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Vol. XLV.

No. 4

# THE DELINEATOR

A JOURNAL

of

FASHION,

CULTURE

and

FINEARTS.

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THE

DELINEATOR PUBLISHING CO.

OF TORONTO, LIMITED,

TORONTO, ONT., CANADA.

OCTOBER.

PRICE. 15 CENTS.

1894.

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MILLINERY, AS AN EMPLOYMENT FOR WOMEN, in this Number.



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NOTE.—We will send any of the above Books and Pamphlets to any address, on receipt of price.

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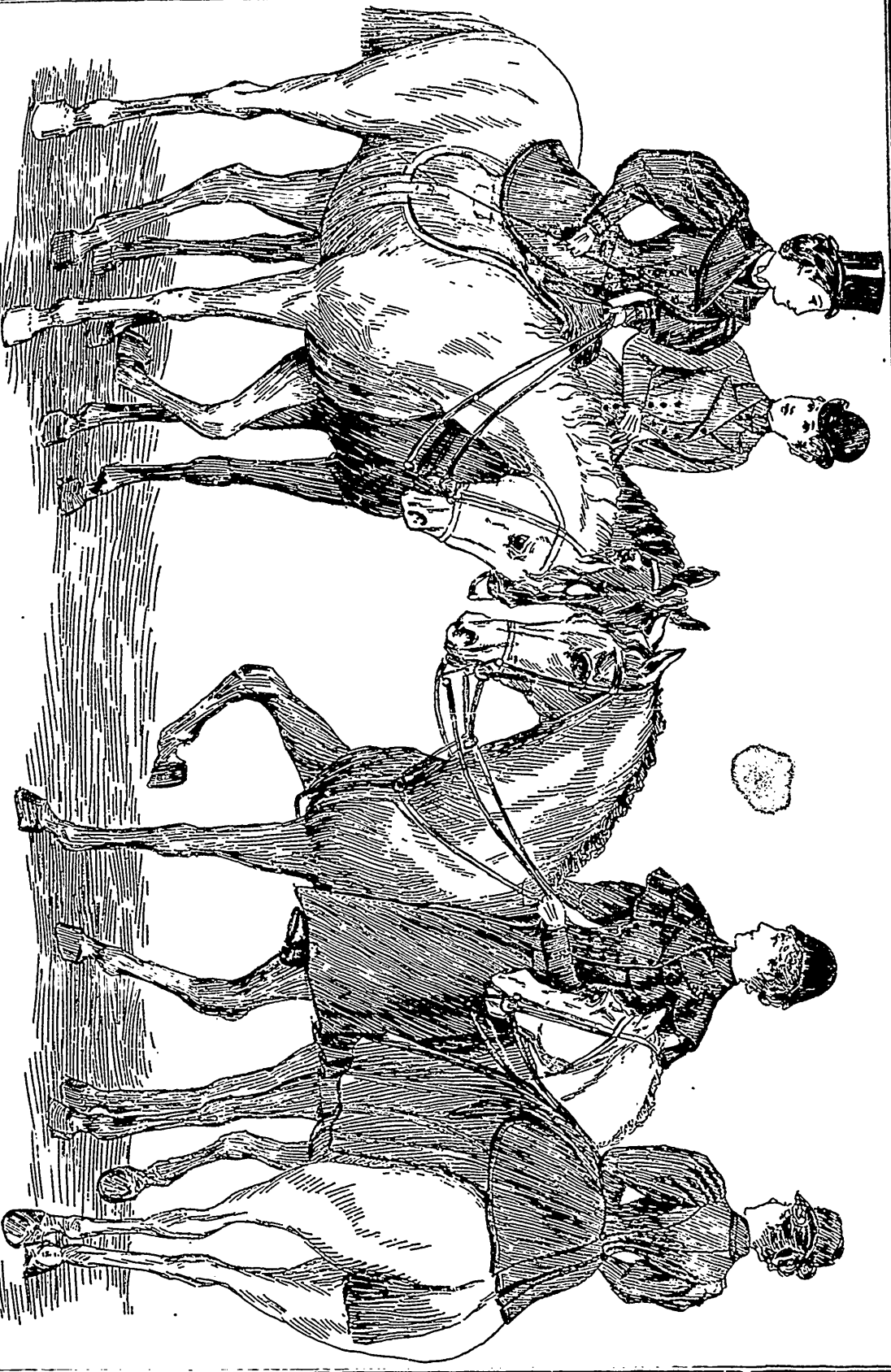
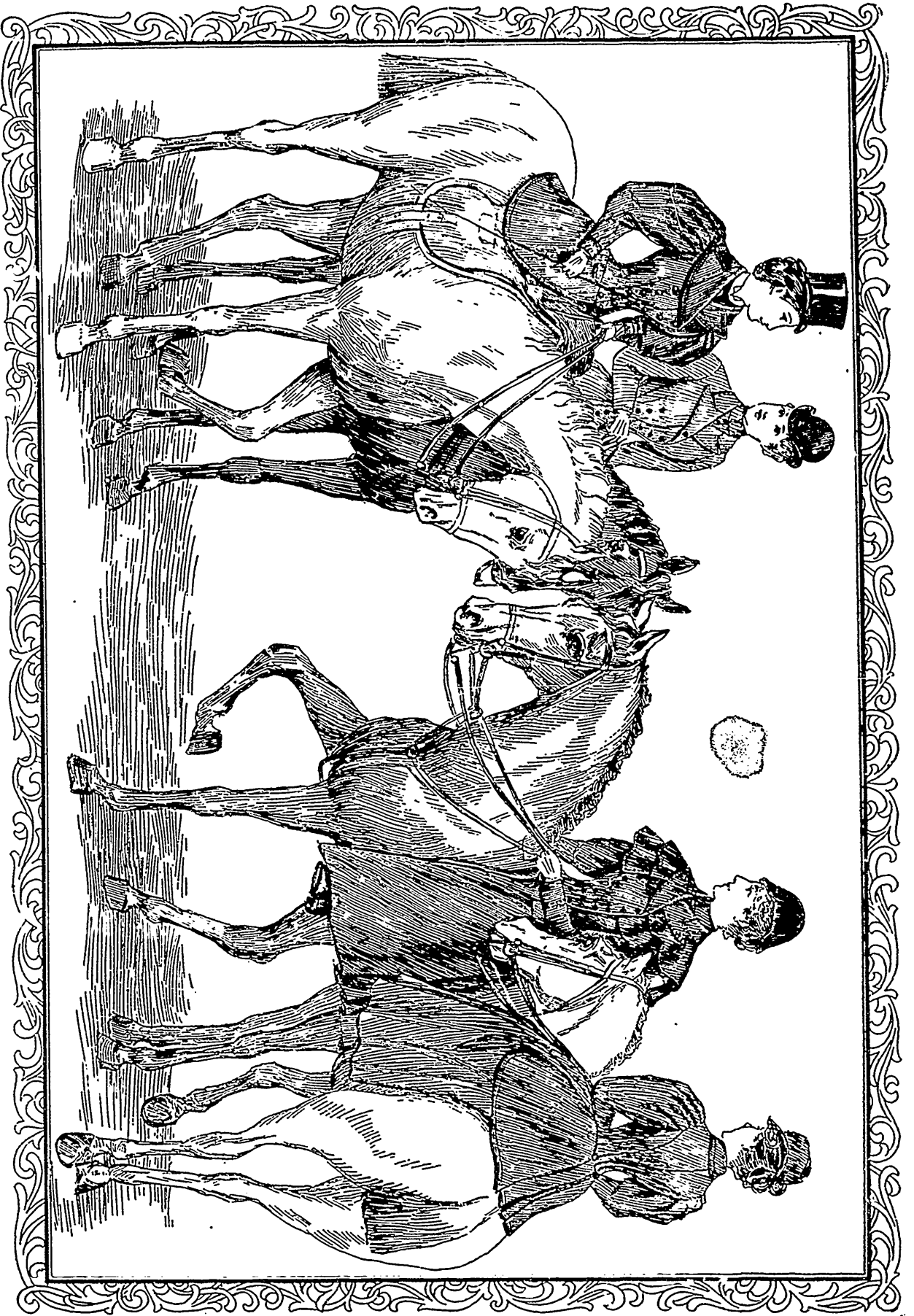


FIGURE No 342 K.

FIGURE No. 343 K.

FIGURE No 344 K.

FIGURE No. 346 K.

LADIES' RIDING HABITS.

(For the Numbers, Sizes and Prices of the Patterns and the Descriptions of the Styles, see Pages 446 and 446.)

# THE QUARTERLY REPORT

## of Metropolitan Fashions

INCLUDES A

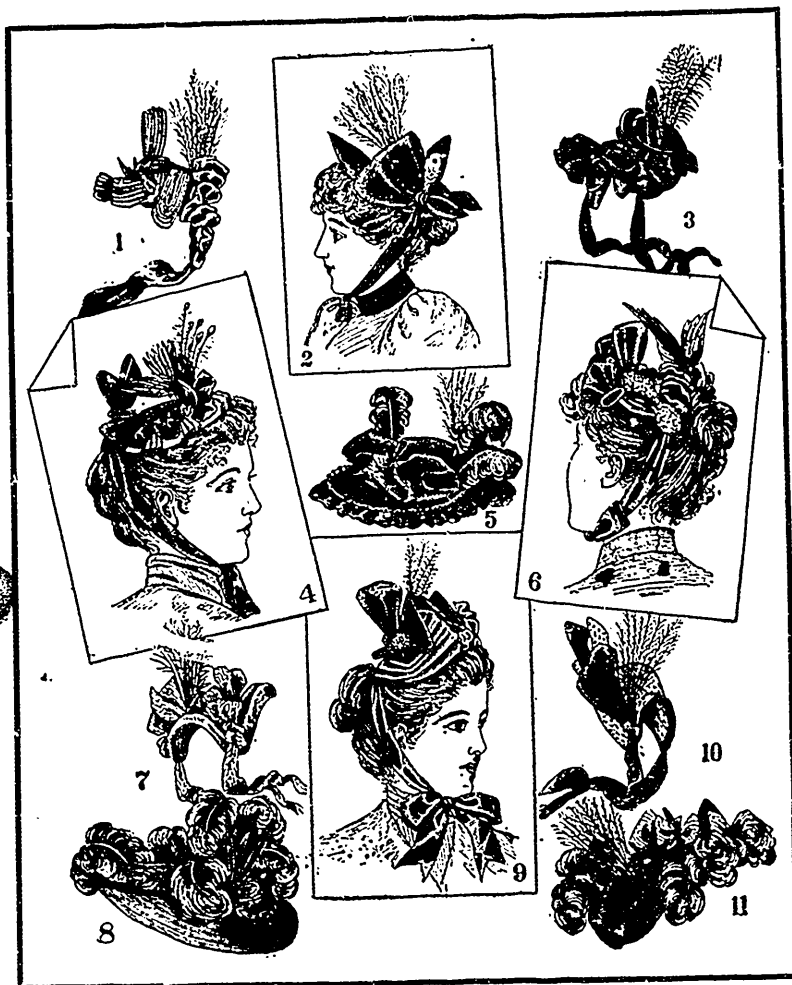
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And is a Work which no Dressmaker, Milliner, or other Manufacturer of Ladies' or Children's Clothing CAN AFFORD TO BE WITHOUT.

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graphic or Etched effects, also form part of each issue. With the Plates is a Magazine containing descriptions of the Plates and reports of Millinery and other Modes for the ensuing Season. The Pamphlet is in itself a *Complete Milliners' Guide and Dressmakers' Assistant*, the Styles of Costuming and Millinery illustrated on the Plates and described in the Book being accurate, timely and elegant, representing the latest and best productions of our Artists in Europe and America.

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



FIGURE NO. 1.—LADIES' TURBAN.



FIGURE NO. 2.—YOUNG LADIES' FELT HAT.



FIGURE NO. 3.—LADIES' HAT.

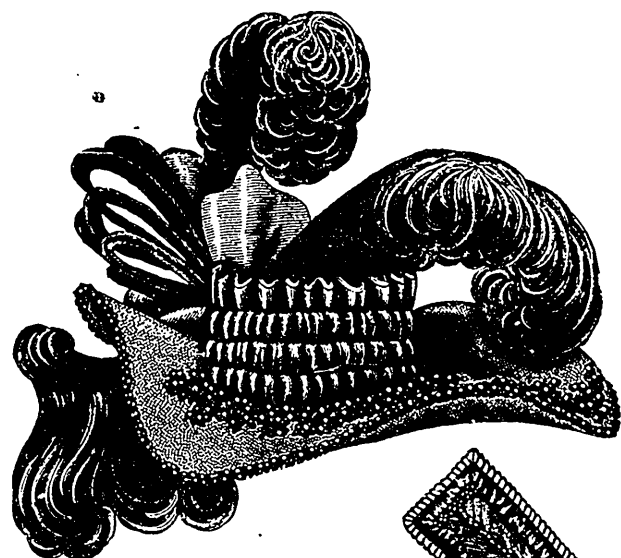


FIGURE NO. 4.—LADIES' LARGE HAT.



FIGURE NO. 5.—LADIES' RECEPTION HAT.



FIGURE NO. 6.—LADIES' WALKING HAT.



FIGURE NO. 7.—YOUNG LADIES' TOQUE.

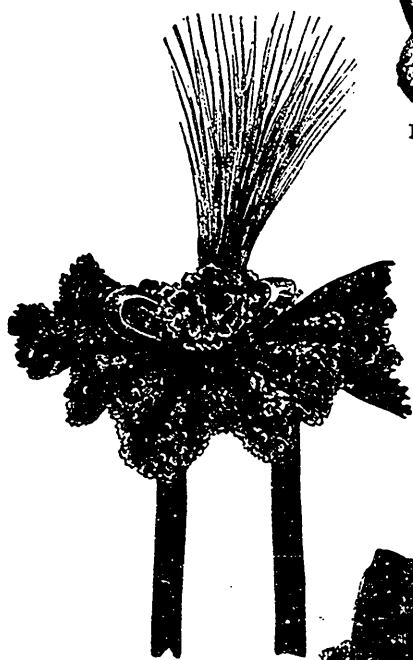


FIGURE NO. 8.—LADIES' EVENING HAT.

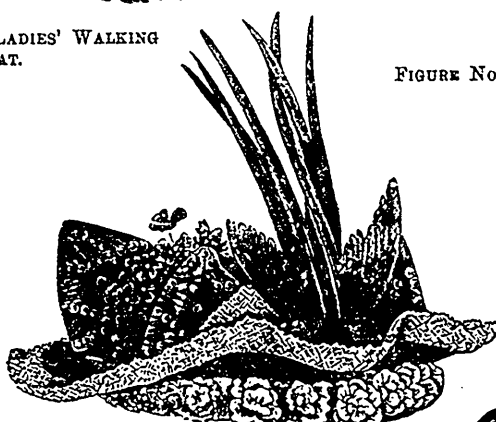


FIGURE NO. 10.—Back View.

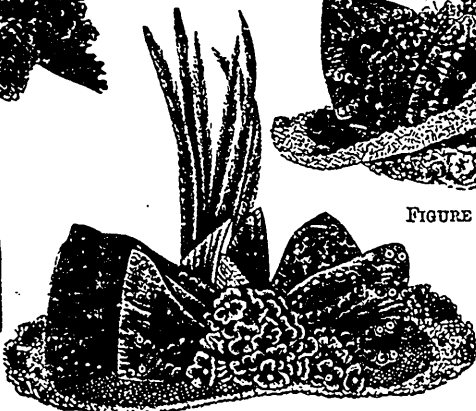


FIGURE NO. 9.—Front View.



FIGURE NO. 11.—LADIES' SMALL HAT.

FIGURES NOS. 9 AND 10.—LADIES' LARGE HAT.  
FASHIONABLE HATS.—(For Descriptions see Pages 464 and 465.)

ESTABLISHED 1868.

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**I**N JULY WE COMMENCED the clearing sale of our whole stock, which is the largest, best assorted and most fashionable stock of Human Hair Coverings, Fancy Goods, Hair Ornaments, Toilet Requisites ever held in Canada, and until the whole stock is disposed of shall offer goods at positively less than cost. This is a Bona-fide sale. Ladies and Gentlemen would consult their own interests by investigating.



Bangs at \$1.00 worth \$2.50.	Bangs at \$3.00 worth \$6.00
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7146  
FIGURE No. 1.



7157  
FIGURE No. 4.



7180  
FIGURE No. 8.



7091  
FIGURE No. 9.



7158  
FIGURE No. 13.



7154  
FIGURE No. 5.



7143  
FIGURE No. 10.



7102  
FIGURE No. 14.



7076  
FIGURE No. 2.



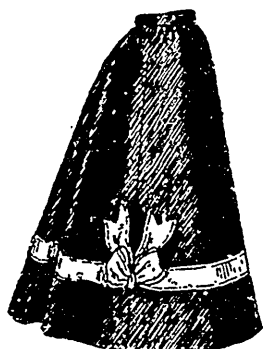
7025  
FIGURE No. 6.



7104  
FIGURE No. 11.



7181  
FIGURE No. 3.



7072  
FIGURE No. 7.



7111  
FIGURE No. 12.



7110  
FIGURE No. 15.

FIGURES NOS. 1 TO 15.—METHODS OF DECORATING MISSES' AND GIRLS' GARMENTS

(For Descriptions see Pages 473 to 476.)



Measurements, 8 to 9.

## Abdominal Supporters—Giving sup-

port without pressure. For use in Pregnancy, Corpulency and all Abdominal Complaints.

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Beautiful fine hair, short stems, first quality, prices low.

16 inches long hair	\$3 00
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You will receive by return mail samples with prices marked on each, accompanied by a guide giving full instructions how to estimate the number of rolls for walls, ceiling, etc., and directions for ordering.

Cash Refunded for all Papers Returned in Good Condition. Paper from 5c. to \$5 per Roll.

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THE Fall is slowly but surely taking precedence over the Spring as a house cleaning season, particularly in the Wall Paper line.

The old way of papering in the Spring only is fast becoming a thing of the past.

People recognize the fact that by papering in the Fall the home offers greater attractions during the winter days and nights—then when Christmas comes and the holiday season is at hand, your cosy, cheerful rooms help you to welcome the loved ones who have returned for a visit to the old home.

Then, again, instead of having a regular hurly-burly, topsy-turvy state of things all crowded into the annual house-cleaning of spring-time, why not divide your work up some and give to the Fall season part of the work which you have hitherto allowed to worry you during April, May or June.

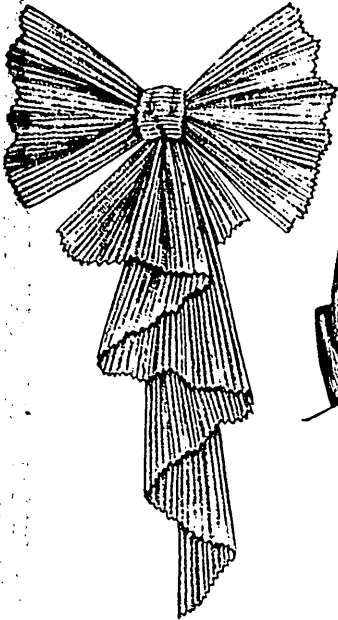


FIGURE No. 1.—JABOT, WITH BOW.

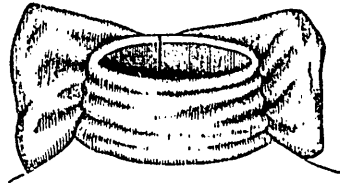


FIGURE No. 4.

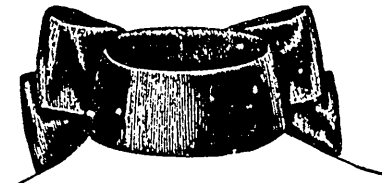
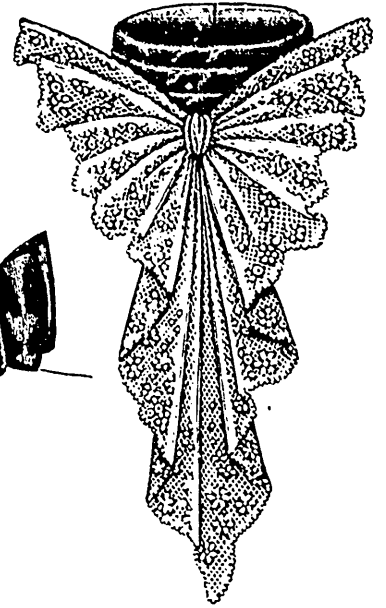


FIGURE No. 5.



FIGURE No. 6.

FIGURES NOS. 4, 5 AND 6.—FANCY COLLARS.

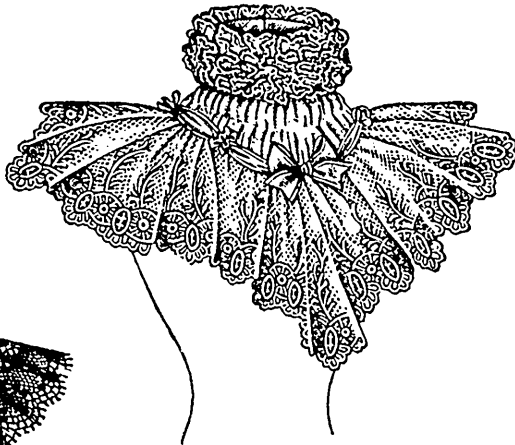


FIGURE No. 7.—WAIST GARNITURE.

FIGURE No. 14.—JABOT, WITH STOCK.



FIGURE No. 2.—DAINTY NECK-GARNITURE.

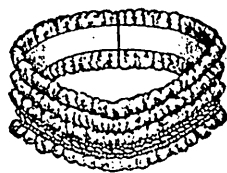


FIGURE No. 8.

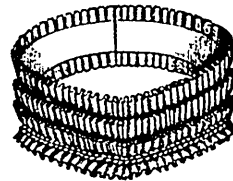


FIGURE No. 9.

FIGURES NOS. 8 AND 9.—DAINTY COLLARS.

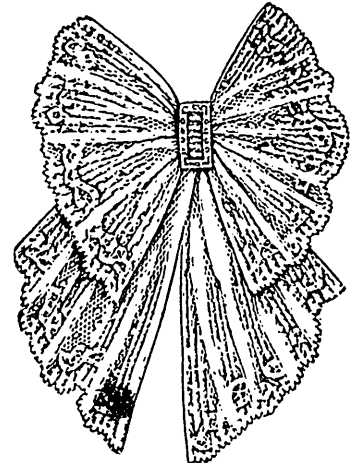
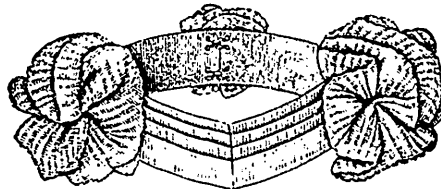


FIGURE No. 15.—LACE BOW.



FIGURE No. 3.—FANCY COLLAR.



Front View.

FIGURE No. 10.

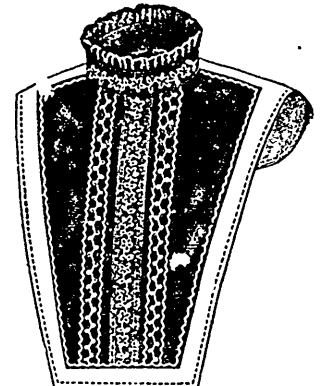
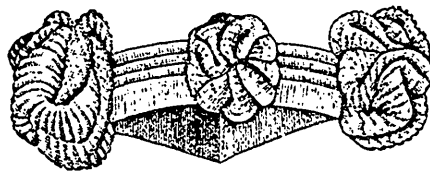


FIGURE No. 16.—FANCY CHEMISETTE.



Back View.

FIGURE No. 11.

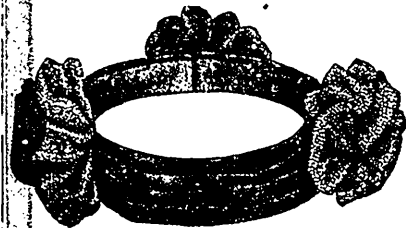


FIGURE No. 12.

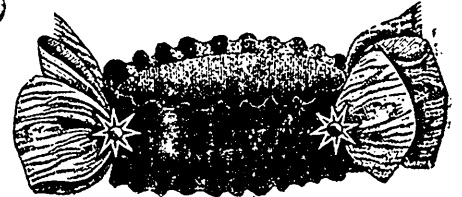


FIGURE No. 13.

FIGURES NOS. 10, 11, 12 AND 13.—PRINCESS COLLARETTES.  
STYLISH LINGERIE.—(For Descriptions see Pages 465 and 466.)

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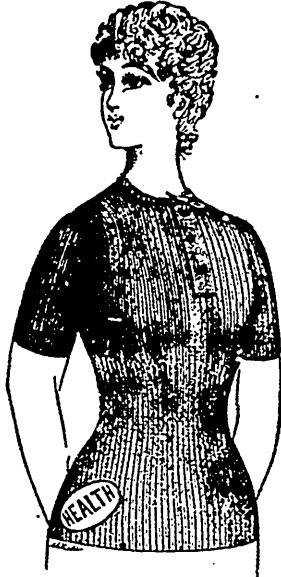
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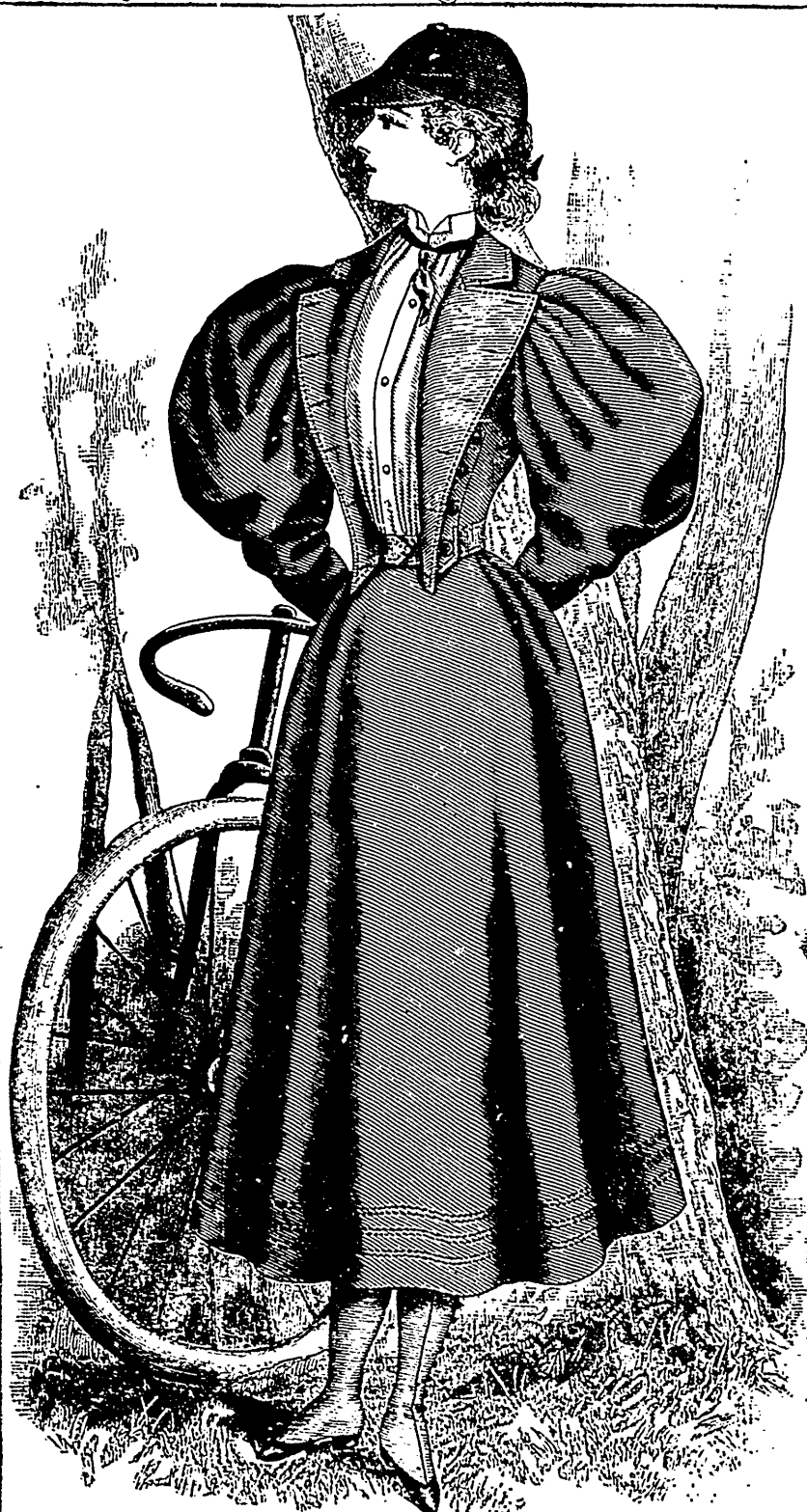


FIGURE NO. 346 K.—LADIES' BICYCLE TOILETTE.—This consists of Ladies' Bloomer Costume No. 7140 (copyright), price 1s. 6d. or 33 cents; Shirt-Waist No. 6844 (copyright), price 1s. or 25 cents; Outing Cap No. 7173, price 5d. or 10 cents; and Legging No. 4794 (copyright), price 7d. or 15 cents.  
(For Description see Page 408.)



FIGURE NO. 347 K.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque-Waist No. 7139 (copyright), price 1s. or 25 cents; and The Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Description see Page 400.)

# The FASHIONABLE FURNITURE

October, 1894.

No. 4.

PRINTED AND PUBLISHED IN TORONTO.

## Fashions of To-Day.

Autumn coats are more gently undulated below the waist-line than those worn last season.

The Prince Albert coat is longer than heretofore, but still displays coat laps and plaits at the back.

A stylish half-long coat has added skirts only at the sides, the front and back being continuous from top to bottom.

What is known as the "jockey coat" is as close-fitting as a basque, and is equally appropriate for promenade and equestrian wear.

A double-breasted three-quarter coat has sleeves that are sufficiently large to admit the most bouffant dress sleeves.

One of the most popular of the season's top-garments is a snug, short-waisted jacket that is usually developed in plush or fur.

Sufficiently protective and decidedly jaunty is a triple cape which extends but a trifle below the line of the waist.

Slender women will be delighted with a fluffy cape that shows numerous shallow, overlapping ruffles below a V-shaped yoke.

Another modish cape is distinguished by a fraise and cape collar, both of which, as well as the cape itself, are convoluted.

Every tasteful woman will welcome the revival of the long opera-wrap that entirely envelops the figure.

This garment is beautified by two circular ruffles that fall over the shoulders from a shallow yoke.



FIGURE No. 348 K.

FIGURE No. 349 K.

FIGURES NOS. 348 K AND 349 K.—LADIES' FIGHUS OR SERPLICE COLLARS.—These two figures illustrate the same Pattern—No. 7153 (copy-right), price 5d. or 10 cents.

(For Descriptions see Page 410.)

A short cape has been added to the tourist cape, with gratifying results.

All skirts, with few of many gores are a trifle less voluminous than they have been.

Three-piece skirts are as well liked in heavy as in light textured fabrics.

The collar and a belt of a pretty, shirred blouse-waist are soft and full and are completed with loop-bows which protrude at the back.

The latest shirt-waist has a finely plaited back and the regulation stiff-bosomed front.

Puff sleeves that widen perceptibly toward the elbow enhance the dressy effect of a much-admired basque-waist.

Another basque-waist is draped across the bust, and the puffs on the sleeves are disposed to correspond.

Unlike the familiar blouse-waists is a seamless blouse that has full backs which cling rather closely, while the front is decidedly bouffant.

A mediæval fashion is recalled by the new many-puffed sleeve, each puff of which is formed of a separate section.

Quaint surplice-collars, known as the Galatea and Martha Washington finishes, are very improving to plain bodices.

Full ornamental fronts arranged upon the basque of a modish costume are designed to suggest boléro.

ros, and the sleeves are a combination of the mousquetaire and gigot styles. The skirt of this gown is artistically draped.

FIGURE No. 346 K.—LADIES' BICYCLE TOILETTE

(For Illustration see Page 405.)

FIGURE No. 346 K.—This consists of a Ladies' bloomer costume, outing cap, shirt-waist and leggings. The costume pattern, which is No. 7140 and costs 1s. 6d. or 35 cents, is in seven sizes for ladies

from twenty-eight to forty inches, bust measure, and may be seen in four views on



FIGURE No. 351 K.

FIGURES Nos. 350 K AND 351 K —LADIES' PRINCESS DRESS  
—These two figures illustrate the same Pattern—No. 7186 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 410.)



FIGURE No. 350 K.

page 430 of this magazine. The cap pattern, which is No. 7173 and costs 5d. or 10 cents, is 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, and is differently represented on page 446. The shirt-waist pattern, which is No. 6844 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also portrayed on its accompanying label. The leggings pattern, which is No. 4794 and costs 7d. or 15 cents, is in five sizes from thirteen to seventeen inches, calf measure, and receives further illustration on its label.

The most satisfactory toilette that has yet been devised for wheeling, hunting, tramping and other outdoor sports is represented at this figure made up in materials that were selected because of their special adaptability to the comfort and convenience of wheel-women. The bloomer costume, which is fashioned from dark-blue serge, is composed of a short skirt, bloomers or Turkish trousers, and a jacket. The skirt, which is of the gored variety and extends to just below the calf of the leg, is made with graceful fullness that is disposed flatly at the back in a broad box-plait at each side of the center, and is gathered at the sides to fall in folds that modify the outline of the figure when the wearer is mounted. The lower edge of the skirt is completed with a hem facing that is finished with three rows of machine-stitching.

The fronts of the jaunty jacket are rolled back all the way down in shapely lapels that meet the rolling collar in notches. They are smoothly fitted at the sides by single bust darts, and, if preferred, may be worn closed in double-breasted style to the throat



or below the bust with button-holes and buttons. The comfortable adjustment is completed by wide side-back gores and a curving center seam, and the lower edge of the jacket is finished with a belt, the pointed ends of which are drawn through openings made for them in the darts and are closed at the center of the front. The *gigot* sleeves are voluminous above the elbow and comfortably wide below, and the fulness at the top is disposed in two double box-plaits between forward and backward turning side-plaits. Their shaping is due to inside and outside seams, and the wrist edges are finished, like all the other free edges of the jacket, with machine-stitching. The jacket is provided with tiny straps which are sewed to the side-back seams, and in each a button-hole is made to pass over a button sewed to the belt of the skirt, to prevent the possibility of the garments separating at the back.

The bloomers reach to just below the knee and are drawn in closely at the bottom by elastic straps inserted in casings formed at the edges, the fulness drooping in the usual manner. The shaping of the bloomers is accomplished by the usual leg seams and a seam at the center of the front and back; the closing is made at the sides, and the top is gathered and finished with bands.

The shirt-waist, which is developed in percale, has fronts that are gathered along the upper part of the shoulder edges and at the waist-line to produce slight fulness at each side of the closing, which is made with gold studs through a box-plait arranged at the front edge of the overlapping front. The back has a bias pointed yoke arranged at the top, and the fulness at the waist-line is collected in short rows of gathers. At the neck is a standing collar with its ends turned back in Piccadilly fashion.

A turn-down collar mounted on a band may be used instead, if preferred, the pattern providing for both styles. The shirt sleeves, which are comfortably full, may be finished with reversed or straight cuffs, as desired.

The cap is made of the serge to match the costume. The crown is composed of sections that are seamed together, their pointed ends meeting beneath a button. To the crown is joined a broad peak or visor, which affords protection from the sun and also gives the cap a masculine air that is at once piquant and generally becoming.

The leggings which complete the natty toilette are made of Suede. They are shaped to fit perfectly over the shoe, about the ankle and at the calf of the leg, by the customary curved seams at the center of the front and back. The leggings are of regulation length and are closed at the outside of the leg with button-holes and buttons; they are provided with leather straps that pass under the foot in front of the heel, the fastening of the straps being performed at the outside with buckles.

Bicycling has taken so strong a hold upon the feminine fancy that a costume adapted solely to the wheel is now an important item in the wardrobe of the woman who desires to be quite up-to-date in everything. The materials here chosen for a toilette of this kind are entirely practical and appropriate, but many others are well suited to such uses. The costume may be made of flannel, silk may be used for the shirt-waist, the cap may match or contrast with the costume, and the leggings may correspond with the cap. A simple finish of machine-stitching is the only ornamentation seen on the smartest bicycle toilettes.



FIGURE NO. 352 K.—LADIES' EVENING DRESS.—This illustrates Pattern No. 7191 (copyright) price 1s. 6d. or 35 cents.

(For Description see Page 411.)

FIGURE NO. 347 K.—LADIES' VISITING TOILETTE

(For Illustration see Page 406.)

FIGURE NO. 347 K.—This consists of a Ladies' basque-waist and three-piece skirt. The waist pattern, which is No. 7139 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 441 of this magazine. The skirt pattern, which is No. 7192 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to

forty-six inches, bust measure, and is shown differently developed on page 441 of this magazine. The skirt pattern, which is No. 7192 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to

thirty-six inches, waist measure, and is also pictured on page 446.

The toilette offers opportunity for tasteful combinations of textures and colors, and is fashioned to display the graceful lines and curves of the figure to good advantage. For its development in the present instance sage-green crêpon was chosen, with lace, velvet and an effective arrangement of velvet ribbon for garniture. The skirt is of the stylish three-piece variety and is shown again at figure No. 353 K, where it is fully described. It presents the admired distended appearance at the bottom and a close effect over the hips, and is trimmed at the foot with two rows of black velvet ribbon festooned at regular intervals beneath rosettes of velvet ribbon that complete a remarkably effective garniture.

The fanciful basque-waist has fronts that are drawn in soft folds over the bust by gathers at the arms'-eyes, the fulness at the bust being collected at the front edge in overlapping plaits beneath a rosette of velvet. Below the bust the fronts are pulled smoothly over dart-fitted fronts which appear above the full fronts and are faced with velvet and covered with point de Gène lace. The closing is made invisibly at the center of the front. The back is seamless at the center and is shaped by side-back gores and arranged upon a close-fitting lining; it is separated from the fronts by under-arm gores. The lower outline of the basque-waist is rounding, and the full fronts are trimmed with two rows of velvet ribbon arranged in boléro outline, their front ends being plaited to points underneath the velvet rosette at the bust. The sleeves have full puffs, which extend to the elbow and are gathered at the top and bottom and droop with a quaint bouffant effect. Each puff is caught up at the front and back of the arm in upturning plaits that are concealed by a velvet rosette, and the wrist is trimmed with a band of velvet that is prettily knotted at the back of the arm. A velvet rosette is coquettishly placed on each shoulder, and at the neck is a stylish standing collar covered with a crush collar that is closed at the left shoulder seam. A wrinkled velvet ribbon follows the edge of the waist and is closed at the front.

Very smart toilettes for dressy occasions or ordinary wear may be developed by the mode in cloth, serge, vicuna, Fayette, camel's-

hair or silk-and-wool novelty goods. Liberty satin, taffeta, moiré or *miroir moiré* may be associated with any of the above-mentioned fabrics in a toilette of this kind developed for ceremonious wear-

and insertion, plain or fancy braid, gimp, galloon, etc., may supply rich and becoming garniture.

The small felt hat trimmed with lace, ribbon, rosettes and feathers.

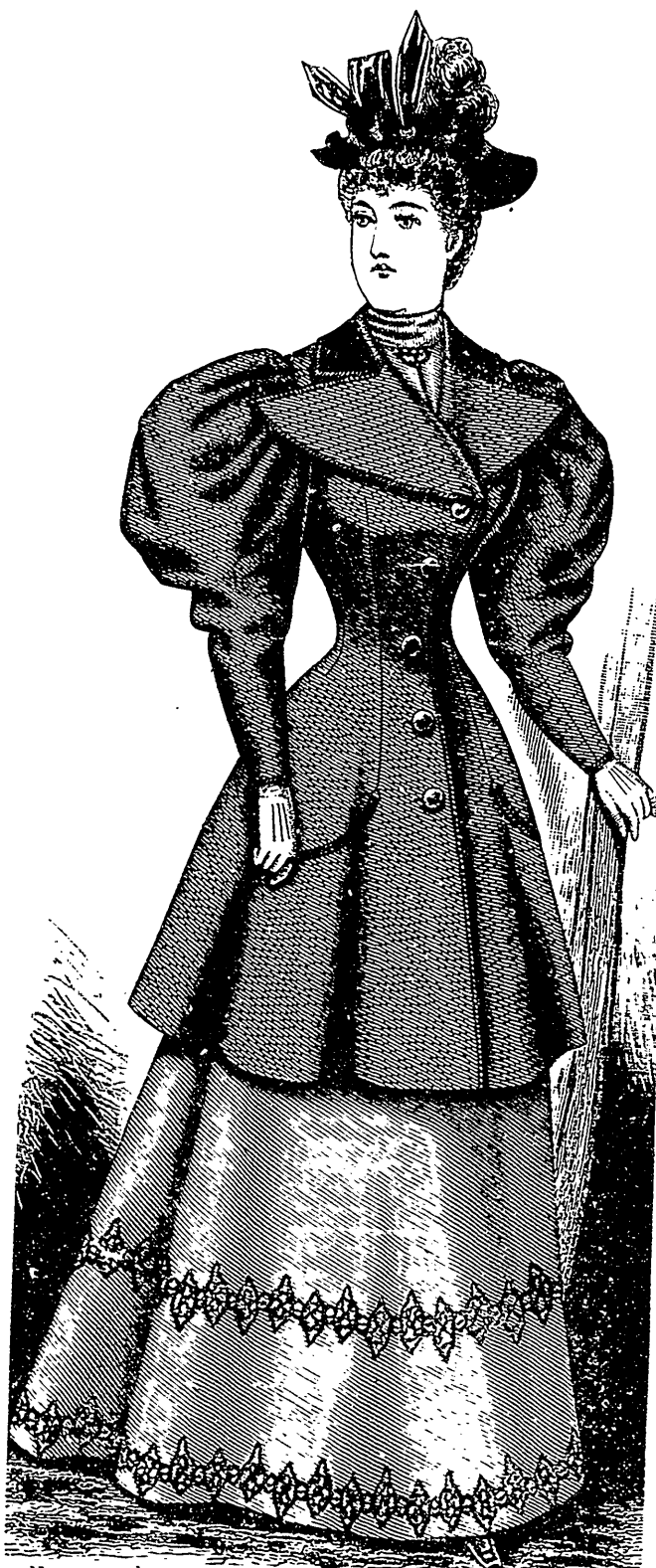


FIGURE NO. 353 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Coat No. 7150 (copyright, price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright, price 1s. or 25 cents.

(For Description see Page 414.)

FIGURES NOS. 348 K AND 349 K.—LADIES' FICHUS OR SURPLICE COLLARS.

(For Illustrations see Page 407.)

FIGURES NOS. 348 K AND 349 K.—These two figures illustrate two styles of fichus included in one pattern. The pattern, which is No. 7153 and costs 5d. or 10 cents, is in three sizes, small, medium and large, and is differently portrayed on page 444.

The fichus are known as the Galatea and Martha Washington. Figure No. 348 K represents the Galatea fichu made of white India mull and lace edging. It has a deeply rolled collar with square ends, to which are joined surplices that are gathered at the top and bottom and lapped in surplice style to the waist-line, where a ribbon bow is added. The outer edge of the collar and surplices is finished with a frill of lace which tapers toward the waist-line.

Figure No. 349 K portrays the Martha Washington fichu developed in white silk mull and decorated with frills of lace edging. This fichu is composed of two sections which are laid in upturning plaits at the seams and in forward-turning plaits at the ends, the plaits producing soft, graceful folds. It forms a point on each shoulder, and the ends are lapped in surplice style at the front. Two lace frills decorate the outer edge.

These charming accessories are suited to full dress, and they will also embellish and freshen partly worn gowns in a most desirable way. They may be made of white mull or of crêpe de Chine, silk mull or challon in such dainty tints as are known to be becoming.

FIGURES NOS. 350 K AND 351 K.—LADIES' PRINCESS DRESS.

(For Illustrations see Page 408.)

FIGURES NOS. 350 K AND 351 K.—These two figures illustrate the same pattern—a Ladies' Princess dress. The pattern, which is No. 7186 and costs 1s. 6d. or 35 cents, is in fourteen sizes for ladies from twenty-eight to forty-

six inches, bust measure, and is differently depicted on page 431 of this publication.

At figure No. 350 K the dress is portrayed developed for a formal afternoon at home, the material being violet silk, with handsome point de Gène lace edging for garniture. It is fashioned with the graceful simplicity which characterizes the Princess modes, and its faultless adjustment is due to double bust and single under-arm darts, side-back gores, and a center seam, above which the closing is made invisibly. The shaping of the skirt portion of the back produces graceful rolling folds that spread to the edge of the slight train, which, if undesirable, may be cut off, the pattern also providing for a dress of uniform round length. The dress is trimmed at the bottom with a band of rich point de Gène lace, and the body is decorated with similar lace applied to simulate a deep, square yoke. The sleeves have huge puffs which extend to the elbow and display the regulation droop at the top. The puffs are gathered at the top and bottom to spread with balloon effect above the elbow, and the sleeves are trimmed just below the puffs with bands of point de Gène lace. A close-fitting standing collar provides a becoming neck-completion and is trimmed with soft folds of silk, and a silk rosette arranged at each side. The collar may be omitted, and the dress cut out in V shape or in low, round or square outline, if desired, the pattern providing for the several styles.

At figure No. 351 K the dress is shown in a back view developed in white Fayette. The neck is here cut out in a becoming V both back and front, and the neck and all the seams are outlined with black lace insertion which is continued up the closing.

The dress will develop charmingly for an afternoon tea, an evening "at home" or any other similar formal function in taffeta, India

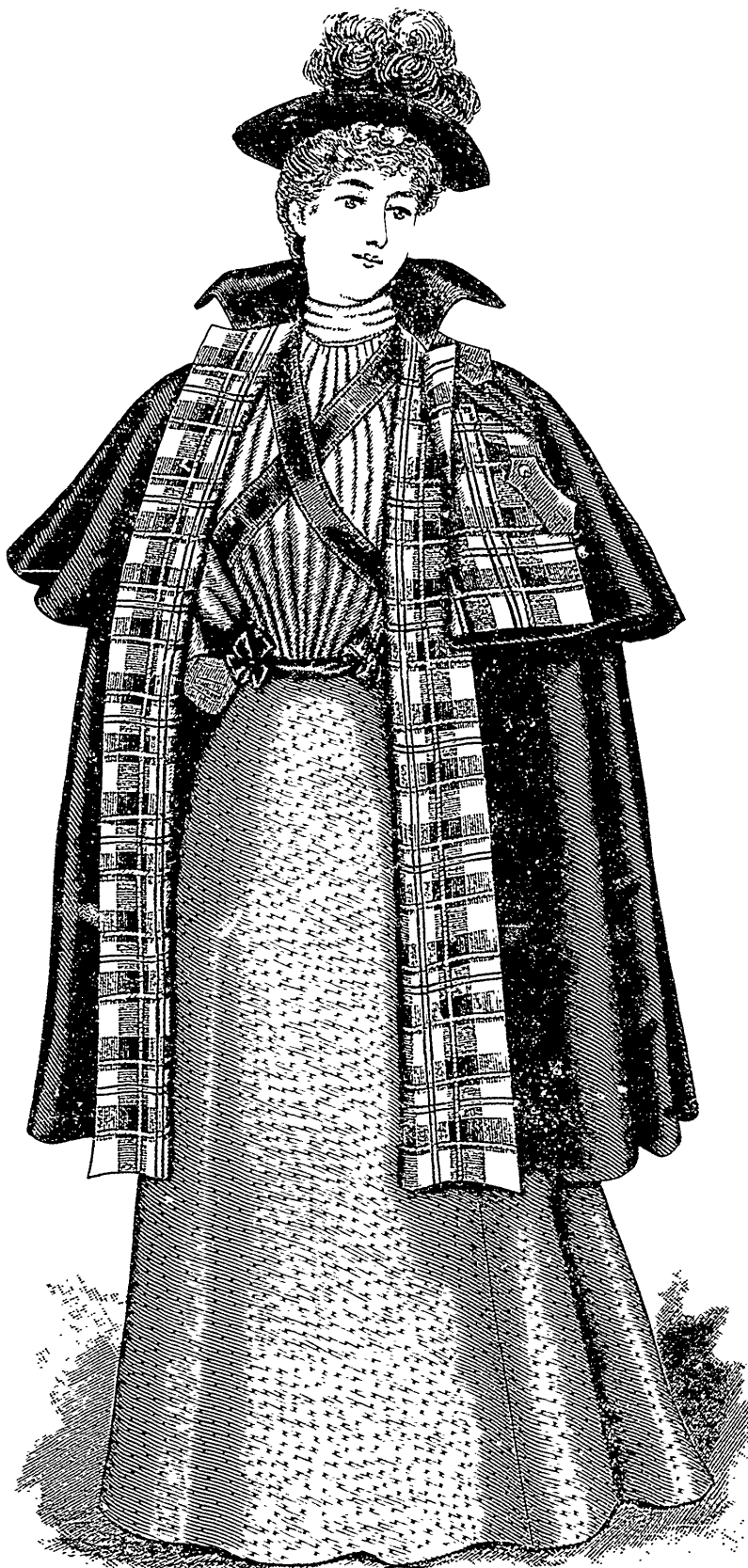


FIGURE No. 354 K.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque-Waist No. 7119 (copyright), price 1s. or 25 cents; Skirt No. 7122 (copyright), price 1s. 3d. or 30 cents; and Cape No. 7185 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 415.)

or China silk, foulard, crêpon or some other dainty fabric, and there are many varieties of woollen goods that may be chosen with equal propriety. If an elaborate completion be desired, garnitures of lace insertion, fancy braid, passementerie, gimp, etc., may be added in any way that personal fancy may dictate; but a simple completion will be quite as artistic and in equally good style.

FIGURE No. 352 K.—LADIES' EVENING DRESS.

(For Illustration see Page 409.)

FIGURE No. 352 K—This illustrates a Ladies' dress. The pattern, which is No. 7194 and costs 1s. 6d or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 432 of this DELINEATOR.

Admirers of black for a full-dress toilette may realize from this illustration the artistic possibilities of black satin, the exquisite quality and lustre of which is here enhanced by a decoration of rich bourdon lace. Although the gown is elaborate in appearance, it is in reality most simply constructed. The full fronts and back of the waist, which are separated by under-arm gores, present a smooth effect at the sides and are supported by a lining that is fitted by the usual darts and seams, the closing being made invisibly at the center of the front. The lining is in this instance cut away in the square outline of the full portions, which are gathered at and a trifle below the top, while at the bottom the fullness is collected in several rows of shirring at the center of the back and at each side of the closing.

The waist extends to a little below the waist-line and has a rounding lower edge, and its youthfulness is increased by the full puff sleeves, which resemble those seen in many old paintings of



FIGURE NO. 355 K.—LADIES' WRAPPER.

FIGURE NO. 356 K.—LADIES' COSTUME.

FIGURE NO. 356 K.—LADIES' WRAPPER.—This illustrates Pattern No. 7147 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 355 K.—LADIES' COSTUME.—This illustrates Pattern No. 7149 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 416.)





FIGURE No. 357 K.—LADIES' COSTUME.

FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE

FIGURE No. 357 K.—LADIES' COSTUME.—This illustrates Pattern No. 7141 (copyright), price 1s. 8d. or 40 cents. FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Double-Breasted Coat No. 7169 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 417 and 418.)

historic beauties, the fulness being collected at the top and bottom in gathers that produce folds in the rich satin. The fronts are trimmed with bands of lace edging which extend from shoulder to waist-line; the ends of the bands are gathered and secured under lacerosettes, and the scalloped edges are turned toward the center of the front. The pattern provides for sleeves extending to the wrists, and a high-necked waist finished with a standing collar.

The five-gored skirt is extremely graceful. The fulness at the top of the front and sides is removed by darts, while that at the back is massed in gathers that produce graceful folds below. If a trifling fulness be desired in front, gathers may take the place of darts. The skirt is embellished with lace of handsome pattern and appropriate width. The lace is gathered about an inch from the top to form a heading; a frill of it is draped from the top of the skirt in line with the waist decoration, and is carried in circular outline to the bottom; and between these frills are two other frills that form downward-turning points at the center.

Although black is suggested for the dress in the illustration, the style is admirably suited to all the gay colors in vogue, and will make up elegantly in gros-grain silk, *gros de Londres* (which is newer and has a finer cord than grosgrain), brocaded, shot, flowered, figured, striped or checked silk, or any of the silk-and-wool mixtures, such as *crépon*, albatross, Fay-

etta, vailing or some of the pretty canvas weaves. Lace or chiffon will form the most effective decoration on any of the materials named.

FIGURE No. 353 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 410.)

FIGURE No. 353 K.—This illustrates a Ladies' coat and three-piece skirt. The coat pattern, which is No. 7150 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 438 of this publication. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 446.

The skirt is excellently adapted for development in both light and heavy textured fabrics, as the pattern provides for a gathered arrangement of the fulness, and also for darts at the front and for plaits or gathers at the back. It is here shown made of camel's-hair in a pretty shade of gray, and has a front-gore between two wide gores that meet in a seam at the center of the back, a placket being finished above the seam.

The skirt presents a becomingly clinging effect at the front and sides, and rolling folds that spread and flare gracefully toward the lower edge are observable at the back. The stylish trimming con-

sists of two encircling rows of dark-brown fancy gimp that are becomingly spaced.

The coat is of exceedingly stylish cut and is here represented in



FIGURE No. 359 K.—LADIES' PROMENADE COSTUME—This illustrates Pattern No. 7178 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 418.)

dark-brown cloth, with black velvet for the collar. It extends to three-quarter depth, and the fronts lap broadly and are closed a little to the left of the center with buttons and button holes. The fronts are nicely curved to the figure by single bust darts, and short under-arm and side-back gores ensure perfect smoothness at the sides, where the garment is lengthened to be of uniform depth with the fronts and back by extensions of the fronts; the back edges of the extensions are joined to the front edges of the backs in seams that are concealed by coat-plaits, and a well curved center seam completes the accurate adjustment. The rolling collar is faced to within a short distance of the loose edges with black velvet and gives a dressy touch to the coat; it reverses the fronts in large lapels above the closing, narrow notches being formed at the meeting of the collar and lapels. The sleeves present the broad, full effect at the top demanded by prevailing fashions, while on the fore-arm they fit comfortably yet smoothly and are finished at the wrists with black silk cord. The fulness in the sleeves is disposed in forward and backward turning plaits, and the sleeves are mounted on linings. All the free edges of the coat, except the lower edge, are completed with a row of silk cord, and curved openings to pockets in the fronts are finished with the cord and decorated at the ends with silk arrow-heads.

The toilette developed in rich materials will be suitable for promenade or calling wear, while less sumptuous fabrics will be selected when it is desired for shopping or ordinary occasions. Melton, wide-wale diagonal, kersey and heavy cloths are handsome coating materials, and dressy skirts are made of silk-and-wool novelty goods, Fayette, grosgrain silk or moiré antique. A serviceable toilette may be produced by using light-weight coating for the coat and cheviot or serge for the skirt. Several rows of stitching may finish the skirt, or trimmings of gimp, bands of velvet or braid may be applied.

The hat is of black French felt, is convoluted at the front and is trimmed with a tasteful arrangement of dark-brown moiré and lighter feathers.



FIGURE No. 360 K.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Jacket No. 7182 (copyright), price 1s. or 25 cents; Five-Gored Skirt No. 7133 (copyright), price 1s. or 25 cents; and Chemisette No. 6751 (copyright), price 5d. or 10 cents.

