels on each side, long waist, boned bust, five-hook clasp, silk embroidery trimming, white and drab.

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No. 102.

Ladies' Corsets, No. 102, same style as shown in cut, heavy jean, two side steels on each side, boned bust, long waist, fine satteen strips, silk flossing at lower edge, finished with silk embroidery at top, five-hook clasp, drab and white, sizes 18 to 30 inches.

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