(For Description see Page 419.)

appearance at the top, and the fulness below is plaited to a point at the lower edge, the plaits flaring upward. The sleeves are in fashionable *gigot* style and are made with inside seams only; they are

FIGURE No. 354 K.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 411.)

FIGURE No. 354 K.—This consists of a Ladies' cape, basque-waist and skirt. The cape pattern, which is No. 7185 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 410 of this magazine. The basque-waist pattern, which is No. 7119 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be again seen on its accompanying label. The skirt pattern, which is No. 7122 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently illustrated on its label.

The stately adjustment of the skirt is here shown advantageously in fawn-colored cheviot illuminated with dark-green silk flecks, the plain complexion being in perfect accord with the richness of the fabric. The skirt consists of a front-gore, a gore at each side, and four narrow gores at the back, where the top is gathered to produce graceful *godets* that are well marked all the way down. The superfluous fulness at the top of the front and sides is removed by gathers in this instance, although darts may perform this service if preferred.

The salient features of the basque-waist adapt this style of garment particularly well to the soft, changeable silk which was here chosen for its development, fawn and *réséda* being the tints blended in the material. The semi-*négligé* effect of the waist is modified by under-arm gores which separate the full front and seamless back, and by a fitted lining that is closed at the center of the front. The full front is arranged on a smooth lining and is disposed in soft folds by gathers at the neck and shoulder edges and shirrings at the lower edge; it is included in the right shoulder and under-arm seams and is left free at the left side for a closing. The back presents a smooth

gathered at the top and along one side edge to stand out with a stylishly broad and full effect, and are smooth-fitting on the forearm. At the neck is a standing collar that closes at the left side, and in this instance a crush collar of silk is arranged over it. A ribbon is passed about the waist and is decorated at each side of the front with a rosette-bow.

Double-faced cloth was selected for the cape, which is a most popular and practical mode for travelling wear and, in recognition of this fact, is known as the tourist cape. It consists of two capes, both in circular style, the deeper one extending to the knee and the shorter one falling not quite to the waist-line. A deep collar that is turned down in regulation rolling-collar fashion when the garment is closed at the throat, and worn reversed slightly at the back and deeply at the ends when the cape is left open, finishes the neck edge of the deeper cape; and beneath this collar the upper cape is buttoned to the deeper one, thus leaving the use of either or both capes entirely at the option of the wearer. The deeper cape is fitted smoothly over the shoulders by a dart at each side, and when the garment is worn open, as in the present instance, straps tacked underneath at these darts are crossed over the bust and carried round to the back and closed with a button-hole and button to produce a correct and graceful adjustment. When it is desired to close the cape, the deeper cape is secured with buttons and button-holes, and short, pointed straps underneath secure the collar and upper cape. The pattern provides for under-facings, which are omitted in this instance.

Handsome capes of this style are developed in whipcord, storm serge, cheviot or heavy cloth in black or the darker shades of blue, brown or green, and a lining of bright plaid or changeable silk is generally added. Figured



FIGURE NO. 361 K.—LADIES' RUFFLED CAPE.—This illustrates Pattern No. 7172 (copyright), price 1s. or 25 cents. (For Description see Page 420.)



FIGURE NO. 362 K.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 7163 (copyright), price 1s. or 25 cents. (For Description see Page 420.)

FIGURE NO. 355 K.—LADIES' WRAPPER. (For Illustration see Page 412.)

FIGURE NO. 355 K.—This illustrates a Ladies' wrapper or house-dress. The pattern, which is No. 7147 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches bust measurement and may be seen again on page 433 of this publication.

The domestic duties of a lady require that she should be comfortably gowned, but practical house-dresses, which permitting perfect freedom of movement, should be tasteful and becoming. A very pretty wrapper is here shown made up in figured challis having a pale tawny-colored ground marked with delicate blue and cream-white figures, decoration being supplied by blue ribbon and crépe

de Chine folds. The garment possesses a trimness of outline and neatness of finish that are admirable, and arranged over a fitted body-lining. The wrapper fronts are adjusted to the figure at the sides by under-arm darts and connected with the back by shoulder and side seams, the closing being made at the center with button-hole and buttons. The fronts are laid at the top in tucks that are deepest at the center, and the fulness below is drawn closely to the figure by ribbon ties, which are inserted in the darts at the waist-line and tied in front, the long ends falling low upon the wrapper. The back is laid in a box plait at each side of the center seam, which extends to the bottom of the gown, and below the waist-line extra fulness is allowed and arranged in fan-plaits that spread prettily toward the lower edge. The leg-o'-mutton sleeves, which are mounted on smooth, coat-shaped linings, are fitted by inside and outside seams and present a close adjustment on the forearm; and each wrist is trimmed with two encircling folds of crépe de Chine. The rolling collar has square corners that flare prettily.

Pretty house-dresses will be made up by the mode in serge, challis, the various camel's-hair weaves, cashmere, Henrietta and inexpensive striped or flowered silks. Velvet or grosgrain ribbon may be used for the belt ties, and a linen collar and cuffs may be worn, or the sleeves may be completed at the wrists with folds of mul-

FIGURE NO. 356 K.—LADIES' COSTUME. (For Illustration see Page 412.)

FIGURE NO. 356 K.—This illustrates a Ladies' costume. The pattern, which is No. 7149 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, but

and changeable silk, taffeta and crépe are appropriate for the waist. The hat is of dark-green felt, trimmed with shaded green plumes.



measure, and is pictured differently developed on page 428 of this publication. A unique combination of old-blue and white illuminated serge and seal-brownsilk seems to emphasize the best features of the mode in this instance, and get passementerie, buckles and ribbon supply effective garniture. The skirt is fashioned in the lately devised four-gored style, and displays the usual close adjustment at the front and sides and overlapping, backward-turning plaits at the back. The front and sides are overhung by an over-skirt drapery which is in two sections. The large section is caught up on the right hip in a cluster of forward-turning plaits, which, with two similar plaits at the left side, throw the drapery into graceful broken folds at the center. The right edge of this section is turned over to form a long, tapering revers and the front edge of the small drapery-section, which is arranged to fall in a pronounced jabot-fold back of its front edge, is tacked to the large drapery-section. The back edges of the drapery pass into the side-back seams of the skirt, and the lower edge is decorated with handsome passementerie. The jabot fold and the reversed edge of the drapery reveal deep underfacings of silk.

The back of the fanciful basque is fitted closely by the usual gores and a center seam, and below the waist-line forms stylish ripples. The dart-fitted fronts of silk, which extend only to the waist-line and close at the center, appear with the effect of a high-necked vest above and below full fronts, which are gathered at the top to form a pretty standing frill, while the fulness below is drawn toward the back and collected in gathers at the under-arm seams. The full fronts meet at the bust beneath a bow of ribbon decorated with a small buckle and round jauntily toward the back. Over the point at the lower edge of the front is arranged an Alsatian bow of broad ribbon decorated at the center with a large buckle, and at the neck is a standing collar covered with a silk crush collar, the frill-finished ends of which are closed at the throat. A feature of the mode is the corkscrew sleeve, which encircles the forearm in wrinkles that result from gathers along the seam and spreads in a balloon puff above. It is shaped by an inside seam only and is mounted upon a smooth lining, the shaping of which is due to the usual seams at the outside and inside of the arm.

The costume will be a general favorite with women to whom fanciful modes are becoming, and will develop exquisitely in crêpe combined with moiré, satin or taffeta. It will also make up attractively in Fayette, vicuna, Henrietta cloth, serge, wool Bengaline, etc., associated with any preferred variety of silken goods; and ribbon, braid, passementerie or galloon may be chosen for garniture.



FIGURE NO. 363 K.—LADIES' CAPE.—This illustrates Pattern No. 7152 (copyright), price 1s. or 25 cents.

(For Description see Page 421.)

tern, which is No. 7141 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 425 of this publication.

A very pretty Scotch cheviot was in this instance chosen to make the costume, which exemplifies one of the most pleasing of the new tailor styles. The basque-fitted jacket extends well below the waist-line and closes in double-breasted style with button-holes and handsomely polished bone buttons. Below the closing the fronts flare prettily and the lower corners are gracefully rounded. A close adjustment is attained by double bust darts that reach to the lower edge of the jacket, and the usual gores and seams; and a pretty ripple effect below the waist-line at the back is produced by the ingenious shaping. Above the bust large revers are joined to the fronts and the revers are slightly overlapped at the top by the rolling collar. A chemisette completed by a standing collar is disclosed between the revers, but, if not desired, it can be omitted in favor of a linen chemisette. The large, one-seam leg-o'-mutton sleeve is mounted on a smooth, coat-shaped lining, and its fulness is collected in gathers at the top that are evenly distributed, causing the sleeve to droop in numerous folds to the elbow, below which a close adjustment is presented. The wrists and all the free edges of the jacket are finished with a double row of machine-stitching.

The skirt presents the graceful straight lines that are now so popular, and is of the three-piece variety. It has a narrow front-gore and two wide gores, the bias back edges of which meet in a seam at the center of the back. The front and sides of the skirt are



FIGURE NO. 364 K.—LADIES' TRIPLE CAPE.—This illustrates Pattern No. 7166 (copyright), price 1s. or 25 cents.

(For Description see Page 421.)

FIGURE NO. 357 K.—LADIES' COSTUME.

(For Illustration see Page 418.)

FIGURE NO. 357 K.—This illustrates a Ladies' costume. The pat-

made smooth at the top by darts, and the back has fashionable fulness massed in gathers at the center and falling to the lower edge

in folds that flare towards the bottom. Machine-stitching gives a dressy finish to the side-front seams and lower edge, harmonizing with the jacket completion.

The new tailor cloths will make up admirably in this way, and so will the covert and faced cloths that are shown in mixtures or plain colors. The fashionable frisés, basket weaves and novelty suitings will also be frequently chosen, and although machine-stitching is the most approved completion for this style of costume, braid may be applied, with attractive results.

The hat is trimmed with jet and ribbon.

FIGURE No. 358 K.—LADIES' PROMENADE TOILETTE.

(For illustration see Page 419.)

FIGURE No. 358 K.—This represents a Ladies' double-breasted coat and three-piece skirt. The coat pattern, which is No. 7169 and costs 1s. 3d. or 30 cents, is in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure, and may be seen in two views on page 437 of this DELINEATOR. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 446 of this issue.

The three-quarter length coat is a handsome garment and is here shown made of light-tan whipcord having a slightly rough surface. It is closed in double-breasted fashion with button-holes and elegant smoked-pearl buttons, and is reversed at the top in stylish lapels that meet the rolling collar in notches. The fitting is due to single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps, and the garment falls at the back with ripple effect. The sleeve is very large and of the mutton-leg order, shaped by inside and outside seams and mounted on a smooth lining. The fulness at the top is arranged in four box-plaits that produce the bouffant effect now popular, while the close adjustment below the elbow is in keeping with the latest decree of Fashion. The wrists, the front edges of the coat and the free edges of the lapels and collar are finished with a row of machine-stitching.

The skirt, which is of dark-garnet grosgrain silk, is smoothly fitted at the top of the front and sides by darts, and has a moderately

wide front-gore joined to back-gores whose bias edges meet in a line at the center of the back. Gathers can be arranged in front instead of darts, if the figure requires fulness; and the fulness at the top of the back may be disposed in plaits or

gathers, as preferred. The lower edge of the skirt is stylishly decorated with a roll of the silk.

The coat will be made of whipcord, faced with rough-surfaced cloth or the popular chinchilla beaver cloth, when a heavier garment is required; or cheviot, tweed or any of the fancy coatings that display several colors prettily blended may be selected for a coat of moderate warmth. A lining of silk will prove convenient and attractive in addition, making it easy to put on or remove the garment; and machine-stitching will form the neatest and most stylish completion. For the sake of any of the novelty woollens, plain or illuminated serge, crêpon or silk will be entirely satisfactory, and tiny ruffles of one or more bands of passementerie will trim effectively.

The hat is a modification of the English walking-hat in gray felt, and is bound with braid and trimmed with velvet.

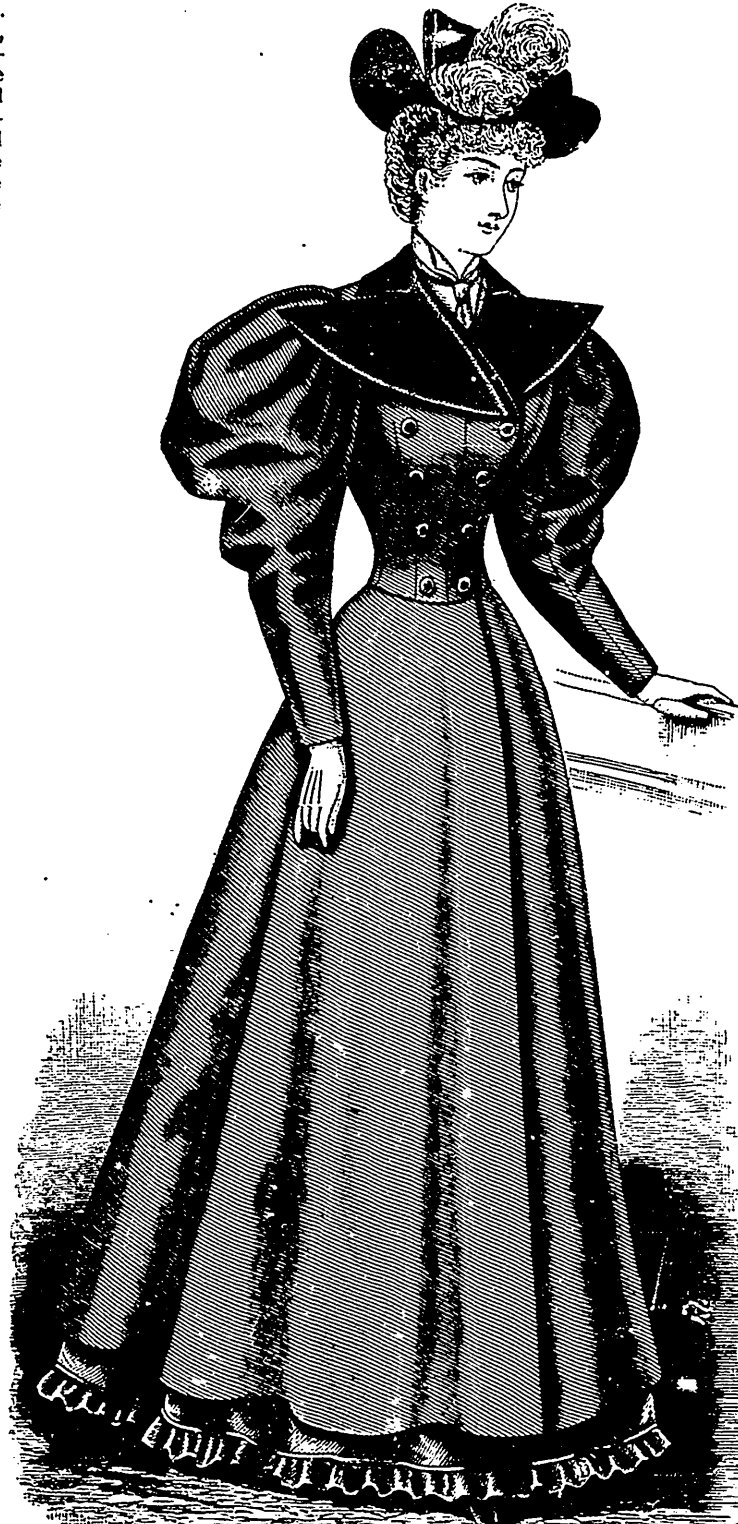


FIGURE No. 365 K.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque-Fitted Coat No. 7145 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Skirt No. 7193 (copyright), price 1s. or 25 cents.

(For Description see Page 422.)

back separated by under-arm gores and arranged upon a closely fitted lining, and the closing is made at the center of the front. The fronts and back are smooth at the top and are overlaid by a pointed

FIGURE No. 359 K.—LADIES' PROMENADE COSTUME.

(For illustration see Page 414.)

FIGURE No. 359 K.—This illustrates a Ladies' costume. The pattern, which is No. No. 7178 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again pictured on page 427 of this issue.

The graceful costume is here shown made of exquisitely fine silk-and-wool crêpon in a pretty tan shade, with darker brown velvet for the accessories and point de Gène lace for decoration. The costume cannot fail to meet with the approbation of women of refined taste, who will perceive in the simple basque, with its rounding lower outline and artistic adjuncts and garniture, and in the closely adjusted skirt a degree of elegance well calculated to emphasize the graceful lines of either a plump or a slender form. The basque has full fronts and a seamless



of velvet that closes at the left shoulder seam. The fulness at waist-line in front is laid in three overlapping, forward-turning plaits at each side of the opening, while at the back similar fulness is collected in two overlapping, backward-turning plaits at each side of the center. The yoke is effectively overlaid with heavy point de Gène lace showing a Vandyke pattern, the lace being arranged so that the points meet at the center. Outlining the yoke at the sides are circular bretelles of velvet that have square corners, and are shaped to produce pretty ripples at the lower edges. The close, coat-shaped sleeves are concealed to the elbow by huge puffs and are faced below the puffs with velvet, and a downward-turning row of lace encircles each sleeve at the upper edge of the facing. Sleeve-caps of velvet lend additional dressiness, their ingenious shaping causing them to fall in artistic ripples; and both the sleeve-caps and bretelles are decorated with lace. At the neck is a high collar of velvet closed at the left side, and a velvet band follows the lower outline of the basque.

The three-piece skirt has an unusually wide front-gore, that may be gathered or dart-fitted at the top, and two back-gores, the bias edges of which meet in a seam at the center of the back, where the fulness may be disposed in plaits or gathers to fall to the lower edge in artistic folds that spread gradually to the bottom. The foot decoration consists of a facing of velvet that is curved out at the top to form a blunt point at each side, and is ornamented at the upper edge with a downward-turning row of point de Gène lace.

The mode admits of endless variety in the matter of combination and decoration, being well suited to those soft, rich contrasts that always heighten the dignity and grace of the wearer. The beautiful autumnal colors, such as the numerous rich shades of green, the warm, deep reds, and the soft yellows that are in reality fawn or golden-browns, will associate charmingly in such a costume, and the materials best suited to its development are cretons, novelty woollens in which three or four colors are blended, grosgrain silk and the standard camel's-hair and basket weaves. Velvet and lace insertion or edging, gimp, galloon, braid and jetted passementerie will

form the most tasteful garniture for materials of this description. The tan-colored felt hat is faced with black velvet and prettily trimmed with black ribbon, an aigrette and a fancy jet buckle.

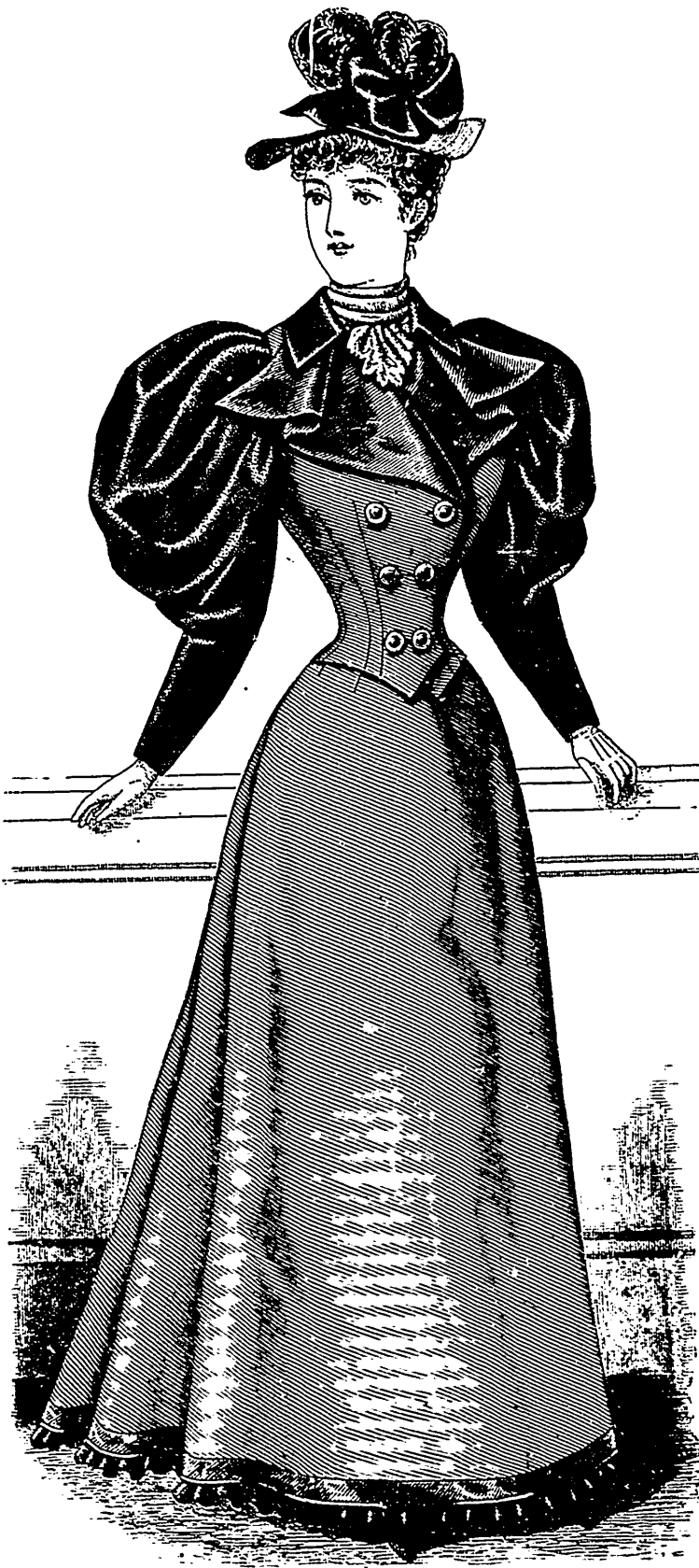


FIGURE NO. 360 K.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 415.)

FIGURE NO. 360 K.—This illustrates a Ladies' jacket, chemisette and five-gored skirt. The jacket pattern, which is No. 7182 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 441. The chemisette pattern, which also includes a cuff, is No. 6751 and costs 5s. or 10 cents; it is in three sizes, small, medium and large, and may be seen again on its accompanying label. The skirt pattern, which is No. 7138 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and is also portrayed on page 445 of this magazine.

The five-gored skirt, which is here shown made of fine dove-colored crepon, presents a novelty in its mode of shaping, its side-gores and back-gores being cut with straight front edges to secure a close adjustment at the sides. The fulness at the top may be collected in darts or gathers at the front and in gathers or box-plaits at the back, as may be deemed most becoming to the figure or most suitable to the material, and the skirt displays a gracefully distended effect at the bottom, where it is decorated with braiding applied in an elaborate scroll design.

The jacket is made of seal plush that closely imitates seal fur. It exemplifies one of the smartest of the new double-breasted modes and bears a striking resemblance to the popular Eton jacket. It is fashionably short, reaching but a trifle below the waist-line, and is adjusted to follow closely the outlines of the figure by single bust darts, under-arm and side-back gores and a curving center seam. The fronts are reversed in huge, plush-faced lapels that meet the rolling collar in notches and are lapped widely and

FIGURE NO. 366 K.—LADIES' COSTUME.—This illustrates Pattern No. 7179 (copy-right), price 1s. 8d. or 40 cents.

(For Description see Page 422.)

closed, at the left side with button-holes and large buttons. The one-seam gigot sleeves display a graceful bouffant effect above the

elbow, and are smooth below and sufficiently wide to slip over the full sleeves now in vogue. They are arranged at the top in forward and backward turning plaits and stand out on the shoulders with the broad effect which is a feature of prevailing modes.

The chemisette, which is made of linen, extends to below the bust and is closed at the center with studs. The standing collar is reversed in Picadilly fashion; and a shallow cape is joined to the collar at the back. A natty four-in-hand scarf is worn.

The skirt may be made of any rich silken fabric or of less pretentious woollen goods, and may be finished quite plainly or handsomely decorated with bands of insertion, rich passementerie, ribbon, etc. The jacket is suitable for Astrakhan, plush or fur of any fashionable variety, and will usually be plainly completed. Plain or fancy piqué may be chosen for the chemisette, the collar of which will invariably be of plain linen; and with it a band-bow may be stylishly worn.

The large felt hat is handsomely adorned with ostrich tips.

FIGURE No. 361 K.—LADIES' RUFFLED CAPE.  
(For Illustration see Page 416.)

FIGURE No. 361 K.—This illustrates a Ladies' cape. The pattern, which is No. 7172 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 438 of this publication.

There is a youthful jauntiness about the cape which will make it a favorite for reception and theatre wear. It is here represented made up in moiré silk, with the yoke decorated with bands of spangled jet. The cape portion is gathered across the shoulders and joined to the lower edge of a pointed yoke shaped by shoulder seams; it is covered by bias ruffles of moiré silk, each of which is completed with a rolled edge. The lowest ruffle is joined to the lower edge of the cape, the upper ruffle outlines the yoke, and the remaining ruffles are sewed flatly to the cape. The closing is made invisibly in front, and at the neck is a standing collar covered with a box-plaited ruche of silk.

A tall, slight figure will look remarkably well in a cape of this kind, which will make up to best advantage in moiré or grosgrain silk, satin or light-weight cloth. The yoke may be overlaid with jet, lace, bands of insertion showing iridescent effects, or spangles of jet outlined with tiny beads. The rolled edges of

the ruffles are particularly effective in grosgrain, satin and moiré. The ruffles may be finished with moderately wide hems, if preferred to the rolled completion, as the pattern allows for either style of finish. The cape may be lined throughout.

The black felt hat is trimmed with velvet ribbon, small rosettes, ostrich feathers and gimp.



FIGURE No. 367 K.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Basque-Waist No. 7155 (copyright), price 1s. or 25 cents; and Skirt No. 7051 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 423.)

the seam, causing the sleeve to spread and droop in graceful wrinkles to the elbow, below which a close adjustment is maintained. The neck is completed by a standing collar covered with a crush collar of silk. The crush collar is shirred at the ends, the shirring at the

FIGURE No. 362 K.—LADIES' BLOUSE-WAIST.  
(For Illustration see Page 416.)

FIGURE No. 362 K.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 7171 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 442 of THE DELINEATOR.

The introduction of blouses that are more elaborate to wear with black or colored skirts has met with general approval, and there is a sharp rivalry among followers of Fashion to secure odd and pretty effects in such garments. The choice design here represented made up in taffeta silk showing a light green ground shot with pinkish-lilac is to be commended for its almost girlish simplicity, which displays the figure prettily and will show to advantage the artistic blending of colors that are seen in many of the new soft silks. The foundation of the waist is a short lining fitted by double bust darts and the usual gores and seams, and upon it are arranged the full front and back, which are joined in shoulder and under-arm seams. The fronts of the waist are gathered at the neck edge and shoulder edges, and a yoke is simulated by double rows of shirring made at the bust and a short distance above; at the waist-line the fulness is drawn to the center by seven forward-turning, overlapping plaits at each side of the closing which is made at the center. At the back the fulness is similarly disposed in gathers at the neck and shoulder seams, in shirrings corresponding with those in front, and in five backward-turning, overlapping plaits at the waist-line at each side of the center. The one-seam mutton-leg sleeve is mounted on a coat-shaped lining, and the fulness at the top is collected in gathers at the top and in one edge of

er being omitted  
his instance, and  
ends are conceal-  
by an Alsatian  
The waist is  
circled by a crush  
that is completed  
with an Alsatian bow  
the back and a  
lacey buckle in front.  
Changeable, check-  
ed, striped, figured  
and flowered silks  
will make up hand-  
somenely in this man-  
ner, as will also the  
pretty silk-and-wool  
trousers in gay colors  
that will contrast  
charmingly with dark  
skirts. The waist pos-  
sesses a refreshing  
simplicity, and no  
elaboration of trim-  
ming can increase its  
daintiness and grace.

FIGURE No. 363 K.—  
LADIES' CAPE.  
(For Illustration see  
Page 417.)

FIGURE No. 363 K.  
—This illustrates a  
Ladies' cape. The  
pattern, which is No.  
7152 and costs 1s. or  
25 cents, is in ten  
sizes for ladies from  
twenty-eight to forty-  
six inches, bust  
measure, and is differ-  
ently portrayed on  
page 439 of this DZ-  
LINEATOR.

The utility and  
grace of the short  
cape are the potent  
factors in its present  
popularity, and the  
simple lines on which  
it is planned make it  
possible for every  
amateur seamstress  
to make it up with  
entire success. Silk-  
and-wool brocade in  
each garnet hue and  
velvet in a darker  
shade were here  
chosen for the cape.  
The cape is in circu-  
lar style and depends  
in full folds or flutes  
from a smooth, round  
yoke, which is con-  
cealed by the ripple  
collar. The latter is  
included in the seam  
with the fraise collar,  
which is lined with  
velvet. The closing is  
invisibly made at the  
center of the front,  
and the lower edges  
of the cape and ripple  
collar are trimmed  
with a row of black  
fur headed by nar-  
row jet garniture.

Economical women  
will find a cape of this kind very desirable, not only because of its  
comfort and good style, but also because remnants of cloth, velvet,  
cash or suiting goods may be satisfactorily utilized in its develop-

ment, the mode being  
well adapted to a  
variety of combina-  
tions of textures and  
colors. Covert and  
faced cloths are much  
favored for capes, and  
so are velvet and  
plush. Fur, passe-  
menterie, jetted gimp,  
galloon or beaded  
braid will provide ef-  
fective and season-  
able ornamentation.

The silk hat is styl-  
ishly trimmed with  
ribbon and rosettes.

FIGURE No. 364 K.—  
LADIES' TRIPLE  
CAPE.

(For Illustration see  
Page 417.)

FIGURE No. 364 K.  
—This illustrates a  
Ladies' cape. The  
pattern, which is No.  
7166 and costs 1s. or  
25 cents, is in ten  
sizes for ladies from  
twenty-eight to forty-  
six inches, bust  
measure, and is shown  
developed in a differ-  
ent variety of goods  
on page 439 of this  
DZLINEATOR.

The cape is here  
pictured made up to  
accompany a dressy  
toilette for calling,  
the material being  
black moiré of a qual-  
ity so rich that gar-  
niture is unnecessary  
to produce an elegant  
effect. The garment  
has a rather deep  
seamless, round yoke,  
to the edge of which  
is joined a circular  
cape that reaches to  
below the waist-line.  
Included in the seam  
joining the cape and  
yoke is a short cape,  
the upper edge of  
which is overlapped  
by a still shorter cape  
that covers the yoke.  
All the capes are  
smooth at the top,  
and their circular  
shaping causes them  
to fall in graceful  
curves at the lower  
edges. The cape is  
closed invisibly at  
the center of the  
front, and is finished  
at the neck with a  
rolling collar, be-  
tween the rounding  
ends of which a bow  
of ribbon is arranged.

The cape is suitable  
alike for dressy and  
ordinary wear and  
will develop attract-  
ively in a variety of

fabrics. The handsomest top-garments of this kind are made of  
moiré, *miroir moiré* or satin antique, and quite as effective but less  
expensive ones are developed in satin, handsome cloth or fine cam-



FIGURE No. 368 K.—LADIES' RECEPTION TOILETTE.—This consists of Ladies' Blouse-Waist  
No. 7183 (copyright), price 1s. or 25 cents; and Five-Gored Skirt  
No. 7138 (copyright), price 1s. or 25 cents.

(For Description see Page 424.)

el's-hair. Jet-and-spangle gimp or galloon, insertion, fancy braid or ribbon may be added for garniture as lavishly or as sparingly as individual taste may dictate.

The modish felt turban is trimmed with velvet rosettes, jet and quills.

FIGURE No. 365 K.  
LADIES' STREET  
TOILETTE.

(For Illustration see  
Page 416.)

FIGURE No. 365 K.—This consists of a Ladies' coat and three-piece skirt. The coat pattern, which is No. 7145 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 436 of this magazine. The skirt pattern, which is No. 7193 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 446.

The toilette is modish in the extreme and displays the long lines and graceful curves that are so universally becoming; and as its attractive features are brought out to best advantage in goods that admit of stretching and pressing, a seasonable variety of camel's-hair was here combined with velvet in its development. The three-piece skirt exemplifies a style that is just now very popular. It has a clinging effect at the front and sides and full *godets* at the back, and its lower edge is decorated with a tiny frill of the camel's-hair finished at the top with a cording.

In general appearance the coat is strongly suggestive of the natty Prince Albert modes and it almost entirely conceals the skirt. The body portion of the coat is adjusted with the precision of a basque by single bust darts, the customary gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the fronts, which are widened by gores to lap and close



FIGURE No. 369 K.—LADIES' TOILETTE.—This consists of Ladies' Jockey Coat No. 7176 (copyright), price 1s. 3d. or 30 cents; and Five-Gored Skirt No. 7138 (copyright), price 1s. or 25 cents.

(For Description see Page 424.)

in double-breast style with button holes and buttons are reversed at the top in velvet-faced lapels that meet the rolling collar in notes. The front and sides of the coat are lengthened by skin portions to be of uniform depth with the back, and their back edges are joined to the front edges of the back beneath long coat-plaits that are each marked at the top with a button. The *gigot* sleeves display the correct droop at the top and a much wrinkled effect above the elbow. They are mounted upon smooth linings, which, like the sleeves, are shaped by inside and outside seams; and the fulness at the top is collected in forward and backward turning plaits. With the coat is worn a white linen chemisette and a plain blue silk four-in-hand scarf.

A smart toilette for shopping, calling or church wear may be developed by the mode in covert cloth, sacking, tailor cloth, chevot, Scotch mixtures, tweed, homespun and various other fashionable fabrics. The skirt may be trimmed at the foot with bands of braid, ribbon, folds, fancy bands, gimp or passementerie, or one or two rows of machine-stitching may decorate the skirt and form a neat finish for the loose edges of the coat.

The large felt hat is bent to suit the face and is stylishly trimmed with velvet and feathers.

FIGURE No. 366 K.—  
LADIES' COSTUME.

(For Illustration see  
Page 419.)

FIGURE No. 366 K.—This illustrates a Ladies' costume. The pattern, which is No. 7179 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 426 of this DELINEATOR. The costume is here pictured developed in a handsome combination of vicuna, silk and velvet. The three-piece skirt has a wide

and may be seen in three views on page 426 of this DELINEATOR. The costume is here pictured developed in a handsome combination of vicuna, silk and velvet. The three-piece skirt has a wide

FIGURE No. 367 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see Page 420.)

FIGURE No. 367 K.—This consists of a Ladies' basque-waist and three-piece skirt.

The basque-waist pattern, which is No. 7155 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 442 of this DELINEATOR. The skirt pattern, which is No. 7081 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again pictured on its accompanying label.

The toilette is in the present instance shown developed for dressy reception wear in changeable taffeta presenting silvery figures upon an old-blue ground. The basque-waist has a low-necked back and fronts arranged upon closely adjusted, high-necked portions, which are here cut away to expose the neck becomingly. The graceful fullness in the upper part of the fronts results from slight gathers at the top, the smooth effect at the sides is due to single bust darts, and the fullness at the center is plaited to a point at the lower edge, the plaits flaring gracefully at each side of the invisible closing. The back is very slightly gathered at the top, the fullness at the waist-line is plaited to correspond with the fronts, and under-arm gores secure a smooth effect at the sides. The lower edge of the basque-waist is covered with a ribbon girdle, the front ends of which are concealed beneath a butterfly bow, while the back ends fall low upon the skirt. The upper edge of the basque-waist is decorated with handsome point de Gène lace in a Vandyke design, the points of the lace drooping prettily upon the full balloon puff sleeves. The puffs are mounted upon long sleeves, which are shaped by the customary inside and outside seams and are here cut off below the puffs.

The skirt, which is fashioned in the new three-piece style, is overhung by a graceful drapery that is shaped in circular fashion, with bias back edges joined in a center seam. The over-skirt falls to the bottom of the skirt at the

back and right side and is short at the left side, where a jabot is inserted, with effective results. The lower edge of the over-skirt rounds gracefully toward the back to reveal a foot decoration con-



FIGURE No. 370 K.—LADIES' COSTUME.—This illustrates Pattern No. 7159

(copyright), price 1s. 8d. or 40 cents.

(For Description see Page 425.)

front-gore, and two rather narrow back-gores that may fall in well marked *godets* from gathers at the top or in plaits, as preferred; and the slight fullness at the top of the front-gore may be collected in gathers or darts. The skirt presents the distended appearance at the bottom that is now so emphatically approved by la Mode and is of fashionable width, and the decoration consists of a tiny frill of velvet headed by a broader fold of silk finished at the lower edge with a piping of silk.

The shapely basque is fitted with sufficient closeness to follow the lines and curves of the figure becomingly, the adjustment being due to double bust darts, the usual number of gores and a curving center seam. The fronts are widened to lap and close in double-breasted style with button-holes and large buttons, are shaped at the lower edge to form a short point at each side of the center, and are reversed above the bust in broad, silk-faced revers, each of which is arranged at the top in a tiny, forward-turning plait that widens all the way down and produces a jabot effect at the lower edge. The revers are overlapped by the ends of the rolling collar, which is of velvet; and between them is arranged a short chemisette that is attached to a standing collar closed at the left side. The standing collar is in the present instance trimmed with soft folds of white silk, and the chemisette is concealed by a jabot frill of lace. The lower edge of the basque arches becomingly over the hips and forms a short point at the center of the back. The *gigot* sleeves, which are of velvet, present the prevailing bouffant effect at the top and a series of drooping folds above the elbow. Their fashioning is accomplished by inside seams only, the shaping of their smooth linings is due to the usual seams along the inside and outside of the arm, and the great fullness at the top is collected in closely drawn gathers.

A smart gown for calling, driving, promenade or shopping wear may be developed by the mode in lady's-cloth, kersey, covert cloth, cheviot, Scotch mixture, tweed, hopsacking, homespun or any of the new silk-and-wool novelty goods. A dressy effect may be secured by using silk, Bengaline, moiré or velvet for the rever facings, but a really modish costume may be made up in a single material.

The large felt hat is decorated with ribbon and feathers.



sisting of a tiny frill of the material, and is trimmed with a band of lace, the Vandykes of which turn upward. The fulness at the back of the drapery is gathered at the top to fall in full, graceful folds below.

When developed in high-necked style, the toilette will be charming for the street, driving, calling or visiting. It will make up exquisitely in all stylish varieties of silk, and also in Fayette, rock or bourrette crêpon, vicuna, cheviot and other equally attractive woollens. Garniture consisting of passementerie, gimp, galloon,

from twenty to forty inches, waist measure, and is again shown on page 445.

Fancy silk showing lavender and white stripes was here selected to make the waist, which represents one of the most original and artistic of the new modes for garments of this class, and here shows the pretty effect of striped goods made up crosswise. The waist is a full blouse closed at the back; it is mounted on a lining that is fitted by double bust darts and by the usual gores and seams, and is seamless on the shoulders, being shaped by under-arm seams only.

At the neck the fulness is disposed in shirrings made at the edge and a short distance below, while at the waist-line the fulness is drawn to the center of the front by shirrings made at the lower edge and at belt depth above, and the fulness at the center of the back is similarly disposed at each side of the closing. The sleeves, which are enormous puffs mounted on smooth, coat-shaped linings, are gathered at the top and bottom and extend to the elbow; they are tacked to the linings, which are here cut off at the elbow, and a band of silk laid in folds and completed with an Alsatian bow of ribbon gives a dressy finish to each of the puffs, which are met by

mousquetaire gloves. The neck is completed by a standing collar covered with a crush collar that closes at the back under an Alsatian bow, and the waist is encircled by a crush belt that is closed at the back under a similar bow. Two rows of black lace insertion laid over white ribbon are applied in curving outline at and above the bust, and two rows of the garniture are placed on each sleeve to look like a continuation of the trimming on the body portion.

The skirt, which is made of lavender Bengaline, is of the five-gored variety, and the gores have straight front edges. All fulness is removed from the top of the front and sides by darts, but if the figure of the wearer would be improved by a trailing fulness, gathers could be used instead of the darts. The back of the skirt is laid in a box-plait at each side of the center seam, but gathers may take the place of the plaits, if desired.

While elaborate waists will be made of the beautiful striped, checked and changeable silks, simpler but no less artistic ones will be of surah silk, Fayette or crêpon in some delicate hue. The skirt may be of black silk, serge, Henrietta, cashmere or sacking, or it may match the waist or contrast prettily with it. The daintiest garnitures for a waist of this kind are lace insertion and bands of jet, chiffon or passementerie.

The small hat is stylishly decorated with rosettes and jet aigrettes.



FIGURE NO. 371 K.—LADIES' TEA-GOWN.—This illustrates Pattern No. 7180 (copyright), price 1s. 6d. or 35 cents.  
(For Description see Page 426.)

fancy braid, etc., may be applied in any way becoming to the figure, or a simple completion may be arranged.

FIGURE NO. 368 K.—LADIES' RECEPTION TOILETTE.

(For Illustration see Page 421.)

FIGURE NO. 368 K.—This consists of a Ladies' seamless blouse-waist and five-gored skirt. The waist pattern, which is No. 7183 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and may be seen differently developed on page 443 of this publication. The skirt pattern, which is No. 7138 and costs 1s. or 25 cents, is in eleven sizes for ladies

FIGURE NO. 369 K.—LADIES' TOILETTE.

(For Illustration see Page 422.)

FIGURE NO. 369 K.—This illustrates a Ladies' coat and five-gored



skirt. The coat pattern, which is No. 7176 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 437 of this magazine. The skirt pattern, which is No. 7138 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty to forty inches, waist measure, and receives further illustration on page 445.

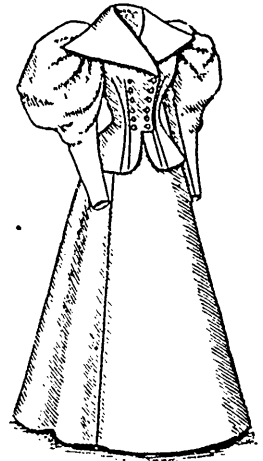
An effective toilette that will be appropriate and serviceable for promenade and kindred wear is shown at this figure, the material represented in the coat being dark-blue coating and that in the skirt sage-green *miroir* Bengaline. The coat is as desirable for equestrian use as for ordinary wear, this adaptability, together with an air of jauntness and nattiness, having earned for it the title of the jockey coat. The fronts are widened by gores to lap and close in double-breasted fashion with button-holes and bone buttons; and they are reversed above the closing in lapels, which are faced with the material and form notches with the ends of a stylish rolling collar. Single bust darts, under-arm and side-back gores and a curving center seam enter into the adjustment of the coat, the center seam terminating above coat-laps; and the front and sides are lengthened by skirt portions, which overlap the back in coat-plaits that are marked at the top by a button. The lower front corners of the skirt portion round gracefully, although, if preferred, they may be left square, the pattern providing for both effects. A small rounding pocket-lap on the right side of the skirt covers the opening to an inserted change-pocket. The sleeves are shaped by inside and outside seams, and the fullness at the top is collected in upturning plaits that throw the sleeve into numerous folds and wrinkles above the elbow, while the customary close effect is presented below; the outside seam is decorated with two buttons, and two encircling rows of machine stitching are made just above. All the free edges of the coat are trimly finished with a single row of stitching.

The skirt is of the five-gored variety, consisting of a front-gore, a gore at each side and two back-gores, the bias back edges of which are seamed at the center, a placket being finished above the seam. The back and side gores have straight front edges, and the slight fullness at the top of the front and sides may be removed by darts or collected in gathers. The back may be disposed to fall in rolling folds by gathers or by two box-plaits that are double at their back folds, and the top of the skirt is finished with a belt. A fashionable flare is displayed at the foot and may be emphasized by an underfacing of canvas or crinoline.

Cloth in seasonable shades of brown, blue, tan or gray will make smart coats of this description, and one or two rows of machine-stitching will usually provide the finish, unless a perfectly plain completion is preferred. A lining of shaded, plain or fancy silk is always a desirable addition to a coat, as it may be more easily slipped over voluminous dress sleeves when lined with some material that will not cling. All stylish woollens, silk-and-wool novelty suitings and stately silks are suitable for the skirt,

and folds or bands of velvet, gimp, grosgrain, satin or velvet ribbon, or jet or silk passementerie are choice and appropriate garnitures.

The blue felt hat has a rolling brim and is adorned with stiff quills and a fancy bow of ribbon.



7141

FIGURE No. 370 K.—LADIES' COSTUME.

(For Illustration see Page 423.)

FIGURE No. 370 K.—This illustrates a Ladies' costume. The pattern, which is No. 7159 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again represented on page 429 of this publication.

An extremely effective gown for calls of ceremony is here pictured, the materials selected for its development being fancy suiting and plain velvet. The skirt, which is fashioned in the popular five-gored style and is stylishly wide at the bottom, is fitted with becoming smoothness over the hips by the customary darts,



7141

Front View.



7141

Side-Back View.

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED JACKET, A THREE-PIECE SKIRT HAVING A NARROW FRONT-GORE, AND A CHEMISETTE THAT MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 427.)

while the fullness is drawn to the center of the back and collected at each side of the center seam in a box-plait that is quite narrow at the top and widens gracefully to the bottom. The decoration of the skirt consists of five box-plaited ornaments, which are narrow at the top, widen gradually in funnel fashion to the lower edge, and are each attractively topped by a full rosette of velvet; these orna-

ments are applied at intervals vertically to the bottom of the skirt. The shapely basque has full fronts arranged upon dart-fitted fronts of lining and disposed in soft folds, which are effectively revealed between the rounding edges of jacket fronts that pass into the shoulder and under-arm seams. The folds in the full fronts result from gathers at the top and forward-turning plaits in the lower edge at each side of the closing, which is made invisibly at the center; and the jacket fronts are reversed above the bust in fanciful revers, which are plaited to fall with novel effect upon the sleeves. The wide back is fitted smoothly by a curving center seam and is separated from the fronts by under-arm gores, and the basque is lengthened by two peplums that fall in fanciful ripples over the skirt. The seam joining the peplums to the basque is covered by a section of velvet, the ends of which meet at the center of the front and are covered with a natty band-bow to match. A frill of dainty lace decorates the full fronts above the bust. The neck is completed by a velvet crush collar, which is arranged upon a close-fitting standing collar, and its frill-finished ends close

FIGURE No. 371 K.—LADIES' TEA-GOWN.  
(For Illustration see Page 424.)

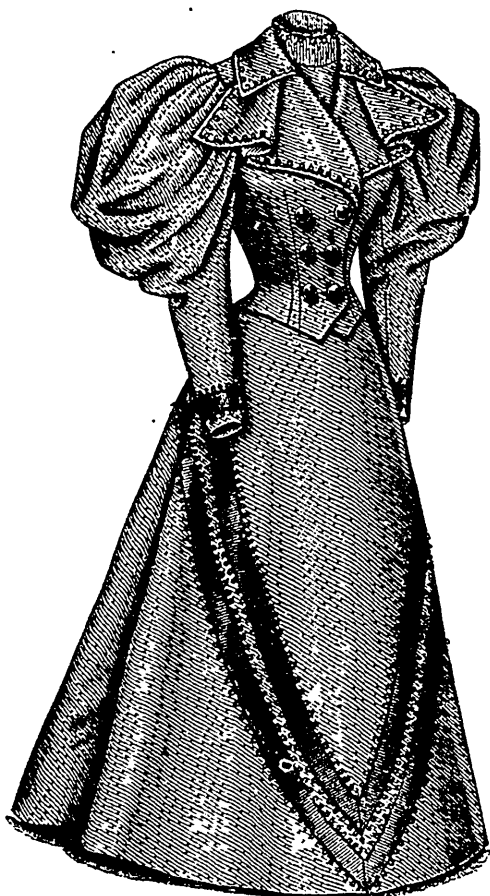
FIGURE No. 371 K.—This illustrates a Ladies' tea-gown. The pattern, which is No. 7180 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 434 of this DELINEATOR.

A charming *négligée* or lounging-robe for an invalid or for my lady to wear when receiving her friends informally is here presented, the material selected for its development being shell-pink India silk. Although at first



7179

glance the gown would appear to be loose-fitting, it is susceptible of being drawn trimly to the figure, as it is provided with a closely-fitting body-lining, which extends to basque depth and is closed invisibly at the center of the front. The loose fronts, which fall from the round yoke and are arranged in a forward-turning plait at each side, are drawn in closely to the figure at the waist-line by a pointed girdle that is closed invisibly at the center, its back ends passing into the under-arm darts. The back, which is low and round to correspond with the fronts, is fitted by side-back gores and is arranged at each side of the center in a box-plait that has double inner folds and spreads in a stately fashion to the lower edge. The round yoke is bordered with a quaint Bertha-frill of silk which is gathered to fall in soft folds all round. The free edge of the frill is decorated with embroidery done with black silk;



7179

Front View.



7179

Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT (THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAIED AT THE BACK). (COPYRIGHT.)

(For Description see Page 427.)

at the left side. The costume is also provided with a rolling collar, the pointed ends of which lap slightly upon the revers. The sleeve displays a unique disposal of the fulness, being arranged at the top in a long, bournous loop between closely drawn gathers that spread into soft folds and wrinkles to the elbow, a cascade effect being observed. The sleeve is mounted upon a smooth lining, and the shaping of both sleeve and lining is accomplished by the usual inside and outside seams, and slight fulness at the outside seam in the upper portion of the sleeve is collected in gathers.

The mode will develop exquisitely in vicuna, fine camel's-hair, Fayette and other fashionable woollens, and also in taffeta, moiré and the more stately silken fabrics. The design is so fanciful that little applied garniture is necessary, but artistic disposals of lace insertion, ribbon, jet-and-spangled galloon or passementerie will always be found improving if chosen according to the needs of the individual figure.

The felt hat is adorned with ribbon, a buckle and aigrettes.

and a bow of black ribbon ornaments the upper edge at the center of the front over the invisible closing of the gown. The rolling collar, which forms a deep point at the center and has flaring ends, is trimmed with a tiny, black-embroidered frill of silk and is caught at the throat with a bar-pin; a self-headed frill of silk embroidered to correspond with the Bertha-frill decorates the lower edge of the gown, and a large bow of black ribbon is effectively placed just above the frill at the center of the front. The voluminous sleeves are fashioned in one-seam *gigot* style and are mounted upon smooth linings having the usual inside and outside seams. They are gathered at the top and along one edge of the seam to stand out broadly upon the shoulders and break into soft folds below and are smooth below the elbow; and each wrist is decorated with a frill of embroidered silk finished at the top to form a self-heading. A pointed patch-pocket for the handkerchief is applied to the right front.

Exquisite gowns may be developed by the mode in China silk,

Liberty satin, surah, Bengaline, plain or figured India silk, crêpon, crêpe de Chine, cashmere or flowered or satin-striped challis. Lace edging or insertion, embroidery, gimp, passementerie, feather-stitching, embroidered bands or ribbon may be used to trim, and may be applied in any way to please the fancy of the wearer.

the rolling collar may also be omitted, as shown in the small illustration. The one-ream *gigot* sleeves, which are mounted upon smooth linings having the usual inside and outside seams, are of great width at the top, where they are gathered to spread in balloon fashion on the shoulders. They are smooth and comfortably close-fitting upon the forearm and are finished at the wrists with a double row of machine-stitching. All the other free edges of the jacket are similarly stitched.

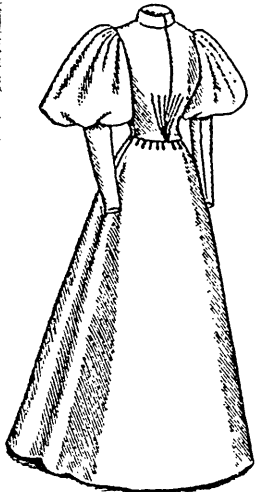
A smart costume for walking, driving, shopping, visiting or church uses may be developed by the mode in kersey, covert cloth, Scotch mixtures, homespun, hopsacking, cheviot, basket weaves, tailor cloth or serge. One or two rows of machine-stitching or a perfectly plain finish is observed upon the most elegant costumes of this kind.

We have pattern No. 7141 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires twelve yards and an eighth of material twenty-two inches wide, or six yards and an eighth forty-four inches wide,

LADIES' COSTUME, CONSISTING OF A BASQUE-FITTED JACKET, A THREE-PIECE SKIRT HAVING A NARROW FRONT-GORE, AND A CHEMISETTE THAT MAY BE OMITTED.

(For Illustrations see Page 425.)

No. 7141.—Another illustration



7178

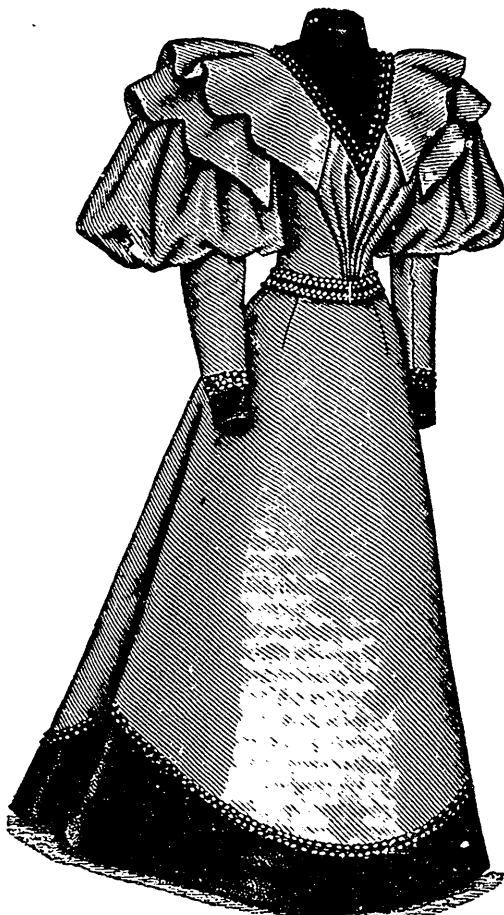
View without Breelles. Caps and Yoke.

of this costume, showing it made of cheviot, may be observed at figure No. 357 K in this magazine, machine-stitching providing a tasteful decoration.

A very modish costume for street wear is here depicted made of a handsome variety of Autumn suiting and finished in tailor style with machine-stitching. The skirt conforms strictly to the prevailing modes, being close-fitting at the front and sides and falling in stylish *godets* at the back. It is of the three-piece variety, having a narrow front-gore arranged between two wide gores that extend to the center of the back, where their bias back edges are joined in a center seam. The skirt is fitted smoothly over the hips by the usual darts, and the fulness is drawn to the center of the back and gathered up closely to fall in full *godets* that spread gracefully to the bottom, where the skirt measures three yards and a half in the medium sizes.

The bottom of the skirt is plainly completed, but the edges of the side seams are turned backward and the seams followed by two rows of machine-stitching made to simulate the lapped seams which are a feature of many modish tailor gowns.

The fronts of the shapely jacket close in double-breasted fashion to the waist-line with buttons and button-holes and below are rounded gracefully toward the back. They are cut low at the top and to them are joined large revers, which are covered with facings that are continued for underfacings to the end of the closing; and the revers are overlapped at the top by the ends of the rolling collar. The basque-like adjustment of the jacket is due to double bust darts, under-arm and side-back gores and a curving center seam, and the shaping of the parts produces at the back a succession of flutes or *godets* that spread stylishly over the skirt. Between the revers is disclosed a chemisette, which has a short cape back and is attached to a standing collar closed at the left shoulder seam. The chemisette may be omitted in favor of a linen chemisette, and



7178

Side-Front View.



7178

Side-Back View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK. (COPYRIGHT.)

(For Description see Page 428.)

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

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.

(For Illustrations see Page 426.)

No. 7179.—Another view of this costume, showing it made of vicuna, silk and velvet, is given at figure No. 366 K in this magazine.

There are but few if any materials in which this mode cannot be made up with satisfaction. The costume is here represented developed in dahlia-colored fancy cheviot and trimmed with fancy braid. The double-breasted basque, which extends only a trifle below the waist-line, is closed in double-breasted style with button-holes and large buttons; it shapes double points below the clos-

ing and a blunt point at the back and arches gracefully over the hips. It is adjusted by double bust darts, under-arm and side-back gores and a curving center seam and is reversed above the bust to form stylish revers that are laid in a forward-turning plait to produce a fanciful jabot effect. Between the revers is tastefully disclosed a short chemisette, which is sewed underneath to the right front and secured to the left with hooks and loops. At the neck is a close-fitting standing collar which fastens at the left side; and a rolling collar shaped by a center seam and having square ends lapped over the revers adds a stylish touch to the costume. The fashionable leg-o'-mutton sleeves, which are made over coat-shaped linings, are gathered at the top and spread in bouffant fashion to the elbow, below which they fit closely. The wrists are trimmed with a row of wide fancy braid, and a row of narrow fancy braid is applied along the edges of the revers and collars.

The three-piece skirt is a stylish and popular mode that has conservative fullness at the back and is smooth at the front and sides, where the needed fullness at the top may be removed by darts or collected in gathers, as most becoming. The back edges of the front are gored and connected with the back-gores, the bias back edges of which are joined in a center seam; and at the top the back-gores may be gathered or laid in three backward-turning plaits at each side of the center seam, the fullness spreading in graceful folds to the lower edge, where the skirt measures about three yards and three-quarters in the medium sizes. Both effects are illustrated in the engravings. The front of the skirt is decorated in tablier outline with two rows of fancy braid. A placket is made above the center seam, and the top of the skirt is finished with a belt.

The generous display of Autumn colorings in cloth, serge, tweed, cheviot, basket weaves, etc., make it possible for every lady to procure a becoming shade, and the materials in which the costume can be made are so numerous that the selection should be well considered in order to insure satisfaction in every respect. The trimming may consist of braid, velvet ribbon, passementerie or lace.

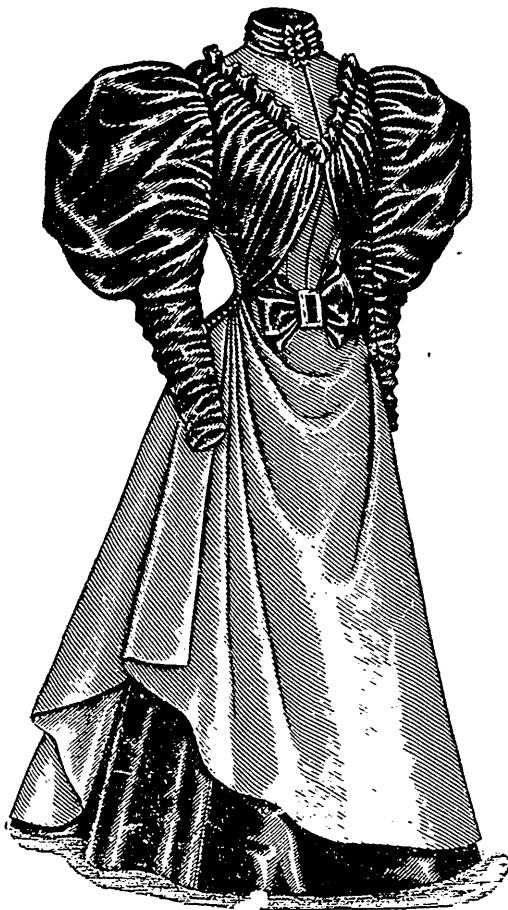
We have pattern No. 7179 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires eleven yards and five-eighths of material twenty-two inches wide, or six yards forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH THREE-PIECE SKIRT THAT HAS A WIDE FRONT-GORE AND MAY BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.

(For Illustrations see Page 427.)

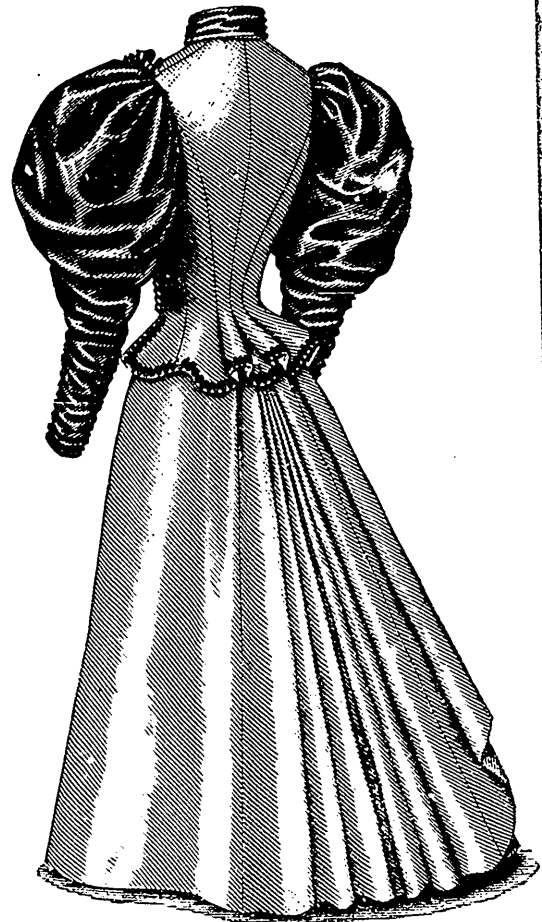
No. 7178.—Crépon and velvet are combined in this costume at figure No. 359 K in this DELINEATOR, and point de Gênc lace provides the handsome decoration.

An admirable style of costume is here shown made of gray-blue novelty suiting and darker velvet, with jet passementerie for decoration. The waist is made over a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a center seam, the closing being made at the center of the front. The fronts are separated from the seamless back by under-arm gores and have fullness collected in three overlapping, forward-turning plaits in the lower edge at each side of the closing. The back also has fullness arranged in two overlapping, backward-turning plaits in the lower edge at each side of the center; and all the plaits are creased to above the waist-line and lightly tacked to keep them in position. The upper part of the waist is covered back and front with a pointed yoke of velvet that has a seam on the right and is closed invisibly on the left shoulder. The standing collar is of velvet and is also closed at the left side. The lower edge of the yoke is effectively outlined with a row of passementerie, and the lower edge of the waist is followed by a band of velvet decorated at its upper and



7149

Front View.



7149

Side-Back View.

(LADIES' COSTUME, WITH FOUR-GORED SKIRT HAVING OVER-SKIRT FRONT-DRAPERY. (COPYRIGHT.)

(For Description see Page 429.)

lower edges with passementerie. The coat-shaped sleeves fit the forearm closely and are rendered dressy by the full balloon puffs that are gathered at the top and bottom and cover them to the elbow; a circular cap that is smooth at the top is included in each arm's-eye seam across the shoulder, its shaping causing it to droop in pretty ripples. The wrists are finished with round cuff-facings of velvet headed by a row of passementerie. Circular bretelles elaborate the waist prettily, starting just back of the fullness in front, passing over the shoulders and terminating in front of the fullness at the back; they are smooth at the top, but, owing to their ingenious shaping, fall in graceful, undulating curves over the sleeve caps. The small engraving shows a simplified arrangement of the costume, the sleeve caps, yoke and bretelles being omitted.

The three-piece skirt represents a popular style. The front-gore is wide and extends well toward the back; it may have the slight fullness at the top removed by darts or collected in gathers, as preferred. It is arranged between two well shaped back-gores that



have bias back edges joined in a center seam. The back-gores may be disposed in gathers at the top or in three backward-turning plaits at each side of the seam, as preferred, the fulness spreading gradually and gracefully toward the lower edge, where the skirt measures about three yards and three-quarters round in the medium sizes. The lower edge of the skirt is decorated with a velvet facing fringed. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

Stylish costumes for afternoon wear on the promenade or calling will be made in this manner of silk-and-wool cr  pon, novelty mixtures showing a beautiful commingling of sombre Autumn tones or the standard serge, diagonal, vicuna or cashmere weaves, which may be trimmed with velvet or silk, supplemented with jetted passementerie, silk cord, braid or galloon. We have pattern No. 7178 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of

prominence by an effective combination of woollen goods and silk. The skirt is fashioned in the new four-gored style and, like the majority of the skirts now in vogue, is quite smooth at the front and sides. It is of graceful width at the bottom, measuring nearly three yards and three-fourths in the medium sizes, and is fitted snugly over the hips by the customary darts at each side; and the back is arranged at each side of the center in backward-turning plaits that spread gracefully with fan effect to the lower edge. The front and sides of the skirt are overhung by a drapery, below which a deep facing of silk applied to the skirt is effectively revealed at the front and right side. The drapery is in two sections and falls quite to the edge of the skirt at the left side, where it passes into the side-back seam, and is lifted gracefully at the right side by a group of forward-turning, overlapping plaits, which, with two forward-turning plaits at the left side, throw the drapery into becoming folds and wrinkles across the front. The right edge of the larger section is folded back in long, tapering revers, underneath

which is sewed the front edge of the small-drapery section, and its lower edge presents a series of graceful curves. The small section is arranged at the top in a backward-turning plait and falls with a pronounced jabot effect at the lower edge; and its back edge is included in the right side-back seam of the skirt. A placket is made above the left side-back seam, and the top of the skirt is completed with a belt.

The fanciful basque extends only a little below the waist-line at the front and is much deeper at the back and sides, where it displays fashionable ripples or flutes. Arranged at pointed yoke depth upon dart-fitted fronts which close invisibly at the center, are fanciful silk fronts that are turned under at the top and shirred to form a pretty standing frill, the fulness being drawn in soft folds over the bust and collected in gathers at the under-arm edges. The front edges of the full fronts meet at the bust and round becomingly to the back, and their shoulder and under-arm edges pass into the

corresponding seams of the basque. The adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the ripples being produced by the shaping of the parts. The quaint corkscrew sleeves are shaped by inside seams and arranged upon smooth linings having the usual seams along the outside and inside of the arm; they are gathered at the top and along both edges of the seam to spread with balloon effect above the elbow and encircle the forearm in soft, pretty wrinkles. At the neck is a standing collar covered with a crush collar, the frill-finished ends of which are closed at the throat. The lower edge of the basque at the front is covered with a crush girdle of ribbon, the ends of which are concealed beneath an Alsatian bow decorated at the center with a buckle; and the front and lower edges of the skirt portion of the back are trimmed with narrow gimp.

The mode is especially adapted to soft silks and woollens and to combinations both of shades and fabrics. It will develop attractively in cr  pon, vicuna, Henrietta cloth, serge and wool Bengaline, either



7159  
Side-Front View.



7159  
Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING TWO BOX-PLAITS AT THE BACK. (COPYRIGHT.)

(For Description see Page 430.)

medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs eleven yards and seven-eighths twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT HAVING OVER-SKIRT FRONT-DRAPERY.  
(For Illustrations see Page 428.)

No. 7149.—Seal-brown silk and old-blue-and-white illuminated serge form the stylish combination shown in this costume at figure No. 356K in this magazine, jet passementerie and buckles providing the decoration.

The attractive features of the costume are here brought out with

alone or in conjunction with silk, moiré, velvet or Bengaline. Decoration consisting of insertion, ribbon, gimp or fancy braid may be sparingly applied, or a perfectly plain finish may be chosen, the mode being fanciful enough to render garniture simply a matter of taste.

We have pattern No. 7149 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with five yards and three-fourths of silk twenty inches wide. Of one material, it needs seventeen yards and an eighth twenty-two inches wide, or twelve yards and seven-eighths thirty inches wide, or eight yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FIVE-GORED SKIRT HAVING TWO BOX-PLAITS AT THE BACK.

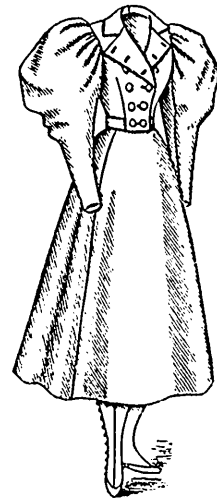
(For Illustrations see Page 429.)

No. 7159.—Twilled serge and velvet are combined in this costume at figure No. 370 K in this DELINEATOR, and lace and velvet form the decoration.

The costume will prove wonderfully improving to figures that are too slender at the bust and hips, and is here represented developed in an attractive combination of figured woollen goods and plain crêpe de Chine. The skirt is a graceful new five-gored style and is of fashionable width, measuring about three yards and a quarter at the bottom in the medium sizes. The front-gore and side-gores are

the top of each is tacked a dainty rosette of the woollen goods. The fanciful basque is short and round and lengthened by

double peplum, which is fashioned in circular style with a center seam and falls over the skirt in a series of ripples. The wide back is fitted smoothly to the figure by a center seam and is separated by under-arm gores from the full fronts, which are arranged upon dart-fitted fronts of lining and at the center. are disposed in gathers at the forward-turning lower edge at closing, the plaits fly toward the



7140  
View Showing Costume with Jacket Closed.



7140  
View of Turkish Trousers.

closed invisibly. The full front soft folds top and top and top plaits in each side of flaring graceful bust and being revealed will become effect

between the rounding edges of jacket fronts which pass into the shoulder and under-arm seams. The jacket fronts are reverse above the bust to form fanciful pointed revers that droop softly upon the sleeves and give a decidedly unique air to the costume; the revers are arranged in a box-plait in front of a forward-turning plait, and their upper edges are overlapped by the pointed ends of a rolling collar. Rising high about the neck is a standing collar which is covered with a crush collar of crêpe de Chine. The standing collar is closed at the throat and the crush collar at the left side, its gathered ends being concealed beneath a rosette of crêpe de Chine. A twist of the woollen goods covers the seam joining the basque and peplum; and over its ends, which meet at the center of the front, is arranged a pretty band-bow. The fanciful sleeves display a novel arrangement of the fulness at the top; the fulness is collected in gathers at each side of a deep bournous loop that droops softly over the cascade-like folds below. The sleeves are mounted upon smooth linings, which, like the sleeves, are shaped by inside and outside seams, and the back edge of the upper portion is gathered at the elbow to produce pretty fulness above the forearm.

The costume offers opportunity for combinations of textures and colors, that will be selected, of course, with special reference to the figure and complexion of the wearer. The mode is adaptable to bourette and rock crêpons, foulé, hopsacking, camel's hair and to all handsome silks, taffeta, moiré, etc., and is so fanciful in design that little or no garniture will be necessary.

We have pattern No. 7159 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards and three-eighths of dress goods forty inches wide, with one yard of crêpe de Chine



7140  
Front View.



7140  
Back View.

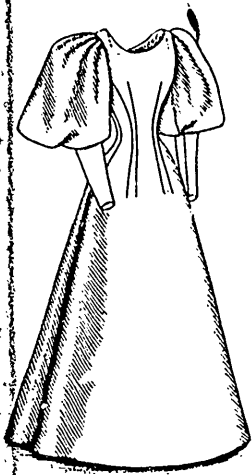
LADIES' BLOOMER COSTUME, CONSISTING OF A JACKET, SHORT SKIRT AND TURKISH TROUSERS. (TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST, AND WITH LEGGINGS FOR BICYCLING, HUNTING, PEDESTRIANISM, ETC.) (COPYRIGHT.)

(For Description see Page 431.)

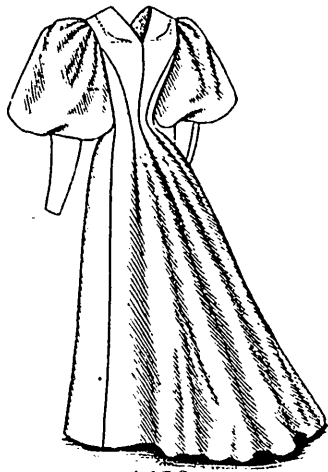
fitted smoothly at the top by the customary darts, and the fulness at the back is collected at each side of the center seam in a box-plait that flares into stately folds below. The skirt displays a unique decoration, which consists of five box-plaited ornaments arranged at the front and sides. The ornaments are narrow at the top and widen gradually toward the lower edge in funnel fashion, and over



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



7186



7186

fulness produces the best effect attainable in a skirt of this style, as it throws the fullness where most needed at the side and leaves only just enough fullness to sit upon in the saddle of the bicycle. A placket is finished at the center of the back, and the top of the skirt is completed with a belt. The bottom is finished with a deep hem-facing held in place by a double row of machine-stitching.

The jacket, which suggests the jaunty Eton modes, extends to the waist-line and is smoothly adjusted by single bust darts, wide side-back gores and a curving center seam. The fronts may be rolled back all the way down in long lapels that meet the rolling collar in notches or they may be closed below the bust in double-breasted style, as shown in one of the small engravings, or they may be closed to the throat, buttons and button-holes being arranged all the way down. The lower edge of the jacket back of the darts is covered by a belt, the pointed ends of which are passed through openings in the darts and closed at the center of the front. Attached to the side-back seams underneath are short straps, in each of which a button-hole is made to pass over a button sewed to the belt of the skirt to hold the garments in place beyond any possibility of separating. The two-seam *gigot* sleeves display fashionable fullness above the elbow and a smooth effect upon the forearm. The fullness at the top is collected in two double box-plaits between three forward and three backward turning side-plaits, and the wrists are finished at round cuff depth with a double row of machine-stitching. One row of machine-stitching follows all the free edges of the jacket.

The bloomers, or Turkish trousers, are shaped by the usual leg seams and a seam at the center of the front and back. The lower edges of the legs are finished with underfacings, which form casings

forty-four inches wide, or six yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

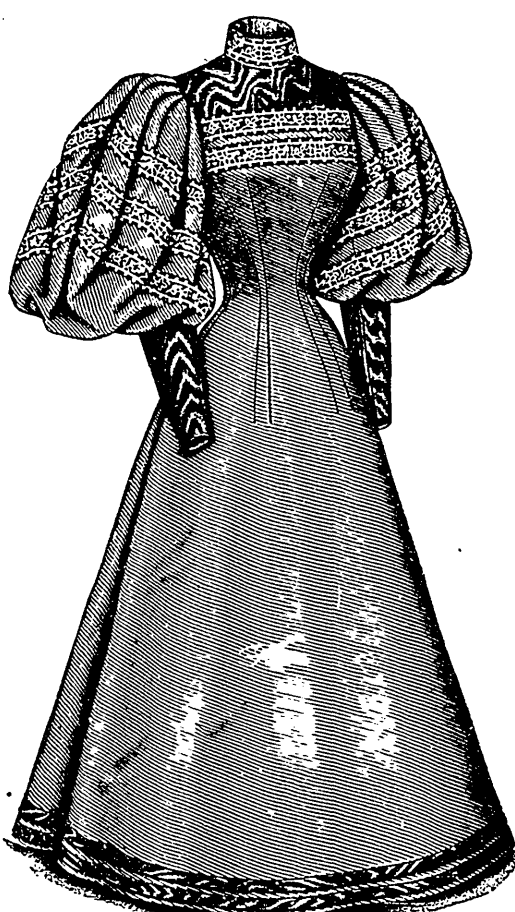
LADIES' BLOOMER COSTUME, CONSISTING OF A JACKET, SHORT SKIRT AND TURKISH TROUSERS.

(TO BE WORN WITH A BLOUSE, SHIRT-WAIST OR HIGH-NECKED VEST, AND WITH LEGGINGS FOR BICYCLING, HUNTING, PEDESTRIANISM, ETC.)

(For Illustrations see Page 430.)

No. 7140. — This costume is again shown at figure No. 346 K in this DELINEATOR.

The extraordinary increase in popularity which outdoor sports, and especially bicycling, has attained has brought into requisition a costume that is admirably adapted to these uses. The costume is here pictured made of dark-blue serge, and will be worn with a blouse, shirt-waist or high-necked vest. It consists of a short skirt, jacket and bloomers. The skirt reaches below the calf of the leg, and is comfortably wide, measuring about three yards and a quarter in the medium sizes. It is composed of a front-gore, two gores at each side and a back-gore. Slight fullness at the front and considerable fullness at the sides of the skirt back of a dart in each side-front gore are collected at the top in gathers, and two broad box-plaits are arranged at the back. This arrangement of the



7186

Front View.



7186

Side-Back View.

LADIES' PRINCESS DRESS HAVING YOKE FACING AND CLOSED AT THE BACK. (TO BE MADE HIGH OR LOW NECKED AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.) (COPYRIGHT.)

(For Description see Page 432.)

for elastics that draw the garment closely below the knee, the fullness drooping in the customary manner. The trousers are closed at the sides with button-holes and buttons and are gathered at the top and finished with bands that are completed with a row of machine-stitching.

The costume is appropriate for bicycling, mountain climbing and



7194

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

LADIES' PRINCESS DRESS, HAVING YOKE FACING AND CLOSED AT THE BACK.

(TO BE MADE HIGH OR LOW NECKED AND WITH A SLIGHT TRAIN OR IN ROUND LENGTH.)

(For Illustrations see Page 431.)

No. 7186.—A front and a back view of this dress are given at figures Nos. 350 K and 351 K in this magazine.

An exceedingly graceful and becoming Princess dress is here pictured developed in plain dress goods and moiré. It may be fashioned with a high neck and standing collar or with a low round, square or V neck, as shown in the several illustrations, the pattern providing for the different styles.

The adjustment, which reveals the graceful lines and curves of the figure with a faultlessness found only in the Princess modes, is due to double bust darts, single under-arm darts, side-back gores, and a center seam above which the closing is made invisibly; and the shaping of the parts produces stylish *godets* or funnel folds that spread in graceful fashion to the bottom, where the dress measures three yards and a quarter in the medium sizes. The dress may be made with a slight train or in round length, as pictured in the engravings. It is trimmed at the bottom with two bias bands of moiré. The front and back are faced to square yoke depth with moiré and trimmed below with two crosswise rows of lace insertion; the moiré collar, which is covered with a band of insertion, is in close-fitting standing

gymnastic exercises and is admirably adapted for hunting. For any of these uses it will develop most satisfactorily in serge, the dressy twilled variety being most serviceable, but frequently camel's-hair, cheviot or hopsacking will be selected. For warm weather wear there are numerous soft fabrics, such as flannelette and outing flannel that will be comfortable and serviceable, and the mode of completion will usually be as here represented.

We have pattern No. 7140 in seven sizes for ladies from twenty-eight to forty inches, bust measure. For a lady of medium size, the costume will require fourteen yards and an eighth of material twenty-two inches wide, or seven yards and five-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price

style and closed at the center of the back. The sleeves are fanciful by quaint balloon puffs, which reach to the elbow and gathered at the top and bottom to droop in the correct manner. The puffs are decorated with three bands of insertion applied to points at the outside of the arm.

The popularity of the Princess modes seems ever on the increase and there are certainly many figures to which their long lines and graceful curves are improving. For the development of the new cashmere, foulé, serge, flannel, challs or some other pretty variety of woollen goods may be chosen, and if the yoke facing and be made of satin, moiré, Bengaline or some other hand material, the general effect will be very stylish. Fancy braid, galloon, passementerie or ribbon may provide the garniture, which may be arranged in any way considered becoming to the form. A pretty decoration that is liked for tall, slender figures consists in covering all the seams with a row of narrow jet or braid galloon, passementerie or velvet or satin ribbon.

We have pattern No. 7186 in fourteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires six yards and a fourth of material forty inches wide, with two yards of moiré twenty inches wide. Of one material, it calls for thirteen yards and a fourth of material twenty-two inches wide, or nine yards and a fourth thirty



7194

Front View.

LADIES' DRESS, CONSISTING OF A BASQUE-WAIST (THAT MAY BE MADE HIGH OR LOW NECKED AND WITH LONG OR SHORT SLEEVES) AND A FIVE-GORED SKIRT (THAT MAY BE GATHERED OR PART-FITTED). (COPYRIGHT.)

(For Description see this Page.)



7194

Side-Back View.

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

LADIES' DRESS, CONSISTING OF A BASQUE-WAIST (THAT MAY BE MADE HIGH OR LOW NECKED AND WITH LONG OR SHORT SLEEVES) AND A FIVE-GORED SKIRT (THAT MAY BE GATHERED OR PART-FITTED).

(For Illustrations see this Page.)

No. 7194.—This dress is shown made up for ceremonious wear.

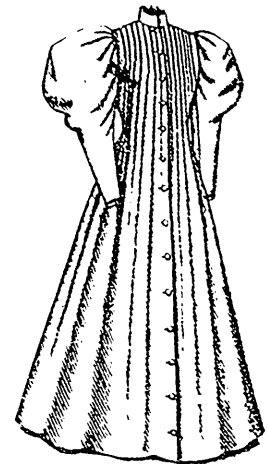
in black satin at figure No. 352 K in this magazine, lace providing handsome decoration.

The dress is fashioned in a picturesque style that will be especially becoming to slender figures and is here portrayed developed in shot taffeta. The five-gored skirt is of stylish width, measuring fully four yards in the medium sizes, and presents the distended appearance which is still a feature of modish gowns. The slight fulness at the top of the front-gore and side-gores may be collected in darts or gathers, as preferred, both styles being provided for by the pattern; and the fulness at the back is massed at the center in gathers and falls in graceful *godets* that spread in gracefully fashion to the lower edge. The skirt is effectively trimmed at the front and sides with five bands of ribbon graduated in length to form a point at the center, the lower end of each band being concealed beneath a rosette-bow of ribbon.

The fanciful short basque-waist has a full back and full fronts shaped in Pompadour outline at the top, and arranged upon a high-necked body-lining fitted by the usual darts and seams and closed invisibly at the center of the front. The full fronts and full back are separated by under-arm gores to secure a smooth effect at the sides and are drawn into soft folds by spaced rows of shirring at the top, the fulness being drawn closely to the center of the back and front by three short rows of shirring at the lower edge. The

will be appropriate for a party or reception gown for a young lady or a ball or dinner dress for a youthful matron. It may be made up in figured, flowered or plain India or China silk, taffeta, foulard, crêpe, crêpon, Lansdowne, vailing and all sorts of pretty woollens and silk-and-wool novelties, and may be simply or elaborately garnitured with lace edging or insertion, ribbon, beading, rosettes or fancy braid, etc.

We have pattern No. 7194 in thirteen sizes for ladies from twenty-eight to forty-six inches bust measure. For a lady of medium size, the dress will require eleven yards and three-fourths of material twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or six yards and three-fourths forty-four inches wide. Price of



7147

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

LADIES' HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED BODY-LINING.)

(For Illustrations see this Page.)

No. 7147.— Figured challis is the material represented in this house-dress at figure No. 355 K in this magazine, folds of crêpe de Chine and ribbon ties forming the garniture.

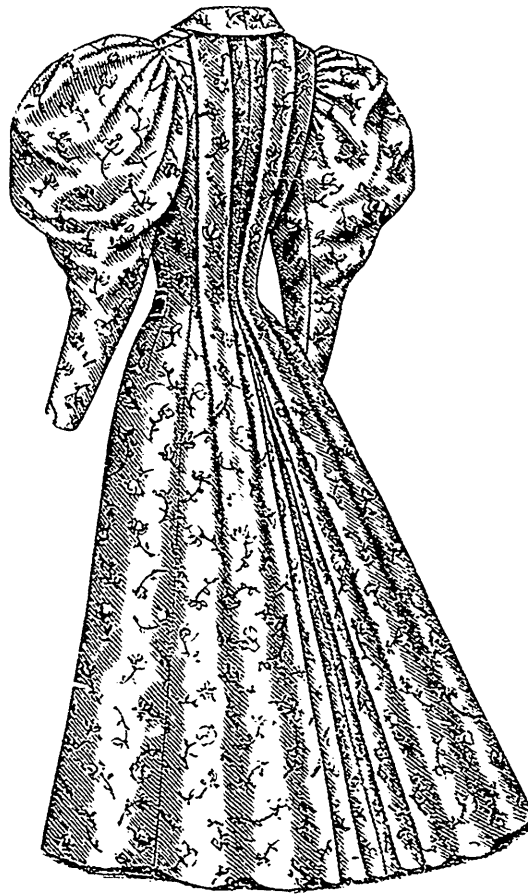
The dress displays the trimness which should characterize the house-gown of a tasteful woman, and its best features are here brought out to advantage in figured cashmere. The loose fronts are tacked to pointed yoke depth and closed all the way down the center with buttonholes and buttons. They

are rendered smooth-fitting at the sides by long under-arm darts and are joined to the back in shoulder and side seams. The back is smoothly adjusted by a curving center seam, at each side of which is laid a box-pleat that is stitched along its underfolds from the top to below the waist-line and falls free below; and the skirt portion of the back, which has back edges joined in a center seam, is arranged in an underfolded double box-pleat that falls with graceful fan effect between the other box-pleats. The dress is provided with a body lining, which extends to basque depth and is closely adjusted by double bust and single under-arm darts, side-back gores and a curving center seam and closed invisibly at the center of the front. The lining may be omitted, if undesirable. The fronts may fall free to



7147

Front View.



7147

Side-Back View.

LADIES' HOUSE-DRESS OR WRAPPER. (TO BE MADE WITH STANDING OR ROLLING COLLAR AND WITH OR WITHOUT A FITTED BODY-LINING.) (COPYRIGHT)

(For Description see this Page.)

high-necked lining is cut away above the full portions, and the shirring at the neck are covered with bands of passementerie. A row of passementerie follows the lower edge of the waist, and a bow of ribbon is tacked to it at the center of the back. Sections of ribbon cross the shoulders and disappear at the front and back underneath pretty rosette-bows. The pattern provides a close-fitting standing collar, which will form a becoming completion for a high-necked dress. The sleeves have full balloon puffs, which reach nearly to the elbow and are gathered at the top and bottom to spread with picturesque effect; they may be made up as a short puff sleeve or full length, as illustrated.

The dress is one of the daintiest of the season's novelties and

the lower edge or be drawn in to the figure at the waist-line by ribbon tie-strings inserted in the under-arm darts and bowed at the center, their ends falling low upon the dress. The *gigot* sleeves display the fulness which the fashions of the day demand. They are mounted upon smooth linings, which, like the sleeves, are shaped by seams along the inside and outside of the arm; they are smooth upon the forearm, and the fulness at the top is gathered to spread in balloon fashion and break into wrinkles above the elbow. Two styles of collars are included in the pattern—a rolling collar in Byron style with widely flaring ends and a curate collar which is close-fitting and becomingly high—as shown in the small illustration.

The dress is sufficiently fanciful to please the most fastidious taste, and as it is simple in construction and may be easily laundered, it will frequently be developed in percale, batiste, chambray and similar pretty cottons. All sorts of woollens and, of course, the pretty India silks which are so much liked for dainty house-gowns, are adaptable to the mode, and if a touch of color be desired the collar may be cut from velvet of harmonizing hue.

We have pattern No. 7147 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires eleven yards and five-eighths of

flannel. The full fronts and seamless back, which are separate side-back gores, are shaped in low, round outline at the top and are arranged upon a high-necked body-lining that extends to the depth. The lining is fitted by double bust and single under-arm darts, side-back gores and a curving center seam, and closed smoothly at the center of the front. The fronts are adjusted at the sides by long under-arm darts and are arranged in a forming turning plait at each side of the closing, which is made in a desirable depth at the center, the hemmed front edges lapped and tacked below. The fulness at the back is collected each side of the center in a box-plait which is double at its folds, the plaits spreading below with the effect of a *W*. The body lining is covered above the fronts and back with yoke, which is fitted by center and shoulder seams and sewes the gathered edge of a *Bertha* full of the material. The *Bertha* frill droops in soft folds at the front and back and starts picturesquely upon the immense *gigot* sleeves, which are made smooth, coat-shaped linings and shaped by inside seams. Sleeves are gathered at the top and for some distance along the edge of the seam to spread in balloon fashion above the *Bertha*. At the neck is a rolling collar which is deepened at the center



7150

Side-Front View



7150

Side-Back View

LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)  
(For Description see this Page.)

material twenty-two inches wide, or eight yards thirty inches wide, or six yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

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

LADIES' WRAPPER OR TEA-GOWN, WITH FITTED LINING  
(WHICH MAY BE OMITTED).  
(For Illustrations see this Page.)

No. 7180.—This wrapper is shown daintily developed in shell-pink India silk and decorated with silk ruffles having black embroidered edges, at figure No. 371 K in this *DELINEATOR*.

The wrapper or tea-gown may be developed in handsome silk or some pretty variety of woollen goods to form a charming *négligé* for an invalid, and is here portrayed developed in striped French

LADIES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 435.)

No. 7162.—This wrap is an exceedingly comfortable top-garment and will be much liked for travelling, driving, evening and general wear. It is represented made of dark-green cloth. The wrap falls to the bottom of the dress and is fashioned in circular style, with bias back edges joined in a center seam. It has its fulness collected in gathers at the top and falls in graceful rip all round; it is joined to a round yoke shaped by shoulder

to form a point has widely ends. The full front is drawn the figure at the line by girde se which are inser the under-arm their free ends deepened to fo point and close visibly at the e Upon the right is arranged a pocket, the edge of wia pointed.

The wrapper develop attach in challis, cash serge and pla fancy woollen in silk or Sur more dressy ga The mode is a priate for con tions of plain with those of design, or for brocade, Beng etc., associated woollen goods. *Bertha* may be embroidered or edging.

We have pa No. 7180 in the sizes for ladies twenty-eight to ty-six inches, measure. For a of medium size garment will re thirteen yards seven-eighths of terial twenty-tw ches wide, or yards and a es forty-four in wide, or six



closed invisibly at the center of the front. The yoke is bordered with two circular ruffles of unequal depth, the lower being included in the seam joining the wrap and yoke and the upper one sewed on a little above. The ruffles present a rippled effect at the lower edges and are trimmed with rows of narrow passementerie; and similar passementerie ornaments the edges of the rolling collar, which fits closely about the neck and has rounding ends.

Garments of this kind are developed in a variety of materials, among the most favored being plain or fancy cloth, velvet, cloth, smooth and rough surfaced cloakings and heavy overcoat serge, hopsacking and camel's-hair. Fancy braid, nap or narrow passementerie will supply effective decoration. A simple completion of machine-stitching may be selected, or a handsome lining of plain, shot or fancy silk may be ordered.

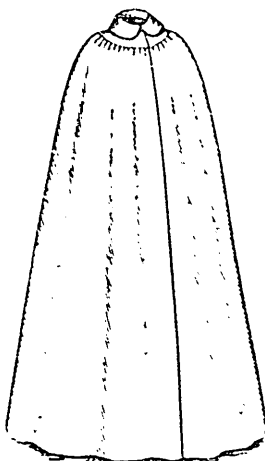
We have pattern No. 7162 in ten sizes for ladies from twenty-eight to forty-six inches bust-measure. For a lady of medium size, the wrap requires eleven yards and three-eighths of material twenty-two inches wide, or six yards and eight forty-four inches wide, or five yards and four inches wide. Price of pattern, 1s. 6d. or 10 cents.

LADIES' BASQUE-FITTED COAT. (KNOWN AS THE PRINCE OF ATTRICE.) (TO BE WORN WITH A SKIRT AND CHEMISSETTE.) (For Illustrations see Page 436.)

No. 7145 — A pretty combination of camel's-hair and velvet is pictured in this coat at figure No. 365 K in this DELINEATOR.

The coat presents the manly half-masculine air which is just now approved by women of conservative taste and is shown made of cloth. It reaches nearly to the bottom of the dress, and is superbly adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps. The fronts are widened by gores to lap and close in double-breasted style with buttons and button-holes and are reversed at the top in enormous lapels that meet the rolling collar in notches. The front and sides of the coat are length-

ened to be of uniform depth with the back by coat-skirts that lap like the body in front and overlap the back in well pressed coat-plaits, which are each marked at the top with a button. The immense coat sleeves are mounted upon linings, which, like the sleeves, are shaped by seams along the outside and inside of the arm. They follow the outline of the arm in a comfortably close manner below the elbow and spread in picturesque fashion above, the fulness at the top being collected in forward and backward turning plaits. The lapels are covered with facings of cloth, which are continued to the lower edge of the body for underfacings, and the free edges of the collar, lapels, sleeves and the front edges of the coat are finished in regulation tailor style with a double row of machine-stitching. The mode is adaptable to all sorts of stylish coatings and cloakings and will develop with extremely chic effect in the smooth

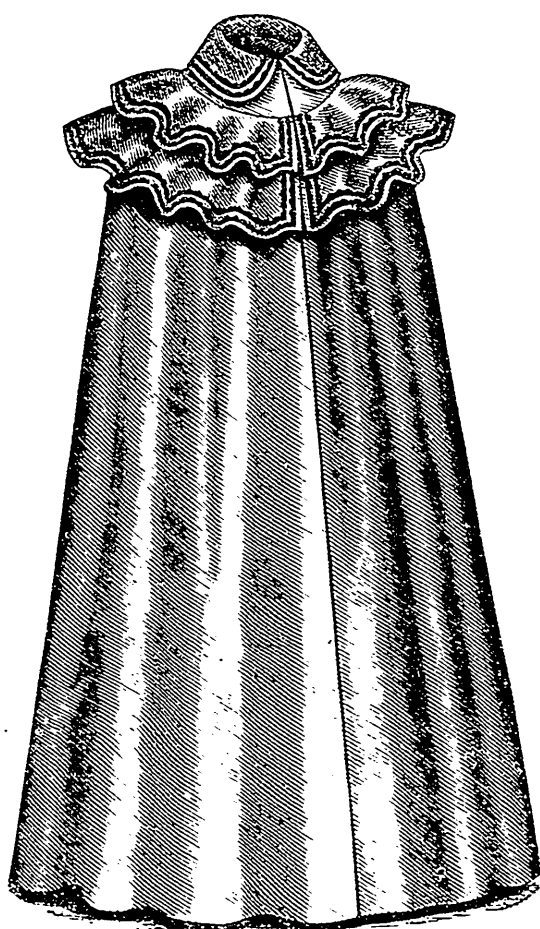


7162

varieties of cloth, or in chinchilla, chevrot, hopsacking, etc., in the fashionable shades of blue, green, tan and, of course, in black.

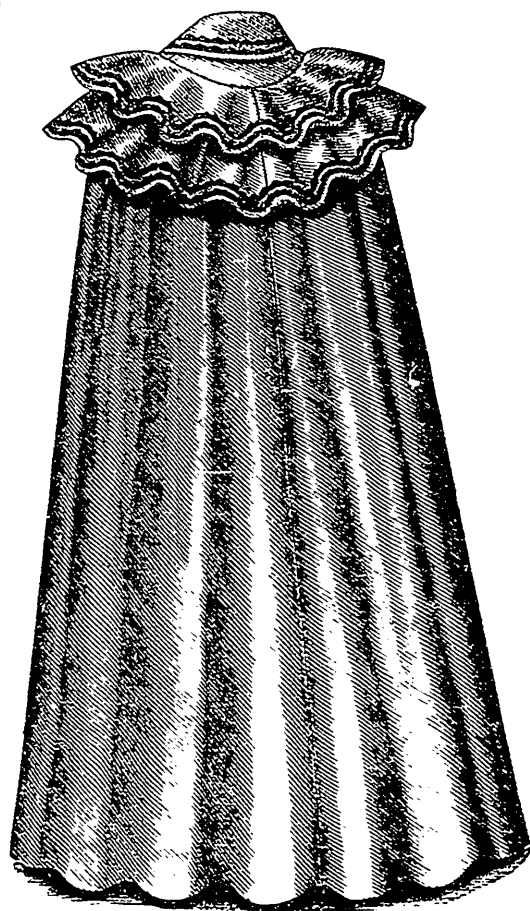
We have pattern No. 7145 in thirteen sizes for ladies from twenty-eight to forty-six inches bust-measure. For a lady of medium size, the garment requires eight yards and seven-eighths of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JOCKEY COAT (FOR EQUESTRIAN AND GENERAL WEAR) (For Illustrations see Page 437.) No. 7176. — This stylish coat forms



7162

Front View.



7162

Back View.

LADIES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES. (COPYRIGHT.)

(For Description see Page 434.)

part of the stylish toilette shown at figure No. 369 K in this magazine, where it is made of dark coating and finished in tailor style with machine-stitching and buttons.

Coats of the kind here pictured are just now favored by the followers of la Mode for riding, but they are equally well adapted to the promenade and for general wear. The coat is here shown made of covert cloth. It is of the becoming three-quarter length, and is closely adjusted by single bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps. The fronts are widened by gores to lap and close in double-breasted fashion with button-holes and buttons and are reversed at the top in broad lapels that meet the rolling collar in notches. The front and sides of the coat are lengthened to be of uniform depth with the back by side-skirts,



which are joined to the back in seams that are concealed beneath coat-plaits that are each marked at the top with a button. The front edges of the side-skirts may round gracefully toward the back or fall evenly at the center, as preferred. Both styles shown in the engravings being provided for by the pattern. The two-seam *gigot* sleeves display stylish fullness, which is collected at the top in upturning plaits at the front and back of the arm to produce the fashionable slope on the shoulders. A convenient pocket is inserted in the joining of the side-skirt to the right front and concealed by a small pocket-lap that is finished at the loose edges with two rows of machine-stitching. The wrists are decorated with two encircling rows of machine-stitching made a little above the lower edge, and all the free edges of the coat are completed in tailor style with two rows of stitching.

The coat is one of the naggiest top-garments introduced this season and will be as appropriate on the promenade as for riding. It will develop attractively in kersey, melton, covert coating, camel's-hair and other stylish varieties of seasonable cloth and one or two rows of machine-stitching is the smartest mode of completion.

We have pattern No. 7176 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires six yards of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED COAT, IN THREE-QUARTER LENGTH.

(For Illustrations see Page 437.)

No. 7169.—At figure No. 358 K in this DELINEATOR this coat is pictured made of rough-surfaced light cloth, with machine-stitching for a finish.

The coat is exceptionally elegant and at the same time displays the air of comfort which is so desirable in a Winter garment. It is here portrayed developed in a seasonable variety of smooth-surfaced cloth. The coat reaches almost to the knee, and its adjustment is performed by single bust and under-arm darts, side-back gores, and a curving center seam that terminates a little below the waist-line above long coat-laps; and the shaping of the parts produces modified umbrella folds at the back. The fronts lap and close in double-breasted fashion with button-holes and buttons and are reversed at the top in enormous lapels that meet the rolling collar in notches and stand out well over the immense sleeves, which are on the *gigot* order and shaped with two seams. The sleeves are mounted upon linings which are sufficiently wide to slip on easily over the exaggerated dress sleeves in vogue. The linings, which are very full, are gathered at the top, and the sleeves are arranged in box-plaits that serve to accentuate the broad-shouldered effect so popular at present. The wrists are finished with a double row of machine-stitching, and a double row of stitching follows the edges of the collar and lapels and the front and loose back edges of the coat.

Very smart coats of this kind are developed in covert cloth, melton, kersey, rough serge and camel's-hair, tweed, chevriot and hopsacking, and while preference is just now given to the smooth varieties of coatings, rough-surfaced or fancy cloths may be used,

if preferred. A plain finish or one or two rows of machine-stitching may complete a modish coat for a young woman or matron.

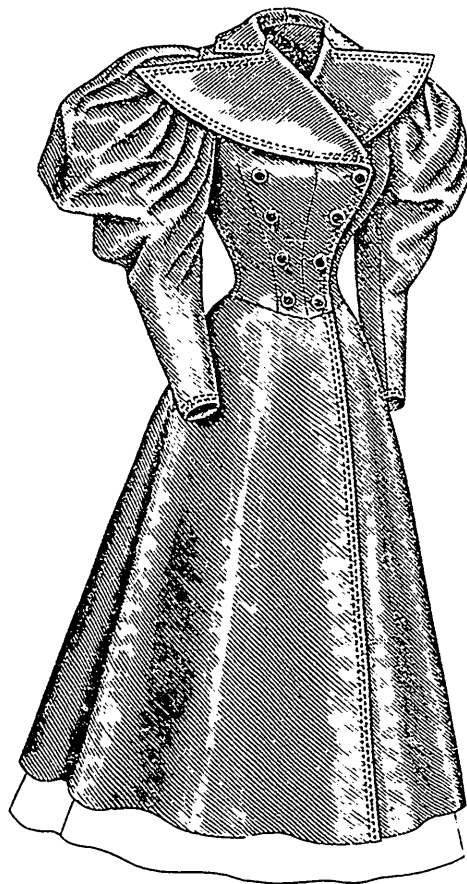
We have pattern No. 7169 in fifteen sizes for ladies from twenty-eight to fifty inches, bust measure. For a lady of medium size, the coat requires eight yards and five-eighths of material twenty-two inches wide, or four yards and five-eighths forty-four inches or four yards fifty-four inches wide. Price of pattern, 1s. 30 cents.

LADIES' COAT

(For Illustrations see Page 438.)

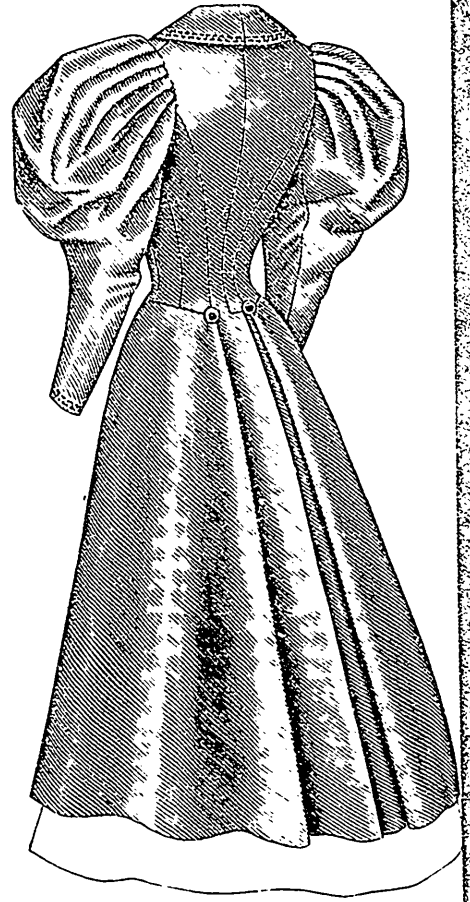
No. 7150.—At figure No. 353 K in this magazine this coat is observed made of cloth and velvet and finished with cord.

The coat displays a trimness of outline which is only secured by a perfectly close adjustment and is here pictured made of Hare-brown broadcloth and finished in regulation tailor fashion with machine-stitching. It extends to the approved three-quarter length. The fronts are fitted closely by single bust darts and are reversed



7145

Front View.



7145

Side-Back View.

LADIES' BASQUE-FITTED COAT. (KNOWN AS THE PRINCE ALBERT.) (TO BE WORN WITH A SKIRT AND CHEMISE.) (COPYRIGHT)

(For Description see Page 435.)

the top in broad lapels that meet the rolling collar in notches; the lap in double-breasted style and close at the left side with button-holes. Under-arm and side-back gores which extend but little below the waist-line, and a curving center seam complete the adjustment of the coat, and the fronts are extended to form side-skirts, that overlap the front edges of the back in coat-plaits. The shaping of the parts produces quite pronounced *godets* at the back and a graceful ripple effect at the sides. The *gigot* sleeves are mounted upon linings, which, like the sleeves, are shaped by inside seams only, and are voluminous enough to slip on easily over the large dress sleeves now in vogue. The fulness at the top of the lining is collected in gathers, while that in the sleeves is disposed in forward and backward turning plaits that spread to produce the pronounced balloon effect so fashionable. The sleeves are smooth below the elbow and are finished at the wrists with two rows of machine-stitching. A single row of stitching outlines the

edges of curved openings to side pockets inserted in the fronts, and the free edges of the collar and lapels and the front edges of the fronts are neatly finished with a double row of stitching. The coat will make up fashionably in cloth, hopsacking, kersey, cheviot and all sorts of seasonable coatings, although the smooth surfaced and plain varieties will be in best taste. For ordinary or best wear a coat of this description may accompany a gored or draped skirt and it may be made up *en suite* if the material permits.

LADIES' RUFFLED CAPE WITH YOKE

(For Illustrations see Page 438.)

No. 7172.—At figure No. 361 K in this magazine this cape may be seen made of moiré and decorated with spangles and jet.

Very handsome for theatre wear or other dressy occasions is this style of cape, which is here represented made of grosgrain silk and trimmed with passementerie. The cape is gathered over the shoulders and depends from a pointed yoke that is fitted by shoulder seams and is all-over decorated with lengthwise rows of passementerie joined together. The cape is concealed by six bias ruffles, all of which are gathered at the top; the upper ruffle follows the outline of the yoke and is included in the seam with it and the cape. The lowest ruffle is joined to the lower edge of the cape and the remaining ruffles are sewed to the cape at regular intervals. All the ruffles are completed with half-inch hems, and the closing is made invisibly at the center of the front. The neck is completed by a standing collar, over which is a quadruple box-plaited ruche of the material.

Capes of this kind can be made of satin, grosgrain or moiré silk or of cloth in any of the fashionable shades. Handsome results can be obtained by overlaying the yoke with jet or steel passementerie if for evening wear, while for the promenade or afternoon calls less showy garniture, such as lace or silk passementerie, will be in good taste.

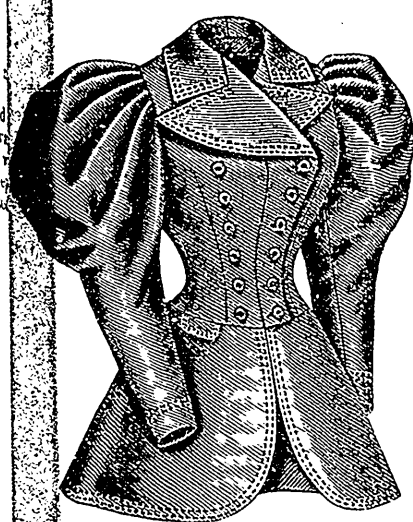
We have pattern No. 7172 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires eight yards and an eighth of material twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE.

(For Illustrations see Page 439.)

No. 7152.—By referring to figure No. 363 K in this magazine, this cape may be seen made of velvet and brocade, jet and fur providing elaborate garniture.

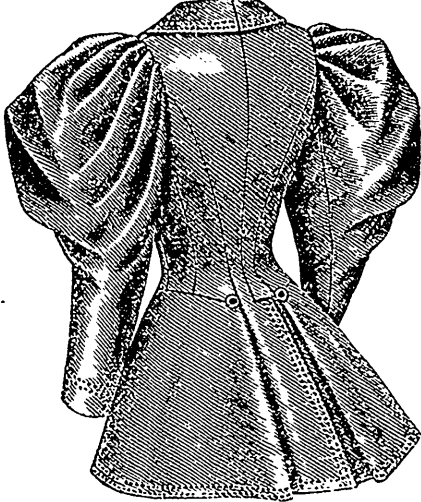
The cape will form a dressy accessory to a modish Autumn toilette, and is here pictured developed in cloth. It is fashionably short, extending but little below the waist-line, and is fashioned in circular style, with bias back edges joined in a center seam. The cape is joined smoothly to a round yoke, which is seamless, and its shaping permits it to fall all round in flutes or funnels that become more pronounced as they reach the lower edge. The yoke is



7176  
Front View.



7176  
View Showing Side-Skirts with Square Lower Corners



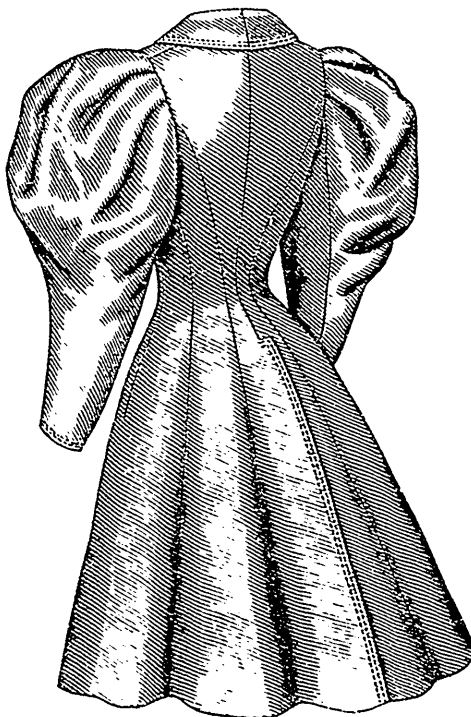
7176  
Back View.

LADIES' JOCKEY COAT. (FOR EQUESTRIAN AND GENERAL WEAR) (COPYRIGHT.)  
(For Description see Page 455.)



7169

Front View.



7169

Back View.

LADIES' DOUBLE-BREASTED COAT, IN THREE-QUARTER LENGTH. (COPYRIGHT.)  
(For Description see Page 436.)

We have pattern No. 7150 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires eight yards and an eighth of material twenty-two inches wide, or four yards and three eighths forty-four inches wide, or four yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

concealed beneath a deep ripple collar, which is included in the seam with a box-plaited fraise collar that stands becomingly high at the back and is narrowed gradually toward the front. The ripple collar falls in pronounced flutes all round and is deepened to form a slight point at the center of the front and back. The cape is closed invisibly at the center of the front, and is decorated at the front and lower edges and along the free edges of the ripple collar with feather trimming; and a lining of handsome silk is added throughout.

The triple cape affords real comfort and protection and is represented made of seal-brown plush and trimmed with black. The capes are in circular style, their shaping producing the fashionable ripple effect. The two lower capes are joined to a short cape which is entirely concealed by the upper cape. The upper cape is included in the seam with the rolling collar, which has rounded corners that flare prettily. The cape reaches to a little below the waist-line, and the closing is invisibly made in front with hooks and loops. All the free edges of the cape are trimmed with a border of fur.



7150  
Front View.



7150  
Back View.

LADIES' COAT. (COPYRIGHT.)  
(For Description see Page 436.)

The cape will be a comfortable addition to a walking or driving toilette for Autumn and may be made up *en suite* or in decided contrast, as preferred. Satin, moiré antique, *noir* moiré and handsome cloths of all kinds will make up fashionably by the mode, and combinations of fabrics will be quite appropriate. A dressy top-garment to accompany a handsome church or visiting gown may be decorated with spangle-and-jet passementerie, gimp, galloon or lace. Light peach-colored broadcloth combined with velvet of a deeper shade will form a handsome combination for a cape for theatre and evening wear.

We have pattern No. 7152 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires four yards and a half of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

For the intermediate seasons of this kind are a necessity, during the coldest weather they supplementary to jackets, coats, ulsters and long wraps. Velvet, plush and some wool suits goods are most frequently selected, and fur, Astrakhan, brush and galloon is the garnish most in vogue for garments of this description.

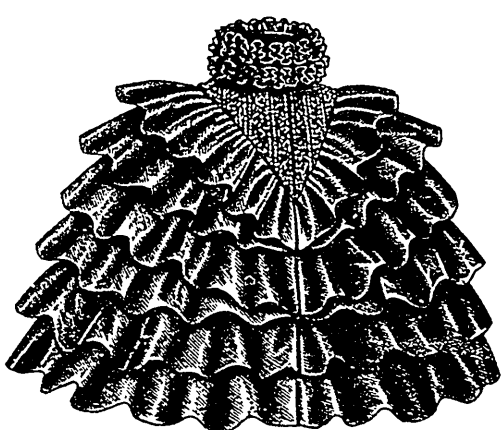
We have pattern No. 7166 in sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape will require five yards of material twenty-two inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE. (KNOWN AS TOURIST CAPE.)

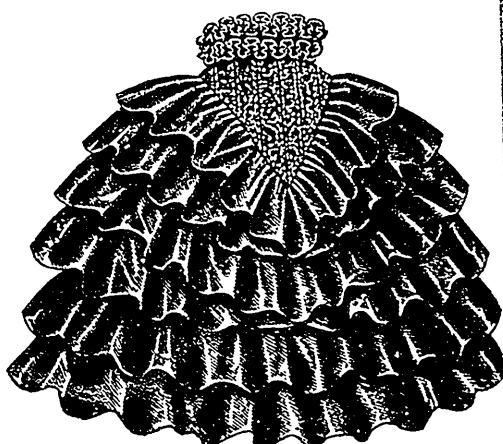
(For Illustrations see Page 440.)

No. 7185.—This cape may be suitably developed in double faced cloth by referring to figure No. 354 K in this DELINEATOR.

The cape is jaunty in style and practical in its uses and is largely worn by tourists. It is here represented made of seal-brown cloth lined with plaid silk and trimmed with machine-stitching. It may be worn with or without the short cape, and the different ways of adjusting it, as shown in the engravings, reveal its usefulness and



7172  
Front View.



7172  
Back View.

LADIES' RUFFLED CAPE, WITH YOKE. (COPYRIGHT.)

(For Description see Page 437.)

LADIES' TRIPLE CAPE.

(For Illustrations see Page 439.)

No. 7166.—This cape is shown handsomely developed in moiré, and closed at the throat with a ribbon bow, at figure No. 364 K.

make it one of the most satisfactory outside garments for any season of the year. Both capes are in circular style, and though smooth at the top, fall in graceful ripples about the figure owing to their shaping. The long cape is adjusted by darts on the shoulders and its neck and front edges are finished with a wide fitted underfacing, to which, on the shoulders, are sewed long straps that are crossed at the front and closed at the back. These straps comfortably secure the garment when it is not desirable to button it closely

When closed with button-holes and buttons the front edges of the cape lap broadly, and when worn open the front edges are reversed, the garment appearing more dressy worn open, as it is usually at golf and other field sports. The short cape, which can be removed at pleasure, is secured to the larger one with buttons and button-holes under a stylish collar that is shaped by a center seam and may be worn standing or rolled, as preferred; when worn standing it is connected in front by a pointed strap which is attached with button-holes and buttons.

The front edges of the short cape are connected by a similar strap when the garment is worn closed; and when not used the straps are secured to one side of the collar and cape with buttons and button-holes. The garment is lined with plaid silk and the edges are completed in tailor style with two rows of machine-stitching.

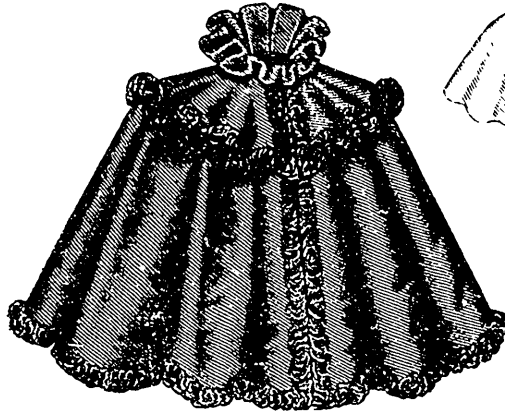
The cape can be worn at golf or for yachting, travelling, driving, etc. Cloth of different weights and qualities and rough or smooth faced will be selected and some heavy-weight suiting materials may be chosen. Changeable or plaid silk make effective linings and machine-stitching gives a stylish finish.

We have pattern No. 7185 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment calls for four yards fifty inches wide, or three yards and a half fifty-four inches wide, each with eight yards and an eighth of silk twenty inches wide to line. Price of pattern, 1s. 3d. or 30 cents.

LADIES' JACKET. (SUITABLE FOR ASTRAKHAN, PLOSH, FUR, ETC.)  
(For Illustrations see Page 441.)

No. 7182.—Another view of this stylish jacket, showing it made

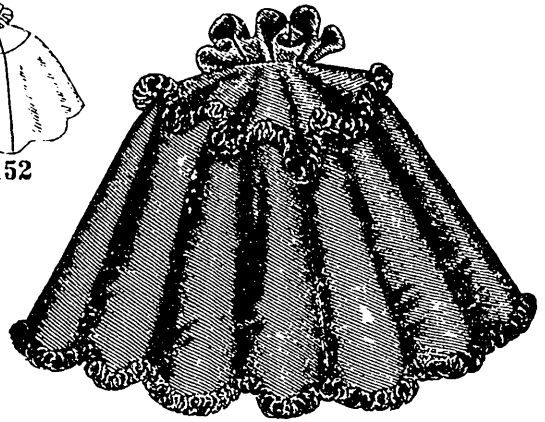
fronts lap in double-breasted fashion and close at the left side with three buttons and button-holes, and are reversed at the top in enormous lapels that meet the rolling collar in notches. The collar may be worn standing and slightly rolled as shown in the small engraving. The one-seam *gigot* sleeves are sufficiently large to slip on easily over the large dress sleeves now worn, and are comfortably smooth below the elbow; the fullness at the top is arranged in forward and backward turning plats that spread to



7152  
Front View.



7152

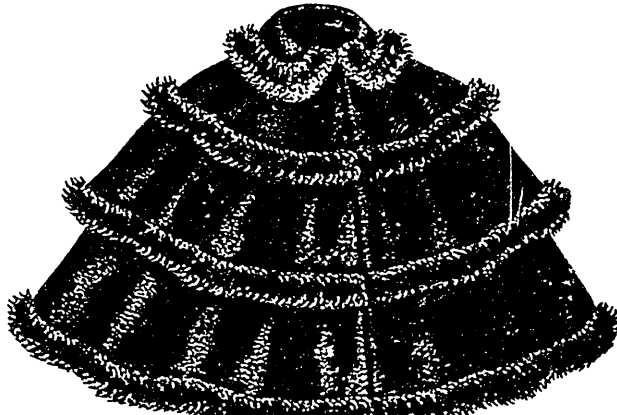


7152  
Back View.

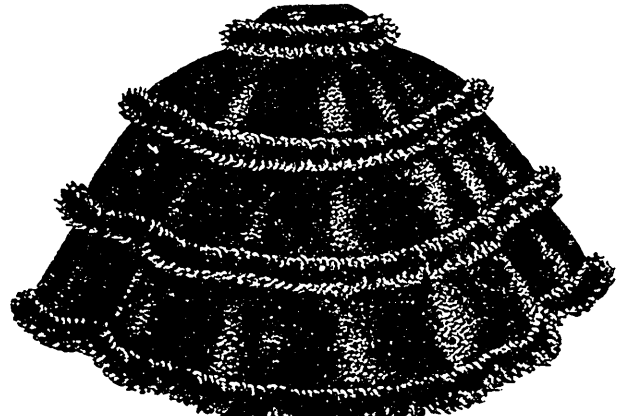
LADIES' CAPE. (COPYRIGHT)  
(For Description see Page 437.)

impart the broad-shouldered effect demanded by prevailing modes. Very stylish jackets to accompany modish church or visiting gowns are developed by the mode in Persian lamb, Krimmer, Astrakhan and other fashionable varieties of fur, and in all sorts of cloth or coatings as well. A cloth jacket may have collar and lapel facings of fur, but otherwise a plain completion will be in best taste. A lining of silk or satin of a plain or fancy variety is essential to the good appearance of the garment.

We have pattern No. 7182 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket calls for four yards and three-fourths of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide, or



7166  
Front View.



7166  
Back View.

LADIES' TRIPLE CAPE. (COPYRIGHT.)  
(For Description see Page 438.)

of seal-plush, may be obtained by referring to figure No. 360 K in this magazine.

The jacket, which is desirable for velvet, plush, Persian lamb or any fashionable variety of fur, is shown in the present instance developed in Astrakhan. It is becomingly short, extending to but a trifle below the waist-line and is of round lower outline; it is adorned with the precision of a close-fitting basque by single bust darts, under-arm and side-back gores and a curving center seam. The

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

LADIES' BASQUE-WAIST.  
(For Illustrations see Page 441.)

No. 7139.—This stylish basque-waist is again represented at figure No. 347 K in this magazine, where it is shown made of light crêpon



and dark velvet and decorated with ribbon, lace and velvet ribbon.

The *basque-waist* is singularly adapted to women whose slender figures favor the wearing of fanciful modes. The best features of the garment are here shown to advantage in black-and-white checked silk, and ribbon and rosettes of ribbon furnish the garniture. The *basque-waist* is short and round and closed invisibly at the center of the front. The fronts are gathered at the arms'-eyes, are drawn in soft folds over the bust by upturning, overlapping plaits at their front edges and are pulled smoothly below the bust over dart-fitted lining-fronts, which are covered above the full fronts with deep, pointed yoke-facings of the material. The back is seamless at the center and is fitted smoothly by side-back gores and arranged

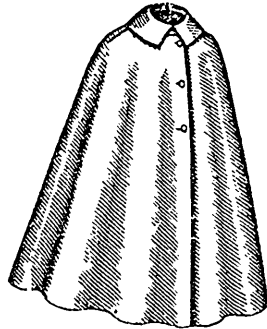
of similar ribbon cross the shoulders, their ends being covered by rosettes, and three similar rosettes decorate the front, one being tacked at each arm's-eye edge and one over the plaits at the bust.

The *basque-waist* may accompany a gored or draped skirt to complete a becoming toilette for the house, or it may be developed into fancy silk, taffeta or sarah to be worn with various black skirts. It may be of *crépon*, serge, camel's-hair, *Payette*, *Lansdowne* or vicuña to accompany a skirt of similar material, and velvet, *moiré* or satin ribbon may provide the decoration. A less elaborate completion than the one here illustrated may be chosen, if preferred.

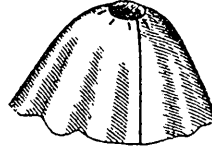
We have pattern No. 7139 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the *basque-waist* requires five yards of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.



7185



7185



7185

LADIES' BLOUSE-WAIST. (WITH FITTED LINING.)

(For Illustrations see Page 442.)

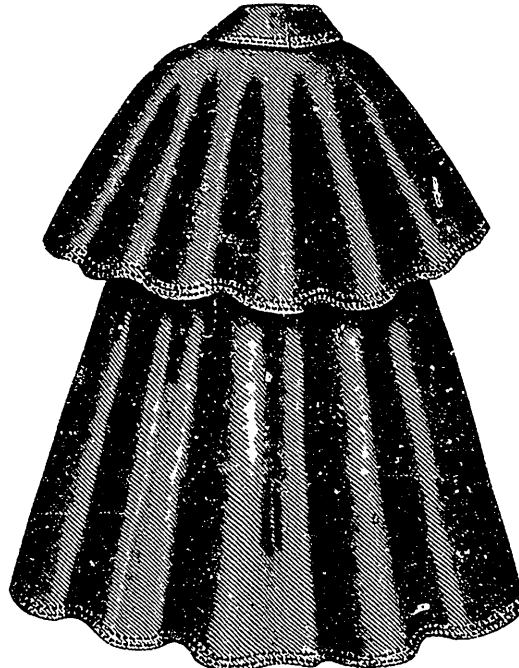
No. 7163.—This waist is shown again at figure No. 362 K in this magazine, the material pictured being shot light silk.

This stylish blouse-waist can be worn inside or outside the skirt and is an admirable mode for the popular lustrous silks of which fancy waists are made. Black sarah silk was here chosen to make the blouse-waist, which is provided with a short lining fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being invisibly made at the center of the front. The full fronts are joined to the full, seamless back in shoulder and under-arm seams; they are gathered at the neck and



7185

Front View.



7185

Back View.

LADIES' CAPE (KNOWN AS THE TOURIST CAPE.) (COPYRIGHT.)

(For Description see Page 438.)

upon a back of lining fitted by a center seam; it is separated from the fronts by under-arm gores. The lower edge of the *basque* is covered with a twisted girdle of ribbon, and decorated at the center of the front and back with a rosette of ribbon. The sleeves have full puffs which extend to the elbow and are gathered at the top and bottom. The puffs are caught up at the front and back of the arm by three upturning plaits, each cluster of plaits being concealed by a large rosette. At the neck is a standing collar covered with a crush collar, the gathered ends of which are closed at the left shoulder seam beneath a rosette; and a rosette to match is tacked at a corresponding point to the right side. Three sections of ribbon are applied in lengthwise rows to the yoke facing; short sections

ered at the ends and at the center and closed at the back under an artistic bow of the material. The waist is encircled by a crush belt made over a stiffened belt; a fancy silver buckle is caught to the belt in front and the ends of the belt are closed at the center of the back under a large loop-bow of the silk.

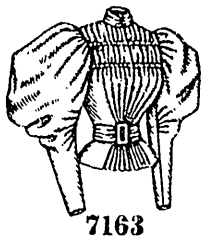
Silk of changeable hues or the pretty checked, striped or figured novelty silks now popular will make up handsomely in this manner and it is a good design for many light waists of *crépon*, vailing, etc. that look exquisite when shirred.

We have pattern No. 7163 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse-waist requires six yards and a fourth of

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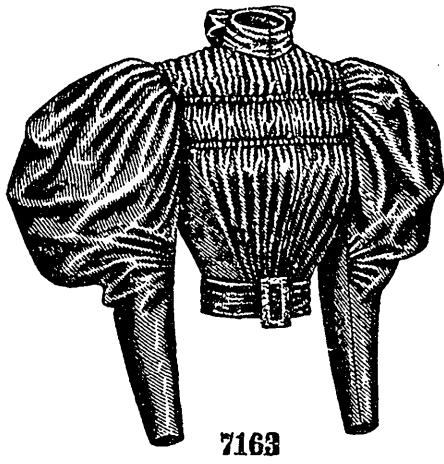




7163

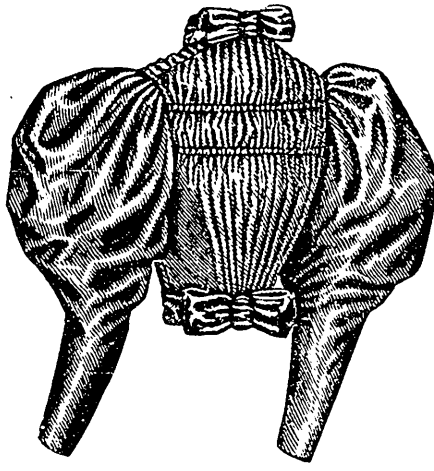
rials universally used for the purpose. We have pattern No. 7191 in twelve sizes for ladies from twenty-eight to forty-four inches, bust measure. For a lady of medium size, the garment needs two yards and three-eighths of fine linen thirty-six inches wide, with half a yard of piqué twenty-seven inches wide. Of one material, it calls for three yards and three-eighths twenty-seven inches wide, or two yards and a

place by tackings at the center of the front and at each side. The ends of the belt are gathered and are concealed by an Alsatian bow at the center of which a fancy buckle is attached. The sleeves have huge puffs, which extend to the elbow and are gathered at the top and bottom and spread in the exaggerated fashion in vogue. The puffs may be left free or tacked to the sleeve to form a fanciful draped effect, as preferred, the pattern providing for both styles. The gathered lower edges of the puffs are covered with wrinkled sections of the material, the ends of which are concealed by an Alsatian bow at the inside of the arm. At the neck is a standing collar covered with a crush collar which is laid in



7163

Front View.



7163

Back View.

LADIES' BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see Page 440.)

half thirty-six inches wide. In each case seven-eighths of a yard of coarse linen thirty-six inches wide will be required for interlining, etc. Price of pattern, 1s. or 25 cents.

measure. For a lady of medium size, the blouse-waist will require six yards and a fourth of material twenty-two inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' FULL SEAMLESS BLOUSE-WAIST. CLOSED AT THE BACK AND HAVING A FITTED BODY-LINING.

(For Illustrations see Page 443.)

No. 7183.—This dainty waist forms part of the handsome reception toilette shown at figure No. 368 K in this magazine, where it is made of fancy striped silk and decorated with insertion and ribbon.

The waist is a pretty novelty and is especially appropriate for fancy striped silks. A pretty variety of plain dress goods was chosen for its development in the present instance. The waist is full and is seamless on the shoulders, the shaping being accomplished by only under-arm seams. The closing is made invisibly at the center of the back. The fulness of the waist is evenly distributed at the top by two rows of shirring, and is drawn to the center of the front and back and collected at the lower edge and at belt depth above in double rows of shirring, which, like those at the top, are secured by tackings to a body lining adjusted by double bust darts and under-arm and side-back gores. The fulness at the front droops slightly with blouse effect over a crush belt that covers the lower edge of the waist and surrounds the body in soft folds, which are held in

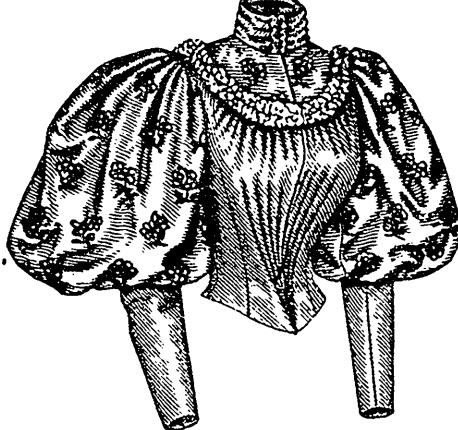
LADIES' FICHUS OR SURPLICE COLLARS.

(For Illustrations see Page 444.)

No. 7153.—These fichus are shown made of other materials, with dainty

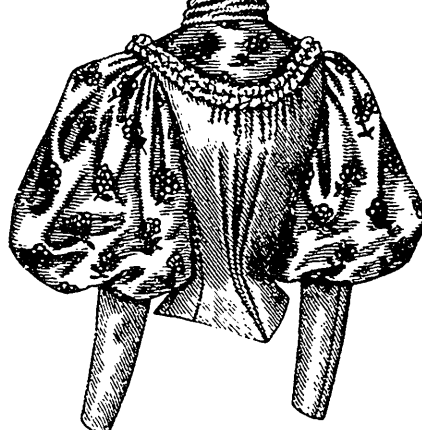


7155



7155

Front View.



7155

Back View.

LADIES' BASQUE-WAIST. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH LONG OR SHORT SLEEVES.)

(COPYRIGHT.)

(For Description see Page 441.)

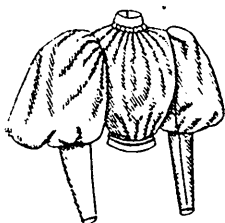
trimmings, at figures Nos. 348 K and 349 K in this DELINEATOR. In the development of these dainty accessories, which do so

much toward freshening up a passé gown and contribute so quaint an air to a simple toilette, silk and lace edging are prettily combined. The fichus, or surplice collars, as they are frequently called, are known respectively as the Martha Washington and the Galatea. The Martha Washington fichu is double and each portion is shaped by a center seam; it forms a point at the front just below each shoulder, and is softly wrinkled by a single upturning plait at the seam in the under portion, two similar plaits at the seam in the upper portion and a forward-turning plait in each end. The ends cross in surplice fashion below the bust and the free edge of each portion is daintily trimmed with a falling frill of fine lace edging.

The Galatea fichu has full surplice-sections that cross the bust in soft folds produced by gathers at their upper ends, which are joined to the square ends of a moderately deep rolling collar, and also at their lower ends, which are drawn up closely and tacked to a stay. A frill of deep lace edging falls softly from the edge of this fichu and is narrowed gradually almost to points at the ends.

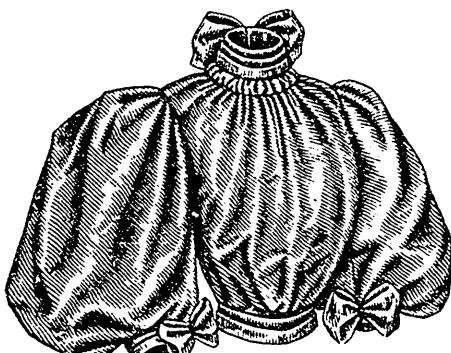
All sorts of soft, diaphanous fabrics are used for these fichus, but the materials most favored are India or China silk, India lawn, chiffon, India or silk mull, mousseline de soie, crêpe de Chine and dotted and plain organdy. Lace edging in all the dainty varieties or frills of the same material usually form the decoration, but frequently a plain completion is desired. A pretty fichu of either style that could be worn for light mourning may be made of lavender chiffon edged with black chiffon ruffling.

We have pattern No. 7153 in three sizes, small, medium, and large. In the medium size, the Galatea fichu requires a yard and a fourth of silk twenty inches wide, with three yards and three-eighths of lace edging five inches wide. Of one material, it needs three yards and three-eighths eighteen or more inches wide. The Martha Washington fichu requires a yard and three-fourths of goods twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



View with Long Sleeves and without Crush Collar.

7183

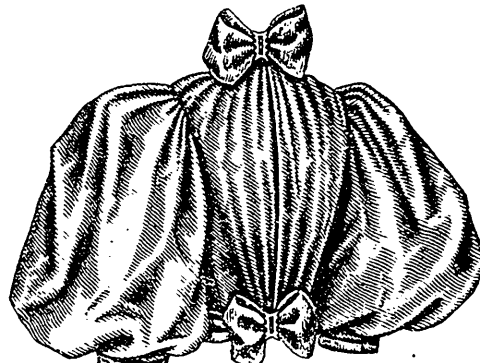


7183

Front View.

LADIES' FULL SEAMLESS BLOUSE-WAIST. CLOSED AT THE BACK AND HAVING A FITTED BODY-LINING. (COPYRIGHT.)

(For Description see Page 442.)

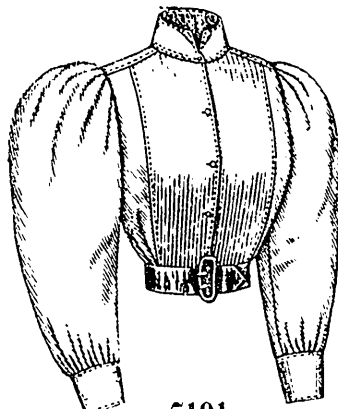


7183

Back View.

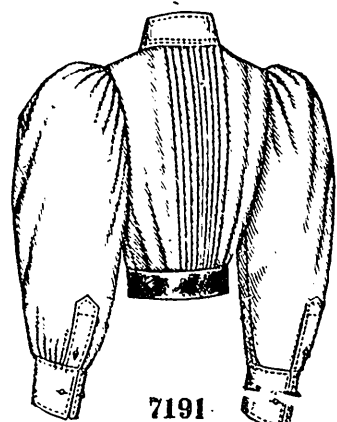


7191



7191

Front View.



7191

Back View.

LADIES' SHIRT-WAIST OR SHIRT. (TO BE MADE WITH A STANDING OR TURN-DOWN COLLAR AND WITH A SQUARE OR ROUNDING BOSOM.) (COPYRIGHT.)

(For Description see Page 441.)

The shallow peplum is in two sections and is hemmed at the front and back edges; it is joined smoothly to the belt, which closes in front with hooks and loops, and the shaping produces pretty ripples at the sides. The lower edge of the peplum forms a point in the center of the front and back and a graceful curve at the sides, where the peplum is shallowest. The peplum flares at the front and back and its free edges are tastefully decorated with a row of jet passementerie.

These graceful accessories add a stylish touch to a costume or independent waist or basque, and any of the fashionable dress goods may be chosen for them. They are specially effective in silk, crêpon, challis, serge, camel's-hair and the novelty suitings, and braid, jet, gimp, galloon, narrow velvet or grosgrain ribbon will form appropriate garniture.

We have pattern No. 7142 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the deep peplum requires two yards and five-eighths of material

twenty-two inches wide, or two yards and an eighth either forty-four or fifty inches wide. The shallow peplum needs two yards and three-eighths twenty-two inches wide, or a yard and a fourth either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT WITH THE GORES HAVING STRAIGHT FRONT EDGES. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR BOX-PLAIED AT THE BACK.)

(For Illustrations see Page 445.)

No. 7138.—Other views of this stylish skirt are

given at figures Nos. 360 K, 368 K and 369 K in this magazine. This style of skirt is in high favor with the votaries of Fashion,

or basque. The deep peplum is fashioned in circular style, with bias back edges joined in a seam at the center of the back

and is here shown made of plain cloth of seasonable weight. The skirt consists of a front-gore, a side-gore at each side and two back-gores, the front edges of the side-gores and back-gores being straight. The shaping of the front-gore and side-gores produces a close effect over the hips, and the slight fullness at the top may be removed in the customary darts or collected in gathers, as preferred or as the nature of the material demands. The back may be gathered at the top to fall in rolling *godets* or arranged at each side of the center in a broad box-plait that is double at its back folds and spreads gracefully to the bottom, the pattern providing for both styles shown in the engravings. The skirt is of

LADIES' PUFFED DRESS SLEEVE, IN FIVE SECTIONS.

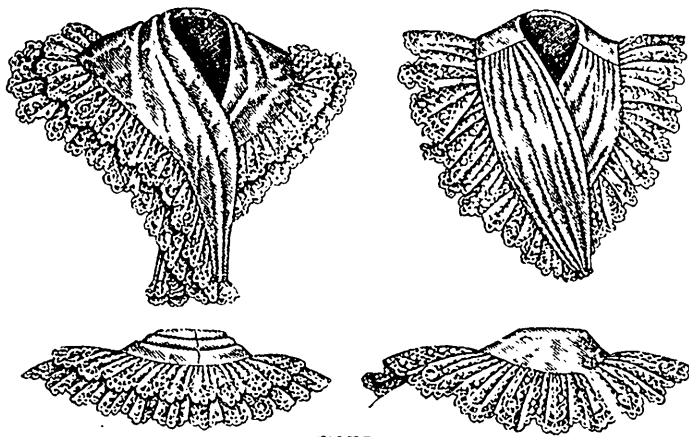
(For illustration see Page 446.)

No 7160.—This sleeve is fashioned in the picturesque style of the Elizabethan era and is among the most notable of the season's novelties. It is portrayed developed in plain dress goods. The sleeve has a smooth lining, which is shaped by the customary seam along the inside and outside of the arm and is covered with five puffs of graduated sizes. The upper puff is the deepest, and is gathered twice at the top and bottom to spread with balloon effect and produce the great width on the shoulders demanded by prevailing modes.

The other puffs are also gathered twice at the top and bottom and stand out prettily.

The sleeve may be added to any style of basque-waist or over-dress and, developed in the same or a contrasting fabric, will do much toward freshening a new or old-style garment. It will be liked for dressy gowns of taffeta, Liberty satin, India or China silk, Sevrin, crêpon or any appropriate woollen.

We have pattern No. 7160 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require three yards and three-fourths of material, twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.



7153

LADIES' FICHUS OR SURPLICE COLLARS. (COPYRIGHT.)

(For Description see Page 442.)

stylish width, measuring three yards and a half at the bottom in the medium sizes, and is decorated at deep hem depth with three rows of machine-stitching. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The skirt is an admirable style for developing the soft woollens and silk- and-wool novelties for Autumn and Winter wear that are shown in such profusion in the shops just now. It is adaptable to handsome silks, rock and bourette crêpon, vicuna and other stylish dress goods, and may be decorated with braid, gimp, galloon, ribbon, etc., if the simple completion selected in the present instance be undesirable. For dressy house wear a festooned ruffle of lace net or edging would be a pretty decoration, the lace being caught up with rosettes or bows.

We have pattern No. 7138 in eleven sizes for ladies from twenty to forty inches, waist measure. For a lady of medium size, the skirt requires six yards and five-eighths of material twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. or 25 cents.

OUTING CAP, WITH WIDE VISOR.

(For illustration see Page 446.)

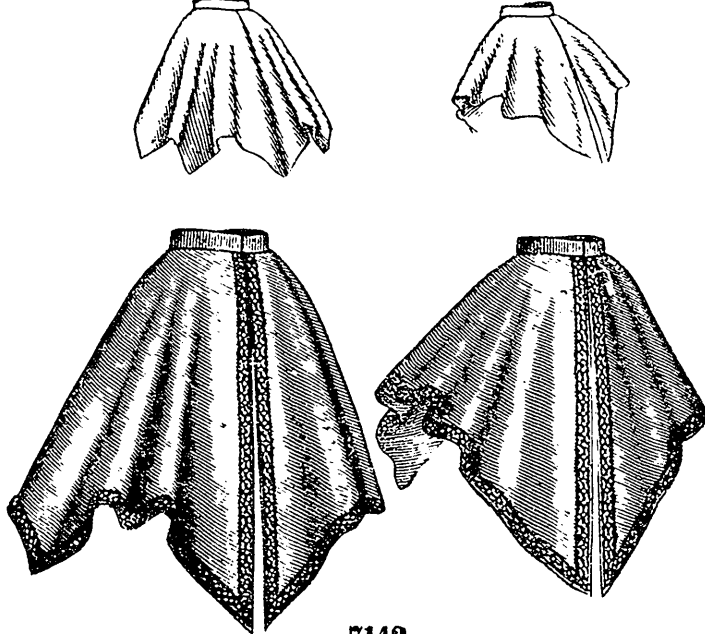
No. 7173.—This cap forms part of the bicycle toilette illustrated in figure No. 346 K in the DELINEATOR, where it is shown made of blue serge.

This cap is rendered especially serviceable by its broad visor, which protects and shades the eyes while for wear at game bicycling, boating, etc., is highly commended. The cap is here represented made of rough-surface cheviot and lined with satin. The crown is composed of six sections that are joined in well curved seams that meet at the top under a button mould covered with the material. The visor is attached to the crown and is lined with the material and reinforced with cardboard.

For travelling, driving, yachting and horseback riding, as well as for bicycling and various outdoor sports, a cap of this description is indispensable and can be conveniently carried. Scotch cheviot, camel's-hair, cloth and flannel in plain or fancy varieties are the materials of which it is usually made, and its inexpensiveness

will make it possible to renew it often or have several different weights and colors. For warm-weather wear white duck, pique or sail-cloth will be used, and the finish will generally be as illustrated.

We have pattern No. 7173 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. For a person whose cap size is 7 or whose head measures twenty-two inches and a fourth, the cap requires half a yard of material twenty inches wide or three-eighths of a yard twenty-seven inches wide, or a fourth of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



7142

LADIES' PEPLUMS. (COPYRIGHT.)

(For Description see Page 443.)

**LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.)**  
(For Illustrations see Page 446.)

No. 7193.—At figures Nos. 347 K, 353 K, 358 K and 365 K in this **DELINEATOR** this skirt is shown differently made up.

This admired style of skirt, of popular width and conservative fullness, is here represented made of a rich amber-colored silk-and-wool crepon, and, as its title implies, is in three pieces. The wide front-gore, which connects with the back-gores, may be adjusted at the front and sides by darts or gathers, as preferred. The gathers will in some instances be preferable when the material by its lightness of weave and weight will appear to best advantage or when a slight fullness will be more becoming to the figure. The back-gores have their bias back edges joined in a center seam, and the fullness may be massed in three backward-turning plaits at each side or collected in gathers, the fullness spreading gracefully toward the lower edge, where the skirt measures about three yards and three-fourths in the medium sizes. The distended effect may be emphasized by an underfacing of hair-cloth or canvas. A placket is finished at the center seam, and the top of the skirt is completed by a belt.

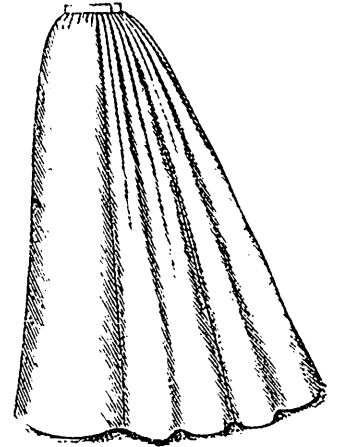
Silk, serge, cloth, diagonal, Henrietta, cashmere or any of the novelty all-wool or silk-and-wool suitings will make up attractively by this mode. Gaiters will not be necessary to emphasize the stylish grace of the mode, although on occasions when more elaboration is desired, folds of the material headed by a jetted band or bands of passementerie or open-work insertion over a color will be effective.

We have pattern No. 7193 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires six yards and a half of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or three yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.

of a ladies' jockey coat, dark mulberry faced cloth, being the material chosen for its development. With the coat is worn a riding-habit skirt, which is fashioned with a view to comfort and grace when the rider is both in and out of the saddle. The coat is of three-quarter length and is closely adjusted by the usual darts and gores. The fronts are widened by gores, are closed in double-breasted fashion with button-holes and polished bone buttons of moderate size, and are reversed in lapels at the top to meet the rolling collar in notches.

A white linen chemisette is revealed between the lapels, and the pointed ends of its collar are bent in Piccadilly fashion. A black satin four-in-hand is worn. At figure No. 1 the rider is represented as wearing a silk hat.

The length and shape of the coat at the back is well displayed at figure No. 4. In this instance a natty Alpine hat is worn; it was cut by pattern No. 4940, price 5s. or 10 cents. The coat is lengthened by side-skirts, which are joined to the back in seams under coat-plaits that are each marked at the top by a button. The side-skirts may be rounded gracefully in front or may fall evenly,



7138

**LADIES' RIDING-HABITS.**

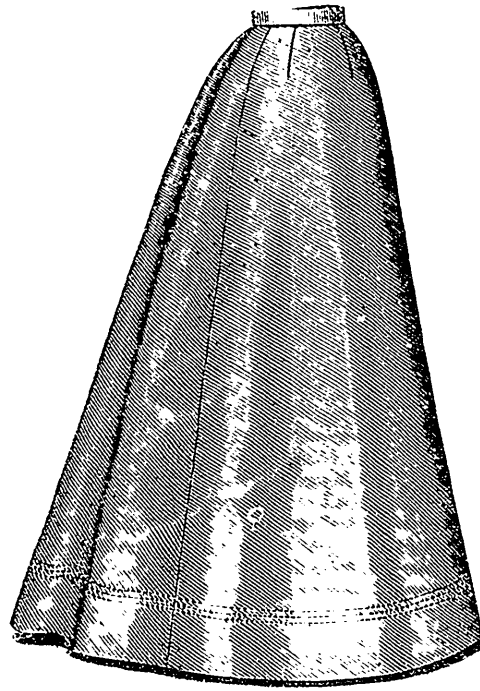
(For Illustrations see Page 397.)

A universal recognition of the health and pleasure to be derived from horse-back riding has of late greatly increased the number of equestrians. Those who understand the laws of life and health are well assured that the cares and worries of every-day existence may be greatly diminished by indulgence in healthful recreation; and if beneficial diversion is to be practiced regularly, it is essential as well as very interesting to study the modes of dress that are best adapted to the chosen activity. Much needless fatigue is frequently entailed by weighty or ill-fitting garments, while becoming and comfortable attire insures a full measure of benefit and pleasure.

The new cross-saddle riding-habit is an innovation acceptable to radical dress-reformers, but it is still an aspirant for popularity, more general favor being as yet accorded the jockey coat and riding-habit skirt. In the near future the cross-saddle habit will be highly valued by those who can most rapidly emancipate themselves from tradition and custom, and a friendly rivalry will no doubt spring up between side-saddle and cross-saddle devotees.

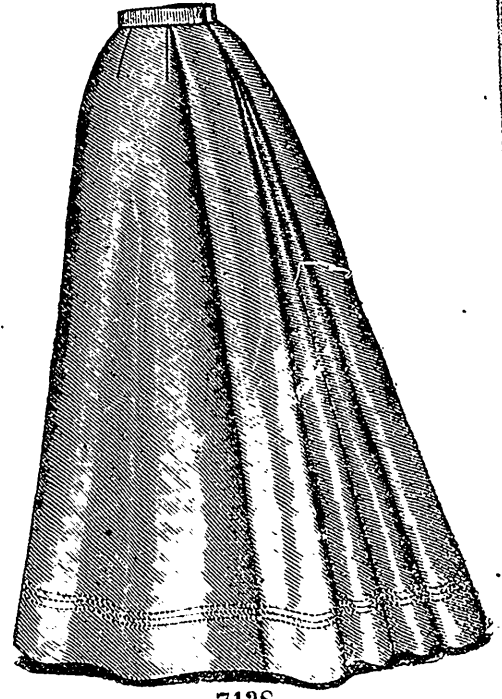
Ladies who are interested in riding will doubtless be pleased with the accompanying illustrations, which convey a clear idea of the newest and most comfortable riding-habits. One of the riders is shown wearing a cross-saddle habit, and the others are pictured in jaunty and stylish coats and riding-habit skirts.

Figures Nos. 1 and 4 exhibit respectively a front and a back view



7135

Side-Front View.



7138

Side-Back View.

**LADIES' FIVE-GORED SKIRT, WITH THE GORES HAVING STRAIGHT FRONT EDGES. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR BOX-PLAIED AT THE BACK.)** (COPYRIGHT.)

(For Description see Page 443.)

as preferred, the pattern providing for both styles. The large leg-of-mutton sleeves have stylish fullness at the top collected in upturning plaits, and are close below the elbow. The coat and accessories are finished in tailor style with machine-stitching. The skirt is of regulation length, and a close adjustment over the right knee results from two short, crosswise dart seams. The skirt is longer at the right side than at the left, to provide the extra length required for the pommels; and the lower outline is uniform when the wearer is in the saddle.

The colors in cloth, serge or camel's-hair that are most in vogue for riding-habits are very dark-green, brown in the deeper shades,



dahlia, mulberry and black. Cloth habits are most satisfactory, and an outfit may be completed by a high silk hat or a Derby or soft Alpine matching the habit in color. The coat pattern is No. 7176, price 1s. 3d. or 30 cents. The skirt pattern is No. 6363, which costs 1s. 3d. or 30 cents.

Figure No. 2 displays a mounted rider arrayed in a habit cut by



7160

LADIES' PUFFED DRESS SLEEVE, IN FIVE SECTIONS. (COPYRIGHT.)

(For Description see Page 444.)



7173

BOATING CAP, WITH WIDE VISOR.

(For Description see Page 444.)

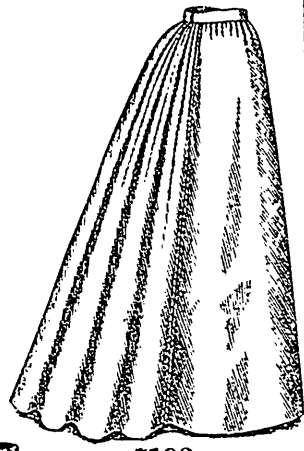
pattern No. 6247, price 2s. or 50 cents. The habit consists of a skirt, basque and chemi-ette-vest, and is shown made up in gray diagonal. The skirt is of approved length and is fashioned to secure the wearer's grace and comfort, whether she is walking or mounted.

The basque is extremely youth-

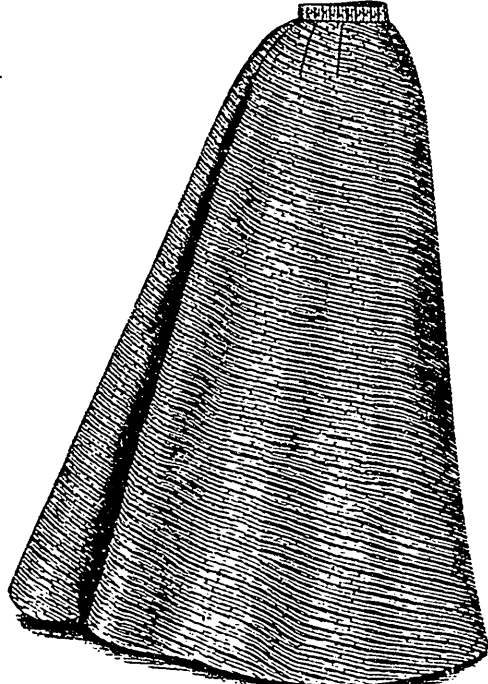
35 cents. Dark forest-green cloth was chosen for the development of the habit, which consists of a divided skirt, a blouse-waist and long coat in Newmarket style. A full description of the cross-saddle riding-habit is given in the September DELINEATOR, where it is clearly illustrated. The blouse is made in the easy style desirable for riding, and is often called the Norfolk jacket. This garment and the divided skirt of ample width afford a freedom and ease that will highly commend the fashion to zealous seekers after comfort. The finish is machine-stitching.

The fronts of the coat are closed in double-breasted style and are rolled back at the top in lapels which are faced with the material and form notches with the rolling collar. Under the collar is secured a dressy and protective double cape. The cape has a rounding lower outline, and all its free edges are completed with machine-stitching, as are also the edges of the coat.

Faced and covert cloths, chevrot, diagonal, Bedford cord and whipcord will most frequently be selected to make the cross-saddle riding-habit, and the finish will usually be perfectly plain or consist of stitching in tailor style.

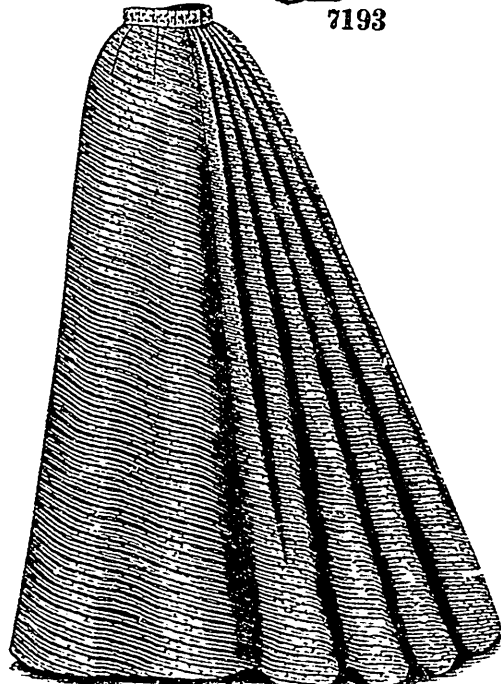


7193



7193

Side-Front View.



7193

Side-Back View.

LADIES' THREE-PIECE SKIRT. (TO BE GATHERED OR DART-FITTED IN FRONT AND GATHERED OR PLAITED AT THE BACK.) (COPYRIGHT.)

(For Description see Page 445.)

ful-looking and jaunty, extending well below the hips. The fronts are widened by gores and lapped in double-breasted fashion, being reversed at the top in stylishly broad lapels that meet the rolling collar in notches. The close adjustment of the basque is accomplished by double bust darts and the usual gores. The lapels are faced with the material, and between them is revealed a removable chemisette-vest, which is attached to a standing collar and closed at the center of the front with button-holes and buttons. The well fitting coat sleeves are made with but slight gathered fulness at the top, and the wrist edges and all the free edges of the basque are neatly completed with a single row of machine-stitching. A jaunty black Derby hat is worn with this habit.

At figure No. 3 is shown a rider clad in a cross-saddle habit, the design for which was provided by pattern No. 746, price 1s. 6d. or

The cap is intended for outdoor sports and corresponds with the coat. It was shaped by pattern No. 2115, which costs 5d. or 10 cents.

**A WOMAN'S PAMPHLET.**—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts, etc. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home. Price, 6d. or 15 cents.

**LAWN TENNIS.**—Everyone interested in this fashionable game should read our new pamphlet, "A Manual of Lawn Tennis," which is adapted to the requirements of both experts and beginners. It is fully and attractively illustrated, and contains an interesting history of tennis, the complete rules of the game, a clear explanation of the development of play, directions for laying out the court and for scoring, descriptions of the necessary implements and suitable attire, a chapter on tournaments and how to conduct them, illustrated instructions for constructing a tennis net, and numerous suggestions for giving lawn-tennis parties. The technical portions of the work are thoroughly reliable, being from the pen of the well-known authority, Miss S. S. Whittelsey. Price, 6d. or 15 cents.

# Styles for Misses and Girls.

FIGURE NO. 372 K.—MISSSES' BASQUE  
(For Illustration see this Page.)

plete a charming toilette for an afternoon fête, evening reception, dancing class or other full-dress occasion. It will make up exquisitely in silk, satin, taffeta, crépon, surah, vailing or any of the dainty woollens devoted to dressy gowns, and may be simply or elaborately trimmed with lace edging or insertion, ribbon, gimp, etc.

FIGURE NO. 372 K.—This illustrates a Misses' basque. The pattern, which is No. 7154 and costs 10d. or 20 cents, is in seven sizes



FIGURE NO. 372 K.—MISSSES' BASQUE.—This illustrates Pattern No. 7154 (copyright), price 10d. or 20 cents.  
(For Description see this Page.)

FIGURE NO. 373 K.—MISSSES' DRESS.—This illustrates Pattern No. 7146 (copyright), price 1s. 3d. or 30 cents.  
(For Description see Page 448.)

for misses from ten to sixteen years of age, and is differently portrayed on page 465 of this DELINEATOR.  
In the present instance the basque forms part of a dainty toilette designed for a party or reception, and is shown developed in spotted silk. It is admirably fitted to the figure by single bust darts, the customary gores and a curving center seam, and is closed invisibly at the center of the front. The lower edge, which forms a sharply point at the center of the front and back, is covered with satin-edged ribbon, which is knotted at the center of the front and tied at the back in a pretty bow, the long ends falling low upon the skirt; and the top of the basque, which is cut away in low, round outline, is trimmed to correspond, with the addition of coquettish ribbon bows that rise picturesquely on the shoulders, and a rosette at the center of the front. The basque may be cut in low, pointed outline, if preferred, or it may be made with a high neck and finished with a standing collar, the several styles being provided for by the pattern. The full puff sleeves present the correct droop at the shoulder and spread in balloon fashion below. They are arranged upon smooth linings which reach to the wrists, but are here cut off below the puffs, the arms being covered nearly to the sleeves by long gloves.  
The basque may accompany a full, gored or draped skirt to com-

FIGURE No. 373 K.—MISSSES' DRESS

(For Illustration see Page 447)

FIGURE No. 373 K.—This illustrates a Misses' dress. The pattern, which is No. 7146 and costs 1s. 3d. or 30 cents, is in seven sizes for

finished to form a self-heading. The body has a low-necked and backs, which are separated by under-arm gores and are upon a close-fitting, high-necked body-lining that is covered top by a full yoke of chiffon shaped by shoulder seams. The at the lower edge of the front is drawn to the center and col in two short rows of gathers, and the backs are similarly ga at each side of the closing, which is made invisibly at the The lower edge of the body is finished with a belt, and the is encircled by a ribbon girdle, which is arranged in an Al bow at the front and is knotted at the back to fall low up skirt. At the neck is a standing collar, the outside section of is of chiffon; the outside section is drawn by three rows of sh and forms a pretty standing frill about the neck. The sleeve cut away below double puffs, which extend to the elbow and in the exaggerated style now in vogue; and long Suède glov worn. The upper edge of the front is finished with a cord, silk, and butterfly of ribbons ranged up shoulders, piquant.



FIGURE No. 374 K.



FIGURE No. 375 K.

FIGURE No. 374 K.—MISSSES' DRESS.—This illustrates Pattern No. 7181 (copyright), price 1s. 3d or 30 cents. FIGURE No. 375 K.—GIRLS' DRESS.—This illustrates Pattern No. 7197 (copyright), price 1s. or 25 cents.

For Descriptions see Pages 448 and 449.

misses from ten to sixteen years of age, and is shown differently developed on page 456 of this magazine.

An exquisite combination of pale-violet India silk and white chiffon was here selected for the dress, and ribbon and self-headed frills of the material supply charming garniture. The skirt reaches to a becoming depth—nearly to the ankles, and falls in natural folds from gathers at the top, where it is joined to the fanciful body. The lower edge of the skirt is deeply hemmed, and the decoration consists of three spaced frills of silk, each of which is

coming to slender growing girls, as it effectually conceals the angularity which is so often conspicuous in their figures. The dress here represented made up for dressy house or evening wear in extra India silk and chiffon, and trimmed with white insertion of chiffon and ribbon of a slightly deeper shade. The fulness in the low-necked front and backs is evenly disposed by gathers at the neck and lower edges, and the high-necked lining is revealed round-yoke outline. The lining is fitted accurately and, in conjunction with under-arm gores which separate the backs and front, pr

The dress one of those ple modes are so becom to youthful ures, and developo ingly in o mull, do of Swiss, org batiste and goods den to unprete party gow will make beautifully India or C silk, challis ard, cash crepon, etc. may be e ively garni with ribb braid, lace tion, etc.

FIGURE No. 374 K.—MISSSES' DRESS. (For Illustration see this Page) FIGURE No. 375 K.—This illustrates a Misses' dress. The pattern, which is No. 7181, costs 1s. 3d or 30 cents, is in seven sizes for misses from 10 to 16 years of age, and is differently represented on page 457 of this magazine.

The dress is soft fulness which characterizes this mode is peculiarly be

a trim appearance. The closing is made invisibly at the center of the back. The exposed portion of the lining is covered with several rows of white lace insertion, and drooping over the standing collar is a frill of white lace edging. From the upper edge of the full portions

a deep, gathered Bertha collar, which is caught up neatly at the center of the front beneath a row of ribbon and stands out broadly over the shoulders. The sleeve is shaped by an inside seam only and is mounted on a boat-shaped lining, gathers at the top and along the upper part of the edge of the seam throw the sleeve into numerous folds above the elbow, while a becoming smoothness is maintained below. In this instance the sleeve extends only to three-quarter length, and its lower edge is trimmed with an encircling row of ribbon that is tied in a small bow just in front of the seam. The pattern provides for a full-length sleeve, to be used when the dress is intended for ordinary wear, and also for a low, round neck that will be suitable for occasions of ceremony. The full skirt has a straight lower edge and depends in graceful folds from the body, and a unique trimming is arranged with ribbon and ruffle of chiffon. The ribbon extends at each side of the front from the waistline to the knee, the two bands spreading toward their lower ends, which are concealed by fancy rosette-bows of ribbon having long, flowing ends; and between the ends of the bands the ruffle is applied in a deep curve. The waist is encircled by a belt decorated at each side of the front with a bow of ribbon.

Exquisite party gowns with low neck and three-quarter sleeves may be made up in India or China silk, crêpe de Chine, silk crêpon, or chiffon over silks, with trimmings of ribbon, lace or embroidered chiffon. For more ordinary use, high-necked, long-sleeved dresses of cheviot, serge or suiting will be appropriate.

FIGURE No. 375 K.—GIRLS' DRESS.

(For Illustration see Page 448.)

FIGURE No. 375 K.—This illustrates a Girl's dress. The pattern, which is No. 7197 and costs 1s. or 25 cents, is in nine sizes for girls from four to twelve years old, and may be seen in three views on page 460 of this *DELINEATOR*.

The dress possesses charmingly unique features in its full bretelles and puff sleeves, and is here represented made of Fayette in a delicate tint of blue, and Swiss embroidery. The full skirt is gathered and joined to the plain, round body at the sides, while at the



FIGURE No. 376 K.

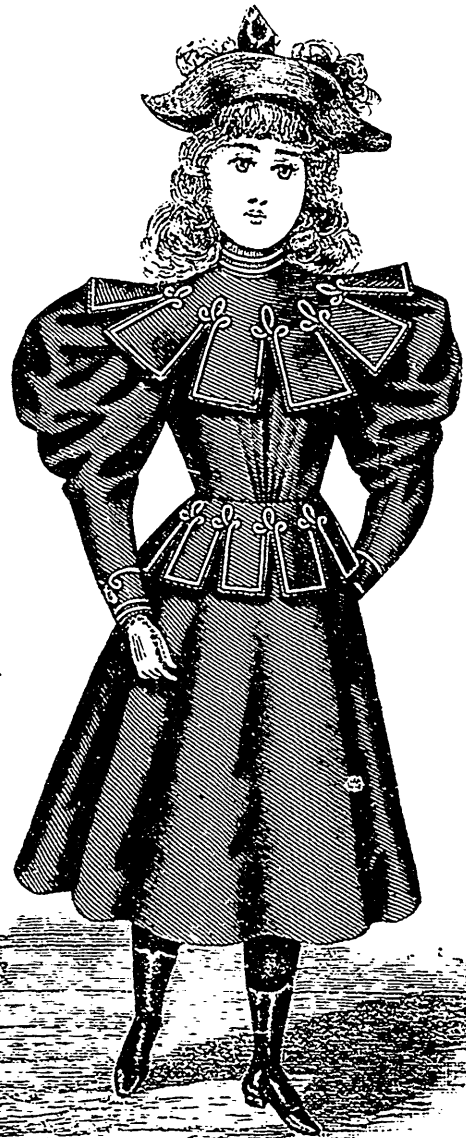


FIGURE No. 377 K.

FIGURE No. 376 K.—MISSSES' STREET COSTUME.—This illustrates Pattern No. 7156 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 377 K.—GIRLS' DRESS.—This illustrates Pattern No. 7184 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 450 and 451.)

center of the front and back it is extended to lap deeply on the body. Bretelles that are gathered to show becoming fullness pass over the shoulders, their ends being tacked over the side edges of the extended portions of the skirt; and a ribbon ruche is arranged over the upper edges of the bretelles and the deeper portions of the skirt to prettily outline a round yoke on the body. The yoke effect is emphasized by a facing cut from the upper part of the edging and applied above the bretelles. The neck is finished with a standing collar that is closed at the center of the back in line with the closing

of the dress; and over this collar a crush collar of black velvet closing at the left side is ornamentally disposed, one of its ends being frill-finished. Included in the seams joining the skirt to the body at the sides are short basque-skirts that fall smoothly upon the skirt and give it a slightly fanciful air. The sleeves have seams along the outside and inside of the arm, and arranged upon them above the elbow are large, drooping puffs that fall in soft folds some distance above cuff facings of embroidery.

A very pretty dress may be made up by this pattern in combinations of India or China silk and velvet, crêpon and satin, or some substantial woollens and velvet or silk. If a combination is not desired, a single material may be used throughout and the dress may be rendered ornate by applied garniture, such as beading threaded with bébé ribbon, lace edging or insertion, or ruchings of silk or lace. Ré-séda and golden-brown, lavender and garnet, and lemon-

demands of Fashion. The skirt is joined to a round waist that is supported by a lining fitted by single bust darts and the usual girdle and seams, the closing being made invisibly at the center of the back. The full front and backs are in low round outline at the top, joined in shoulder and under-arm seams; they are turned under the top and shirred to form a full heading, and the fulness at the waist-line is collected in rows of shirring at the center of the front and at each side of the closing. Above the full front and backs the lining is faced in round-yoke outline with green velvet, and the lining is completed with a standing collar to match. The coat-sleeves are supplemented by huge puffs that are gathered at the top and bottom and reach to the elbow, below which the sleeves are faced with velvet and decorated at the back of the arm with tufts placed in groups of three.

The short jacket is an independent garment that can be worn

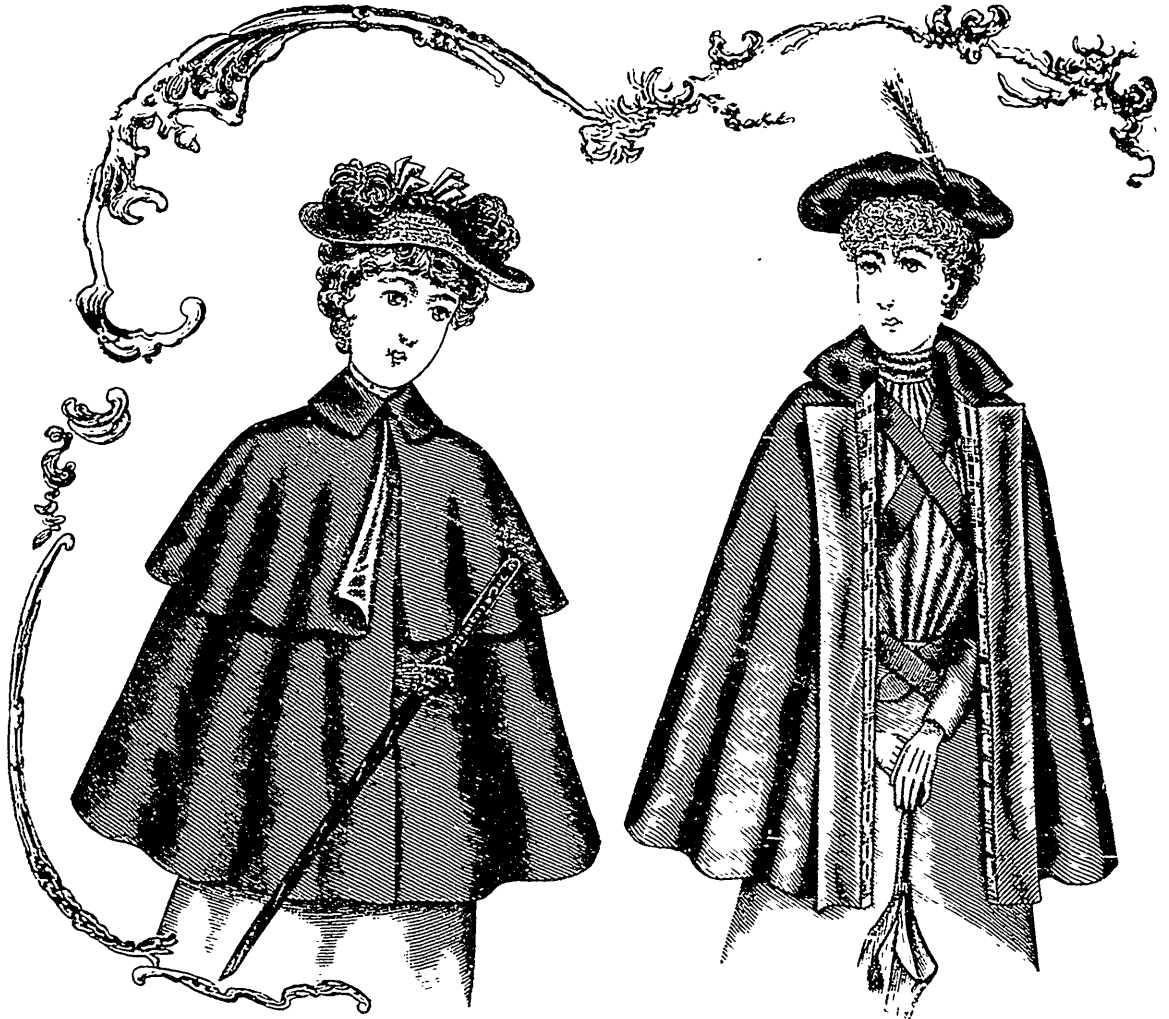


FIGURE No. 378 K.

FIGURE No. 379 K.

FIGURE No. 378 K.—MISSSES' TOURIST CAPE.—This illustrates Pattern No. 7177 (copyright), price 1s. or 25 cents. FIGURE No. 379 K.—MISSSES' CAPE.—This illustrates Pattern No. 7144 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 451.)

yellow and pale-blue are attractive color unions for girls' dresses.

FIGURE No. 376 K.—MISSSES' STREET COSTUME.

(For Illustration see Page 449.)

FIGURE No. 376 K.—This illustrates a Misses' costume. The pattern, which is No. 7156 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen differently portrayed on page 454 of this magazine.

Pretty mixed goods showing green and red artistically blended and dark-green velvet and satin were here chosen for the costume. The circular skirt has sufficient fulness at the top to render it becoming to a girlish figure, and its shaping is in perfect accord with the

this and other costumes if made of suitable material. It is shaped by shoulder and under-arm seams and reaches nearly to the waist line. The fronts fall wide apart all the way down and to their upper edges are joined large, pointed revers that slightly overlap the rolling collar. Both the collar and revers are of green satin. Each front is ornamented at the front edge with buttons arranged like those on the sleeves of the costume.

Nearly all seasonable dress goods will make up stylishly in this manner and they will be most effective when associated with velvet. Covert cloth, novelty suiting, cashmere, camel's-hair, Herrietta and vicuna are extremely popular and will unite charmingly with velvet of a contrasting hue.

The hat is a fine black felt trimmed with dark-green ribbon and feathers.



FIGURE NO. 377 K.—GIRLS' DRESS.

(For Illustration see Page 449.)

FIGURE NO. 377 K.—This illustrates a Girls' dress. The pattern, which is No. 7184 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown again on page 459 of this DELINEATOR.

Simple and youthful is the dress here represented made up of illuminated red serge and trimmed with white soutache braid. The circular skirt is a conspicuous feature and will render the dress popular with those who like a smooth rather than a full adjustment. The pretty waist is mounted on a lining that is fitted by single bust darts and underarm and side-back gores, and the closing is made at the center of the back with button-holes and buttons. The front and backs, which are separated by underarm gores, are smooth at the top, while the fulness is collected in gathers at the lower edge at the center of the front and at each side of the closing. The neck is completed by a standing collar decorated with two encircling rows of braid, and in the seam with this collar is included a deep, flat collar, the lower part of which is cut in square tabs that are outlined with braid, the braid being formed in a trefoil at the top of each slash. A peplum included in the seam joining the skirt and waist is smooth at the top and cut in square tabs and decorated with braid to correspond with the deep collar. The leg-of-button sleeve is shaped by one seam only and is mounted on a smooth, coat-shaped lining; the fulness at the top is collected in gathers that cause it to droop and spread in numerous folds and wrinkles to the elbow, below which the sleeve is adjusted closely to the arm; and at the wrist is a pretty decoration consisting of two rows of braid at the edge, and another row at cuff depth above, the upper row being formed in a downward-turning trefoil on the outside of the arm.

Plain serge, the camel's-hair and basket weaves, twilled flanellette and various novelty goods will make up nicely by the mode, and gold or silver braid, black Hercules braid, galloon, pimp, soutache braid or any of the pretty moiré braids that have crocheted edges will provide effective decoration.

The gray felt hat is prettily rolled off the hair in front and is trimmed with ostrich tips and silk ribbon.



FIGURE NO. 378 K.—MISSES' TOURIST CAPE.

(For Illustration see Page 450.)

FIGURE NO. 378 K.—This illustrates a Misses' cape. The pattern, which is No. 7177 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in five views on page 464 of this DELINEATOR.

Autumn is the favored time for the introduction of pretty wraps, and the cape here illustrated is one of the most popular top-garments of the season. Dark-olive lady's-cloth was selected for the development of the cape in this instance, and the dressy effect is greatly enhanced by a lining of bright silk. The garment consists

of two capes of circular outline, and the deeper one is smoothly fitted at the top by darts taken up on the shoulders, the full ripple effect below being altogether the result of the shaping. The closing is made at the center of the front, and at the neck is a rolling collar with square corners. The collar may be worn standing, in which case the ends will be connected by a pointed strap buttoned to it. The shorter cape, which may be worn or omitted, as preferred, is secured beneath the collar with button-holes and buttons, and the front edges may be secured by a small pointed strap buttoned underneath. Both capes are lined with silk, and the neck of the deeper cape is strengthened by an underfacing of cloth that is continued down the fronts for underfacings. Straps are tacked underneath to darts and crossed at the bust and closed at the waist-line at the back, thus holding the cape in position when it is worn open, as it will be for golf and other sports.

For the tourist or for driving, calling, school or promenade wear the cape is both convenient and jaunty. It insures warmth and protection without being at all cumbersome, and it can be made up in any of the heavy Scotch cloakings, cheviot, tweed, serge of heavy quality, wool suiting or faced or covert cloth. The prevailing fashion of adding plaid silk linings to garments of this kind is to be commended, although in many instances gay effects and a pleasing finish will be attained by a lining of changeable silk or plain Surah.

The dark-blue felt hat is trimmed with ribbon and feathers.

FIGURE NO. 379 K.—MISSES' CAPE.

(For Illustration see Page 450.)

FIGURE NO. 379 K.—This illustrates a Misses' cape. The pattern, which is No. 7144 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is again portrayed on page 464 of this magazine.

The capes for misses present many of the features admired in those now fashionable for ladies. Slate-gray cloth was chosen for the cape here shown, and the garment is prettily lined with gay tartan-plaid satin. The cape extends considerably below the hips and is smoothly adjusted at the top by darts taken up on the shoulders, the undulating curves or flutes in which it droops below being the result of its regular shaping. The cape is here shown worn open and is reversed its entire depth to display its pretty lining. The neck and front edges are finished with an underfacing, and a long strap of cloth is sewed underneath to each dart; the straps are crossed at the bust and again at the back,

and their ends are then brought to the front and closed. At the neck is a collar that may be rolled or worn standing, and at the back is a hood of the Capuchin order attached to the cape with button-holes and buttons. The hood is lined with the plaid satin, and its outer edge is prettily reversed. The cape may be closed with buttons and button-holes; the ends of the collar may be secured with a strap when worn standing, and the hood may be fastened at the throat with a similar strap when the hood is worn over the head.

FIGURE NO. 380 K.—MISSES' COSTUME.—This illustrates Patte No. 7143 (copyright), price 1s. 3d or 30 cents.

(For Description see Page 452.)

The cape is particularly recommended for travelling, driving, yachting, golf and other outdoor games, as well as for general wear, and it can be appropriately developed in any of the plain or fancy cloakings now in vogue. Bright linings are much favored for capes of this kind, the plaid, checked and changeable silks being particularly popular for the purpose.

The gray cloth Tam O'Shanter cap is adorned with a long quill placed slantingly at the left side in front.

FIGURE No. 380 K.—MISSES' COSTUME.

(For Illustration see Page 451.)

FIGURE No. 380 K.—This illustrates a Misses' costume. The pattern, which is No. 7143 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years old, and is shown differently made up on page 455 of this publication.

An artistic combination of dove-gray cheviot, plain cardinal silk, and silk showing a gray ground polka-dotted in cardinal was here effected in the costume, and the dressy appearance produced by an exceedingly tasteful use of the materials renders applied garniture unnecessary. The skirt is composed of a front-gore, a gore at each side, and a back-breadth that is gathered closely at the top to fall in graceful, rolling folds to the lower edge, while the slight fulness at the top of the gores is collected in scanty gathers. The skirt is joined to the short, round, fanciful waist, which is arranged over a lining snugly fitted by single bust darts, under-arm and side-back gores and a center seam and closed at the center of the front. The wide bias back of the waist is seamless at the center and is separated from the fronts by under-arm gores which produce a close-fitting appearance at the sides. The fronts separate all the way down to reveal a full vest of the polka-dotted silk, which is prettily wrinkled by gathers at the neck and lower edges; and a wrinkled section of silk is in this instance arranged over the standing collar which forms the neck completion. Joined to the neck edge of the back and to the front edges of the fronts nearly to the waist-line is a

large, fanciful collar of plain silk, which is pointed at the center of the back and in front of and back of each shoulder, and which, by reason of its circular shaping, ripples slightly across the back and falls in a jabot fold at each side of the front. Included in the joining of the skirt and waist is a basque-skirt composed of two sections, which flare at the center of the back and extend to the front edges of the fronts. The basque-skirt shapes deep points at the lower corners and falls in pretty flutes which are due entirely to the shaping. The mutton-leg sleeves have only inside seams and are mounted on linings shaped by inside and outside seams. The generous fulness at the top is disposed in folds that spread to produce a balloon effect, the folds resulting from gathers at the

upper edge and along one edge of the seam for a short distance from the top. The sleeves fit smoothly on the forearm, and the wrists are trimmed with folds of plain silk. The waist is encircled by a belt that is closed at the center of the front beneath a buckle.

Numerous pleasing combinations are possible in costumes of the kind, and the fanciful effect may be enhanced by simple or elaborate disposals of gimp, passementerie, galloon or fancy braid.

The hat is of fine French felt; it is faced with velvet and daintily adorned with ribbon and feathers.

FIGURE No. 381 K.—GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 381 K.—This illustrates a Girl's dress. The pattern



FIGURE No. 381 K.



FIGURE No. 382 K.

FIGURE No. 381 K.—GIRLS' DRESS.—This illustrates Pattern No. 7151 (copyright), price 1s. or 25 cents. FIGURE No. 382 K.—GIRLS' DRESS.—This illustrates Pattern No. 7171 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 452 and 453.)

which is No. 7151 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured differently developed on page 458 of this DELINEATOR.

The pretty dress, which is suitable for ordinary or exceptional wear, according to the material in which it is developed, is here shown made up in cardinal-red serge, with white soutache braid for decoration. The straight, full skirt is deeply hemmed at the bottom and is gathered at the top, where it is joined to the graceful blouse-waist, which is made over a lining fitted by single bust darts and shoulder and under-arm seams, the closing being performed with button-holes and buttons at the center of the back. The front and back of the blouse are joined in shoulder and under-arm seams

are shaped in low, round outline at the top, and the lining above is neatly faced with the material and trimmed in circular outline with rows of braid. Three box-plaits are formed in the front, the back is arranged to correspond, and the fulness droops entirely in blouse fashion. From the upper edge of the full portions fall bretelles, which are shaped to form a deep point on each shoulder and flare in points at the center of the front and back; they are quite smooth at the top, the graceful ripples observed below being entirely the result of the circular shaping. The coat sleeves are covered as far as the elbow by picturesque puffs, and each wrist is decorated with several rows of braid. The bretelles and standing collar are decorated with spaced rows of soutache braid, the braid on the bretelles being applied to follow the lower outline. A row of braid is applied to the skirt at the top of the hem.

A charmingly simple but very dressy-looking gown is here shown developed in figured India silk having an apple-green ground strewn with darker green figures, decoration being supplied by green ribbon. The full, gathered skirt is deeply hemmed and falls gracefully from the full waist, to which it is joined. The full front and full backs are arranged over a lining fitted by single bust darts and shoulder and under-arm seams; they are shaped in low, square outline at the top, and the lining above is covered with a square yoke. The dress may be made with a high neck and long sleeves or with a low neck and short sleeves for wear with or without a guimpe, according to the material chosen and the occasions for which the garment is intended. The full portions are drawn into pretty folds at the top by gathers, and the fulness at the bottom is collected in a row of shirring at the lower edge and another at belt depth above. The waist is encircled by a belt that is decorated with a folded ribbon and with a rosette of similar ribbon placed at each side of the center in front, long ribbon ends falling low upon the skirt from the rosettes. A deep Bertha frill of the material outlines the lower edge of the yoke, and above the frill the yoke is covered with a ribbon laid in upturning folds, and further ornamented with rosettes located at the corners and on the shoulders. The short puff sleeve is gathered at the top and bottom and from its lower edge falls a gathered frill of the silk, and a rosette of ribbon decorates the sleeve on the upper side of the arm.

For dancing-school or party wear the soft India or China silks will be frequently chosen to develop the mode, which is, however, so practically planned that a serviceable gown for every-day use may be satisfactorily made up in this way in serge, vicuna, Henrietta, camel's-hair or novelty goods. The decoration for dressy wear may consist of ribbon or lace.



FIGURE No. 383 K



FIGURE No. 384 K.

FIGURE No. 383 K.—GIRLS' DRESS.—This illustrates Pattern No 7161 (copyright), price 1s. or 25 cents. FIGURE No. 384 K.—GIRLS' LONG COAT.—This illustrates Pattern No. 7175 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 453 and 454.)

FIGURE No. 383 K.—GIRLS' DRESS.  
(For Illustration see this Page.)

FIGURE No. 383 K.—This illustrates a

Girls' dress. The pattern, which is No. 7161 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is pictured in two views on page 453 of this magazine.

The dainty simplicity of the mode will make it a favorite for both school and best wear, and its present development in fancy striped wool goods, with a decoration of silk and ribbon, brings out its attractive features to particular advantage. The skirt is full and round, and the fulness is regulated by gathers at the top, where the skirt is joined to the round body. The full front and full backs of the body are arranged over plain lining-portsions and are disposed in soft folds by gathers at the upper and lower edges; and above them appears a square yoke, which is shaped by shoulder seams and out-

For school wear the dress may be made of Henrietta, serge, cashmere or mixed suiting, while for a dressy gown crêpon, silk or novelty goods of fine quality may be selected. Velvet or satin ribbon, braid or galloon will provide suitable decoration.

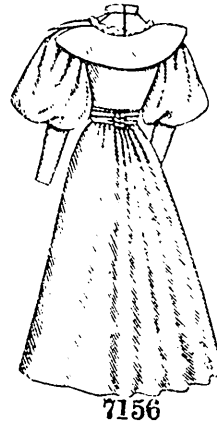
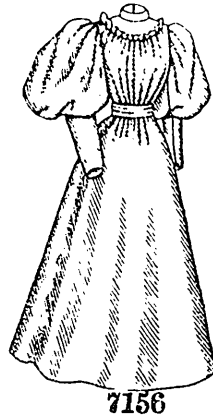
FIGURE No. 382 K —GIRLS' DRESS  
(For Illustration see Page 452.)

FIGURE No. 382 K.—This illustrates a Girls' dress. The pattern, which is No. 7171 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown again on page 459.

lined at its lower edge with a frill of silk headed by a piping. A similar decoration is added to the edges of the rolling collar, which is in two sections that flare at the center of the front and at the closing, which is made invisibly at the center of the back. The bottom of the waist is finished with an applied belt. The sleeves are made with seams along the outside and inside of the arm, and over them at the top are disposed full puffs; gathers at the top and bottom of the puffs throw them into folds that stand out broadly, and a frill headed by a piping of silk trims each wrist edge. A ribbon is passed about the waist in lieu of the independent belt provided by the pattern, and is arranged in a flat bow in front and in a bow with long, flowing ends at the center of the back.

The dress may be suitably developed in albatross, vailing, India or China silk, crepon, Fayette and other soft textures that will adapt themselves readily to the full effect of the mode; and, if liked, the yoke may be of a contrasting fabric. Frills of lace or embroidery, insertion, gimp or beading run through with ribbon, will provide pretty decoration and may be applied as individual taste directs.

Charming top-garments that are perfectly adapted to travelling, driving and school or church wear may be developed by the mode in beaver, chinchilla, kersey, melton or cloth, preference being given just now to coatings that present a smooth surface. Bands of otter, beaver or seal will appropriately decorate a coat intended for dressy wear, and less expensive trimmings, such as braid or gimp, may be chosen for a utility garment. A handsome coat fashioned by this pattern for best wear is made of light-gray smooth-faced cloth, with the star collar cut from black Persian lamb and the wrists completed with deep cuffs of the same. The large felt hat is simply trimmed with feathers.



MISSES' COSTUME, WITH CIRCULAR SKIRT AND REMOVABLE JACKET.

(For Illustrations see this Page.)

No. 7156.—Mixed goods, velvet and satin are combined in this costume at figure No. 376 K in this DELINEATOR, ribbon and buttons providing the decoration.

The costume is appropriate alike for the house and street, and is here shown to advantage in an attractive combination of fancy suiting and plain silk and velvet. The circular skirt is of becoming length and fashionable width, measuring nearly three yards and a half at the bottom

in the middle sizes, and its straight back edges are joined in a center seam. The shaping of the skirt, together with very slight fulness at the top, produces a smooth effect over the hips, and the fulness is drawn to the center of the back, where it falls in well defined *godets* that spread in graceful fashion to the bottom. The skirt is joined to the body, which has a full front and full backs shaped in low, round outline at the top and joined in under-arm and short shoulder seams. The body is provided with a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the

FIGURE No. 384 K.—GIRLS' LONG COAT.

(For Illustration see Page 453.)

FIGURE No. 384 K.—This illustrates a Girls' coat. The pattern, which is No. 7175 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years of age, and is differently portrayed on page 461.

A stylish top-garment that is suitable alike for ordinary and best wear is here pictured, the material selected for its development being fancy tan cloth. It wholly conceals the dress over which it is worn and displays modified ripples at the back. The garment is half tight-fitting, its comfortable adjustment being due to under-arm and side-back gores and a curving center seam; and the closing is made at the front with button-holes



Front View.



Back View.

MISSES' COSTUME, WITH CIRCULAR SKIRT AND REMOVABLE JACKET. (COPYRIGHT)

(For Description see this Page.)

and large pearl buttons. A pleasing feature of the coat is the deep star collar, which imparts an air that is at once quaint and picturesque. This collar shapes a point at each side of the closing, another at the center of the back and two at each side, and is topped by a rolling collar with flaring ends. The edges of both collars are decorated with heavy silk cord, and similar cord trims the wrists of the one-seam mutton-leg sleeves, being arranged to outline shallow, pointed cuffs. The sleeves are sufficiently wide to slip on easily over the enormous dress sleeves now fashionable, and the fulness at the top is gathered to spread on the shoulders in the manner demanded by prevailing styles.

back. The upper edges of the full front and full backs are turned under and drawn by two rows of shirring to form a pretty standing frill; the fulness at the lower edge is drawn to the center of the front and back and collected in two rows of shirring, and the body lining exposed to round yoke depth is covered with a silk yoke shaped by shoulder seams. The waist is girdled by a crush belt of silk, the frill-finished ends of which are closed at the center of the back. The sleeves have full balloon puffs, which reach to the elbow and droop quaintly upon the deep facings of silk that cover the sleeves below the puffs; and a silk collar in close-fitting standing style is at the neck. The costume may be



worn with or without a removable jacket, which reaches nearly to the waist-line and is shaped by shoulder and under-arm seams. The fronts of the jacket flare widely and the top of the back is cut in low rounding outline. A moderately deep, round collar of velvet falls quietly at the back of the jacket and its ends are overlapped by velvet lapels, which are joined to the fronts and form deep notches with the collar. The jacket lends a decidedly chic air to the costume.

The costume will make up prettily for general or best wear in cashmere, foulé, fine serge, camel's-hair, vicuna, hopsacking or other reasonable woollens either alone or combined with silk, velvet, surah, moiré, etc. A ribbon sash with long, flowing ends may take the place of the girdle, and pretty garniture of ribbon or lace insertion may trim the collar, sleeves and jacket. The skirt may be decorated near the bottom with braid, passementerie or machine-stitching.

We have pattern No. 7156 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a fourth of dress goods forty inches wide, with a yard and three-eighths of silk twenty inches wide, and three-eighths of a yard of velvet twenty inches wide. Of one material, it needs nine yards twenty-two inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide.

Price of pattern, 1s. 3d. or 30 cents.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 7143.—Cheviot and polka-dotted and plain silk are united in this costume at figure No. 380 K in this magazine.

The costume is fashioned in a style that will lend itself readily to unique combinations and effective color schemes and is here portrayed developed in diagonal and shaded silk. The skirt is a graceful example of the improved four-gored mode and is of fashionable width, measuring two

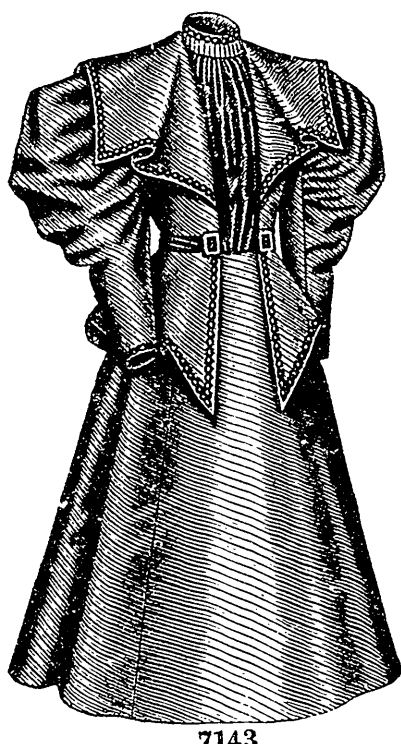
yards and a half at the bottom in the middle sizes. The back is gathered to fall in full, well-defined *godets*, and slight gathers regulate the fulness at the top of the front and sides; and the skirt is joined to the fanciful body, excepting for a short distance at the left side, where a placket is finished above the side-front seam. The fronts of the body, which are arranged upon dart-fitted fronts of lining, appear with the effect of jacket fronts at each side of a full silk vest that is sewed to the lining front at the right side and closed invisibly at the left side. The vest is drawn into soft folds that are particularly improving to slight figures by gathers at the top and bottom. The seamless, bias back is arranged upon a back of lining fitted by side-back gores and a curving center seam, and is separated from the fronts by under-arm gores which ensure a close adjustment at the sides. Falling gracefully over the skirt are deep peplums, which are included in the seam joining the skirt and body and fall in a deep point at the center of the back and at the lower front corners. The peplums fall in line with the front edges of the fronts and are smooth at the top, their circular shaping permitting them to fall in stylish flutes or ripples at the sides. The free edges of the peplums are decorated with passementerie, and their joining to the body is concealed by a twist of silk, the ends of which are drawn through a fancy buckle at each

side. The waist is made fanciful by a star collar, the long ends of which are joined to the loose front edges of the fronts. The collar is triple-pointed at the back, curves gracefully over the shoulders and forms a point at each side, where its peculiar shaping causes it to fall with a jabot effect. The one-seam *gigot* sleeves, which are mounted upon smooth linings shaped by the usual inside and outside seams, are gathered at the top and along one edge of the seam for some distance from the top to spread broadly on the shoulders and break into soft folds and wrinkles below. The sleeves are smooth upon the forearm, and are trimmed at the wrist with a band of passementerie. At the neck is a close-fitting curate collar closed at the left side, its upper edge, like the lower edge of the star collar, being decorated with a row of passementerie.

The costume is adaptable to all serviceable woollens, and will be especially effective when developed in a combination of hopsacking and surah, serge and changeable silk or cashmere and *crêpe de Chine*. The mode is so picturesque in its fashioning that garniture may be dispensed with, although for best wear ribbon, fancy braid or gimp may outline the collars and peplums.

We have pattern No. 7143 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires four yards and a half of dress goods forty inches wide, with

a yard and an eighth of silk twenty inches wide. Of one material, it needs eight yards and a half twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



7143

Front View.



7146

Side-Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' DRESS.

(For Illustrations see Page 456.)

No. 7146.—Pale-violet India silk and chiffon are united in this dress at figure No. 373 K in this magazine, frills of the silk and ribbon providing the decoration.

The quaint dress introduces a guimpe effect, which will be emphasized

when a combination of fabrics is chosen for its development, but in the present instance the effect of a single material, which is red cashmere, is displayed. The full, round skirt is of fashionable width, measuring about two yards and a half in the middle sizes, and falls in free, graceful folds from the body. Its lower edge is deeply hemmed and decorated with fancy black silk stitching, and the top is gathered and joined to the fanciful body. The front and backs of the body are cut away in low, round outline at the top and mounted upon a high-necked body lining fitted by the usual darts and under-arm and side-back gores. The fulness at the waist-line of the front and backs is drawn closely to the center of the front and toward the closing, which is made at the center of the back, by spaced rows of gathers, and under-arm gores secure a smooth effect at the sides. The upper part of the body lining is covered with a full, round yoke shaped by shoulder seams and gathered at the top and bottom to appear with the effect of a full guimpe; and the upper edges of the front and backs are finished with a cording of the material and trimmed with fancy stitching to accord with the skirt decoration. The lower edge of the body is finished with a belt, and an independent belt decorated with fancy stitching encircles the waist, the ends being closed at the center of the back. The sleeves have full puffs, which are gathered



at the top and bottom and once between to form double puffs that extend to the elbow and spread in the picture-que fashion in vogue; and the wrists are ornamented with fancy stitching. At the neck is a fanciful standing collar, the outside section of which is turned under at the top and drawn by three spaced rows of shirring, the upper edge forming a dainty standing frill about the neck.

Very picturesque dresses for every-day or best wear may be developed by the mode in cashmere, serge, foulé, hopsacking, camel's-hair or wool crépon, with plain or changeable silk, surah, taffeta, etc., for the full yoke and sleeves, if desired. A single material may quite as appropriately be chosen, and pretty garnitures of ribbon, braid, gimp or galloon may be added in any way preferred. A dainty gown for dressy house wear is of pale-yellow crépon, with yellow chiffon for the yoke; and the decoration consists of wide yellow satin ribbon arranged about the waist and used for a stock collar, the shirred section in the pattern being omitted.

We have pattern No. 7146 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress will require eight yards and a half of goods twenty-two inches wide, or six yards and a half thirty inches wide, or four yards and

being fitted by single bust darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The front and backs are gathered at the top, and the fulness below is drawn to the center of the front and at each side of the closing and collected in gathers at the lower edge and at belt depth above. The body lining exposed above the front and backs is covered with a round yoke-facing of velvet, the lower edge of the yoke being followed with fancy braid, and a narrow velvet belt decorated at the top and bottom with similar braid finishes the lower edge of the body. The yoke effect is emphasized by the addition of a full, gathered Bertha that droops in soft folds all round and falls prettily on the sleeves. The velvet standing collar, which is moderately high and closed at the back, is trimmed at its upper and lower edges with fancy braid, and bands of velvet edged at the top and bottom with braid trim the wrists of the one seam *gigot* sleeves. The sleeves, which are mounted upon smooth coat-shaped linings, are gathered at the top and for some distance along one edge of the seam to spread with balloon effect above the elbow and present the correct droop at the top, the shaping producing a smooth and comfortably close effect upon the forearm.

All sorts of dainty silks and wools will develop nicely in this way, especially satisfactory results being possible with combinations either of hue or texture. Velvet, shaded or fancy silk or Bengaline will unite attractively with cashmere, foulé or hopsacking, and several rows of insertion, ribbon or braid may trim the skirt, the yoke and the wrists.

We have pattern No. 7181 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires five yards and three-eighths of dress goods forty inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs nine yards and three-fourths twenty-two inches wide, or seven yards thirty inches wide, or five yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7146

Front View.



7146

Back View.

MISSSES' DRESS. (COPYRIGHT.)  
(For Description see Page 455.)

five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' DRESS, WITH FULL SKIRT HAVING A STRAIGHT LOWER EDGE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR THREE-QUARTER SLEEVES.)  
(For Illustrations see Page 457.)

No. 7181.—This dress is shown in a dainty development of canary India silk and chiffon at figure No. 374 K in this magazine, lace insertion and edging and ribbon providing the decoration.

The dress is a pretty mode by which to develop a school or best dress of cashmere, serge, flannel, etc., and is here pictured made of vicuna and velvet. It may be made up with a high or a low round neck, with three-quarter or full-length sleeves and with or without a full Bertha, the illustrations showing plainly the different effects. The skirt, which is of fashionable length and has a straight lower edge, is full and round and finished at the bottom with a deep hem; at the top is gathered and joined to the body, from which it falls in full, soft folds. The skirt is of stylish width, measuring fully three yards and a quarter in the middle sizes. The body has a full front and full backs separated by under-arm gores and shaped in low, round outline at the top and arranged upon a high-necked body-

seams, and the closing is made at the center of the back with button-holes and buttons. The front and back of the blouse are joined in shoulder and under-arm seams and cut in low round outline at the top, and above them the lining is faced with the suiting in round yoke outline. Three box-plaits are formed in the front and back, the middle box-plait at the back concealing the closing, and the fulness droops in graceful blouse fashion. The dress may be made up with or without fanciful bretelles that are in two sections and shaped to form a deep point over each shoulder. The bretelles flare in points at the center of the front and back and are smooth at the top, but their shaping causes them to fall in stylish flutes or ripples. Large puffs that are gathered at the top and bottom conceal the coat-shaped sleeves as far as the elbow. At the neck is a standing collar of moderate height. The round, full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist, falling in graceful folds about the figure.

The dress will make up stylishly in novelty wool goods, cashmere, serge, figured, pin-dotted or striped woollens, or in silk-and-wool crépon for best wear. Velvet or silk may be used to face the sleeves and make the bretelles.

We have pattern No. 7151 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires three yards and an eighth of dress goods forty inches wide, with

## GIRLS' DRESS.

(For Illustrations see Page 459.)

No. 7151.—Another illustration of this dress is given at figure No. 381 K in this DELINEATOR, where it is shown made of red flannel and trimmed with white soutache braid.

Beauty and comfort are combined in this dress, which is here represented made of claret-colored suiting, with darker silk for the bretelles. It introduces a graceful blouse-waist, which is made over a fitted lining adjusted by single bust

seven-eighths of a yard of silk twenty inches wide. Of one material, it calls for six yards and a fourth twenty-two inches wide, or four yards and three-fourths thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS, WITH FITTED BODY-LINING (THAT MAY BE OMITTED)

(For Illustrations see Page 458.)

No. 7161.—By referring to figure No. 383 K in this DELINEATOR, this dress may be observed made of fancy-striped woollen goods, trimmed with ribbon and ruffles and pipings of silk.

The full waist, simple skirt and puff sleeves make this becoming dress appropriate for most of the seasonable dress goods. It is here represented made of leaf-green serge and trimmed with mohair braid in two widths. The full waist is mounted on a lining that is fitted by single bust darts and shoulder and under-arm seams, and the closing is invisibly made at the center of the back. The full front and full backs are shaped in low, square outline and are joined in under-arm seams that are inserted in the corresponding seams of the lining. They are gathered at the upper and lower edges and are joined to a square yoke shaped by shoulder seams and outlined at its lower edge with a row of wide and a row of narrow braid. The gathers at the lower edge of the front and backs are made at belt depth apart, and are concealed by a belt which is stitched to position at its upper and lower edges; and an independent belt of the material having a pointed, overlapping end encircles the waist and closes at the center of the front, its upper edge being followed by a row of narrow braid and the ends and lower edge being decorated with a row of wider braid. Bouffant puffs that are gathered at the top and bottom conceal the coat-shaped sleeves as far as the elbow, and the wrists are trimmed with a row of wide and a row of narrow braid. The fanciful collar is in two sections that flare broadly at the center of the front and back, and its front ends and lower edges are followed by a row of wide and a row of narrow braid. The full skirt is deeply hemmed at the bottom and gathered at the top, where it is joined to the waist; a row of wide braid decorates the skirt just above the lower edge, and a row of narrower braid is placed a short distance above.

A becoming school dress made up in this manner of serge, cashmere, vicuna or of striped, dotted or figured wool goods will be pretty. The decoration may be velvet, grosgrain or satin ribbon, narrow bands of passementerie, braid, lace insertion over a color, gimp or galloon. The yoke may be overlaid with embroidery or net or all-over braided with soutache.

We have pattern No. 7161 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires five yards and seven-eighths of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUMPE.)

(For Illustrations see Page 459.)

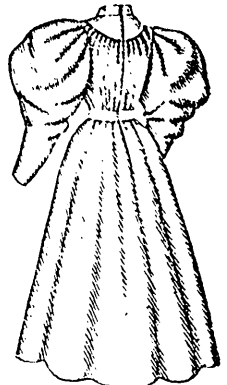
No. 7171.—Light-figured silk is the material represented in this dainty dress at figure No. 382 K in this DELINEATOR, ribbon contributing pretty garniture.

The dress is adaptable to all pretty varieties of silks and woollens and is especially appropriate for party, dancing school or other dressy wear. For its development in the present instance rose cashmere and white lace edging were chosen. The skirt, which

reaches to a becoming depth, is full and round, is gathered at the top to fall in full, flowing folds from the body to which it is joined, and is finished at the bottom with a deep hem. The body has a full front and full backs, which are shaped in low, square outline at the top and arranged upon a high-necked body-lining fitted by single bust darts and shoulder and under-arm seams. The full portions are drawn into soft folds at the front and at each side of the closing, which is made invisibly at the center of the back by gathers at the top and two rows of shirring at the lower edges, the shirrings being made at belt depth apart. The body lining exposed above the full portions is covered with a square yoke shaped by shoulder seams, and



7181



7181



7181

Front View.



7181

Back View.

MISSIS' DRESS, WITH FULL SKIRT HAVING A STRAIGHT LOWER EDGE. (TO BE MADE WITH HIGH OR ROUND NECK AND WITH FULL-LENGTH OR THREE-QUARTER SLEEVES.) (COPYRIGHT.)

(For Description see Page 456.)

the lower edge of the body is finished with a belt. The yoke is bordered by a Bertha frill of dainty lace, that droops softly at the front and back and stands out broadly upon the sleeves, which have full balloon puffs that extend to the elbow and are gathered at the top and bottom to spread picturesquely at the top and droop softly below. Gathered frills of lace which are deepest at the back of the arm fall from the lower edges of the puffs, and a standing collar finishes the neck. The pattern provides for a dress with a half-low, square neck, as pictured in the large front and small back views, where the sleeves are shown cut off below the puffs; the dress may be worn with or without a gumpe, as preferred.

The dress will develop daintily in India or China silk, Swiss, India lawn, organdy or fine woollen goods for a children's party, and for ordinary wear in serge, challis, flannel, foulé, camel's-hair or vicuna. A frill of the material may be substituted for the lace.

We have pattern No. 7171 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires three yards and an eighth of dress goods forty inches wide, with four yards and a fourth of lace edging six inches wide. Of one material, it needs seven yards twenty-two inches wide, or five yards and three-fourths thirty inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



7151

View without Bretelles.

GIRLS' DRESS, WITH CIRCULAR SKIRT.

(For Illustrations see Page 459.)

No. 7184.—At figure No. 377 K in this magazine this dress is shown made of

All the seasonable materials usually selected for the dresses of the young are appropriate for this mode, which is a most simple and becoming one. Henrietta, cashmere, camel's-hair and basket weaves, vicuna, serge and novelty suitings will make up satisfactorily, with a decoration of braid, velvet ribbon, gimp or galloon.

We have pattern No. 7184 in ten sizes for girls from three 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, or three yards and three-fourths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

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

(For Illustrations see Page 460.)

No. 7197.—At figure No. 375 K in this magazine this dress is pictured made of light-blue Fayette and embroidered edging and decorated with a ribbon ruche and a crush velvet collar.

The dress is novel in effect, its flowing lines and bouffant sleeves giving it a decidedly picturesque air. It may be made high or low necked and with long or short sleeves, as illustrated. Claret-colored cashmere was here chosen for its development, and black velvet ribbon in two widths forms the decoration. The round body is shaped with shoulder seams and rendered smooth-fitting at the sides by under-arm gores; and the closing is invisibly made at the center of the back. The full skirt, which is deeply hemmed at the bottom, is gathered at the sides and joined to the lower edge of the body; it is extended at the front and back and gathered at the top, where it is sewed to the body in shallow round-yoke outline, the side edges of the extensions being sewed flatly to position. The body has the effect of a round yoke above the extensions, the yoke effect being emphasized by a decoration of the wide velvet ribbon formed in a gathered ruche, and a bow of the ribbon is placed on the ruching on the left side of the front, its flowing ends falling low on the skirt. Square-cornered peplum-portsions shaped to fall in slight ripples are included in the joining of the skirt to the body at the sides, and their free edges are trimmed with three rows of narrow velvet ribbon. The

coat-shaped sleeves are covered above the elbow by picturesque balloon puffs, which are gathered at the top and bottom and flare



7151

Front View.



7151

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 456.)

dark-blue serge and prettily decorated with white soutache braid. The modish dress is made fanciful by a broad tab collar and peplum. It is here represented developed in myrtle-green wool suiting and trimmed with fancy soutache braid. The waist has a full front and full backs separated by under-arm gores and mounted on a lining fitted by single bust darts and under-arm and side-back gores, the closing being made down the center of the back with button-holes and buttons. It is smooth at the top, and the fulness at the bottom is collected in gathers and drawn well to the center of the front and back. A flat collar is included in the seam with the standing collar: it is smooth at the top and is slashed to form a series of square tabs that are outlined with a row of fancy braid, which is continued up the back edges of the collar. The one-seam leg-omutton sleeves are mounted on coat-shaped linings and are gathered at the top to give the fashionable fulness; a close adjustment is maintained below the elbow, and the wrists are decorated with a row of fancy braid. The circular peplum, which is included in the seam joining the skirt and waist, is smooth at the top and slashed to form square tabs that are decorated to correspond with the flat collar. The circular skirt is smooth at the top and is sewed to the waist without fulness, the folds in which it falls at the sides and back being altogether the result of its shaping. A row of fancy braid conceals the joining of the skirt and waist and also decorates the lower edge of the standing collar. The omission of the flat collar and peplum simplifies the mode, as will be observed in the small engraving.



7161

Front View.



7161

Back View.

GIRLS' DRESS, WITH FITTED BODY-LINING (THAT MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 457.)

in bouffant style. The wrists are effectively completed with three rows of narrow velvet ribbon. Deep sleeve-caps gathered up with

graceful fulness droop over the sleeves and their front and back ends are flatly sewed over the side edges of the skirt extensions. Three rows of narrow velvet ribbon decorate the free edges of the caps and three rows of similar ribbon overlie the standing collar.

Extremely quaint dresses for best or for school or afternoon wear at home will be fashioned after this mode in cashmere, silk, Henrietta, valing and numerous soft wool textures of delicate color. Grosgrain or satin ribbon or narrow or moderately wide velvet ribbon will generally be selected for ornamentation, though on some goods braid will be serviceable and effective. A pretty low-necked dress for dancing school wear may be of cream-white India silk, with point de Gene lace for the caps and satin ribbon for garniture.

We have pattern No. 7197 in nine sizes for girls from four to twelve years of age. For a girl of eight years, the dress requires seven yards and five-eighths of material twenty-two inches wide, or five yards and seven-eighths thirty inches wide, or four yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

backward turning plait and the wrists are finished at round cuff depth with two encircling rows of machine-stitching. The collar is in rolling style and meets the lapels in notches. Its free edges are followed by two rows of machine-stitching and two rows of stitching follow the edges of the lapels. The front, lower and loose back edges of the coat are finished with two rows of machine-stitching and the curved openings to side pockets inserted in the fronts are finished to correspond.

All sorts of stylish coatings, such as melton, kersey, beaver and cheviot, are adaptable to the mode, and for the intermediate season covert coating in black, dark-blue or tan will be appropriate and becoming. The coat may be lined throughout with striped, plaid



7184

View without Tab Collar and Peplum.

MISSES' DOUBLE-BREADED LONG COAT.

(For Illustrations see Page 460.)

No. 7164.—A comfortable top-garment for driving, travelling, school or general wear is the coat here shown made of smooth cloth and simply finished with machine-stitching. It extends quite to the bottom of the dress, and has loose fronts which are revealed at the top in stylishly broad lapels, and below the lapels they lap and close in double-breasted style with button-holes and buttons. The adjustment of the coat at the back and sides is accomplished by under-arm and

side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps, and the shaping of the parts produces a moderately rippled or fluted effect

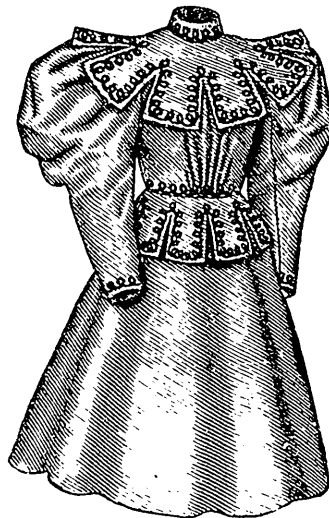


7171



7171

at the back. The one-seam leg-o'-mutton sleeves are mounted upon linings, which are also shaped by inside seams and are sufficiently



7181

Front View.



7181

Back View.

GIRLS' DRESS, WITH CIRCULAR SKIRT. (COPYRIGHT.)  
(For Description see Page 458.)

changeable taffeta or silk, or a lining may be added only to the sleeves and collar. A simple finish of machine-stitching is the only garniture seen on the smartest coats.

We have pattern No. 7164 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires eight yards and three-eighths of material twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7171

Front View.



7171

Back View.

GIRLS' DRESS. (TO BE MADE WITH A HIGH NECK AND LONG SLEEVES OR WITH A LOW NECK AND SHORT SLEEVES FOR WEAR WITH OR WITHOUT A GUIMPE.) (COPYRIGHT.)

(For Description see Page 457.)

GIRLS' LONG COAT, WITH STAR COLLAR.

(For Illustrations see Page 461.)

No. 7175.—Fancy tan cloth is represented in this coat at figure No. 384 K in this magazine, silk cord providing the decoration.

The coat displays the best features of the latest modes and is here portrayed made of Havane cloth and trimmed with Astrakhan. The coat is very protective, as it extends to the bottom of the dress, and is closed at the center of the front with button-holes and buttons. The admirable adjustment is accomplished by under-arm and side-back gores and a curving center seam, and the shaping of the parts produces moderate godets or ripples at the back and sides. The coat is provided with a deep star collar, which is in circular shape and gracefully curved at the edge to form a series of points. Its ends flare widely at the front and it is topped by a rolling collar, the edges of which, like the edges of the star collar, are decorated with bands of black Astrakhan. The one-seam gigot sleeves are sufficiently large to slip on easily

wide to slip on easily over the full sleeves of the fashionable waists. The fulness at the top of the sleeves is collected in forward and

of the star collar, are decorated with bands of black Astrakhan. The one-seam gigot sleeves are sufficiently large to slip on easily

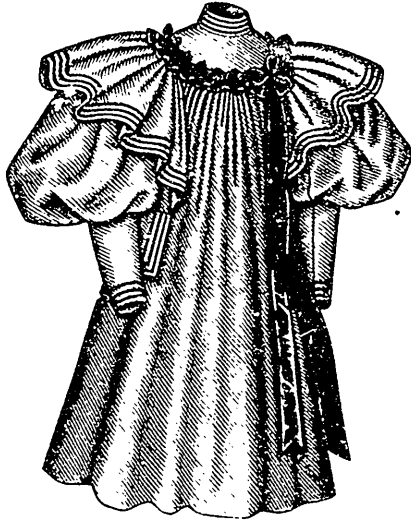
over the full dress sleeves in vogue, and are gathered at the top to spread broadly on the shoulders and break into soft folds below. The wrists are each decorated with a band of Astrakhan, and the front edge of the overlapping front is trimmed to correspond.

Coats of this kind develop with the most satisfactory results in plain and fancy cloth, diagonal, cheviot, kersey, melton and covert coating, while for Autumn wear a heavy variety of camel's-hair, hopsacking or serge will be appropriate. A very smart coat of this kind will display a simple decoration of braid, Astrakhan, gimp, Persian lamb or some other equally fashionable variety of fur. The star collar will often be made of velvet, heavy silk, Astrakhan or Persian lamb.

We have pattern No. 7175 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the coat requires five yards and seven-eighths of material twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and a half fifty-four inches wide. Price



7197



7197

Front View.



7197

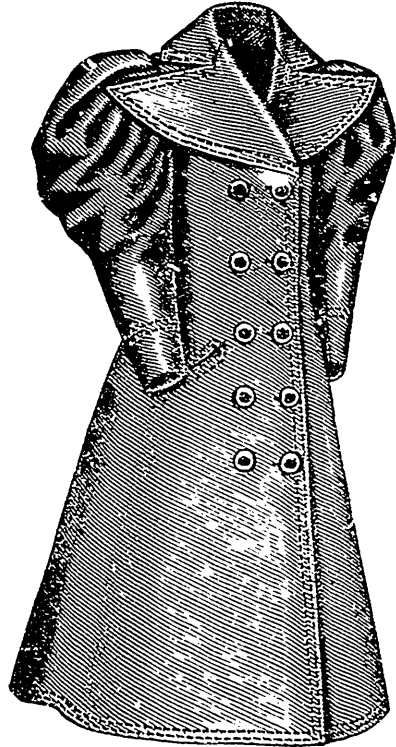
Back View.

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

(For Description see Page 458.)

ing collar in small notches and are closed in double-breasted fashion with button-holes and buttons. The coat may be made up with or without a double ripple cape, as shown in the different illustrations. The cape is attached underneath the rolling collar and is shaped by a seam at the center. It is smooth at the top and falls in pronounced ripples, and is like the edges of the rolling collar, trimmed with braid. The sleeves are stylish examples of the *gigot* mode and are shaped by inside seams only and arranged upon linings that are similarly shaped; the fulness at the top of the sleeve is collected in forward and backward turning plaits and that of the lining in gathers. The sleeves present the broad-shouldered effect so popular just now, and the wrist and all the other free edges of the coat are decorated with braid.

The coat is suitable alike for best and every-day wear and may be developed in a variety of plain or fancy coatings. Kersey, melton, chinchilla, covert cloth, diagonal, etc., are among the seasonable fabrics adaptable to the mode, and for its ornamentation braid or binding of



7164

Front View.

MISSSES' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 459.)

of pattern, 1s. or 25 cents.

GIRLS' DOUBLE-BREADED LONG COAT.

(For Illustrations see Page 461.)

No. 7170.— This coat is an extremely good style by which to develop the various smooth-surfaced cloths that are so extensively used for modish top-garments, and is pictured made of fine kersey. It is of fashionable length, reaching to the lower edge of the dress, and is faultlessly fitted by under-arm, and side-back gores, and a curving center seam that terminates below the waist-line above long coat-laps; and the shaping of the

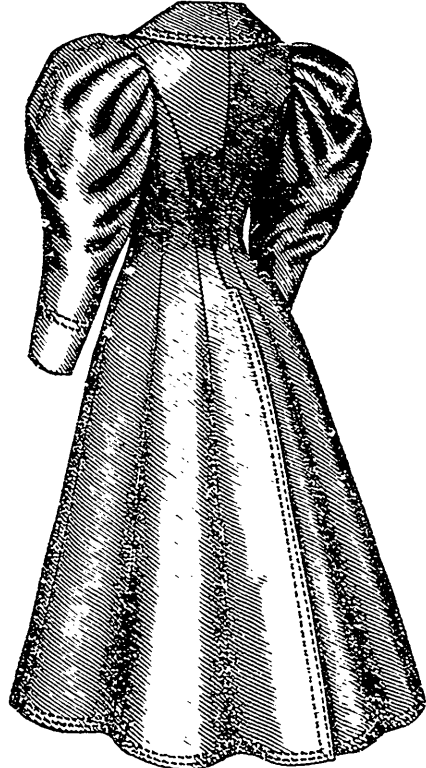
any fashionable variety of fur may be chosen.

We have pattern No. 7170 in eight sizes for girls from two to nine years of age. For a girl of eight years, the coat requires seven yards and a fourth of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' LONG WRAP WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 462.)

No. 7158— This convenient and graceful wrap can be very easily made. It extends to the edge of the dress and is represented made of dark-blue faced cloth and trimmed with rows of black velvet ribbon. The wrap



7164

Back View.

MISSSES' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 459.)

parts produces a series of modified ripples below the waist-line. The fronts are reversed at the top in enormous lapels that meet the roll-

ing collar in small notches and are closed in double-breasted fashion with button-holes and buttons. The coat may be made up with or without a double ripple cape, as shown in the different illustrations. The cape is attached underneath the rolling collar and is shaped by a seam at the center. It is smooth at the top and falls in pronounced ripples, and is like the edges of the rolling collar, trimmed with braid. The sleeves are stylish examples of the *gigot* mode and are shaped by inside seams only and arranged upon linings that are similarly shaped; the fulness at the top of the sleeve is collected in forward and backward turning plaits and that of the lining in gathers. The sleeves present the broad-shouldered effect so popular just now, and the wrist and all the other free edges of the coat are decorated with braid.



section is in circular shape and has bias back edges joined in a center seam; it is gathered at the top and falls in graceful ripples from a round yoke to which it is joined. The yoke is shaped by shoulder seams and is bordered by two circular ruffles, the lower one being included in the joining of the wrap and yoke and the other one sewed to it a short distance above. The ruffles are quite smooth at the top, their shaping causing them to fall in pretty flutes or ripples all round. At the neck is a rolling collar with rounding corners that separate and flare at the throat; the free edges of the collar and the lower edges of the ruffles are trimmed with two rows of velvet ribbon. The closing of the wrap is made invisibly at the center of the front.

joining the wrap and yoke and the shallower one being applied a short distance above. The ruffles, which are in circular style with bias back edges joined in a center seam, fall in graceful rippling folds that result wholly from their peculiar shaping, and their free edges are trimmed with braid. At the neck is a rolling collar, the lower edge and rounding ends of which are also trimmed with braid.

Stylish wraps may be made after this mode to match street gowns or be in decided contrast with the dress they accompany. Among the materials suitable for developing a modish wrap of this kind may be mentioned cloth, chevrot, camel's-hair, vicuna and numerous other all-wool fabrics, and, if liked, velvet or some equally attractive contrasting fabric may be used either for the yoke or ruffles. Elaborate garniture will detract from the picturesqueness of the mode, but a simple trimming of braid, gimp or ribbon is allowable.



7175

Front View.

GIRLS' LONG COAT, WITH STAR COLLAR. (COPYRIGHT.)

(For Description see Page 459.)



7175

Back View.

GIRLS' LONG COAT, WITH STAR COLLAR. (COPYRIGHT.)

(For Description see Page 459.)

that may be lined or not, according to its weight, are appropriate materials for the garment, or plush, velvet and Scotch plaids of warm weight and gay color may be fittingly selected. On some of these materials velvet ribbon or braid may be used for decoration, while on velvet, passementerie or jet will be most effective. The garment will generally be lined throughout, but this will depend upon the material selected. A lining of plain or shaded silk is always a pretty addition.

We have pattern No. 7158 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the wrap requires seven yards and a fourth of material twenty-two inches wide, or four yards forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



7170

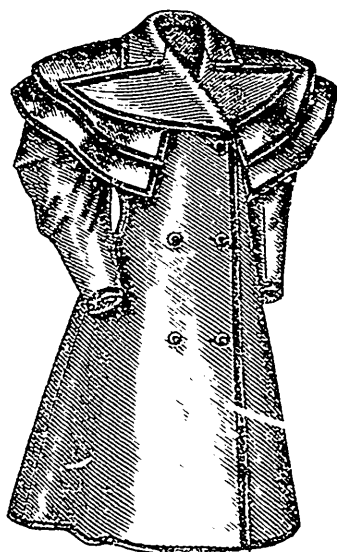
View without Capes.

MISSSES' DOUBLE CAPE. (KNOWN AS THE TOURIST CAPE.)

(For Illustrations see Page 464.)

No. 7177.—This cape is shown made of dark cloth and lined with plain silk at figure No. 578 K in this magazine.

A decided welcome has been accorded these capes, which are popularly known as the tourist capes. In this instance Venetian-blue cloth was selected for the garment, which is lined with bright plaid silk and tastefully completed with machine-stitching. The smooth adjustment at the top of the lower cape, which is in circular shape, is due to a single dart on each shoulder, and below it falls in rippling folds all round, the folds resulting entirely from the shaping. The cape extends to a pretty depth below the hips and may be reversed its entire length or broadly lapped and

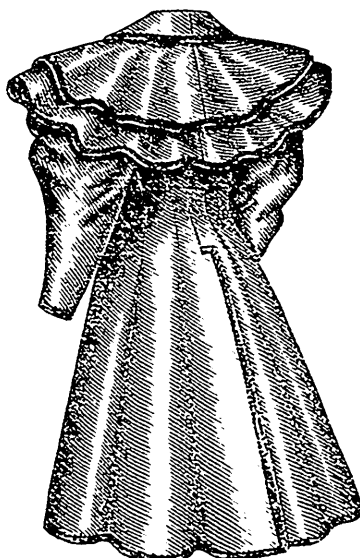


7170

Front View.

GIRLS' DOUBLE-BREADED LONG COAT. (COPYRIGHT.)

(For Description see Page 460.)



7170

Back View.

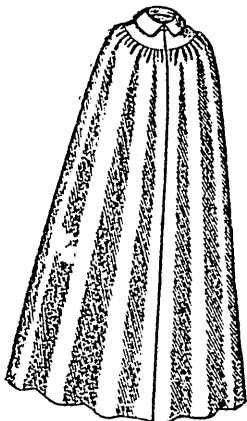
GIRLS' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES.

(For Illustrations see Page 463.)

No. 7165.—This wrap is at once thoroughly protective and quaintly picturesque and is represented developed in mode cloth and trimmed with brown braid. The wrap reaches quite to the bottom of the dress and is fashioned in circular style, with bias back edges joined in a center seam. It is gathered at the top and joined to a round yoke shaped by shoulder seams and closed invisibly at the center of the front. The yoke is bordered by two ripple ruffles, the lower and deeper one being included in the seam

closed with buttons and button-holes, as illustrated. The upper edge of the cape is finished with an underfacing of cloth, which is

continued down the front edges to form underfacings. The rolling collar has prettily flaring square ends; it may be worn standing or rolled deeply, as preferred, and when it is worn standing the ends are connected by a pointed strap that is fastened to position by buttons and button-holes. The short cape, which may be removed at will, is attached to the deep cape by means of button-holes and buttons under the collar and is smooth at the top, its circular shaping causing it to fall in undulating curves below the shoulders. A



7158

strap of the material with pointed ends is buttoned underneath to the short cape when the garment is worn closed. A long strap of the cloth is sewed underneath to the lower cape at the dart and is crossed at the bust and closed at the waist-line at the back to secure the garment when worn open, as it will be for golf and other outdoor games. Two rows of machine-stitching finish all the free edges of the cape and the garment is lined throughout with plaid silk.

Tailor cloths in any admired shade will be made up in this manner, or the new covert cloths, some of which have lustrous surfaces while others have pretty mixtures of color, also heavily twilled serge, tricot, vicuna, Scotch tweed or cheviot and the stylish faced cloths. A bright lining in capes of this kind is almost compulsory if one would be

MISSES' CAPE (FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR)

(For Illustrations see Page 464.)

No 7144.—This cape is shown made of dark cloth and lined with tartan satin at figure No. 379 K in this magazine.

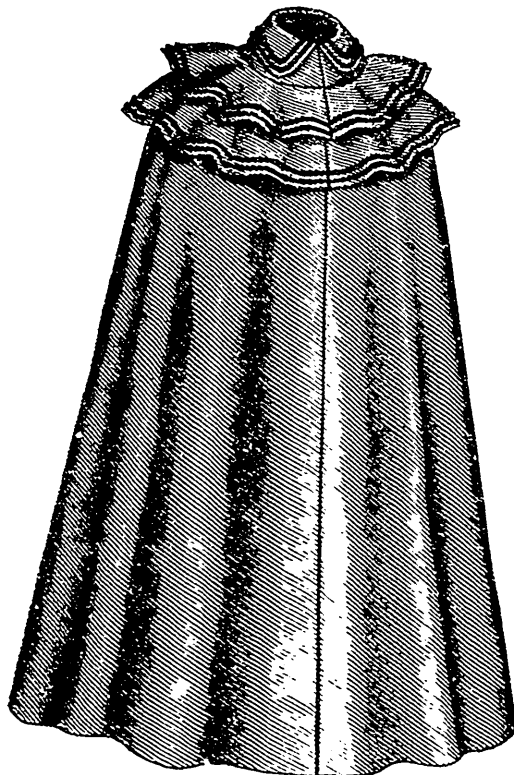
This useful and very fashionable cape is here developed in dark-green cloth and is rendered attractive by a bright lining of red plaid silk cross-barr'd with narrow lines of yellow, blue and white. It extends well below the waist-line and is quite smooth at the top, where it is fitted by a single dart on each shoulder, and falls below in undulating flutes or folds that are altogether the result of its shaping. The upper edge of the cape is finished with an under-facing of cloth which is continued down the front edges, and the closing is made at the center of the front with button-holes and buttons. The collar may be rolled or worn standing, as shown in the illustrations, and at the back of the cape is a hood of the Capuchin order shaped by a seam which extends from the neck to the outer edge. The hood is attached to the cape with button-holes and buttons under the collar and is lined with plaid silk, and may be reversed in any of the ways shown in the engravings. A long strap of cloth is sewed underneath to the cape at the dart at each side; it is crossed at the bust, again at the back and its ends are brought forward and crossed and fastened at the waist in front to secure the garment when it is worn open, as illustrated, as it usually will be for golf and other outdoor sports. A short strap with pointed ends is attached with buttons and button-holes to one side of the collar to connect the ends when a standing collar is worn, and a similar strap is added to the hood to hold it in position when worn over the head. When the straps are not used they are slipped over buttons sewed to one side of the collar and hood. The cape is lined throughout with plaid silk

to match the hood lining, and all its edges are finished with machine-stitching.

Every young girl should have a cape of this kind in her possession, as it is one of the most comfortable and convenient wraps to have at hand either for travelling, driving, boating or for the game of golf or other outdoor sports or entertainments. Scotch cheviot, tweed, covert or faced cloth, camel's-hair or heavily twilled serge are some of the materials of which it can be satisfactorily made. Changeable taffeta silk, surah or checked or plain silk will line it handsomely, and one or two rows of machine-stitching will be an appropriate finish.

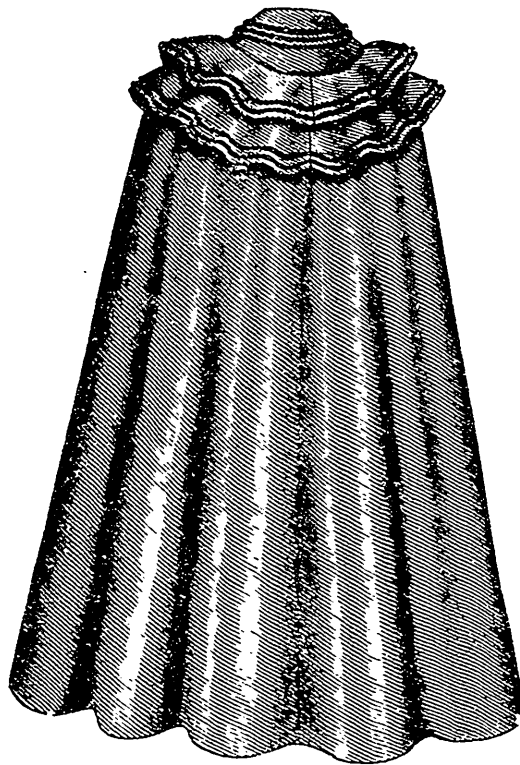
We have pattern No. 7144 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape requires two yards and three-fourths of goods fifty inches wide, or two yards and three-eighths fifty-four inches of plaid silk twenty

ches wide, with five yards and three-eighths inches wide to line. Price of pattern, 10d. or 20 cents.



7155

Front View.



7156

Back View

MISSES' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES (COPYRIGHT.)

(For Description see Page 460.)

classed among even the moderate votaries of fashion, and while the Scotch plaids are much seen, checked silk, bright surah or the brilliant changeable silks are widely favored. A tailor finish of machine-stitching is the popular mode of decoration and completion. We have pattern No. 7177 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the cape requires two yards and a fourth of material either fifty or fifty-four inches wide, with four yards of plaid silk twenty inches wide to line. Price of pattern, 1s. or 25 cents.

MISSES' BASQUE. (TO BE MADE WITH HIGH, ROUND OR V NECK AND WITH LONG OR SHORT SLEEVES.)

(For Illustrations see Page 465.)

No. 7154.—This basque is shown made up into a low round neck

and short sleeves at figure No. 372 K in this DELINEATOR, the material being spotted silk and the trimming ribbon.

The basque is suitable for ordinary wear or for receptions, parties or other full-dress occasions, as it may be made up with a high neck and long sleeves or with a low round or V neck and short sleeves, as shown in the illustrations, the pattern providing for the several styles. It is here shown developed in woollen goods of the sea-sonable texture. The lower edge of the basque forms a shapely point at the center of the front and back and arches gracefully over the hips. The smooth adjustment is performed by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the center of the front with button-holes and buttons. The sleeves have full balloon puffs, which reach to the elbow and are gathered at the top and bottom to present the fashionable drooping effect on the shoulders. The high neck is finished with a moderately high close-fitting collar on the curate order.

The simplicity of the mode will recommend it to mothers who are averse to fanciful or fussy modes for their growing daughters. It will develop attractively in satin, surah, Bengaline or crêpe de Chine for dressy occasions, with garnitures of lace or ribbon. A high-necked basque for ordinary wear may be developed by the mode in cashmere, serge, crêpon, foulé, hopsacking, cheviot, etc., and may be trimmed, if desired, with any pretty arrangement of ribbon, braid, gimp, etc.

We have pattern No. 7154 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires three yards and a half of material twenty-two inches wide, or two yards and a half thirty inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' AND GIRLS' BISHOP DRESS SLEEVE.

(For Illustration see Page 465.)

No. 7157.—This practical mode is represented made of crêpon, and, owing to its simplicity and easy method of making, will be very popular. The sleeve is shaped by a single seam that comes at the inside of the arm and is gathered at the top and turned under at the lower edge and sewed to form a casing in which tape or elastic is run to regulate the fulness at the wrist.

For silk, woollen or cotton goods the mode is appropriate, and it will complete a guimpe of fine nainsook, cambric, silk or mull as well as dresses of serge, Henrietta, silk or crêpon.

We have pattern No. 7157 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and three-eighths of material twenty-two inches wide, or a yard and five-eighths thirty-six or more inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' ONE SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING. (THE UPPER PART TO BE GATHERED OR PLAITED, AS PREFERRED.)

(For Illustrations see Page 465.)

No. 7190.—There is no diminution in the popularity of the *gigot* or leg-o'-mutton sleeve, but some modifications are noticeable in the newest modes, the one here illustrated showing the latest tendency, which is to a drooping rather than a broadly distended effect. Plain dress goods were selected for its development. The sleeve is provided with a coat-shaped lining fitted by the usual seams along the inside and outside of the arm, and over the lining is a one-seam leg-o'-mutton sleeve that is fitted close and comfortable below the elbow and is voluminous above. The fulness may be collected in gathers at the top and in the upper part of one edge of the seam or in upturning plaits at the same points, as preferred, the pattern providing for both styles, as shown in the engravings.

The sleeve may be used with any style of basque or waist and will develop well in most of the seasonable dress goods in vogue. Silk, woollen or cotton goods may be selected, and a decoration of braid,

ribbon bands or lace insertion will be appropriate if in harmony with the dress goods selected. Diagonal arrangements of lace insertion or velvet, satin or grosgrain ribbon will provide a pretty decoration, and often the insertion will be laid over ribbon of a contrasting color.

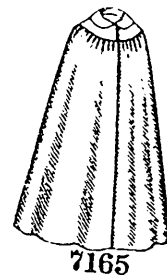
We have pattern No. 7190 in seven sizes for misses from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires two yards and an eighth of material twenty-two inches wide, or a yard and five-eighths thirty inches wide, or a yard and three-eighths forty-four inches wide, or seven-eighths of a yard fifty inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' GUIMPE.

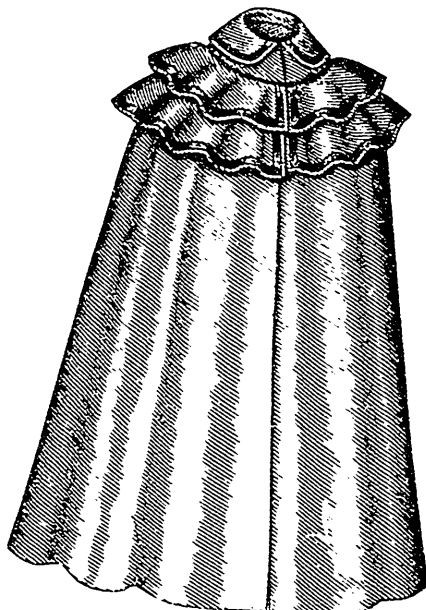
(For Illustrations see Page 466.)

No. 7148.—This guimpe is shown developed in white nainsook. It is simply shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The guimpe is turned under at the top and shirred to round-yoke depth, the upper edge forming a pretty frill about the neck. The shirrings are tacked to a round yoke-shaped stay having shoulder seams, and the fulness at the waist-line is drawn to the figure by a tape inserted in a casing formed by stitching a strip of the material underneath to the guimpe. The full shirt sleeves are gathered at the top, and are turned under at the wrists and shirred to round cuff depth, the shirrings being secured to fitted stays; and the edges form pretty frills about the hands.

The mode is so simple of construction that the least experienced needlewoman can develop it with ease. All sorts of pretty silks and dainty cottons are em-

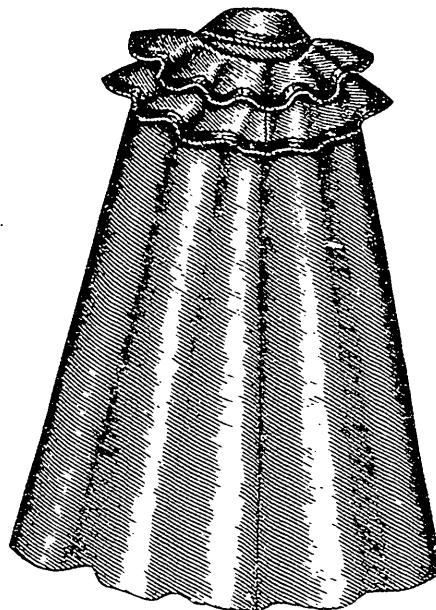


7165



7165

Front View.



7165

Back View.

GIRLS' LONG WRAP, WITH YOKE BORDERED BY TWO CIRCULAR RUFFLES. (COPYRIGHT.)

(For Description see Page 461.)

ployed for guimpes of this kind, which may accompany dresses cut in low, round or square outline. As simplicity is the chief charm of the mode, no garniture need be added.

We have pattern No. 7148 in eleven sizes for girls from two to twelve years of age. For a girl of eight years, the guimpe requires three yards and a half of material twenty-two inches wide, or two yards and three-eighths thirty-six inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' APRON.

(For Illustrations see Page 466.)

No. 7188.—Among the simpler styles this apron will be liked for its pretty appearance and the ease with which it can be

FASHIONABLE HATS.

(For Illustrations see Page 399.)

The hats devised for Autumn are not distinguished by any one marked feature, and both high and low crowns prevail. Modifications of the ever popular turban are still seen in a large assortment of styles, and Directoire shapes and peak and dome crowns are fairly in favor.

Ribbon, velvet, aigrettes, spangled net and embroidery seem to rule for trimming, and many uses will be found for wings, cog and ostrich feathers and other plumage, despite all efforts of the humane against their choice.

Jeweled ornaments have greatly grown in importance, being shown in numerous shapes for millinery use; and they are strong rivals of beaded tulle and jewelry, which



7177



7177



7177



7177

Front View.



7177

Back View.

MISSSES' DOUBLE CAPE. (KNOWN AS THE TOURIST CAPE.) (COPYRIGHT.)

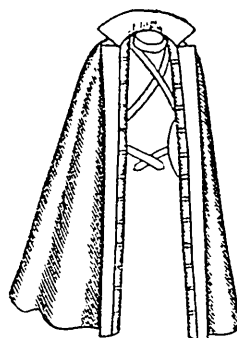
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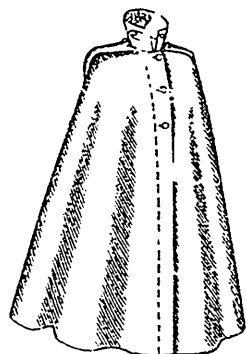
7144



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7144



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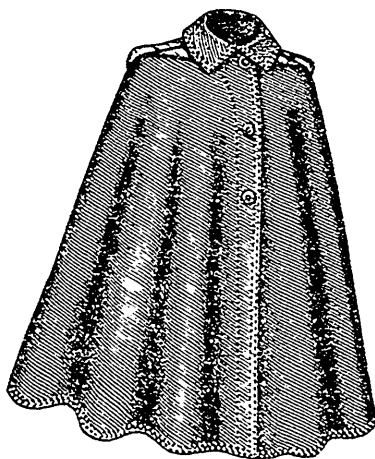
made and laundered. White lawn was selected for the construction of the apron, and embroidery decorates it effectively. The apron extends all the way to the edge of the dress. The front is well curved at the side edges and between it and the backs are wide under-arm gores that join the front and backs in well curved seams. The backs are closed at the center with button-holes and buttons as far down as the waist-line. Large square pockets are applied to the apron at the sides and all their edges are decorated with a frill of narrow embroidery, with very effective results. The plaited ends of sash-ties are included in the side-back seams at the waist-line and the ties are prettily bowed at the center of the back, drawing the back in with pretty fulness; the lower ends of the ties are tastefully decorated with narrow embroidery. The low, round neck is outlined with a frill of deep embroidery, and the arms'-eyes are completed in a similar manner.

Aprons of this kind are protective and becoming and when made of white goods always give an air of neatness, comfort and gentility to the little wearer. Lawn, cambric, cross-barred muslin and various white materials will make up satisfactorily, and so will gingham, percale, dimity and other fabrics of this class that may be figured, flowered, striped or quite plain. Lace or embroidery will provide the best garniture. Dimity and sheer lawn make very dainty aprons, and a fine quality of embroidered or lace edging usually in conjunction with insertion will often be selected for decorating them. For gingham aprons colored edging is frequently chosen as a trimming, and so are colored wash braids and fancy-stitched bands.

We have pattern No. 7188 in ten sizes for girls from one to ten years of age. For a girl of eight years, the apron requires two yards and three-fourths of goods twenty-seven inches wide, or two yards and an eighth thirty-six inches wide. Price of pattern, 7d. or 15 cents.

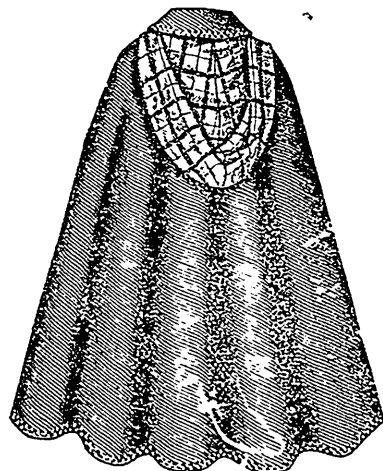
have many advocates.

FIGURE No. 1.—LADIES' TURBAN.—The crown of this natty turban is of light-blue silk that is shirred on fine silk



7144

Front View.



7144

Back View.

MISSSES' CAPE. (FOR DRIVING, TRAVELLING, GOLF AND GENERAL OUTDOOR WEAR.) (COPYRIGHT.)

(For Description see Page 462.)

wires. Velvet is artistically arranged about the brim and is formed in a large loop at the left side of the front. Two black spangled wings

rise aggressively at the left side, and at the front a shorter wing lies flatly against the crown. A jet buckle securely tacked to the velvet at each side and a wing that stands erect at the right side complete the decoration.

FIGURE No. 2.—YOUNG LADIES' FELT HAT.—A stylish hat for Autumn wear is here depicted made of dark-green felt. The brim is artistically rolled and is widest in front, and the edge is bound with silk binding. At the left side of the front is arranged a large bow of black silk ribbon that is apparently secured by a fancy buckle. A bunch of berries is placed in front, and loops of the ribbon are visible at the right side. Various color combinations are possible in a hat of this kind, which will, however, only prove becoming to a fresh, youthful face.

FIGURE No. 3.—LADIES' HAT.—This hat is one of the most jaunty of the season's offerings. The shape is of black felt and has a very low crown, and a broad brim that is slightly rolled. A tangle of Autumn leaves and berries in their natural hues is arranged about the crown, and at the back rise two stately black feathers. This will prove a desirable head-covering for a young matron.

FIGURE No. 4.—LADIES' LARGE HAT.—Very dressy indeed is the hat portrayed at this figure. The shape is prettily bent to suit the face of the wearer, the edge being wired to retain its curves. The crown is concealed by lavender satin ribbon that is shirred all round and forms a frill at the top. The brim is made of velvet in a little deeper shade, and a band of narrow jet prettily decorates the edge, a band of wider jet being placed below the shirred crown. A large plume droops toward the front, a Prince of Wales tip rises from among loops of ribbon and *coq*-feathers at the back and another plume rests on the hair.

FIGURE No. 5.—LADIES' RECEPTION HAT.—This stylish hat may supplement a Quaker-gray cloth toilette, with very satisfactory results. The wire frame is covered with spangled lace, the brim being convoluted. Three glossy jetted blackbirds are disposed at the front and back of the birds is a pretty arrangement of black velvet. An aigrette of *coq*-feathers is added at the back and two jaunty bows of ribbon are fastened to the bandeau at the left side.

FIGURE No. 6.—LADIES' WALKING HAT.—A popular shape for young ladies is here portrayed. The hat is constructed of emerald-green cloth, and the brim is followed by a band of fur. A large spreading bow of wide satin ribbon is arranged at the back, while at the front two loops of similar ribbon and two jetted quills complete the simple decoration.

FIGURE No. 7.—YOUNG LADIES' TOQUE.—This pretty toque of sapphire-blue velvet has for its principal trimming a black and a blue bird, their plumage resting against the soft velvet crown and their beaks peeping over the hair in front. Sapphire-blue ribbon combined with white lace is arranged at the back and left side, two

loops of ribbon rising high above the crown and an end drooping over the hair.

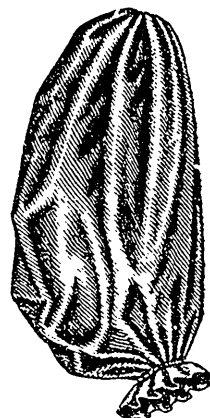
FIGURE No. 8.—LADIES' EVENING HAT.—Very pretty and becoming is

spangled lace is deeply convoluted and flares broadly at the front and sides. The crown is completely hidden by a bunch of fine flowers, at each side of which is placed a fancy jet ring. Swaying aigrettes rise high at the back, and velvet ribbon tie-strings are provided, to be bowed on the corsage or beneath the chin.

FIGURES Nos. 9 AND 10.—LADIES' LARGE HAT.—These figures illustrate a front and a back view of a modish hat that may be assumed with almost any gown. The shape is of black net finished at the edge with a narrow brim of fancy light straw. In front of the crown and resting upon the brim is a bunch of black violets and an immense double bow of spangled *moiré* ribbon, the latter being arranged with Alsatian effect. At the back of the crown rest two black birds, the tails of which stand high above the crown.

Figure No. 10 shows a back view of the hat. The brim is indented, and underneath it roses are fancifully arranged upon the *bandeau*. Between the loops of spangled *moiré* ribbon a second bunch of violets is seen.

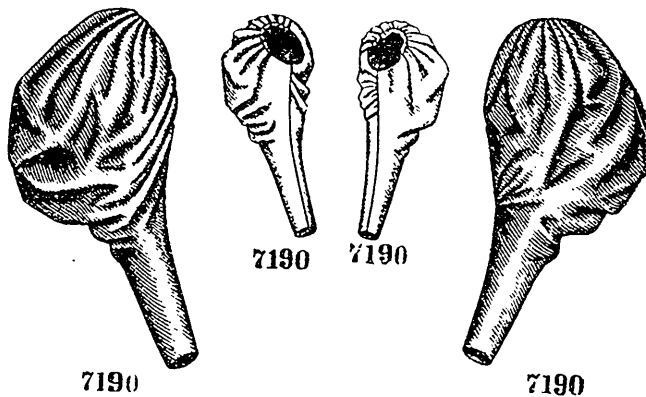
FIGURE No. 11.—LADIES' SMALL HAT.



7157

MISSSES' AND GIRLS' BISHOP DRESS SLEEVE. (COPYRIGHT.)

(For Description see Page 463.)



MISSSES' AND GIRLS' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING (THE UPPER PART TO BE GATHERED OR PLAITED, AS PREFERRED.) (COPYRIGHT.)

(For Description see Page 463.)

—The hat here shown is especially designed for wear on the promenade with a tailor-made costume of Java-brown covert cloth. Folds of seal-brown velvet are artistically laid about the brim, and at the left side of the brim is placed a steel ornament and two birds, the wings of which spread prettily toward the back. An immense loop of golden-brown *miroir* velvet stands erect at the right side and a pretty puff of light silk is placed directly in front, the heads of the birds resting against the silk.

### STYLISH LINGERIE.

(For Illustrations see Page 403.)

All gowns, unless they are very fanciful, will allow the addition of some dainty *lingerie*, even the severe tailor-made costume admitting of the softening effect of a silk chemisette or a lace jabot.

The ambitious needlewoman will not be slow to take advantage of the fanciful stocks and collars, which offer suggestions for the completion of the necks of both bodices and waist-garnitures, and may also be worn outside dress collars, if desired.

Lace edging, ribbon and chiffon are still combined for the ornamentation of waists, and are as often employed separately. Velvet,



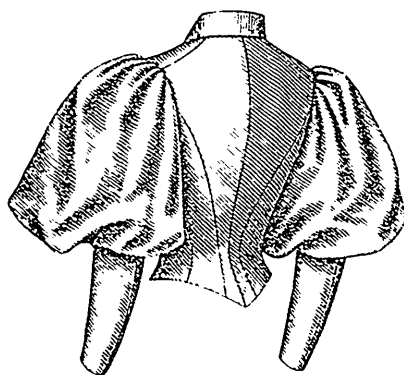
7154

7154



7154

Front View.



7154

Back View.

MISSSES BASQUE. (TO BE MADE WITH HIGH, ROUND OR V NECK AND WITH LONG OR SHORT SLEEVES.) (COPYRIGHT.)

(For Description see Page 462.)

this dainty *chapeau*, which will be suitable for concert and theatre wear. The foundation is a fine wire frame, and the brim of black



too, comes in for its share of popularity for dressy accessories, and color harmonies and contrasts are highly favored.

**FIGURE NO. 1.—JABOT, WITH BOW.**—A unique decoration is here portrayed. It is developed in cream-white, finely accordion-plaited chiffon and includes a long jabot that reaches to the waist-line and is fastened at the top to a spreading bow consisting of a soft knot, and two loops wired to retain their position. Lace edging, soft silk, etc., may be used for the garniture, and, if liked, the bow may be of velvet or some other heavy fabric, while the jabot is of lace, chiffon, etc.

**FIGURE NO. 2.—DAINTY NECK GARNITURE.**—This garniture, which in this instance introduces no envening color in its construction, will greatly increase the attractiveness of a simple gown. The Medici collar is cut from black lace edging and is deepest at the back, and its lower edge is gathered and secured to a black velvet ribbon that is covered with spangled jet. From beneath the ribbon falls a wide frill of lace edging that is narrowed at the ends, which disappear under a bow of black ribbon. Very effective results could be obtained by the use of some pretty color in this decoration.

**FIGURE NO. 3.—FANCY COLLAR.**—The accompanying engraving represents a stylish neck-completion for a cloth or silk gown. It consists of a standing collar overlaid with two folds of black satin ribbon that are passed through a pretty buckle at the center of the front, under which the closing is performed. A wide-spreading bow of wider ribbon is arranged just beneath the buckle, completing an attractive yet simply constructed garniture. Developed in black, this collar may do service on several dresses, and it may also be made up in colored *lisse*, crêpe, silk or velvet for separate gowns.

**FIGURES NOS. 4, 5 AND 6.—FANCY COLLARS.**—The collar represented at figure No. 4 is made of pale-blue silk. The stock is becomingly high and is covered with a wrinkled section of the silk, and at the back appear two broad loops of the silk that are visible at each side. This collar will form an appropriate completion for any high-necked bodice and may be of the same or a prettily contrasting material.

At figures Nos. 5 and 6 are shown a front and a back view of the same collar. Robin's-egg blue silk was employed for its construction, and the closing is made at the center of the back under a large, spreading bow consisting of six loops and ornamented at the center with a dull-gold buckle.

**FIGURE NO. 7.—WAIST GARNITURE.**—White chiffon prettily shirred forms the yoke of this charming garniture. It is topped by a standing collar concealed by a full, plaited *ruche* of white lace, and the lower edge is decorated with a deep, full frill of wide lace edging that forms points at the center of the front and back and on each shoulder. The joining of the frill and yoke is concealed by white ribbon arranged in tiny, shirred bows at intervals and in a spreading bow at the center of the front. Lavender, pink, blue, red or corn-colored ribbon will combine effectively with white chiffon and lace edging in this garniture, or colored chiffon may be introduced, if preferred.

**FIGURES NOS. 8 AND 9.—DAINTY COLLARS.**—Figure No. 8 represents an attractive collar. It is composed of one downward and three upward turning doubled frills of pale-blue silk mull mounted on a shaped band, and narrow blue silk *passementerie* is adjusted

over the joining of the two lower frills. Pink, blue, corn, red and white are favorite colors for such collars, and in each instance *passementerie* to match may be selected.

The collar depicted at figure No. 9 is similar in construction to that illustrated at figure No. 8. In this instance fluted white lawn was chosen for the making, and white silk *passementerie* overlies the joining of the two lower rows. A pretty effect may be achieved in China silk, lawn, mull, chiffon or any soft fabric.

**FIGURES NOS. 10, 11, 12 AND 13.—PRINCESS COLLARETTES.**—Pale-blue silk *lisse* is represented in the becoming collar illustrated at figure No. 10, which consists of a stock of the *lisse* overlaid with four folds of the same. At each side is secured a full rosette of Loe Fuller crinkled *lisse*, and a smaller rosette is fastened over the closing at the center of the back.

At figure No. 11 is portrayed a back view of the same collar, which may accompany any style of high-necked bodice.

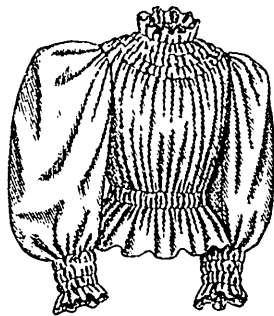
The collar depicted at figure No. 12 unites black and pink velvet and has a lining of black silk. The stock is moderately high, and the black velvet outside section is softly wrinkled. A becoming effect is produced by the addition of a shrimp-pink rosette at each side, and a smaller rosette, also of pink velvet, is secured over the closing.

At figure No. 13 is pictured a dainty neck-completion. Over the customary stock is shirred a section of *cerise* velvet which forms frills at the upper and lower edges. Loops of pearl-gray ribbon fastened at each side lend a broad appearance to the collar and stand out after the manner of Mercury wings. A fancy star-ornament is fastened to the collar in front of the ribbon at each side.

**FIGURE NO. 14.—JABOT, WITH STOCK.**—This dainty jabot is made of lace edging, and the standing collar or stock is of bright-red silk laid in upturning folds, and is *rose* at the center of the back. The jabot is plaited at the top under a soft knot, and has broad ends that spread becomingly at the top. The color of the gown with which this garniture is to be worn may govern the hue of the silk selected for making the stock, but, if desired, a neutral tint that will render it appropriate to accompany several toilettes may be chosen.

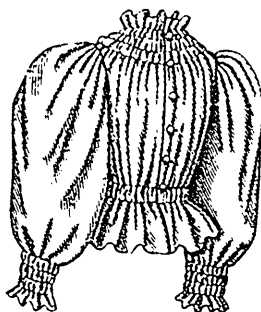
**FIGURE NO. 15.—LACE BOW.**—Broad effects are much sought in neckwear, and this dainty garniture shows one of the season's novelties. It is made of Valenciennes lace edging in two widths, the lace being finely fluted. A pretty pearl buckle is secured at the throat. Any of the fashionable varieties of lace edging may be used for this bow, or, if preferred, crêpe de Chine or silk mull may be employed.

**FIGURE NO. 16.—FANCY CHEMISSETTE.**—A pretty shade of navy-blue China silk was employed for making this stylish accessory, which has a foundation of fine white muslin that extends to shallow-yoke depth at the back and is visible at each side and below the silk facing on the front. The silk is laid in a box-plait at the center of the front and stitched near its edges, and a simple design in white embroidery silk is wrought at each side. The low standing collar is headed by a double ruffle of the silk. A floral pattern is embroidered on the collar, and the same design is worked down the center of the box-plait. A row of stitching wrought with white silk outlines the facing. Such a garniture is appropriate for wear with a tailor-made gown, and any color desired may be chosen for it.



7148

Front View.

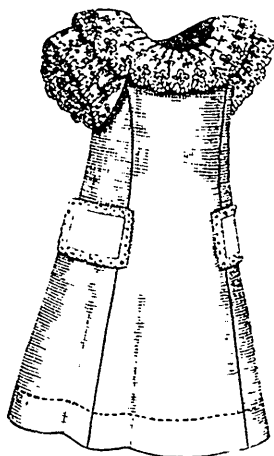


7148

Back View.

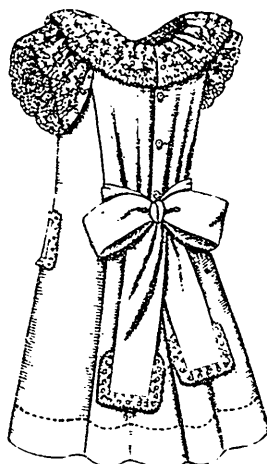
GIRLS' GUIMPE. (COPYRIGHT.)

(For Description see Page 463.)



7188

Front View.



7188

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 463.)

# Styles for Little Folks.

FIGURE No. 385 K.—CHILD'S COAT.

(For Illustration see this Page.)

FIGURE No. 385 K.—This illustrates a Child's coat. The pattern, which is No. 7192 and costs 10d. or 20 cents, is in eight sizes for children from one to eight years of age, and may be seen in three views on page 470 of this publication.

A trim little top-garment for a wee woman is here shown made of dark corded goods, the sombre effect of which is relieved by bands of narrow white point de Gène lace. The coat has a short body shaped by the usual shoulder and under-arm seams and joined to a gored skirt that has a seam at each side. The skirt reaches almost to the ankles, and the coat is closed at the center of the front with button-holes and buttons. The body is wholly concealed by a double cape-collar, which stands out quaintly over the shoulders and is trimmed at its free edges with bands of insertion. The cape collar is topped by a rolling collar with flaring ends, which is also decorated at its free edges with insertion. The sleeves have full puffs, which are gathered at the top and bottom and spread in graceful fashion at the elbows; and the smooth, coat-shaped linings are covered below the puffs with round cuff-facings of cloth and trimmed at the wrists with bands of insertion.

The coat will develop attractively in cloth, kersey, serge, camel's-hair, Bengaline, surah, covert cloth or any plain or fancy coating. The edges of the collars and sleeves may be trimmed with fur of any fashionable variety, or bands of braid, gimp or galloon may supply the garniture.

The large felt hat is handsomely trimmed with velvet and feathers.



FIGURE No. 385 K.—CHILD'S COAT.—This illustrates Pattern No. 7192 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

FIGURE No. 386 K.—CHILD'S JACKET.

(For Illustration see this Page.)

FIGURE No. 386 K.—This illustrates a Child's jacket. The pattern, which is No. 7196 and costs 10d. or 20 cents, is in six size-for-children from one to six years of age, and is presented in two views on page 470 of this DELINEATOR.

The jacket is an exceedingly natty top-garment, and is here pictured made of cream-white cloth and trimmed with bands of otter fur. It is strongly suggestive of the jaunty reefer modes, reaching but little below the waist-line, and having loose fronts that are closed to the throat in double-breasted style with button-holes and large buttons. The back is nicely curved to the figure by a center seam that terminates a little below the waist-line, and is separated from the fronts by side-back gores. At the neck is a double cape-collar, the edges of which are trimmed with bands of otter, and between the flaring ends of which a Windsor scarf is

prettily bowed. The one-seam *gigot* sleeves display fashionable fullness above the elbow. They are gathered at the top to droop quaintly on the shoulders and break into graceful folds below, and are trimmed at the wrists with bands of fur. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts, and their free edges are decorated with a band of the otter.



FIGURE No. 386 K.—CHILD'S JACKET.—This illustrates Pattern No. 7196 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

Serviceable little jackets for best or every-day wear may be developed by the mode in cloth, flannel, cheviot, hopsacking, serge or kersey. If a fanciful complexion be desired, bands of braid, gimp or any preferred variety of fur may trim the edges of the cape collar and sleeves; or a simple finish of one or two rows of machine-stitching may follow all the free edges of the jacket.

The broad-brimmed felt hat is stylishly trimmed with fur.

FIGURE No. 387 K.—LITTLE GIRLS' DRESS.

(For Illustration see Page 468.)

FIGURE No. 387 K.—This illustrates a

Little Girls' dress. The pattern, which is No. 7187 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and is portrayed on page 469 of this magazine.

The attractive little dress is here depicted made of pale-rose cashmere and trimmed with darker velvet ribbon. The mode will be a delight to the home dressmaker on account of its simplicity, which also renders it becoming to youthful figures. The front of the dress joins the back in side seams, and the front and back are gathered at the top and joined to a square yoke, which is shaped by shoulder seams; the closing is made with button-holes and buttons at the center of the back. Over the coat-shaped sleeves are deep, full puffs that are gathered at the top and bottom and terminate at the elbow, and each wrist is decorated with an encircling band of wide velvet ribbon. A sleeve cap, that is pointed at the center and at both ends, falls over each puff, its shaping causing it to droop in pretty ripples. The free edges of the caps are decorated with a ruffle of narrow velvet ribbon, wide velvet ribbon flatly applied outlines the square yoke, and a ruffle of the narrow ribbon is arranged at the outer edge of the band. At the neck is a standing collar overlaid with a band of the velvet ribbon and a frill of the ribbon edges the top. The dress may be made without the caps.

The charming mode is commended for all soft woollens, particularly the delicate shades of Henrietta, cashmere and vailing; and for party dresses pure-white or daintily colored silks may be selected. The decoration may consist of bands of velvet or grosgrain ribbon on silk or light-tinted vailing or cashmere, and on darker goods braid can be effectively applied. The skirt may be encircled with bands of braid or ribbon and the sleeves may be covered to the puffs with the same.

FIGURE No. 388 K.—LITTLE GIRLS' HOUSE TOILETTE.

(For Illustration see Page 468.)

FIGURE No. 388 K.—This consists of a Little Girls' guimpe and dress. 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



FIGURE NO. 387 K.—LITTLE GIRLS' DRESS.—  
This illustrates Pattern No. 7187 (copy-  
right), price 10d. or 20 cents.  
(For Description see Page 467.)

a narrow wrist band and a frill of the material. The fulness is confined closely to the figure by means of a draw-string run through a casing at the waist-line, and the closing is made at the center of the back. The neck is finished with a narrow band that is decorated with a standing frill of lace edging.

The quaint low, short waist of the dress is cut in square outline at the top and is shaped by shoulder and under-arm seams, and the closing is made at the back with button-holes and buttons. The skirt is deeply hemmed at the bottom and is gathered at the top and joined to the waist, the joining being concealed by a band of insertion, which is also carried across each shoulder. A similar band outlines the neck, and a ribbon rosette is placed at each side of the center. Three gathered sleeve-caps fall in pretty folds over the guimpe sleeves; they are of unequal depth and are narrowest under the arms. The free edges of the caps are decorated with insertion, and two spaced rows of insertion trim the skirt at hem depth.

If the dress is to be made up for best wear, white or dainty-hued cashmere, China silk, Fayette, or vailing will be entirely appropriate, while for an every-day gown, serge, Henrietta or cashmere will be more serviceable. Braid, velvet or gros-grain ribbon, galloon, gimp, or bands of insertion or passementerie may be selected for garniture according to the material used. The guimpe may match the dress or be of a pretty contrasting fabric, and if decoration is desired, lace insertion or edging may be used.

age, and is differently represented on page 470 of this magazine. The dress pattern, which is No. 7189 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen again on page 469.

The quaint toilette is here pictured made up in white Fayette and trimmed with rosettes, bows of ribbon lace edging and bands of lace insertion. The guimpe is perfectly plain and is simply shaped by shoulder and under-arm seams; it has full sleeves that are gathered at the top and bottom and each is finished with

#### FIGURE No. 389 K.—CHILD'S APRON.

(For Illustration see this Page)

Figure No. 389 K.—This illustrates a Child's apron. The pattern, which is No. 7167 and costs 7d. or 15 cents, is in nine sizes for children from one to nine years of age, and may be seen again on page 471 of this DELINEATOR.

The pretty apron is here represented made of white cambric and trimmed with insertion and frills of the material. The front of the apron is joined to the short back in shoulder and under-arm seams and is laid in three box-plaits, while the skirt that is joined to the lower edge of the back to make it of uniform depth with the front is laid in two backward-turning side-plaits at the top at each side of the center. The closing is made at the center of the back. A useful patch-pocket is applied to each side of the front, and its upper edge is decorated with a band of insertion and a frill of the material. The sleeves are shaped by inside and outside seams and have slight fulness at the top, and the lower edge of each is completed by a pointed cuff that is decorated at the top with a band of insertion and a frill of the cambric. The flat collar is in two sections, which flare prettily at the front and back and are outlined by insertion and finished with a frill of the material.

The apron has a very dressy appearance and will protect handsome dresses and conceal the defects of those that are partially worn. Cross-barred muslin, nansook, cambric, lawn and fine dimity are the materials most frequently selected for garments of this kind, and lace or embroidery is generally used to trim.

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

(For Illustrations see Page 469)

No. 7189.—This little dress is pictured made of white Fayette and trimmed with insertion and ribbon at figure No. 388 K in this DELINEATOR, where it is worn with a guimpe.

This becoming little dress, which is in low-necked style, is here



FIGURE No. 388 K.

FIGURE No. 389 K.

FIGURE NO. 388 K.—LITTLE GIRLS' HOUSE TOILETTE.—This consists of Little Girls' Dress No. 7189 (copyright), price 10d. or 20 cents; and Guimpe No. 7195 (copyright), price 5d. or 10 cents. FIGURE NO. 389 K.—CHILD'S APRON.—This illustrates Pattern No. 7167 (copyright), price 7d. or 15 cents.

(For Descriptions see Pages 467 and 468.)

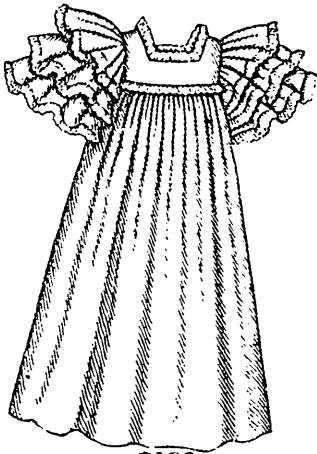
represented made of cream-white cashmere and trimmed with lace edging. The full, round skirt is deeply hemmed at the bottom and

gathered at the top to fall with pretty fullness from the low-necked body, which is shaped by shoulder and short under-arm seams and closed at the center of the back with button-holes and buttons. A narrow edging of lace is included in the joining of the skirt and

attained by omitting the epaulettes, as shown in the small engraving.

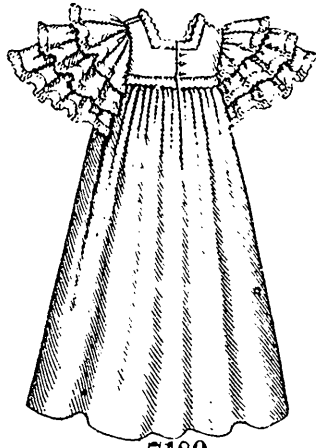
The delicate and subdued shades of cashmere, Henrietta, crépon, fancy silks and many silk-and-wool mixtures can be becomingly fashioned in this manner, and ribbon or lace edging will form an appropriate decoration. The mode is adapted to a combination of colors or fabrics, such as brown and écru, black and red, old-rose and green, and silk and cashmere or velvet and serge.

We have pattern No. 7187 in eight sizes for little girls from one to eight years of age. For a girl of five years, the dress requires four yards and three-fourths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



7189

Front View.



7189

Back View.

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

(For Description see Page 468.)

body, and the neck is completed with lace edging to correspond. The short, fanciful sleeves consist of three frills, each of which is decorated at the bottom with lace edging; they are graduated in depth and gathered at the top and fall prettily over the sleeves of the guimpe, which may be worn with the dress or not, as preferred.

The dress is one of the practical and stylish examples that are suited to a wide range of fabrics. It is especially appropriate for silk, cashmere, Henrietta, vailing, challis and similar soft textures and many washable materials and will be very effective and becoming whether worn with or without a guimpe. A sash ribbon may encircle the waist close under the arms and may be arranged in a bow at the front or back, the ends of the bow reaching to the edge of the dress.

We have pattern No. 7189 in seven sizes for little girls from two to eight years of age. For a girl of five years, the dress needs five yards of material twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 7187.—This little dress is again represented at figure No. 387 K in this DELINEATOR, where it is shown made of pale-rose cashmere, with velvet ribbon in a dark shade for trimming.

The simplicity and daintiness of the little dress are clearly shown in the engravings and its development in rose cashmere, with trimmings of ribbon of a deeper shade, emphasizes its appropriateness for best wear. For ordinary uses darker colors will be more serviceable. The front and back are joined in under-arm seams and are gathered at the top to fall with pretty fullness from a shallow, square yoke that is shaped by shoulder seams and closed at the back with small buttons and button-holes. Very full puffs which extend to the elbow are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and stand out prettily from the arm, and the wrists are completed with a frill of ribbon. Included in the arms'-eyes with the sleeves are epaulettes that ripple prettily and shape three points at the lower edge. The neck is finished with a narrow band, from which rises a dainty frill of ribbon. The lower edge of the yoke and the free edges of the epaulettes are prettily followed with a similar frill of ribbon. Greater simplicity can be

neck is a rolling collar, and included in the seam with it are two cape-collars of unequal depth. The cape-collars, which are in circular style, are shaped to fall in slight ripples over the shoulders and have a rounding lower outline. The ends and lower edges of the cape-collars are decorated with a band of fur, and a band of fur also trims the edges of the rolling collar, which has square corners that flare stylishly. The full puff sleeves are made over smooth, coat-shaped linings and are gathered at the top and bottom and extend considerably below the elbow; the linings are faced with material below the puffs, and the wrist edges are completed with a band of fur to correspond with the collars.



7187

View without Caps.



7187

Front View.



7187

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

The cape collars may be omitted, as shown in the small illustration.

The mode is suitable for the new novelty cloakings that introduce pretty flecks of color, or for the popular smooth-faced cloths and for tweed, cheviot and cashmere of heavy quality or that can be

made sufficiently weighty by an appropriate lining. Fur, Astrakhan or braid will form a suitable decoration.

Heavy corded goods that resemble Bengaline are liked for coats for little folks, particularly in such shades as red, fawn gray, and tan and otter. Persian lamb or Astrakhan will trim them very stylishly.

We have pattern No 7192 in eight sizes for children from one to eight years of age. For a child of five years, the coat requires five yards and three-eighths of goods twenty-two inches wide, or three yards forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S JACKET.

(For Illustrations see this Page.)

No. 7196.—This jacket is pictured made of cream-white cloth and decorated with otter bands at figure No. 386 K in this DELINEATOR.

A jaunty top-garment for either best or ordinary wear is here represented, the material selected for its development being dark-red cloth. The jacket is fashionably short and is closed to the throat in double-breasted style with button-holes and buttons. The back is fitted gracefully to the figure by a curving center seam that terminates a little below the waist-line, and is separated from the loose fronts by side-back gores which secure a smooth adjustment at the sides. The shaping of the leg-o'-mutton sleeves is accomplished by inside seams, and the fulness at the top is gathered to stand out with balloon effect on the shoulders, a smooth appearance being maintained below the elbow. The wrists are trimmed with two encircling bands of insertion, and similar insertion is applied to the lower edges and ends of the double cape-collar, which forms a stylish neck completion. The jacket is provided with side pockets, the openings to which are covered with square-cornered pocket-laps.

The jacket will make up handsomely in cloth, cheviot, homespun, tweed, camel's-hair, serge, kersey or any of the fashionable coatings devoted to top garments for Autumn. It may be simply finished with one or several rows of machine-stitching or trimmed with soutache braid and smoked pearl or other fancy buttons. A lining of silk is generally added, but one of flannel may be substituted if extra warmth is desired.

We have pattern No. 7196 in six sizes for



7192

View without Cape Collars.

LITTLE GIRLS' PLAIN GUMPE, WITH SIMULATED YOKE.

(For Illustrations see this Page.)

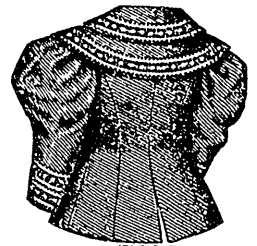
No. 7195.—This gumpe is pictured made of Fayette and trimmed with a frill of lace at figure No. 388 K in this DELINEATOR.

The gumpe may be worn with dresses cut in low round, pointed



7196

Front View.

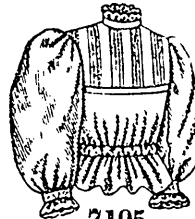


7196

Back View.

CHILD'S JACKET. (COPYRIGHT.)

(For Description see this Page.)

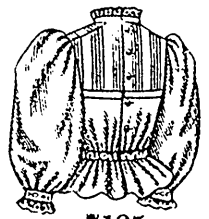


7195

Front View.



7195



7195

Back View.

LITTLE GIRLS' PLAIN GUMPE, WITH SIMULATED YOKE. (COPYRIGHT.)

(For Description see this Page.)

or square outline and is particularly pretty with the low-necked Greenaway modes. It is here depicted made of fine cambric, fancy tucking and insertion. The shaping is very simply accomplished by shoulder and under-arm seams, and the closing is made at the center of the back with button-holes and buttons. The upper part of the gumpe both back and front is made of fancy tucking to simulate a deep, square yoke, the lower edge of which is finished with a narrow band of the material. A casing is formed at the waist-line, and in it a tape is run to draw the fulness closely to the figure. The full shirt sleeves are gathered at the top and bottom and finished with wristbands of insertion, from which dainty frills of edging droop softly over the hands. At the neck is a narrow band of the material trimmed at the top with a standing frill of edging.

Dotted or plain Swiss, organdy, lawn, mull, China silk and surah are employed for gumpes of this kind, and the yoke may be simulated with all-over embroidery, fancy tucking, tucking and insertion, etc. Feather-stitched bands may cover the shoulder seams and the lower edges of the yoke. A pretty gumpe made of fine India lawn may have a simulated yoke of alternate strips of fine Valenciennes lace insertion and tucked lawn. The insertion may be used for the wristbands and a frill of lace may finish the neck and the lower edge of the yoke.

We have pattern No. 7195 in seven sizes for little girls from one to seven years of age. For a girl of five years, the gumpe requires one yard of cambric thirty-six inches wide, with three-eighths of a yard of fancy tucking twenty-seven inches wide, and

half a yard of insertion an inch and three-fourths wide. Of one material, it needs a yard and three-fourths twenty-two inches wide, or a yard and an eighth thirty-six inches wide, or seven-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

children from one to six years of age. Of one material for a child of five years, the jacket will need three yards and an eighth twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



7192

Front View.



7192

Back View.

CHILD'S COAT, WITH GORED SKIRT. (COPYRIGHT.)

(For Description see Page 469.)



PATTERN FOR A CAP.

(For Illustration see this Page.)

No. 7198.—This style of cap is generally favored for little folks and young girls, and is represented made of dark-red velvet. The crown is fitted by dart seams and a long seam that comes at the left side, where the crown falls in a deep point which is tipped with a silk tassel. The band to which the crown is smoothly joined is made over a cardboard interlining and lined with satin or silk, as preferred; the crown is also lined to correspond, and a ribbon encircles the band.

The cap can be made of velvet, velveteen, cloth, plush, cheviot, tweed, whipcord and other materials of a similar nature. A tassel and band of ribbon are the only decoration required, but any other trimming in keeping with the style may be applied. The cap will frequently be made of the same material as the dress or suit with which it is to be worn.



7198

PATTERN FOR A CAP.

(For Description see this Page.)

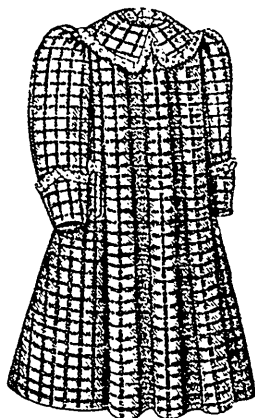
We have pattern No. 7198 in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures. For a person whose cap size is 6½ or whose head measures twenty inches, the cap will require five-eighths of a yard of material twenty inches wide, or half a yard twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S APRON.

(For Illustrations see this Page.)

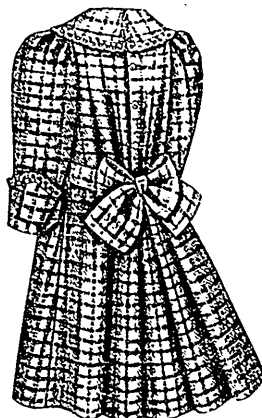
No. 7167.—White cambric is the material illustrated in this pretty little apron at figure No. 389 K in this DELINEATOR, embroidered edging and insertion providing the decoration.

There is no more necessary garment in a growing child's wardrobe than the apron, and it should be as dressy as is compatible with comfort. Blue-and-white checked gingham was here selected for the apron, which is trimmed with narrow white edging. The front is arranged in three box-plaits, which are sewed along their underfolds nearly to the bottom, and is joined to the short backs in shoulder and under-arm seams, the closing being made with buttons and button-holes at the center of the back. The backs are lengthened to be the same depth as the front by a skirt portion, which is laid at the top in two backward-turning side-plaits at each side of the center. The plaited ends of tie-strings are secured to the under-arm seams at the waistline and gracefully bowed at the center of the back. A pocket of the patch variety is applied to each side of the front, the upper edge being trimmed with lace edging. At the neck is a rolling collar in two sections, the ends of which flare prettily; and the free edges are trimmed with a row of lace edging. The sleeves are shaped by inside and outside seams and have slight fullness at the top, the wrists being completed with cuffs that are



7167

Front View.

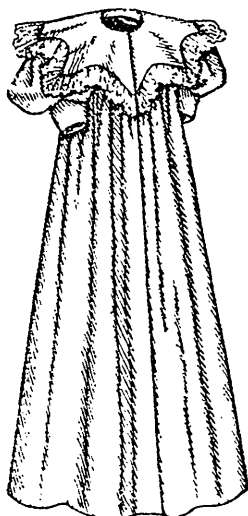


7167

Back View.

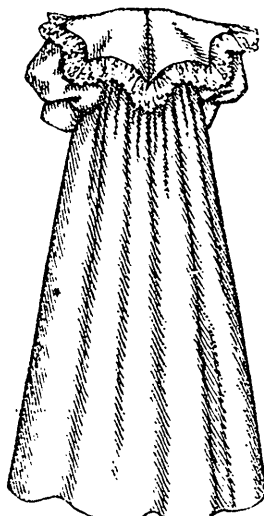
CHILD'S APRON. (COPYRIGHT.)

(For Description see this Page.)



7168

Front View.



7168

Back View.

INFANTS' CLOAK WITH RIPPLE STAR COLLAR. (COPYRIGHT.)

(For Description see this Page.)

pointed at the upper side and decorated along the upper edges with a row of lace edging.

Besides the checked gingham which come in great variety and make serviceable aprons, the pretty cross-barred muslins, linen, lawn, dimity and nainsook are much favored for such little aprons, which can be tastefully trimmed with lace or embroidered edging or insertion, wash braid or fancy-stitched bands.

We have pattern No. 7167 in nine sizes for children from one to nine years of age. For a child of five years, the apron will require three yards and five-eighths of material twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' CLOAK, WITH RIPPLE STAR COLLAR.

(For Illustrations see this Page.)

No. 7168.—A comfortable and dressy cloak for an infant's best wear or for its daily outing is here represented, the material selected for its development being fine white cashmere. The skirt is of the regulation length, and is gathered at the top at the front and back to fall with pretty fullness from the short body, its front and lower edges being finished with hems. The body is shaped by shoulder seams and very short under-arm seams and is closed at the center of the front with button-holes and buttons. A feature of the garment is the star collar, which entirely covers the body and ripples stylishly all round; it is shaped at the lower edge to form a point at the center of the back and front and three points at each side. Its ends fall evenly at the center of the front, and its lower edge is trimmed with a fall of dainty lace. The full puff sleeves are gathered at the top and bottom and droop with picturesque effect below the star collar. They are arranged upon smooth linings shaped by inside and outside seams and are covered below the puffs with facings of cashmere. The cloak is lined throughout with white silk.

An exceptionally dainty top-garment for an infant may be developed by the mode in white Bengaline, corded silk, surah or any soft variety of light-weight woollen goods. Handsome lace or embroidery, feather-stitching, ribbon, etc., may decorate the collar and sleeves, if desired, or a simple completion may be quite as appropriately selected. A handsome cloak of heavy white corded silk is trimmed with bands of white fur and lined throughout with white India silk.

We have pattern No. 7168 in one size only. The cloak requires four yards and a fourth of material twenty inches wide, or two yards and three-eighths

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

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

# Styles for Boys.

FIGURE No. 390 K.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 390 K.—This consists of a Boys' coat, knee trousers or polo cap. The coat pattern, which is No. 7174 and costs 10d. or 20 cents, is in eight sizes for boys from three to ten years of age, and is portrayed in three views on this page. The trousers pattern, which is No. 3783 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years of age, and may be seen again on its accompanying label. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a fourth to seven and a half, cap sizes, and is also shown on its label.

The suit is exceedingly natty and is equally well adapted for best and every-day or school wear, and for its development in the present instance a serviceable variety of cheviot in a dark navy-blue shade was chosen. The coat resembles the jaunty reefer modes, having loose fronts which are closed in double-breasted fashion with button-holes and buttons and are reversed at the top in lapels that meet the ends of the deep sailor-collar in notches; and a button-hole is worked in each lapel. The back is fitted by a center seam and side seams that define the figure becomingly, and the pattern includes a belt, which may be passed about the waist under short straps attached at the center of the back and to each side. The fronts are provided with side pockets, a breast pocket is at the left side, and all the openings are covered with pocket-laps having rounding lower corners. The sleeves are comfortably wide and are finished with a row of machine-stitching applied to outline round cuffs; and all the other free edges of the coat are completed with a single row of machine-stitching.

The trousers extend a trifle below the knee and are shaped by the usual seams and hip darts. The closing is made in a fly, and side pockets are inserted above the outside seams.

The trim polo cap has a circular crown, to the edge of which the side is joined. It is lined with silk and finished with machine-stitching.

The suit may be fashioned from cloth of any stylish variety, serge, cheviot, tweed, flannel or sacking. Buttons or a binding of braid may decorate the wrists and the inside leg-seams, but a finish of machine-stitching is generally preferred. The cap may be of velvet or corduroy, and may match or contrast with the suit.

BOYS' COAT WITH SAILOR COLLAR. (FOR WEAR WITH OR WITHOUT A BELT.)

(For Illustrations see this Page.)

No. 7174.—This coat is pictured made of dark-blue cheviot and finished with stitching at figure No. 390 K in this DELINEATOR, where it is worn without the belt.

The coat is an exceedingly smart garment for best or ordinary wear and is here represented made of light-weight cloth. It displays the jaunty air peculiar to the reefer modes, and is, like them, closed in double-breasted fashion with button-holes and buttons. The fronts are reversed at the top in lapels that form notches with the ends of the sailor collar, which falls deep and square at the back; and a button-hole is made in each lapel. The back is fitted to define the curves of the figure by side seams and a center seam, and short straps are arranged at the waist-line at the center seam, in front of the side seams, and also at the front edge of the left front, for securing a belt, which, however, may be omitted, as shown in the small engraving. The belt is closed at the center of the front with a buckle, and its edges are finished with machine-stitching. The coat sleeves are of comfortable width, and each is finished at the wrist with a single row of machine-stitching. The openings to side pockets inserted in the fronts are covered with pocket-laps having rounding corners, the breast pocket in the left front is provided with a similar pocket-lap, and the edges of the pocket-laps and all the other free edges of the coat are finished with a single row of machine-stitching.

The coat is a comfortable and serviceable garment and will develop stylishly in all reasonable varieties of coatings, among which may be mentioned checked, fancy and mixed cheviot, tweed, diagonal, corkscrew, melton, kersey, whipcord, hopsacking, etc. The coat may be finished with braid bindings, if machine-stitching be deemed undesirable.

We have pattern No. 7174 in eight sizes for boys from three to ten years of age. For a boy of seven years, the coat without the belt requires two yards and a fourth of material twenty-seven inches wide, or a yard and an eighth fifty-four inches wide; while the coat with the belt needs two yards and a half

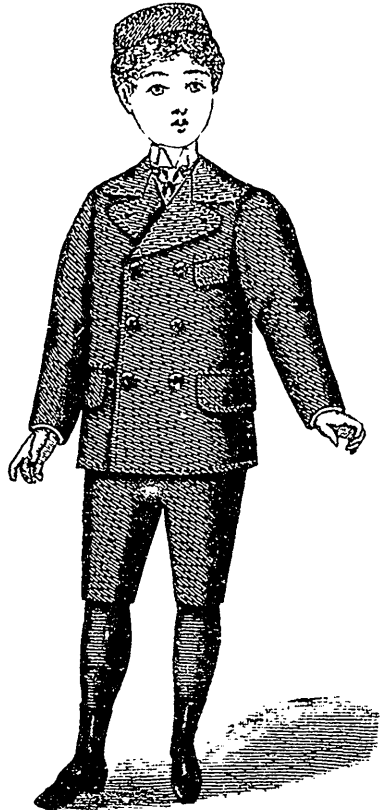


FIGURE No. 390 K.—BOYS' SUIT.—This consists of Boys' Coat No. 7174, price 10d. or 20 cents; Knee Trousers No. 3783, price 7d. or 15 cents; and Polo Cap No. 3167 (copyright), price 5d. or 10 cents.

(For Description see this Page.)

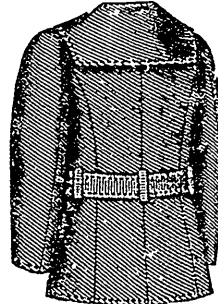


7174

Front View.



7174



7174

Back View.

BOYS' COAT, WITH SAILOR COLLAR. (FOR WEAR WITH OR WITHOUT A BELT.)

(For Description see this Page.)

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

## Illustrated Miscellany.

### DRESSMAKING AT HOME.

(For Illustrations see Pages 401, 473, 474 and 475.)

The flaring and balloon effects are still strongly marked in prevailing fashions, this being quite as true of styles for misses as of those for their elders; and the gowns for young people are so closely allied to those for ladies as to be almost or, at least in some instances, quite identical in design.

Berthas, which give breadth to the shoulders, are among the favored adjuncts; they are of the circular and gathered varieties, the latter adapting themselves particularly to laces and the former to heavier materials.

Trimmings on bodices are, as a rule, disposed with the same end in view, that is, the arrangement of broad effects; while on skirts decoration is sparingly applied, being limited usually to a band of velvet or a single row of lace or passementerie.

**FIGURE NO. 1.—COMBINATION AND DECORATION FOR A MISSES' DRESS.**—A tasteful combination of heliotrope dress goods and corn-colored crêpe de Chine was effected in this dress, which was shaped by pattern No. 7146, price 1s. 3d. or 30 cents. The full skirt depends in graceful folds from a round body, to which it is joined, and which is smooth at the top and gathered at the waistline. Above the body is revealed a full yoke finished at the neck with a collar drawn by several encircling rows of shirring and presenting a frill at the top. The sleeves are especially attractive, the close effect on the forearm contrasting pleasingly with the huge double puffs above. The yoke is outlined with ribbon arranged in puffs and tied in pretty bows on the shoulders. A sash of wider ribbon encircles the waist and is bowed at the back, the notched ends falling almost to the lower edge of the skirt, which



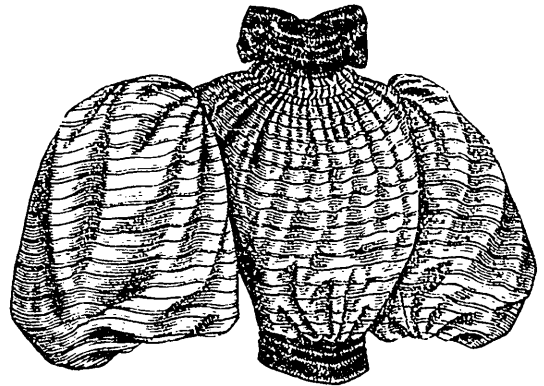
**FIGURE NO. 16.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.**—(Cut by Pattern No. 7118; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

could be trimmed with ribbon puffed and arranged in Vandykes.

**FIGURE NO. 2.—DECORATION FOR A MISSES' BASQUE-WAIST.**—Pearl-gray China silk was selected for this pretty waist, which was made by pattern No. 7076, price 1s. or 25 cents. The front and backs show plaited fulness at the center of the front and at each side of the closing at the waist-line and are smooth above; and arranged on the waist at pointed-yoke depth is a gathered Bertha that is prettily trimmed with three rows of bottle-green velvet ribbon. Three rows of ribbon above the Bertha emphasize the yoke effect, and the standing collar is edged at the top and bottom with similar ribbon. A circular peplum joined to the lower edge of the waist falls in pretty ripples all round, and its lower edge and the wrists of the double-puff sleeves are decorated to correspond

with the Bertha. A rosette of ribbon is secured over the plaits at the lower edge of the front. The waist may be made without the Bertha.

**FIGURE NO. 3.—COMBINATION AND DECORATION FOR A MISSES' DRESS.**—A light, neutral shade of camel's-hair in



**FIGURE NO. 17.—LADIES' SEAMLESS BLOUSE-WAIST.**—(Cut by Pattern No. 7183; 11 sizes; 28 to 42 inches, bust measure; price 1s. or 25 cents.)



**FIGURE NO. 18.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.**—(Cut by Pattern No. 7149; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 16, 17 and 18, see "Dressmaking at Home," on Page 476.)

combination with dark silk was selected for this dress, which was made according to pattern No. 7181, price 1s. 3d. or 30 cents. The gathered skirt falls in pretty folds from the body, which presents a full front and backs that are cut in

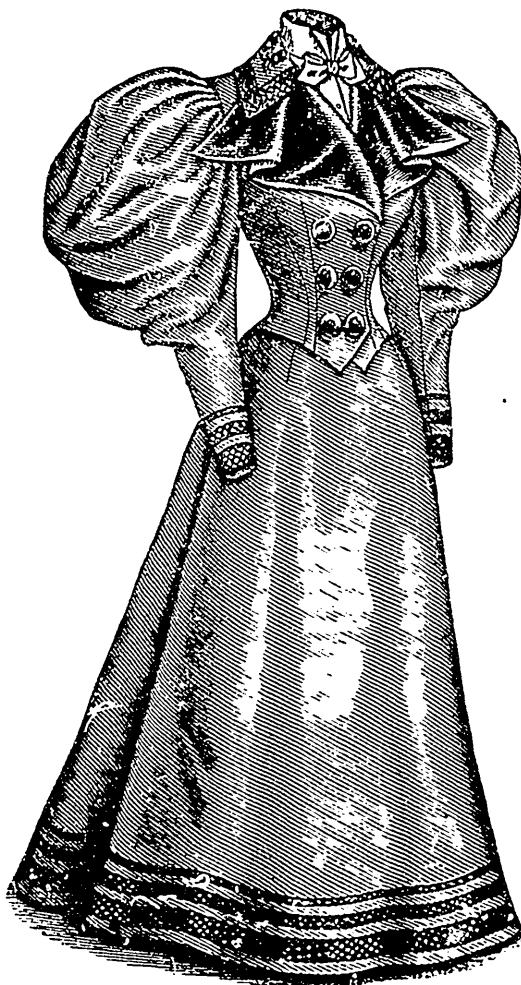


FIGURE No. 19.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7177; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

round outline at the top below a facing of silk applied to the lining and outlined with a row of jet gimp. The standing collar is also of the silk. The sleeves are of the leg-o'-mutton variety and have only one seam, and each wrist is trimmed with a band of silk headed by narrow jet gimp, this decoration matching that at the lower edge of the skirt.

FIGURE No. 4.—DECORATION FOR A MISSES' BISHOP DRESS-SLEEVE.—The soft, graceful folds which characterize the sleeves at present in

may extend to the wrists, but are here cut off below the puffs.

FIGURE No. 6.—COMBINATION AND DECORATION FOR A MISSES' PLOUSE-WAIST.—The combination of light-blue crepon and cream-white lace pictured in this waist is exceedingly tasteful, the blouse fronts and back being exceptionally effective in the soft material. Drooping over the full portions and outlining a round yoke of lace is a pretty Bertha frill of lace edging, and above the yoke is a collar of the standing order. Inside seams perform the shaping of the mutton-leg sleeves, which droop in soft folds

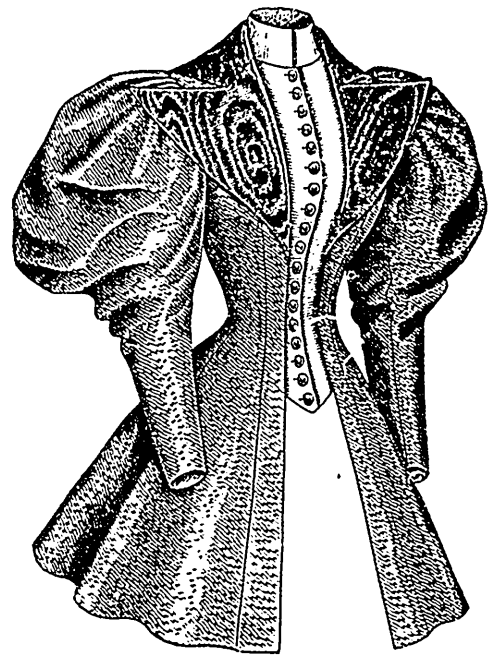


FIGURE No. 21.—COMBINATION FOR A LADIES' COAT-BASQUE.—(Cut by Pattern No. 7100, 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

vogue for misses and girls as well as for ladies are more than ordinarily charming in the one here pictured, and the light India silk flowered in dark-red which was chosen for its development adapts itself perfectly to the style. Gathers confine the fulness at the top, and the lower edge is turned under and sewed to form a casing. A tape or elastic in the casing regulates the fulness at the wrist, and the lower edge is turned under and sewed to form a casing. A tape or elastic in the casing regulates the fulness at the wrist. A fancy bow of dark-red satin ribbon is arranged at the inside of the arm just above the frill. Pattern No. 7157, price 3d. or 10 cents, provided the design for the sleeve.

FIGURE No. 5.—DECORATION FOR A MISSES' EVENING BODICE.—In the simplicity of this bodice lies its chief attraction, its shapeliness and accurate adjustment displaying effectively the graceful curves of a youthful figure. Rose-pink silk was selected for making the basque, the design being provided by pattern No. 7154, price 10d. or 20 cents. The lower outline is pointed at the center of the back and front, and the neck is cut in a becoming V and edged with a full ruche. A wrinkled ribbon covers the lower edge of the basque and is disposed in two loops over the closing, which is made invisibly. The puff sleeves droop to the elbow over linings, which

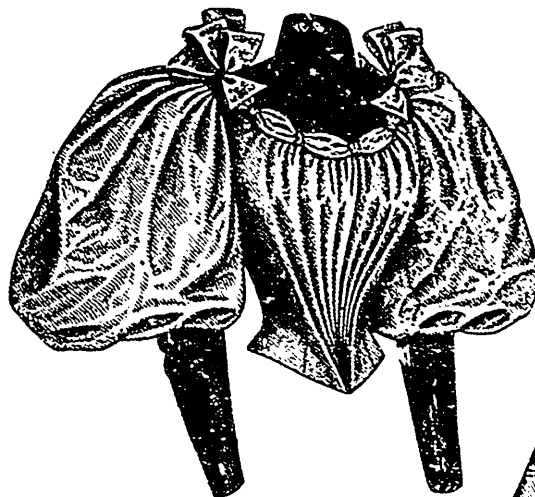


FIGURE No. 20.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 7155; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 22.—LADIES' COSTUME AND CHEMISETTE.—(Cut by Costume Pattern No. 7141; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents; and Chemisette Pattern No. 6751; 3 sizes; small, medium and large; price 6d. or 10 cents.)

(For Descriptions of Figures Nos. 19, 20, 21 and 22, see "Dress-making at Home," on Pages 477 and 478.)

on the upper part of the arm; and an upturning row of edging

adorns each wrist. A wrinkled girde of golden-brown silk is passed about the waist and closed at the left side. The waist was made according to pattern No. 7025, which costs 10d. or 20 cents.

FIGURE No. 7.—DECORATION FOR A MISSES' SKIRT.—A very pretty effect is produced in this skirt by the strong contrast between the trimming and material, dark-blue whipcord being selected for the development, with a decoration of light-ecru ribbon. A front-gore, and two wide gores that extend to the center of the back form the skirt, and gathers or darts may arrange the fulness at the front and sides, and gathers or plaits collect that at the back, both effects being provided for by the pattern, which is No. 7072, price 1s. or 25 cents. A band of broad satin-edged ribbon encircles the skirt at deep hem depth and is arranged in an effective bow at the right side.

FIGURE No. 8.—DECORATION FOR A MISSES' SLEEVE.—This sleeve, which is one of the favorite one-seam leg-o'-mutton shapes, is represented made of Havane serge, and may be readily duplicated by pattern No. 7190, price 5d. or 10 cents. In this instance the fulness at the top and in one side edge of the seam is collected in upturning plaits, this arrangement giving the sloping effect on the

shoulder and the drooping balloon effect below that are now so generally sought; but, if preferred, gathers may take the place of the plaits. The sleeve is smooth but fits comfortably on the

FIGURE No. 9.—DECORATION FOR A MISSES' SLEEVE.—A very dainty sleeve for an evening bouice is shown at this figure, white chiffon being selected for the ruffles, which are arranged on a cap foundation of white silk. The cap overhangs an ordinary coat-shaped sleeve when the sleeve is intended for day wear. The ruffles are gathered to fall with pretty fulness all round, and the large bow of ribbon on the shoulder is arranged to stand coquettishly upright. The pattern used was No. 7091, price 5d. or 10 cents.

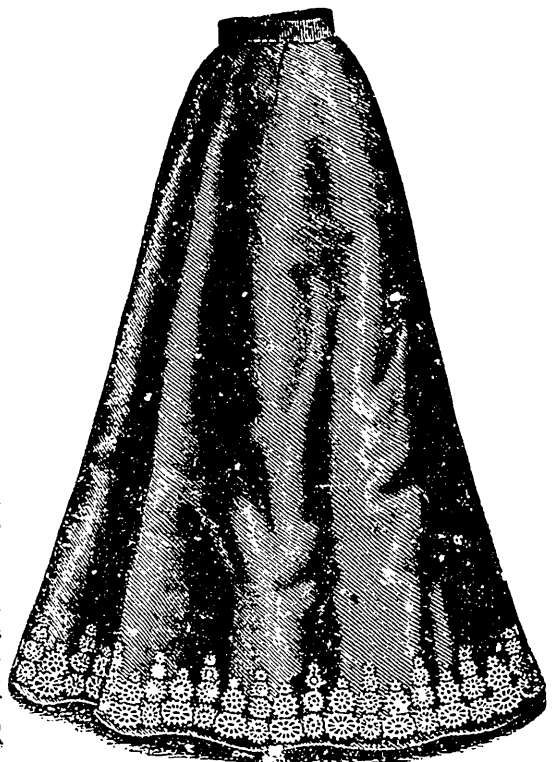


FIGURE No. 24.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 7193; 9 sizes; 20 to 36 inches, waist measure; price 1s. or 25 cents.)

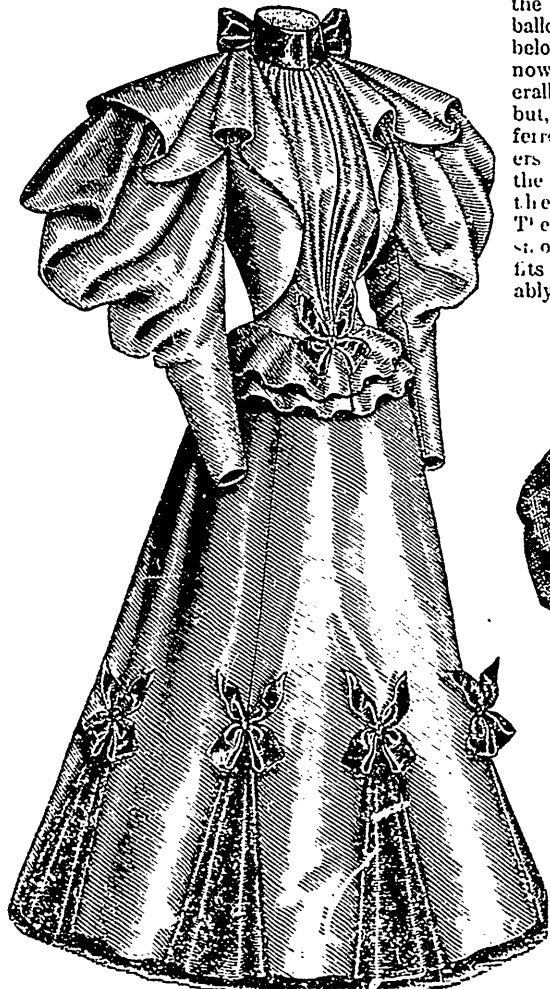


FIGURE No. 23.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 7159; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE No. 25.—DECORATION FOR A LADIES' DRESS.—(Cut by Pattern No. 7194; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 23, 24 and 25, see "Dressmaking at Home," on Page 475.)

fronts separate to reveal the full vest. The standing collar is in this instance covered by a crush collar, and below it a ripple collar falls in three points at the back and in jabot folds in front of each shoulder. The mutton-leg sleeves have only inside seams and are each trimmed at round cuff depth with a row of black cord. A similar cord edges the ripple collar and peplum and heads three folds of the material which trim the skirt, and a rosette of black velvet is secured at the lower corner of each front. A single material could also be effectively used for the costume, which was cut by pattern No. 7143, price 1s. 3d. or 30 cents.

FIGURE No. 11.—COMBINATION AND DECORATION FOR A MISSES' BASQUE.—A selective color harmony is produced by uniting *riche-rose* camel's-hair with olive-green silk in this basque, which was cut by pattern No. 7104, price 10d. or 20 cents. The front and backs are smooth across the bust and shoulders, and the plaited fulness below flares becomingly upward. A yoke facing of silk applied to the basque is rendered more noticeable

forearm, where it is encircled diagonally with five rows of ribbon.

FIGURE No. 10.—COMBINATION AND DECORATION FOR A MISSES' SLEEVE.—A very dainty sleeve for an evening bouice is shown at this figure, white chiffon being selected for the ruffles, which are arranged on a cap foundation of white silk. The cap overhangs an ordinary coat-shaped sleeve when the sleeve is intended for day wear. The ruffles are gathered to fall with pretty fulness all round, and the large bow of ribbon on the shoulder is arranged to stand coquettishly upright. The pattern used was No. 7091, price 5d. or 10 cents.



by a circular Bertha of velvet which outlines it, the Bertha being adorned with rows of insertion which spread toward the lower edge. The standing collar closes at the back in line with the closing of the basque. The sleeves have only inside seams, and they display a balloon effect above the elbow caused by gathers at the top, and a close adjustment on the forearm, where deep cuffs are simulated with velvet facings decorated with three encircling rows of insertion.

**FIGURE No. 12.—DECORATION FOR A MISSES' SLEEVE.**—Black satin is represented in this sleeve, which is in one-seam leg-o'-mutton style and was cut by pattern No. 7111, price 5d. or 10 cents. The puff or balloon effect presented in the upper part is decidedly popular and appears more marked by contrast with the close appearance on the forearm. The trimming is arranged about the smooth portion and consists of three bands of light-heliotrope ribbon disposed in loops at the seam.

**FIGURE No. 13.—COMBINATION AND DECORATION FOR A MISSES' COSTUME.**—The clever union of *réséda* crêpon with black silk represented in this costume shows how excellently the mode is adapted to combinations, and the simple trimming serves to enhance the good effect produced. The circular skirt falls in stylish rolling folds at the back and quite smoothly at the front and sides, and is trimmed near the lower edge with a band of silk carried up in an inverted V at the left side, where three rosettes are placed. The front and backs of the costume are full and are cut low at the top.

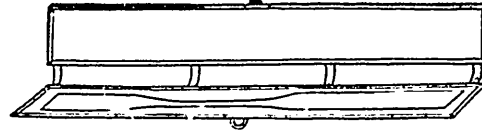


FIGURE No. 1



FIGURE No. 2.

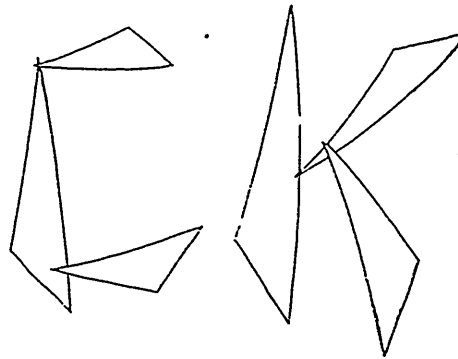
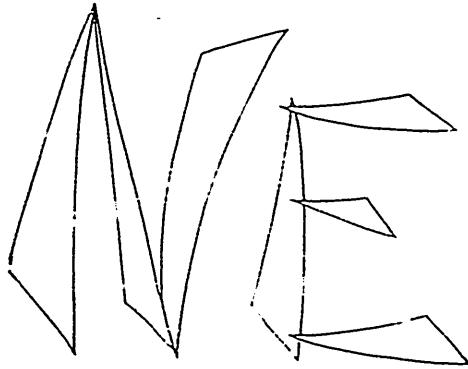


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—NECK-TIE CASE—OPEN AND CLOSED, WITH LETTER DECORATION.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Page 473.)

where they present a frill heading; and above them is revealed a yoke facing of silk topped by a silk standing collar. The sleeves have large puffs above the elbow, and facings of silk are applied to the close-fitting linings be'w. The removable jacket has fronts that separate widely all the way down and display silk revers at the top, and a flat collar extends entirely across the back. A wrinkled girdle encircles the waist. All seasonable woollens are suitable for costumes of this kind, which may be made by pattern No. 7156, price 1s. 3d. or 30 cents.

**FIGURE No. 14.—DECORATION FOR A MISSES' BASQUE.**—This pretty waist is shown developed in Nile-green *Fayette*, the pattern used in the making being No. 7102, which costs 10d. or 20 cents. The adjustment is faultlessly close, and the closing is made at the back, thus affording opportunities for novel decorative effects on the front. The decoration shown is simple yet remarkably attractive. It consists of two bands of ribbon extending from the shoulders to the lower edge at each side of the center, the ends being finished with fancy bows. The two-puff elbow sleeve is trimmed correspondingly with ribbon, a loop bow being set between the puffs at the inside of the arm. The moderately high standing collar closes at the back.

**FIGURE No. 15.—COMBINATION AND DECORATION FOR A MISSES' DRESS.**—The picturesque grace of this mode makes it especially appropriate for evening wear, for which use it is here shown made of primrose-yellow crêpon, white lace and *réséda* silk. The gown is pretty for dressy day wear when made with a high neck and long sleeves, both styles being arranged for by pattern No. 7110, price 1s. 3d. or 30 cents. The skirt is gathered to the body, which has plain backs that close at the center and a plain front, and is decorated near the lower edge with festooned rows of *réséda* grosgrain

ribbon caught up under rosettes. The body is almost concealed by a drooping Bertha-frill of lace, which is prettily displayed below and between the flaring edges of a tab Bertha. Rosettes of ribbon are set at the top between the tabs, and two similar rosettes decorate the lower edge of the front. The puff sleeves droop softly from the shoulders beneath the Bertha, and are daintily finished with frills of lace.

**FIGURE No. 16.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.**—Olive-green velvet and fawn dress goods are associated in this costume, which was cut by pattern No. 7118, price 1s. 8d. or 40 cents. The four-gored skirt displays a smooth adjustment at the front and sides and rolling folds at the back, and is decorated at the lower edge with a band of velvet edged at the top with a downward-turning row of point de Gêner lace. The waist is smooth across the shoulders at the back, the fulness at the waistline being drawn to the center; and the fronts are gathered at the shoulder edges and plaited to a point at each side of the closing at the lower edge. The fronts are faced with velvet in vest outline, and the standing collar of velvet further carries

out the vest effect. Epaulette bretelles of velvet edged with lace cross the shoulders and extend broadly over the one-seam leg-o'-mutton sleeves, which present the admired balloon effect at the top and display a wrist decoration consisting of a deep band of velvet overlaid at the top with a downward-turning row of lace.

**FIGURE No. 17.—LADIES' SEAMLESS BLOUSE-WAIST.**—Striped dress goods were selected for making this waist, the peculiar construction of which permits the material to be made up either crosswise or length-

wise, thus providing for various effects. In this instance the goods are cut crosswise, the effect produced being extremely stylish and becoming. Under-arm seams perform the adjustment, and shirrings draw the fulness at the neck, at the center of the front and each side of the closing. The lower edge is concealed by a plaited girdle of velvet closed under a loop bow at the back, and the standing collar is overlaid with a crush collar that is laid in upturning plaits and closed beneath a similar bow. The sleeves are cut off below puffs, which extend to the elbow and spread in the manner characteristic of the balloon sleeve. The design is embraced in pattern No. 7183, price 1s. or 25 cents.

**FIGURE No. 18.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.**—An artistic combination of fawn cashmere and light-brown silk was effected in this costume, the pattern used in the

making being No. 7149, price 1s. 8d. or 40 cents. The skirt is four-gored and has plaited fulness at the back, while the front is overhung by a graceful drapery, which is lifted to reveal a trimming of jet gimp applied to the lower edge. The basque extends some distance below the waist at the back and sides, where pretty flutes are formed; and the fronts are considerably shorter and are pointed below the closing, which is made at the center. Full fronts are arranged upon the plain fronts and gathered to form a self-heading at the top and outline a pointed yoke, and a standing collar is at the neck. The mousquetaire sleeves are an attractive feature of the mode, being wrinkled on the forearm and spreading with balloon effect from the shoulder. The lower edge of the fronts is followed with a row of gimp, which brings the pointed outline into prominence.

FIGURE No. 19.—DECORATION FOR A LADIES' COSTUME.—The costume here represented made of Havane whipcord is fashioned in a style that is improving to most figures, the design being provided by pattern No. 7179, price 1s. 8d. or 40 cents. The skirt is of the popular three-piece variety and is smoothly adjusted at the front and sides, while the fulness at the back may be disposed in plaits or gathers to fall in graceful *godets* to the lower edge, where an attractive decoration consisting of three rows of tubular mohar braid in graduated widths is arranged. The basque is snugly adjusted and is pointed at the lower edge at the back and at each side of the center of the front. The fronts are reversed above the bust in jabot revers which are faced with black satin, and the closing is made in double-breasted style below with button-holes and large satin buttons. The ends of a rolling collar overlap the upper edges of the revers, and the

included in the pattern is here omitted, a white linen chemisette, with which a white satin band-bow is worn, being substituted for it.

FIGURE No. 20.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—This waist offers exceptionally good opportunities for combinations, and this fact is not lost sight of in its present

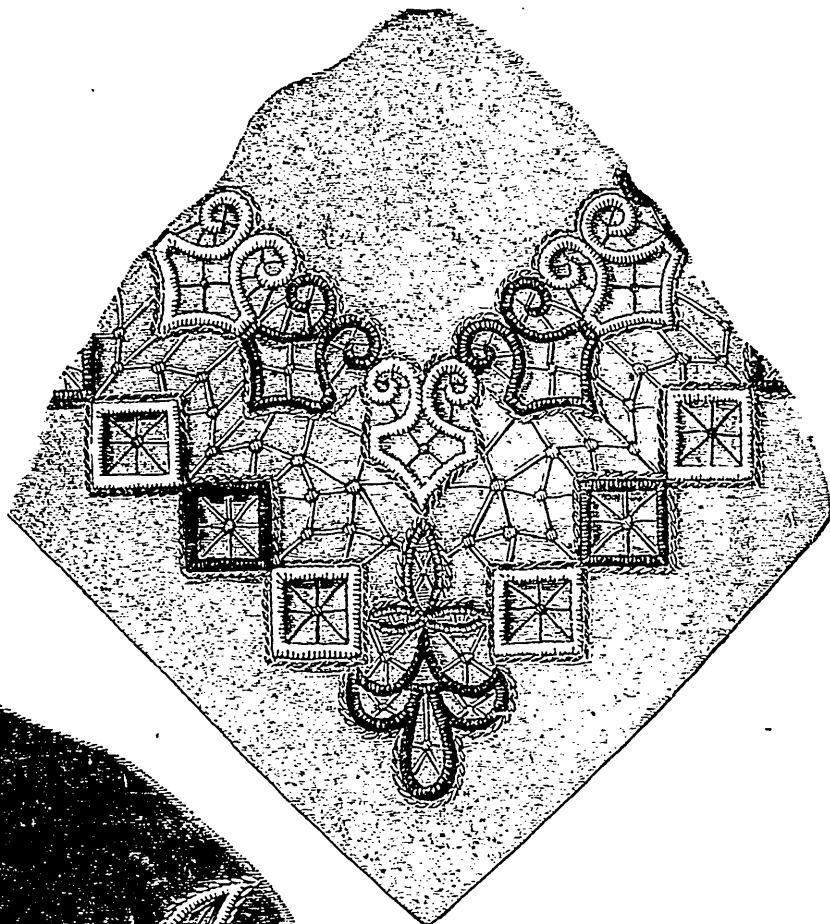


FIGURE No. 5.—DESIGN FOR A TABLE-COVER OR BUREAU-SCARF.

(For Descriptions of Figures Nos. 4 and 5, see "Artistic Needlework," on Page 479.)



FIGURE No. 4.—DESIGN FOR MOULD DECORATION.

collar is ornamented to correspond with the skirt decoration. The sleeves show a bouffant effect above the elbow peculiar to present modes, and fit smoothly on the forearm, where they are decorated with encircling rows of braid in the three widths. A chemisette

development, which associates heliotrope camel's-hair, lighter silk and darker velvet. The full fronts and backs are plaited to a point at the center of the back and at each side of the closing, and are shaped at the top to reveal the lining in round-yoke outline. The exposed portions are faced with velvet and outlined by a ribbon puffed prettily and arranged in bows that stand jauntily upright on the shoulders; and the yoke effect is emphasized by a standing collar of velvet. The sleeves are generous puffs of silk arranged over linings that are faced below the puffs with velvet, the puffs drooping and spreading in the prevailing fashion. The waist was fashioned according to pattern No. 7155, which costs 1s. or 25 cents.

FIGURE No. 21.—COMBINATION FOR A LADIES' COAT-BASQUE.—The prominent features of the most popular designs for garments of this class are embodied in this coat-basque, which was made of mixed suiting, chamois and dark-brown moiré by pattern No. 7100, price 1s. 3d. or 30 cents. The back is accurately fitted above the waist-line and widens into *godets* below, and the fronts separate all the way, disclosing a chamois vest, which extends a short distance below the waist-line and is finished with a standing collar and closed with button-holes and brass buttons. A moiré rolling collar reverses

the fronts above the bust in stylish lapels that meet the collar in notches and extend in points on the sleeves, and a facing of moiré covers the lapels. The sleeves are of the one-seam mutton-leg variety, fitting smoothly on the forearm and flaring with balloon

fulness above the elbow. A plain completion is most in accord with the present development of the garment, but when only one material is used, a row of stitching will usually finish the edges.

FIGURE No. 22.—LADIES' COSTUME AND CHEMISSETTE.—Cloth in a medium shade of brown was selected for this costume, which was made by pattern No. 7141, price 1s. 8d. or 40 cents. The skirt consists of a narrow front-gore, and two wide gores that meet at the center of the back; and the side-front seams are concealed by black cord. The jacket is admirably adjusted and widens into ripples at the back below the waist-line. The fronts lap and close in double-breasted style, and are cut away below the closing and rounded gracefully toward the backs; above the bust they are reversed in wide lapels, which are overlapped slightly by a flat collar that extends entirely across the back. The sleeves have only inside seams and display gracefully wrinkled fullness above the elbow and a smooth-fitting appearance below. Round cuffs are simulated by an encircling cord, a button being placed below the cord at the back of the arm; and cord also follows all the

each falls in a burnous loop between numerous well defined folds about the arm; and on the forearm they are close-fitting.

FIGURE No. 24.—DECORATION FOR A LADIES' SKIRT.—The grace and stateliness of this skirt are shown to great advantage by its present development in dark silk, the decoration consisting of a band of point de Gène lace edging arranged, points upward, at the lower edge. The smoothness at the front and sides is produced by darts at the top, and rolling folds that retain their perfect poise to the lower edge are observable at the back. Many disposals of decoration are possible on a skirt of this kind, and individual judgment and taste may be exercised freely in their execution. The skirt was cut by pattern No. 7193, price 1s. or 25 cents.

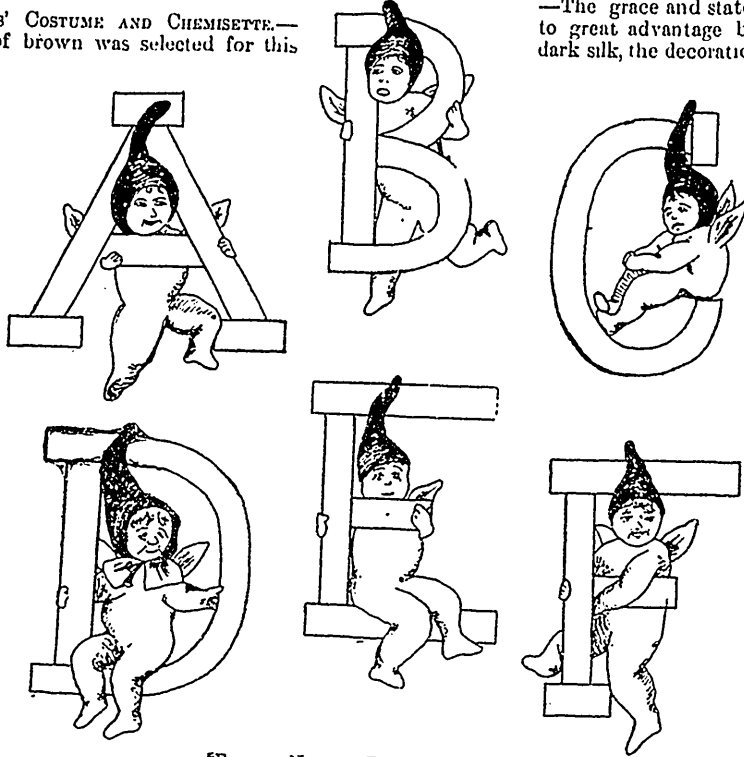


FIGURE No. 6.—ELFIN ALPHABET.  
(For Description see "Artistic Needlework," on Page 479.)

FIGURE No. 25.—DECORATION FOR A LADIES' DRESS.—A very dainty evening gown is shown at this figure, black silk overlaid with black dotted net being chosen for making it, and the design being provided by pattern No. 7194, which costs 1s. 6d. or 35 cents. The skirt consists of five gores and displays the usual smoothness at the front and sides and graceful fulness at the back. It is trimmed in suggestion of the serpentine effect with circupentine ruffling, which starts at the left side of the front, is carried upward about the skirt and ends at the right side of the front under a rosette-bow of ribbon: another bow is set on the ruffling in line with this bow. The ruffling is handsomely jetted and is applied plainly, falling with a full effect that is wholly due to its circular shaping. The basque-waist is full at the front and back and is smoothly fitted at the sides, and the closing is made at the front. Ruffling is arranged on the waist to pass over the shoulders and is headed by a ribbon arranged in bows on the shoulders and at the lower front ends, a ribbon starting from the lower ends passing about

edges of the jacket, giving a trim tailor finish. The chemisette is of white linen and is completed at the

lar lace ruffling, which starts at the left side of the front, is carried upward about the skirt and ends at the right side of the front under a rosette-bow of ribbon: another bow is set on the ruffling in line with this bow.

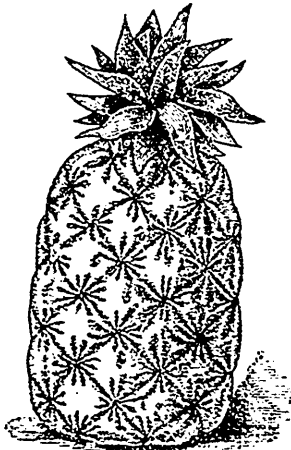


FIGURE No. 1.—PINEAPPLE PIN-CUSHION.

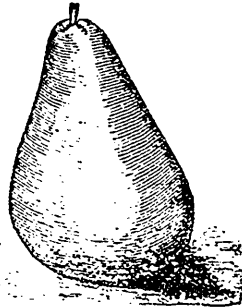


FIGURE No. 2.—PEAR CUSHION.



FIGURE No. 3.—MUSK-MELON CUSHION.

top with a standing collar. A black satin four-in-hand scarf is worn. The pattern of the chemisette is No. 6751, which costs 5d. or 10 cents, and also provides for cuffs and a turn-down collar.

FIGURE No. 23.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Light-gray whipcord and darker silk were combined in this costume which was cut by pattern No. 7159, price 1s. 8d. or 40 cents. On the lower part of the five-gored skirt at the front and sides are arranged box-plaited ornaments topped by fancy bows of ribbon, and at the back the skirt is laid in box-plaits that flare gracefully. The waist is fitted smoothly at the back, and the fronts display pretty fulness that is plaited to a point at each side of the closing. Jacket fronts that round toward the back and are reversed above the bust in large jabot revers, partially conceal the fronts, and the revers are slightly overlapped by a flat collar that falls at the back below one of the standing order. A loop bow is arranged at the back of the collar, and a small fancy bow is adjusted at the lower edge over the closing. Two circular pleumps of unequal depth lengthen the waist. The sleeves are of enormous size at the top, where

the waist. The sleeves are full puffs that droop softly to the elbows.



FIGURE No. 4.—CRAB-APPLE CUSHION.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Page 479.)

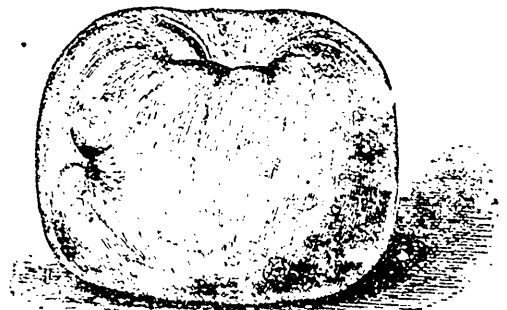


FIGURE No. 5.—APPLE CUSHION.

The trimmings shown at figures Nos. 16, 19 and 24, and the ruffling at figure No. 25 are products of the Kursheedt Mfg Co.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 476 to 478.)

FIGURES NOS. 1, 2 AND 3.—NECK-TIE CASE—OPEN AND CLOSED, WITH LETTER DECORATION.—To keep ties in good condition a sensible and quite an artistic receptacle for them has been devised. At figure No. 1 the case is shown open, and in it the ties are laid full length; they cannot, therefore, be crushed, wrinkled or soiled. Figure No. 2 shows the case closed,

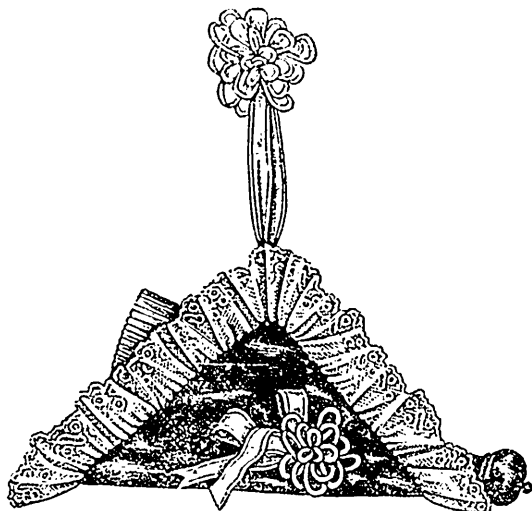


FIGURE No. 6.—WHISK-BROOM HOLDER.

and it is represented made of two square sections of blue silk lined with white silk and interlined with a thin layer of cotton on which sachet powder is sprinkled to impart a delicate yet not obtrusive odor. The sections are secured by straps of yellow ribbon, over which are tacked full rosettes of narrow ribbon; and a crocheted ring sewed to each front edge is used for opening the case. The cover of the case has the words "Neck Ties" worked in outline stitch with white embroidery silk, and at each side of this inscription leaves and flowers are tastefully embroidered. At figure No. 3 the letter decoration is shown; it may be transferred to linen, velvet or silk, of any of which materials the tie-case may be made; and tracing or architect's paper may be used to transfer it. The words may be embroidered or lettered in sepia or India ink.

FIGURE No. 4.—DESIGN FOR MOULD DECORATION.—This is a very effective design for bureau-covers, scarfs or table-covers. The moulds can be bought in various sizes and are concealed with crochet work done with different colors of silk or thread, and each mould is outlined by fine gilt cord. The moulds can be bought in different sizes from the Kursheedt Manufacturing Company.

FIGURE No. 5.—DESIGN FOR A TABLE-COVER OR BUREAU-SCARF.—A very pretty decoration for a table or bureau is here represented made of square and gracefully curved moulds that are covered with crochet work done with different colors of silk. Silver cord of fine quality is used to connect the moulds in an artistic design, which can be reproduced on table-covers of denim, felt, linen, etc., or may be used on any scarf or drapery that enhances the artistic appearance of the home.

FIGURE No. 6.—ELFIN ALPHABET.—Some of our readers have been desirous of procuring such designs as we have here illustrated, and which can be transferred to the article on which they are wanted by means of tracing or architect's paper. The letters and fancy forms should be worked in outline stitch, but the jester's cap must be worked in Kensington stitch. The quaint little forms can be outlined in any delicate color admired, such as blue, pink, flesh-color, etc., or in fine silver or gold cord. The remaining letters of the alphabet will follow in forthcoming numbers of the Delineator.

THE WORK-TABLE.

(For Illustrations see Pages 478 and 479.)

FIGURE No. 1.—PINEAPPLE PIN-CUSHION.—In making the pin-cushions in fruit and vegetable forms shown at this and several other figures in this department, it will be well to have real fruits or vegetables at hand to serve as models, that the shapes and coloring may be perfectly reproduced. Those who are skilful with the brush will frequently tint the material to obtain a closer resemblance to Nature. Two sections of China silk in a sage-green hue were used to form this pineapple, and a sprinkling of sachet-powder was mixed with the filling of bran, as a delicate odor is pleasant when the cushion stands on the dressing-table. Olive-green felt was selected for the leaves, and the bag is tufted in squares to closely resemble the fruit. Cotton batting could have been used for filling.

FIGURE No. 2.—PEAR CUSHION.—This pear-shaped cushion is made of one section of green silk that is prettily tinted with a little yellow ochre to give the natural shading. The stem is rubber and is painted brown.

FIGURE No. 3.—MUSK-MELON CUSHION.—Eight sections of green silk are required to make this cushion, which must be neatly seamed and completed with a bow of ribbon and leaves of green felt.

FIGURE No. 4.—CRAB-APPLE CUSHION.—This dainty cushion is made of cream silk tinted with red and yellow to produce a natural appearance. A red apple could have been imitated in the same way.

FIGURE No. 5.—APPLE CUSHION.—Red silk was used to shape this pretty cushion, but green could be selected, if preferred. The silk is in two sections shaped by side seams, and

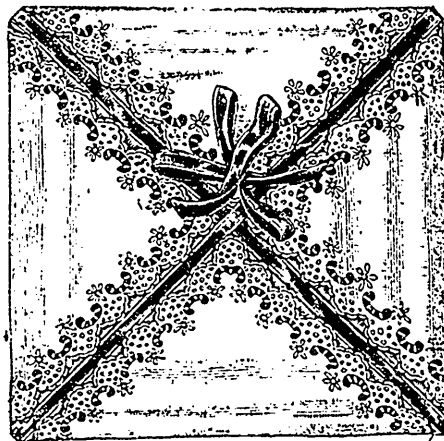


FIGURE No. 7.

FIGURES NOS. 7 AND 8.—MOUCHOIR-CASE—OPEN AND CLOSED.

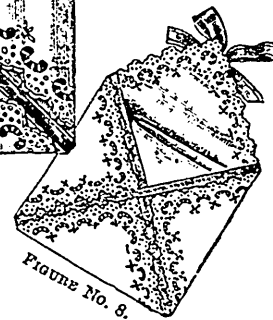


FIGURE No. 8.

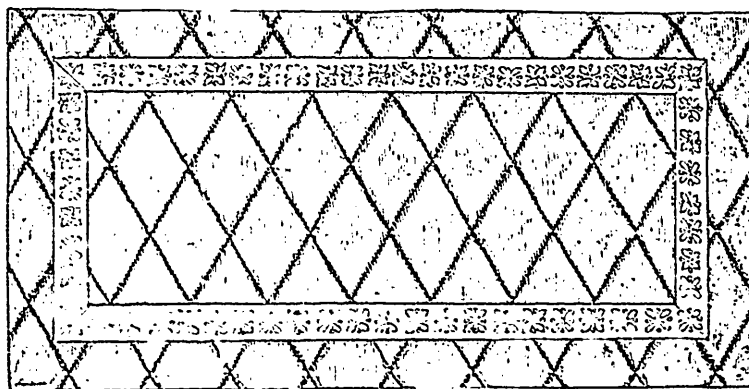


FIGURE No. 9.—SACHET.

(For Descriptions of Figures Nos. 6, 7, 8 and 9, see "The Work Table," on Pages 479 and 480.)

the green stem is made of rubber.

FIGURE No. 6.—WHISK-BROOM HOLDER.—A square of red silk was used for this holder, which has a frill of lace around its outer edge, and a bow of wide ribbon secured under a rosette-bow on the outside. It is lined with satin, and two corners are folded together and firmly secured to give the square the shape illustrated. The holder is suspended by a ribbon loop surmounted by a tasteful rosette.

FIGURES NOS. 7 AND 8.—MOUCHOIR-CASE—OPEN AND CLOSED.—This unique conception shows how prettily a simple handker-

chief can be converted into a serviceable mouchoir-case that will make a very acceptable gift. The handkerchief need not be expensive, but should be a square of linen of good quality and prettily

bordered; for it is the border that gives the artistic appearance to the case. Fold each corner over to the center, leave one free to form the lid, and secure all the others firmly to bands of ribbon, as illustrated. Fasten a bow over the point of the lid as a neat completion. Figure No. 8 shows the case open.

FIGURE No. 9.—SACHET. —Persons of refined tastes will be sure to favor sachets like that here shown, for use in their bureau drawers. The sachet is always the length of the drawer and is made of soft surah or China silk quilted in diamond shape, with an interlining of cotton batting sprinkled with violet, heliotrope or any preferred sachet powder. A band of fine white lace insertion decorates the sachet a few inches from the edge all round.

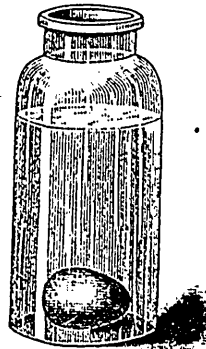


FIGURE No. 1.

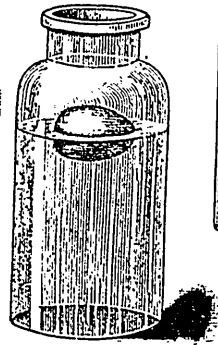


FIGURE No. 2.

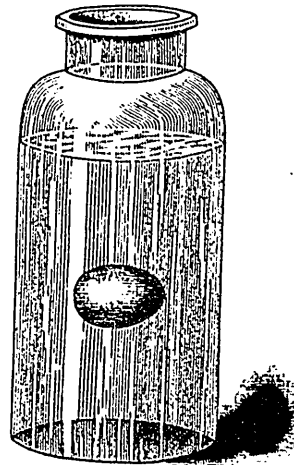


FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—EGG PROBLEM.

(CHILDREN'S CORNER.

(For Illustrations see this Page.)

My little readers will no doubt be mightily astonished this month at the eggs floating about in jars of water without the least danger of sinking. To be sure, in another illustration an egg is represented lying on the bottom of a jar, but that only makes it seem the more wonderful that the others should not sink too. It is not in the least surprising, my dear young friends, that you cannot explain this apparent anomaly, for it would have puzzled older heads than yours years ago, before the study of science brought to light so much useful knowledge. The solution of the mystery is very simple—indeed, so simple that you can try the experiment yourselves without any fear of a failure.

Have in readiness three jars, two of which need be only large enough to admit an egg, while the other should be twice that size. Partly fill one of the smaller jars with fresh water, and the other with water in which a large quantity of salt has been dissolved. Now place an egg in the jar containing fresh water, being very careful in doing so, as the egg will drop to the bottom, as at figure No. 1, and you know eggs crack very easily. Then drop another egg, or the same one if you have no other, into the salt water and you will find that it will bob up to the surface and remain there, as shown at figure No. 2. Perhaps the egg will persist in keeping under the water, but if it does, it will only be because there is not enough salt in the water, and you can easily put the egg on its good behavior by strengthening the brine.

Very likely you now wonder why the egg in the large jar, shown at figure No. 3, floats midway between the surface of the water and the bottom of the jar. You think it is because the salt and the fresh water have been put

together in the larger jar, do you not? And you are quite right, the reason being that, because the brine now has but half its original strength, it cannot buoy up the egg sufficiently to keep it on the surface, but permits it to sink half way to the bottom. You can keep the egg at any height in the jar by varying the strength of the water, but I have no doubt this idea has already suggested itself to you.

The other engravings illustrate an idea that is quite as full of amusement as the egg problem, although it will, perhaps, tax your ingenuity and industrial skill a little more. Figure No. 4 represents a piece of thin wood out of which a circular, a square and a triangular piece have been cut. You can shape the circle by placing a coin on the surface and marking round it; the other pieces you will have no difficulty in cutting. Do you think you can cut a piece of wood that will exactly fill all of the openings in passing through? You look incredulous, and I can hear you say, "Why, how could a round piece of wood fit in a square hole, or a square piece in a triangular hole?"

I am going to tell you just how to cut the piece, so don't look doubtful any longer.

First cut a piece the shape of figure No. 5, making it the same size round as the circular opening, and as high as the length of one side of the square. Now cut this piece as shown by the dotted lines, and you will have a wedge shaped like figure No. 6, which you will find will exactly fit all the holes when passed through them, as shown at figure No. 7.

I think these tricks will help you to amuse your little playmates when they visit you, and, besides, they will teach you to try your skill at experimenting, which is very useful and, indeed, necessary. You know, "Great oaks from little acorns grow," and, perhaps, if you practise experiments that you are told about now, some day you may discover something that no one else has ever thought of, and will become famous.

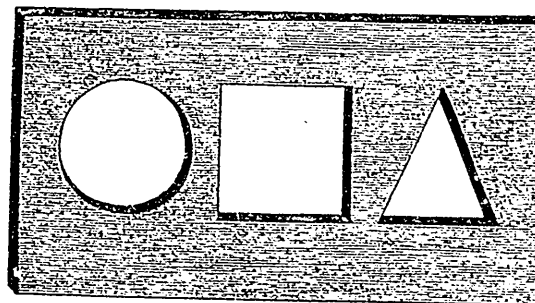


FIGURE No. 4.

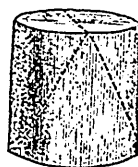


FIGURE No. 5.

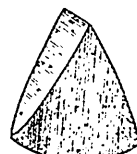


FIGURE No. 6.

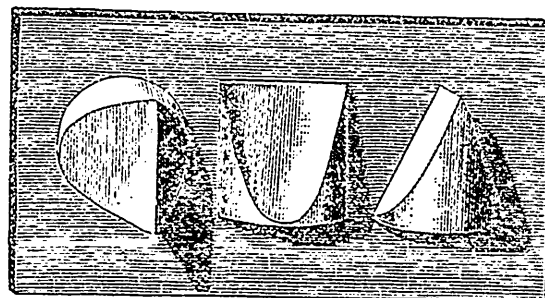


FIGURE No. 7.

FIGURES NOS. 4, 5, 6 AND 7.—TRICK.  
(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on this Page.)

STYLES FOR GENTLEMEN.

(For Illustrations see Page 481.)

The illustrations in this department include a puff scarf, a flat scarf with stock, a string tie, two bows, two knot scarfs, a four-in-hand, and a pair of bloomer trousers.

FIGURE No. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF.—This scarf is made of black silk and the odd-shaped figures are of satin in red and green.

FIGURE No. 2.—GENTLEMEN'S FLAT SCARF, WITH STOCK.—Black satin showing self and scarlet figures was chosen for making this scarf, which is known as the Lord Clyde.



FIGURES NOS. 3 AND 4.—GENTLEMEN'S BAND-BOWS.—The two bows shown at these figures provide a choice of fashionable shapes.

At figure No. 3 is pictured a bow known as the Butterfly. It is made of black satin.

The bow pictured at figure No. 4 cannot be excelled for neatness and pretty effect, and the choice of black moiré for its construction emphasizes these qualities.

FIGURE No. 5.—GENTLEMEN'S STRING TIE.—This shape is a great favorite for wear with turn-down collars, but it is also appropriate for any of the fashionable shapes in vogue. Satin merveil-leux was used in its manufacture.

FIGURE No. 6.—MEN'S FULL KNICKERBOCKER OR BLOOMER TROUSERS.—These trousers are especially adapted to bicycling and are generally made of flannel, serge, camel's-hair or cheviot, with braid and machine-stitching for a completion. The legs are drawn in by elastic bands, and the fulness

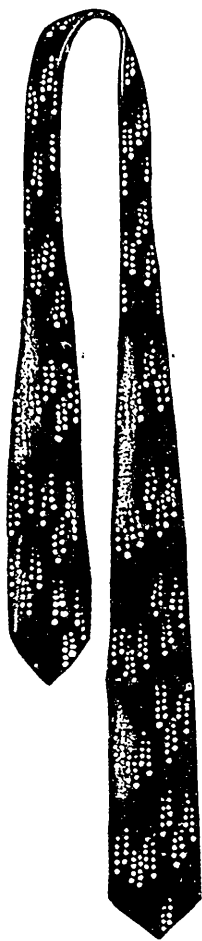


FIGURE No. 1.—GENTLEMEN'S NARROW FOUR-IN-HAND SCARF.

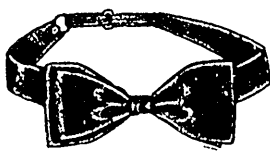


FIGURE No. 3.



FIGURE No. 4.

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



FIGURE No. 5.—GENTLEMEN'S STRING TIE.

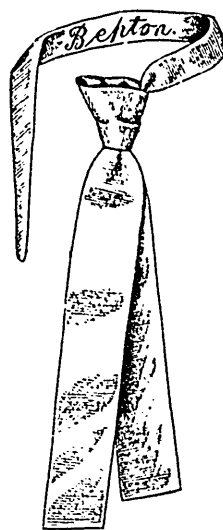


FIGURE No. 7.—GENTLEMEN'S KNOT SCARF.



FIGURE No. 8.—GENTLEMEN'S KNOT SCARF.

a row of mohair braid. The seat is reinforced to give extra strength, and the trousers are finished with machine-stitching.

We have the pattern of these trousers in seventeen sizes for men from twenty-eight to forty-four inches, waist measure. It is No. 752, and costs 1s. or 25 cents.

FIGURE No. 7.—GENTLEMEN'S KNOT SCARF.—This long, slender shape is known as the Bepton. It is made of white silk, and is characterized by two folds at the top and one at each side of the knot. The ends are cut off square.

FIGURE No. 8.—GENTLEMEN'S KNOT SCARF.—Another fashionable shape in Teck style is shown at this figure. It is called The Epworth and is long and slender, with pointed ends of slightly unequal length. There is a small fold at the top of the knot and one at each side,

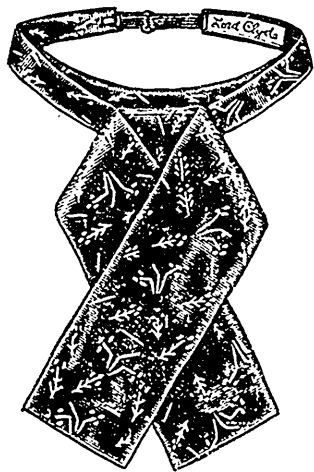
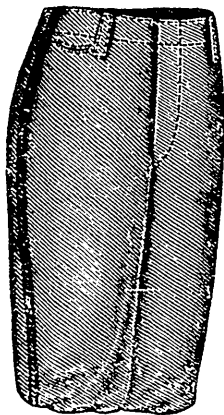
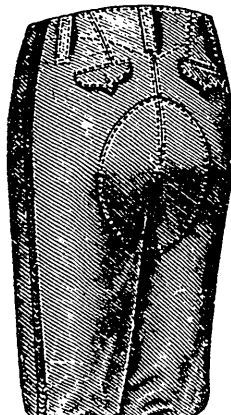


FIGURE No. 2.—GENTLEMEN'S FLAT SCARF, WITH STOCK.



752



752

FIGURE No. 6.—MEN'S FULL KNICKERBOCKER OR BLOOMER TROUSERS.—(Cut by Pattern No. 752; 17 sizes; 28 to 44 inches, waist measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7, 8 and 9, see "Styles for Gentlemen," on Pages 480 and 481.)

falls in regulation knickerbocker fashion. A watch pocket finished at the edges with machine-stitching is put in the right front, and two hip pockets with fancifully-shaped flaps which button

down are added in the back. The trousers are supported by a belt that is passed under narrow straps finished with machine stitching and sewed to the top. The outside leg-seams are overlaid with

and the material pictured is fancy silk, showing tones of red.

FIGURE No. 9.—GENTLEMEN'S PUFF SCARF, WITH STOCK.—Garnet satin was chosen for making this scarf, and the rings which provide the design are of white silk showing a black center. The shape is known as the Lord Elgin and shows artistic folds at the top.



FIGURE No. 9.—GENTLEMEN'S PUFF SCARF, WITH STOCK.

## FANCY STITCHES AND EMBROIDERIES.—No. 34.

SPANGLE AND BULLION EMBROIDERY.

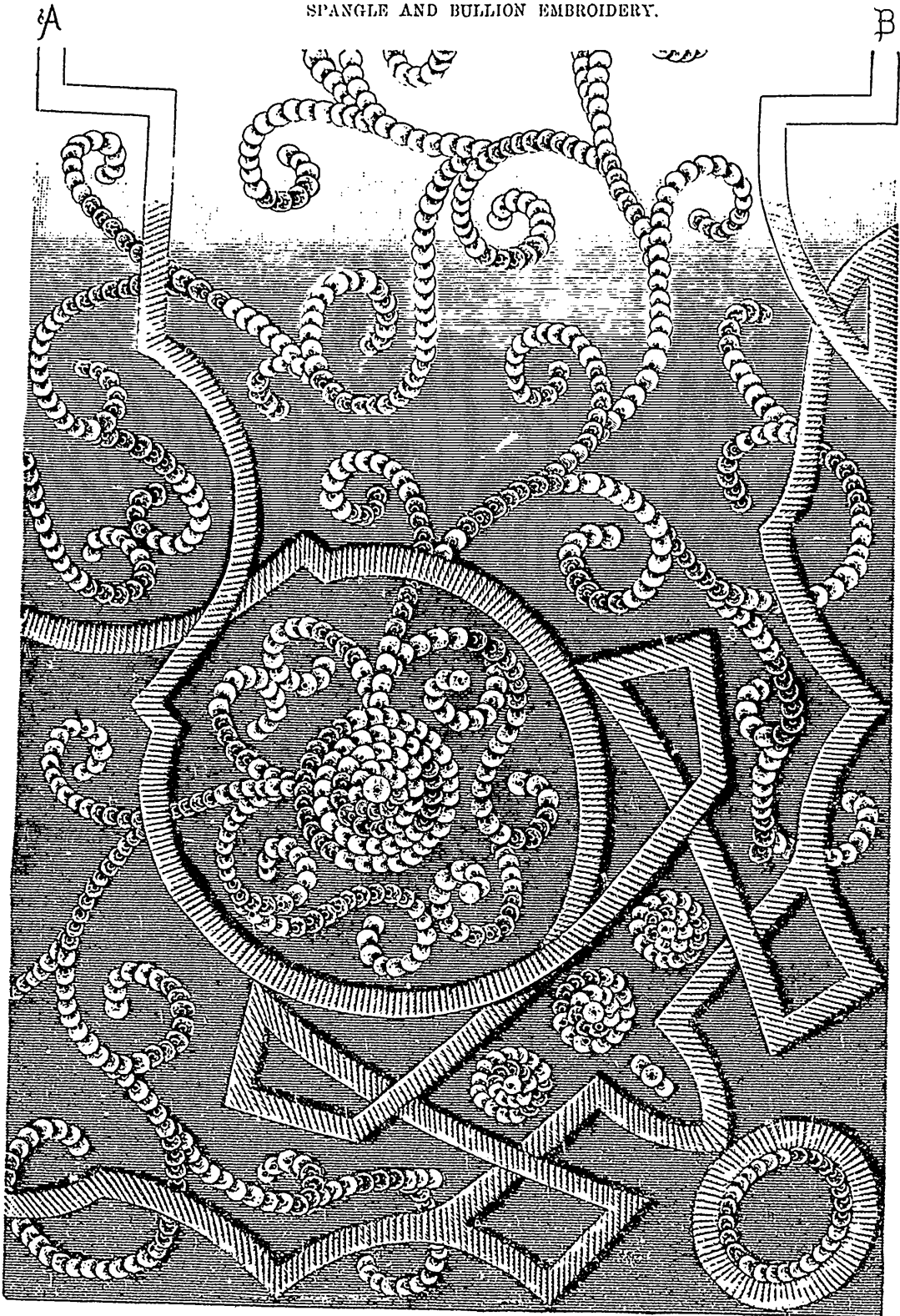


FIGURE NO. 1.—CORNER OF DESIGN. (IN FULL SIZE.)

Some fascinating designs can be worked with spangles and bullion embroidery which may be executed upon a variety of materials, among which may be mentioned cloth, felt, velvet,

chamois, and occasionally silk or satin. The bullion can be bought in silver, gold and numerous metallic tints, such as pale pink or blue, rose, heliotrope, etc., and is effective on draperies, table-

covers and various other articles used to decorate the home artistically. A rich Oriental effect can be attained by combining spangles and bullion as here represented.

At figure No. 1 is illustrated in full size a corner of the border design shown on the table-cover represented at figure No. 2; and the short extension beyond the corner is to be reversed to continue the border.

At figure No. 3 is illustrated another section of the pattern, which must meet the letters A and B at figure

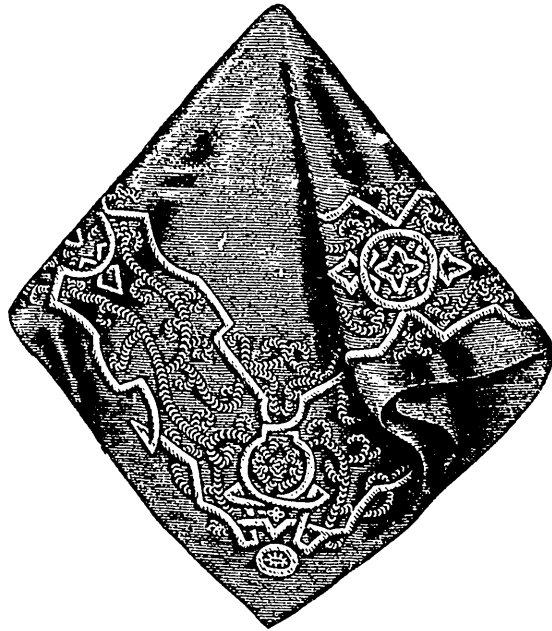


FIGURE NO. 2.—TABLE-COVER.

No. 1 to continue the border, as the pattern from this point may be indefinitely repeated.

Bullion work is very easy to do. The bullion should be cut in short or long pieces, according to the design; and the pieces should be of precisely the proper lengths, since, if they were too long, they would hoop and not lie in position nicely, while if too short, they would not cover the padding. The padding is done by taking long stitches of thread lengthwise of the design; and to strengthen the padding and prevent it getting out of place, take a sufficient number of cross-stitches. The bullion is first cut the desired length and stitched to position with a very fine needle threaded with silk the color of the bullion. Pass the needle up through the foundation, and then through the piece of bul-

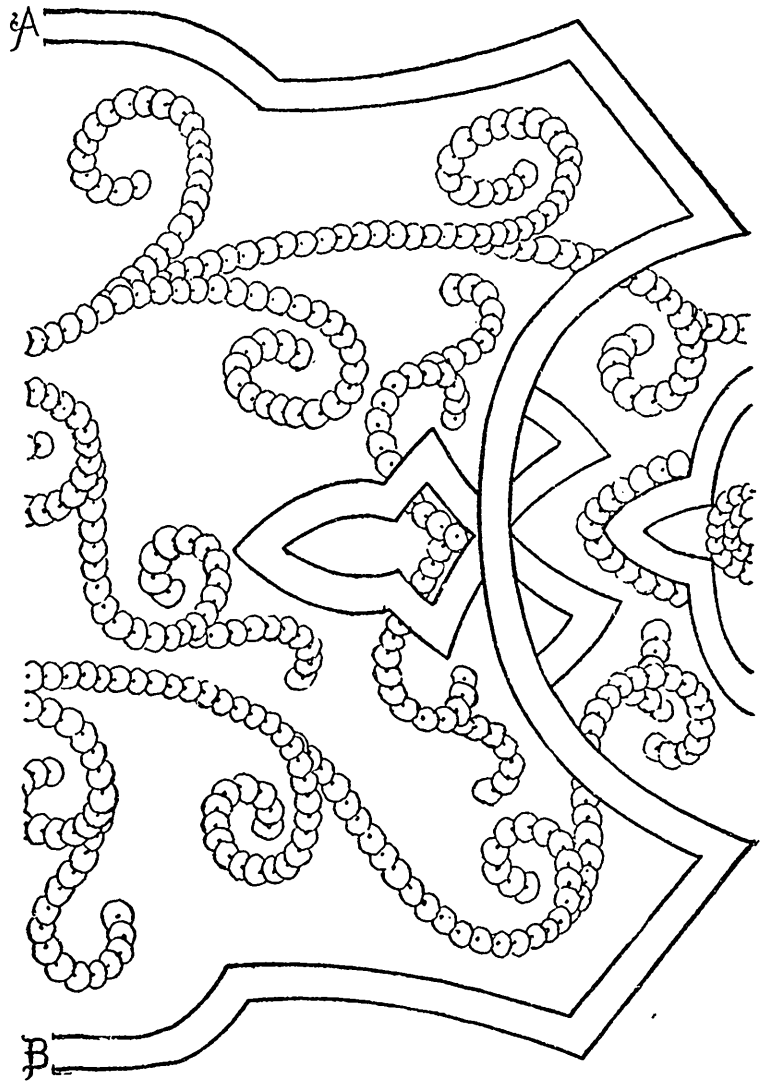


FIGURE NO. 3.—SECTION OF DESIGN.

lion in the same way as you would string a bead. Portières, scarfs and table-covers are rendered very handsome by this decoration, and for ecclesiastical diaperies, etc., it is particularly appropriate.

## AUTUMN DRESS GOODS.

It would seem that the new fabrics were intended to bear a message of gloom, for in nearly all of them black is introduced to cast a shadow upon the surface. When the dusky threads are not arranged to form a delicate honey-combing or fretwork, they are skilfully interwoven with vividly colored filaments to subdue them and produce quietly artistic effects. Of course, there are some materials that are exempt from this sombre treatment, but it is very generally applied.

The so-called novelties are for the most part sensible, both in design and in coloring, and in this respect are unlike the usual first productions in their class. Checks prevail extensively, but the new ones differ, if not radically, at least perceptibly, from the regular shepherd's checks that were so popular during the Summer. Dots, lines and other figures are cleverly introduced to produce a checked effect, and sometimes a variegated ground is overspread with a network of black that forms checks. Thus, a novelty fabric that is not unlike chevrot in weave shows in its ground an admixture of green, red and blue which appears in tiny squares through black meshes that materially modify the coloring.

Odd associations of hues are rendered possible by the addition

of black. Smart checked suitings in which black is employed as a sort of intermediary unite red and green, blue and green, or olive and gold. On a black ground that suggests hopsacking, but is more finely woven, appear golden-brown checks which have a sufficient tinge of yellow to agreeably enliven the fabric; and a similar result is produced on another black surface with military-blue, this combination being just now in high repute.

Purple, brown and the almost inevitable black are interwoven in a very stylish canvas-like material, the design suggesting chevrons. A soft woollen textile in a mahogany tint is illuminated with turquoise-blue silk thread, and in another sample of the same class the ground is cornflower blue and is artistically marked with fine yellow and black silk threads that are wrought in dashes of various lengths.

The effect of the last-mentioned fabric in association with black moiré antique is pleasingly displayed in a dressy costume recently planned for wear at a luncheon. The skirt, which is of the three-piece type, flares stylishly at the bottom, hangs in tubular folds at the back, and is smooth at the front and sides; and a Vandyke trimming cut from moiré antique is effectively applied at the lower

edge. The basque is short and is made with a French back, the fulness being caught at the bottom in plaits that spread gracefully upward. The fronts are similarly plaited, and a V-shaped yoke of moiré is applied at the front and back and topped by a standing collar. Rippled bretelles fall from the yoke, and caps that are also rippled droop prettily over the sleeves. Puffs of moiré cover the sleeves to the elbows, below which fringes of the wool goods are applied. The lower outline of the basque is followed by a band of moiré that is arranged in a bow at the back. The hat designed to wear with this costume is a black felt trimmed with black feathers and two fancy gold pins, and the gloves are gray Suèdes. The same fashion could be satisfactorily developed in a mixed brown woollen over which threads of cornflower-blue silk are woven to outline checks.

On a black wool ground moderately large checks are formed with green boucles, another specimen of the same order has a brown surface marked with yellow boucles, and in a third the boucles are tan on a dark-green background, the knots in every instance lying closely to the goods and forming checks. A very artistic effect is produced with boucles in some pretty color arranged in bayadère stripes upon a black ground, the boucles being brown in one of the most pleasing samples noted. Black serpentine stripes woven like hopsacking traverse a mahogany wool ground that is twilled to resemble serge, and dots matching the stripes appear at frequent intervals between them.

A very handsome novelty that will appeal strongly to conservative tastes is a lustrous silk-and-mohair fabric that is woven to resemble waves and provided with a lining like many of the double-faced silk-and-wool grenadines seen last Summer. The material itself is not very heavy, but the addition of the lining renders it perfectly seasonable. Among the newest color harmonies displayed in this charming weave are cornflower and black, green and black and terra-cotta and black, all of which are lined with black. Solid hues, such as heliotrope, green, mahogany, gray and cornflower, are likewise displayed in these goods, with linings to correspond.

Another beautifully waved novelty belonging to the same general class presents plissés that are tinted underneath to contrast with the remainder of the material, a line of illuminating color being thus displayed at the edge of each tiny plait. In a sample with a navy-blue ground the plissés are edged with gold, and a maroon specimen is prettily relieved by a similar edging of light-blue, the lining in each case matching the principal hue. This material is a compromise between crépon and grenadine and will doubtless enjoy the same large measure of favor that was accorded both these fabrics during the past Summer.

A waved novelty showing tan and robin's-egg blue and lined with tan was used in conjunction with brown *poult de soie* to develop a Princess dress for afternoon wear. The adjustment of the gown above the waist-line is perfectly close, and the skirt portion flares toward the bottom and falls at the back in godet folds. A square yoke of the silk is applied at the top, and a crush collar is introduced instead of the standing collar of the original design, and is decorated at the back with a stylish spread bow of silk. The sleeves are faced to the elbows with silk, and are covered above with full puffs of the novelty goods that droop prettily over the facings. This wool-and-mohair material is naturally less pliant than an all-wool textile would be, and is, therefore, less adaptable to draped modes.

Zibeline cloth is an unusually soft fabric with a furry surface, and is shown in the full range of solid colors. It may be used for a coat and costume *en suite*, or it may be made up as fancifully as

desired. This material belongs to the same family as the long-haired camel's-hair weaves, although the silky fibres upon the latter are somewhat longer than those upon the former. An odd camel's-hair has intagliated dots, which are mixed black-and-yellow on a brown sample, brown-and-green on dark-green, and blue-and-red on navy-blue, the colors of the dots appearing rather vague and misty through a soft film that coats the entire surface of the goods. Figured camel's-hairs show small devices in self, and striped camel's-hairs are woven in combinations of several colors.

A rather wintry-looking fabric presents a green étamine ground crossed by raised black stripes that resemble felt. Entire suits will be fashioned from this material and will be given a severe finish. Another étamine ground in old-blue bears black bouclé broken stripes, through which the color breaks effectively.

Wool sateen marked with dots or small figures in self is promised an extensive vogue and may be made up by very fanciful designs. This material takes more kindly to decoration than more ornate fabrics, and costumes cut from it will seldom be plainly finished.

Both French and Scotch plaids are conspicuously displayed, and dealers predict that they will become very popular, although fashionable women have not as yet bestowed marked favor upon them. Blouse-waists, which will be worn throughout this season and the next, may be appropriately developed in plaid goods to accompany skirts of plain material, which may or may not be trimmed with the plaid.

Tomists and shoppers generally look with approval upon whipcord and covert suitings. The former are shown both in plain colors and in mélange effects. Plain whipcord in either of two shades of slate-gray that border on cadet is especially admired and may be made up without a particle of garniture. Covert suitings have extended their assortment of colors, a fact which is sufficient to greatly stimulate interest in them. These fabrics are likewise treated simply. If a gown of covert suiting includes a removable vest, several vests of contrasting fabrics and different designs may be furnished and will greatly increase the scope of a limited wardrobe.

Neutral-hued chevrons and diagonals are given tone by knots or boucles of red, yellow or some other vivid color, which are scattered about regard less of order or regularity and are rendered very durable by being pressed close to the surface.

A silk and wool mixed novelty with a weave that suggests Lansdowne, is all-over decorated with very open geometrical designs embroidered with silk. The fabric is offered only in evening shades and the embroidery invariably corresponds in color. A silken lining will usually underlie a gown of this material, and it may be of a prettily contrasting hue.

Glacé taffetas are similarly embroidered, and their appearance when made up is truly exquisite. A notable sample in shaded red is beautifully fringed with silk embroidery to match. Such a material is, of course, only suitable for gowns of ceremony.

Silk-warp crépon will remain fashionable for evening wear and will be especially popular with youthful women. The most delicate tints are displayed in this truly charming fabric, which requires no aid from rich garniture to fully bring out its beauty.

Shaded chiffon will be used for the evening gowns of débutantes and others. Nile and old-rose achieve a perfect harmony in one specimen, ciel and rose in another, heliotrope and yellow in a third, and cornflower-blue and gold in a fourth. The colors are blended to produce a shimmering effect, which is the most pleasing attribute of this delicate tissue. Silk foundations will be chosen for handsome chiffon gowns, and pure or cream white taffeta will be in excellent taste with any of the varieties mentioned.

## NEW GARNITURES.

France, that land of artist-artisans, is to be credited with the majority of the rare novelties in trimmings which are now being offered for the adornment of woman's garb. Never were dress decorations more unique and alluring than they are at present, and never were materials or fashions better adapted for their application. It is only a natural result of these conditions, therefore, that garnitures are used with a freedom that has not been exceeded in the last decade. Skirts, whether plain or draped, yield charmingly to the influence of ornamentation, and both fanciful and severely simple bodices are, with very few exceptions, more or less enriched with trimming.

Exquisite band garnitures for evening gowns are made with foundations of ivory-white satin, and similar decorations for daytime toilettes are wrought on bands of velvet in black or some street color. The satin bands are strewn with tiny satin-covered

moulds and edged with gold-lined or pearl beads, and at intervals are placed large *chou* seeded with the moulds and also edged with beads. In one instance the moulds are green, in another rose, and in a third shaded yellow; and a wonderfully dainty specimen shows white moulds and pearl beads. In some designs combinations of colors are affected with the moulds, various shades of green being associated with rose, gold with white, and so on.

To the same class may be referred narrow double bands that show glistening traceries of beads wrought among scattered colored moulds, while at intervals are curious disposals of satin resembling butterflies, which are also beaded and are decorated with moulds in a single color or in a medley of tints. Either style of trimming described may be applied entirely about the lower edge of a skirt, or may be arranged along the edge for a short distance in front and then carried up at one or both sides, or may be used in a vertical

disposal at both sides or only at one, and upon the waist the decoration may be set on to outline a yoke or in the form of braces, and also arranged about the wrist edges. Satins and silks in pale tints will most frequently be beautified with these artistic novelties.

The velvet band trimmings are embroidered with jet beads and *cabochons* and closely resemble the satin ones in general effect. Stars formed of pointed cut facets are applied to the bands between the rosettes, to add to the brilliancy. A heliotrope velvet decoration of this kind would be exceptionally charming on a black moiré antique dinner gown, for which any of the arrangements suggested above would be in order.

Velvet is used for other styles of trimming. The graceful Vandyke, which is just now the dominant device in garnitures, is cut from velvet and laden with jet, and this decoration is accompanied by a band of velvet that is similarly enriched. In an elegant Vandyke trimming each point displays a midrib formed of small but brilliant *cabochons*, from which branch out delicate veins made with the minutest beads; and at the edges are fine platings of black or écar lace embroidered with jet. The bands correspond with the points, which are of various depths.

Another style of Vandyke composed entirely of jet is inlaid with flat points and finished at the sharp end with a raised stone. In a pleasing example of this trimming, three flat jet points of graduated sizes are introduced in a vertical line, and the jet ball or button is set at the end of the Vandyke.

The richness of the decoration just described is well displayed upon a toilette of green grosgrain silk intended for semi-ceremonious occasions. The three-piece skirt is gathered at the back to fall in round folds to the edge, and at the bottom in front are applied a row of Vandykes with their points turned upward. The waist is made with only under-arm seams, and the fulness at the back is drawn to the figure, while that in front puffs out toward the bottom in blouse fashion. A double row of slitting is made at the neck, and the fulness in front is apparently restrained by three Vandykes that point downward. A folded collar with an Alsatian bow at the back completes the neck, and a folded belt similarly decorated encircles the waist. The sleeves are very full puffs reaching about to the elbow, and droop over folded bands that are finished to correspond with the collar and belt. Two downward-turning Vandykes are set upon each sleeve, and between them the fulness puffs out effectively. At the center of each bow is a small jet buckle showing a flat jet point like those in the Vandykes, surrounded by tiny, jewel-like jet facets. A small jet *capote* trimmed with a fluffy yellow aigrette, and white *Suède* gloves are provided with this toilette, completing a rich but tasteful outfit.

The new camel's-hairs and wool sateens may be adorned with jet Vandykes for visiting and dressy promenade wear, since jet is as friendly to woollens as to silky textiles. Velvets will again be stylish, and when trimming is desired for them, it will often be contributed by Vandykes of Brussels net heavily wrought with jet beads, *cabochons*, and the new flat, polished stones, which are seen in round, pointed, triangular, crescent, heart, olive and various non-descript shapes. These stones are quite as brilliant as the raised cut facets and associate with them very attractively.

Some pointed jet passementerie trimmings have handsome fringes at the edges, and others display pendent spikes, each of which is a solid jet stone, or else shows a stone hanging from a mould that is wound round and round with a string of tiny beads. Fancy-pointed passementerie is wrought in short but sharp points that alternate with elaborately designed Vandykes.

Festoons in jet passementerie are richly patterned, and the beauty of some is enhanced by the addition of short fringe. Such trimming is very improving to a drapery that is lifted at one side, and on a waist it may be applied in yoke or epanette fashion or in any other manner that individual fancy may suggest.

One variety of jet band trimming is composed entirely of beads and small *cabochons* arranged in a conventional design, and another is agreeably illuminated by a line of gilt running through the center. Straight and serpentine bands are produced in both these patterns, and there is practically no limit to the number of artistic disposals that can be effected with them.

Jet outlinings have been restored to favor, and range from one-half to two inches in width. They will be used very liberally on both skirts and waists, and also on the various adjuncts which have been planned to convert plain or partly worn gowns into fashionable attire.

A silk gimp that is very like hatters' galloon is used in certain kinds of garniture. To form one pretty design the gimp is sown at

the edges with small *cabochons*, while sprays of jet are arranged at each side, and another trimming of the same kind shows jet points instead of sprays edging the gimp.

Both of these galloons may be applied to either silks or woollens, and the one first described was used with black moiré antique to decorate a church toilette developed in mixed brown whipcord and black moiré for an elderly matron of rather slender figure. The front of the four-gored skirt is scantily gathered instead of dart-fitted, and the back is gathered sufficiently full to produce a series of flute folds below. A border of the silk about four inches deep is applied at the bottom and headed with the trimming. The basque is of medium depth and is bluntly pointed at the back and front, and the adjustment is quite snug. At each side of the front is a tapering revers of moiré; between the revers each front is adorned with a row of trimming, and the mutton-leg sleeves are decorated at the wrists to correspond with the skirt. The standing collar is cut from moiré and is moderately high. The head-covering chosen to accompany this really tasteful toilette is a brown felt bonnet trimmed with black tips, a jetted aigrette and black moiré strings; and the outfit is completed by brown glacé walking gloves, which are always closed with buttons.

Another pretty trimming belonging to the gimp family looks not unlike fringe and is applied about the edges of jackets and accessories of a similar nature. The gimp is bordered with *cabochons*, as in the two varieties just mentioned; and from it hang leaf-shaped cut stones in settings of small *cabochons*.

Wrap and cape ornaments of jet are also of the fringe order and have very fanciful headings. Rows of single or interlinked flat or cut rings and other ornamental forms hold fringes that are composed of beads in all sorts of shapes, and the designs are always pleasing.

Silk passementeries, from which jet is rigidly excluded, are pointed, festooned or galloon-shaped, and when neatly applied, present the effect of elaborate embroidery wrought upon the goods. A notable galloon has a coarse-meshed net foundation well covered with a vermicelli design done with silk cord.

A new trimming that will very likely receive a liberal share of favor is known as Swiss embroidery, being of Swiss manufacture. The patterns are open, and include trefoils, arabesques, shells, points and other handsome devices. They are shown in black and white silks, and also in white cotton, and look very much like point de Gène laces from which the net has been cut away. This peculiarity also distinguishes the new point Venise laces in black and écar, which are very heavy and display no net.

Points and medallions are more popular in laces than straight bands. On an accordion-plaited or other full bodice slender Vandykes are applied to radiate from the neck to below the bust or even to the waist-line, and the fulness is caught to the lining beneath them. On the accompanying skirt they spread in the same way from the belt in front, suggesting a tablier, or else are grouped at one or both sides to produce a panel effect.

An entirely novel trimming is of black or cream China silk accordion-plaited both vertically and horizontally, a waved appearance being thus attained. This is used to festoon or flounce skirts and to form loose vests, sleeve flounces or even entire blouses. Then there is accordion-plaited Brussels net, in which the plaits are pressed in the regular way, while along each sparkle a line of jet beads. This trimming is obtainable in eighteen and forty-three inch widths, and is used in much the same way as the silk plaiting, and also to make bows for the neck. Such a bow is arranged to stand out broadly and formally, and is caught up at the center with a jet buckle.

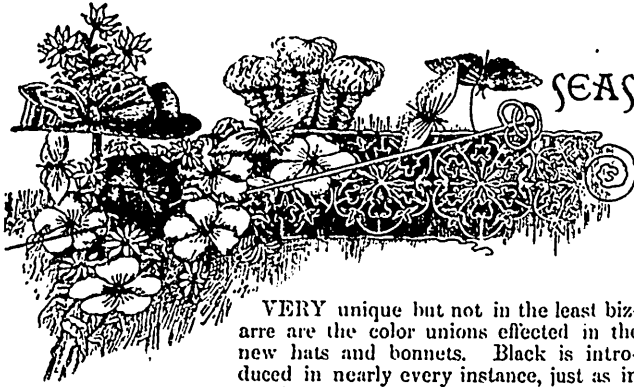
Black ostrich-feather galloons are displayed in unique varieties for trimming dressy costumes of silk, crêpe and other fabrics devoted to ceremonious wear. In one kind the flues are curled toward the inside and conceal the stems, in another tiny bunches of the smallest conceivable tips are applied at intervals along the band, and in still another equally small feathers are caught along the center in bow shape, all three disposals being equally stylish and ornamental. The necks of low-cut gowns are framed with these bands, than which nothing softer or more becoming can be imagined; and skirts are likewise feather-trimmed according to fancy.

Considerable care is required in the application of feather garniture, for if a flue is caught down here and there, the decoration will look stiff and heavy. There is always a foundation to hold the stitches, and this only must be sewed. Points, whether of lace or of passementerie, should be firmly secured, especially at the ends, which would otherwise be likely to curl up in a very unsatisfactory manner; but they must on no account be drawn by the stitches.

**TO HOUSEKEEPERS.**—Before beginning the season's canning, pickling and preserving be sure to obtain our pamphlet, "Canning and Preserving," which is the most complete work of the kind published. In the canning department special attention has been given to the canning of vegetables, including corn, peas, beans,

asparagus, etc., and the methods described are the latest and best known. All kinds of preserving are considered, and numerous new subjects have been introduced, such as fruit butters, braided fruits, conserved fruits, syrups, spiced fruits, dried fruits, herbs and powders, home-made wines and flavored vinegars. Price, 6d. or 15 cents.





## SEASONABLE MILLINERY.

once consistent; and yet there is not a suspicion of sombreness about the average Autumn *chapeau*.

*Cog*-feathers most frequently supply the element of black in the stylish combinations, and they are used with a profusion that is quite unprecedented. Indeed, they are almost the only feathers now in vogue, ostrich tips having for the nonce retired to give them a clear field. These severe but always jaunty plumes are generally disposed in the familiar scroll fashion, although occasionally a hat is decorated with a bunch of *cog*-feathers that droop like willow sprays. The natural bronze shades, various other colors, and white are in vogue, but most favor is shown for black feathers, which are either of a dull, deep tone, or else are lightly touched with a jet frosting that is very ornamental and never tawdry-looking.

Black birds and wings, which are used in large numbers, are likewise strewn with the fine jet fragments that prove so enlivening.

Felt and velvet-covered hats are fashionable, but the most conspicuous novelties are those made of felt or fancy braids, many of which are woven to resemble rough-and-ready straw. These braid hats are exceptionally dressy, and both large and small shapes are displayed.

The narrow-back sailor is now the most popular of the large hats, and unless becomingness demands a different arrangement, the brim is permitted to remain as originally formed—broad in front, narrow at the back and straight all round. A jaunty shape has a wide brim that is moderately poked in front and turned up its entire depth at the back to tower far above the crown. The great majority of the crowns, whether round or square, are rather low.

In trimming, breadth rather than altitude is aimed at, and adornment is liberally used. There is no diminution in the popularity of the magpie combination; indeed, it is seen more frequently than usual on Autumnal head-gear. A truly delightful harmony results from the association of black, white and *cerise*, a combination which was first effected during the Summer, when the shepherd's-check silks were illuminated by the addition of *cerise* satin or velvet.

This artistic union of hues is illustrated in the decoration of a narrow-back sailor of black satin braid that is a perfect imitation of rough-and-ready straw. The crown is banded with black-and-white striped ribbon, which is folded to stand above the crown; and at each side the ribbon is arranged in a rosette with two loops at the back, the new rosettes being mostly formed in this style. Each rosette supports three bunches of *cog*-feathers, one of which stands erect, while the others start respectively from the front and back of the rosette; and directly in front is disposed a large *chou* of *cerise* grosgrain ribbon that adds greatly to the beauty of the hat.

The same style of hat in golden-brown felt braid displays a most artistic trimming. *Poufs* of *cerise miroir* velvet and bunches of large ivy leaves are arranged in alternation all about the crown, and upon the central *pouf* in front rests a black bird that seems scarcely to be fastened, so deft is the adjustment. Underneath the brim at each side of the back is a bunch of leaves that lie upon the coiffure.

A stylish toque intended exclusively for mourning wear is made of black silk braid in the variety that is used for binding. All round the edge is a puffing of dull grosgrain silk, which practically forms the brim. At each side the silk is disposed in a *pouf* that sustains standing *cog*-feathers, and from the front and back protrude other *cog*-feathers, the bunches in front extending almost to the brim, while those at the back curl over the hair. A dull jet ornament in front completes the decoration. A crape-bordered Brussels net-face-veil could be worn with a hat of this character, which a widow could assume with propriety after laying aside the long veil.

In strong contrast with this sombre toque is one made of *cerise* felt braid. The brim is covered with a black velvet puffing, over which in front are slipped two jet rings. At each side is a velvet rosette with two loops at the back that overlap each other and stand edgewise. The rosette at the left side balances a black bird and a jetted aigrette. Such a hat could be chosen for either evening or daytime wear.

Another toque has a crown formed of three jet horseshoes, and a brim that consist of a twist of olive-green velvet, the velvet being formed at each side in two loops which incline slightly toward the back. At each side of the front are two black birds with their beaks meeting, and at each side of the back is placed a bunch of violets and foliage, the stems of the flowers being thrust through the lowest horseshoe in the crown. This conception is picturesque as well as becoming, suggesting a peasant's ornamental head-dress rather than a conventional hat.

Scarlet and black are associated with perfect success on a black velvet poke of fashionable design. In front an Alsatian bow of black velvet is seemingly secured with a brilliant jet buckle, and back of the bow at each side is a rosette of short jetted black feathers, from which start two black birds with frosted wings, this disposal of trimming resulting in the admired broad effect. The brim is turned up at the back, and against it are set two large, jet-touched black wings, while below the wings is a puffed arrangement of cardinal velvet with pointed ears at each side that droop upon the hair. Pendent from the puff is a very small black bird, also sprinkled with jet and resting upon the coiffure. This hat is exceptionally jaunty, but is only suited to a youthful face.

The black-and-white combination is successfully carried out without the addition of a gay tone on a narrow-brimmed sailor hat of black silk beaver. The crown is banded with rather broad black-and-white striped satin ribbon, which is formed at the sides in rosettes with loops. From beneath each rosette starts a pure-white wing, and a second wing extends from the loops. A white veil with black dots should accompany this hat.

Only the fortunate possessor of a pink-and-white complexion could becomingly wear a heliotrope velvet hat that was built to supplement a dark-heliotrope afternoon reception gown. The brim is faced with satin of a lighter shade than the velvet, and is bent up at the back under a large rosette of plaited *moiré* antique ribbon made with two standing loops. On the back of the crown are arranged a flight of pure-white birds with wings outstretched to give the broad effect, and two more rosettes are placed in front.

An appropriate companion for a tailor-made costume of brown mixed chevot, whipcord or covert cloth is a brown felt hat consisting of a round and rather high crown, and a brim that is rolled after the manner of a walking hat. The crown is enriched with a soft twist of olive-green velvet that is arranged in a *chou* at each side, and the *chou* at the right side is pierced by a jet dagger, while that at the left side supports a brown bird that has a fancy fan-shaped green aigrette for a tail. A brown chenille-dotted or chiffon veil would be correct for such a hat.

A charming evening bonnet is of velvet in the *cerise* shade, that highly favored and universally becoming tone. In front is an Alsatian bow of satin ribbon to match, and at its center sparkles a large jet star. A notch is cut in the back to admit the knot of hair, a white bird rests at each side of the notch, and a black velvet bridle completes the truly artistic bonnet.

A pretty bonnet for daytime wear is of brown felt braid and is convoluted at the back. In front is a broad bow of turquoise-blue grosgrain ribbon held at the center by a pyramidal ornament of riveted steel. On top of the crown is a fancy green-and-black bird that seems ready for flight, its spread wings contributing a broad appearance. The strings are of brown velvet.

A rather odd but pretty turban has a crown of electric-blue velvet and a brim of spangled net. In front are two jet claws, and at each side are rosettes of velvet upon which are mounted jetted *cog*-feathers. The hat is both trim and dressy.

*Pluteaux* are not so largely used as shaped hats, but they have by no means become extinct. One of the most artistic Parisian creations is a *pluteau* of softest felt that presents alternate black and pale-heliotrope horizontal stripes both inside and outside, the hat being bent in volutes at the back and with equally fantastic effect in front. A head-band of black velvet is fastened only at the ends beneath the hat, and upon it in front is a large Alsatian bow of black velvet. At the front on top is a large bunch of black *cog*-feathers, and over them waves a great, fluffy aigrette that is black at the base and heliotrope at the top. At each side of the back are two long, drooping loops of black velvet that conceal the upper ends of black velvet strings. The use of the bridle is purely optional.

The present style of trimming, while very effective, is much more simple than any that has prevailed for some seasons past, so that even the veriest amateur can now achieve pleasing results in millinery. Puffs and rosettes are fashionable, and these are far easier to arrange than bows, which seem to require more or less natural talent in their making.

## MODERN LACE-MAKING.

Modern lace-making, for the time, rules supreme, and its specimens are eagerly sought and adopted, while the rarer and more costly laces of decades ago are laid away in temporary retirement until they shall again become the favorites of the hour.

The thrifty and artistic housewife busies herself at odd moments in developing dainty doileys for finger-bowls, tumblers, carafes, and olive, salted-almond and bonbon dishes, all matching a center-piece already made or planned for her dining table. Or, as she sat upon the veranda of the Summer hotel where she spent a few otherwise idle weeks, these pretty household appointments grew from under her deft fingers like opening blossoms, and the linen closet rejoiced in their addition to its snowy stores when the cutting was ended. Idleness is not rest, and the reasoning woman knows it, and simply changes her occupation, if she has any, during the period she sets apart for recuperation. And what prettier substitute can she find than the making of dainty lace, whether it be for her personal adornment or for the decoration of her home?

## DOILY WITH NEEDLE-HONITON BORDER.

FIGURE No. 1.—The exquisite doily illustrated by this engraving may be made in various sizes. The one from which the engraving was made was about seven inches in diameter. The center was formed of fine linen lawn, while the border was made of Honiton braid and lace stitches. The arrangement of the braid in design is not unlike the designs seen in "Ideal Honiton" work, and the braid used is the same; but in "Ideal Honiton" work, the design is appliquéd upon the lawn instead of being joined as in needle Honiton. In making a doily like this, the full circle of linen is first cut, and to it the braid is then basted in the design desired and secured by necessary stitches, which are taken through the braid only. They must not pass

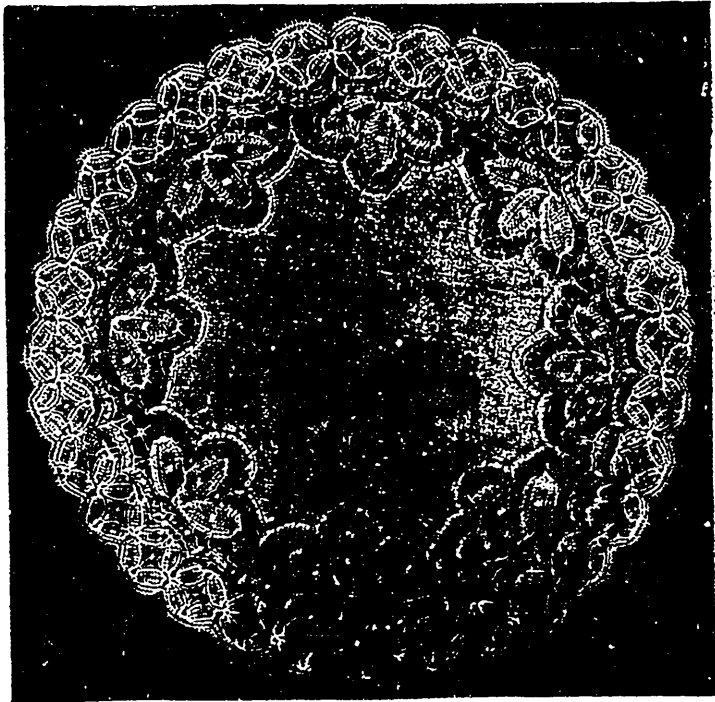


FIGURE NO. 1.—DOILY WITH NEEDLE-HONITON BORDER.

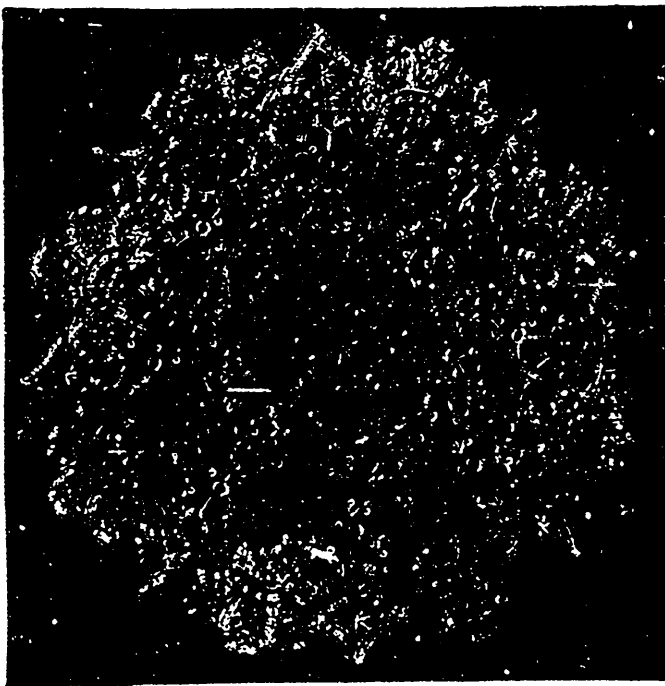


FIGURE NO. 2.—BATTENBURG DOILY.

lace. Great care must be exercised in cutting the linen away in order not to cut off any of the lace stitches. When finished, wet a cloth in borax water, wring it out, lay it over the wrong side of the work and press on that side until the doily is smooth. The steam from the wet cloth will remove the wrinkles caused by handling the doily during its making.

## BATTENBURG DOILY.

FIGURE No. 2.—The doily here illustrated may be made of fine or coarse braid. Either is pretty, though of course the finer braid develops the daintier work.

It may be made in various sizes to suit the many purposes for which doileys are now so generally used, and the design, in any size desired, may be purchased at a professional lace-maker's, should the amateur find the task of enlarging the design herself beyond her power. Doileys may be made with a linen center and a Battenburg border, if desired, instead of as illustrated.

In our book upon Modern Lace-Making, price 2s. or 50 cents, will be found many varieties of stitches for filling in doileys of this description. They are identical with or very similar to those used in making the doily illustrated.

For the information in this article thanks are due Miss Sara Hadley, lace-maker and designer of laces, No. 923 Broadway, New York.

## CROCHETING.—No. 43.

## 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.—Trebble crochet.  
 p.—Picot.  
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next \*. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice more from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

## CROCHETED WHEEL.

FIGURE No. 1.—Make a chain of 5 stitches, and join to form a ring. Make 1 s. c., \* 14 ch., 1 s. c. over the ring, and repeat from \* until there are 12 chains, and catch the last chain to the 1st s. c.

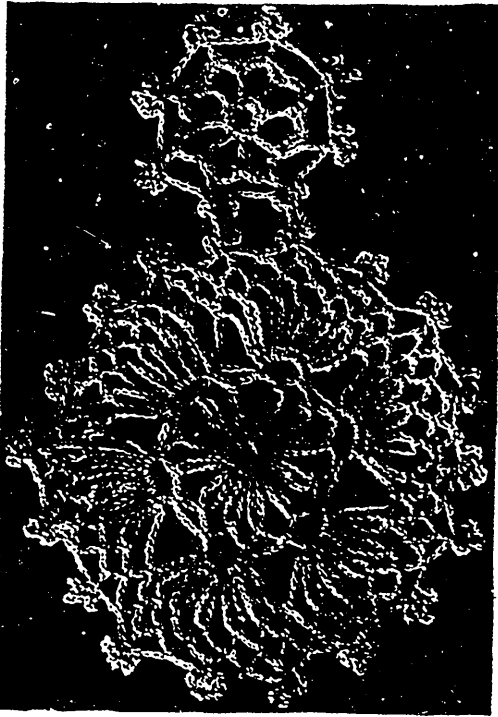


FIGURE No. 1.—CROCHETED WHEEL.

with a slip stitch. Now work slip stitches to the middle of last chain, and then make 5 ch., 1 single in next chain (working over the chain, not through the stitch), and repeat to first 5-ch., where you catch the last 5-ch. by a slip stitch; then work slip stitches to the middle of 5-ch., and begin the next round.

*Third round.*—Make 6 ch., 1 s. c. in next space, 5 ch., 1 s. c. in next space, and repeat chains for all the round, catching the last 5-ch. to the first 6-ch. by a slip st.

*Fourth round.*—Make 13 ch., 1 s. c. in first space, and repeat 4 times more; then \* 13 ch., skip 1 space, 1 s. c. in the next space, \* 13 ch., 7 s. c. in the same space, and repeat 4 times more from last \*; then repeat from first \* for the remainder of the round, and after the last chain, which you catch at the beginning of first chain, work slip stitches to middle of first chain.

*Fifth and Sixth rounds.*—Make 5 ch., 1 s. c. in the next space, and repeat for all the round, working slip stitches to the center, of the chain before beginning the next round.

*Seventh round.*—Slip stitch to the middle of 5-ch., then \* 3 ch., 1 half-double in the next space, then 4 ch., 1 slip stitch in top of half-double, 4 ch., 1 slip stitch in same half-double, 4 ch., another slip stitch in same place, thus forming 3 picots; 3 ch., 1 s. c. in the next

space, and repeat from \* for the entire round. This completes the large wheel.

*For the Small Wheel.*—Make 4 ch., join to form a ring. Over this work 16 s. c., then 3 ch. to take the place of 1 d. c., then 1 d. c. with 4 ch. between in every other s. c., making 8 in all with the first 3-ch.; close with a slip stitch. Now make 7 s. c. over each 4-ch.; then make slip stitches to the middle of the singles in the first space covered. Make 3 chain, \* a group of 3 picots like those in the last round of the large wheel, 5 chain, 1 half-double in the middle s. c. of the next space, and repeat from \* for the remainder of the round, joining the wheels by their picots as illustrated; then close with a slip stitch.

## CROCHETED-TATTING LACE.

FIGURE No. 2.—*First row.*—To begin the first wheel, \* make a chain of 24 stitches and join with a slip stitch in the 12th and 13th stitches from the hook to form a ring, then make 20 s. c. over the ring, and 1 slip stitch in the first of the s. c., then 1 slip stitch in the next one of the 24, 10 ch., 1 s. c. in each of the next 10 s. c., 5 ch., 1 s. c. in the 4th stitch of chain to form a picot, 15 ch., 1 slip stitch in the 12th and 13th stitches of chain to form the second ring, then over this make 20 s. c. and catch with a slip stitch; then 1 s. c. in each of the 20 s. c. of 2nd ring, and finish with a slip stitch in the next stitch of chain, 5 ch., 1 picot, 1 ch., 1 s. c. in each of the last 10 stitches of ring and 1 slip stitch in the next ch.; repeat once more from \*, but after making 5 s. c. join to the 1st ring, then 1 s. c. in each of the next 5 s. c.; then make the 2nd ring, joining it as above to the opposite ring, \* and repeat between the two stars once more. Make a chain of 14 stitches, 1 s. c. in the 4th stitch from hook to form a picot, 5 ch., 1 s. c. in the 4th stitch, 1 ch., 1 s. c. in the 4th s. c. from where the rings are joined, 15 ch., 1 picot, 5 ch., 1 picot, 2 ch., skip 1 stitch, 1 s. c. in the next, 13 ch., 1 p., 15 ch., 1 p., 1 ch., 1 s. c. in the 3rd s. c. from last s. c. in the 4th ring made, 5 ch., 1 p., 5 ch., 1 p., 2 ch., 1 s. c. in the 2nd stitch of 13-ch., 9 ch., 1 s. c. in the 4th s. c. of 2nd ring made; then turn.

*Third row.*—Make 9 s. c. over the 7-ch., 11 s. c. over the next ch., 9 s. c. over the next one, then 1 slip stitch in the last s. c. of the 6th ring or the last one made, 1 s. c. in the next 2 stitches of 6th ring, 4 ch., 1 p., 3 ch., 1 slip stitch in the 3rd stitch of the 9th s. c., 2 ch., 1 s. c. in the first of 3-ch., 1 p., \* 5 ch., 3 picots, joining the middle one to the 5th s. c., and repeat 4 times more from \*, 4 ch., 1 s. c. in the 4th s. c. of 2nd ring from where the 7-ch joined; then turn.

*Fourth row.*—Make 7 s. c. over the 4-ch., \* 10 s. c. over the 5-ch., and repeat 4 times more from \*, 7 s. c. over the 4-ch., 1 slip

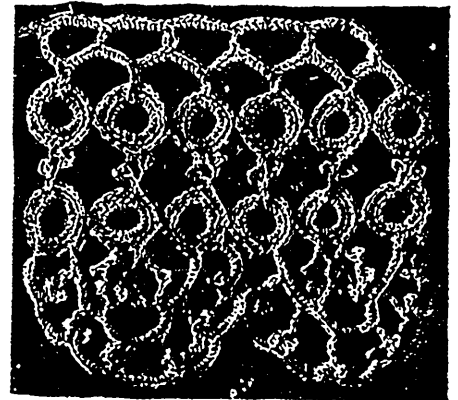


FIGURE No. 2.—CROCHETED-TATTING LACE.

stitch in the next s. c. of 6th wheel, then 1 s. c. in each of the remaining stitches of 6th ring, 1 s. c. in each of the 10 s. c. of 5th ring, 1 slip stitch in the next stitch of chain, and repeat from first row until the desired length is obtained.

*Sixth row.*—Join the thread in the chain at the bottom of the last ring, then make \* 6 g. c. over the 4-ch., 1 s. c. in each of the 6 stitches of the ch., and repeat from \* to the end. Turn.

*Seventh row.*—Make 7 ch., 1 s. c. in the 4-ch between the s. c., 7 ch., 1 s. c. in the next 4-ch., and repeat to end.

*Eighth row.*—Make 10 s. c. over each 7-ch.

PLATE DOILY.

FIGURE No. 3.—

*First row.*—Three chain (for 1st d. c.), then 1 d. c. in each loop of button-hole; join with slip stitch.

*Second row.*—Five ch. (3 stitches of the ch. being used for 1 d. c.), 1 d. c. in same d. c. of last row, 9 ch., skip 6 d. c. of last row; 1 d. c., 2 ch., and 1 d. c. to form a shell in next d. c. Repeat. Join last 9-ch. to 3rd stitch of 5-ch., 1 s. c. under 2-ch. of last row.

*Third row.*—Five ch., 1 d. c. under 2 ch., 5 ch., 1 s. c. in 5th st. of 9-ch. of last row, 5 ch., 1 d. c., 2 ch., 1 d. c. under next 2 ch. Repeat.

*Fourth and Fifth rows.*—Like the third.

*Sixth row.*—Like the second.

*Seventh, Eighth and Ninth rows.*—Like the third, unless the work should draw; then add one more to the chain.

*Tenth row.*—Shell in shell, 10 ch., shell in shell, 10 ch. Repeat.

*Eleventh row.*—Shell in shell, 5 ch., 1 s. c. in sixth stitch of 10-ch. of last row, 5 ch. Repeat.

*Twelfth row.*—One s. c. under 2 ch. of last row, 3 ch., 1 d. c. under same 2-ch., \* 6 ch., 1 s. c. in second st. of ch., 2 d. c. under same 2-ch.; repeat from \* twice more, 3 ch., 1 s. c.

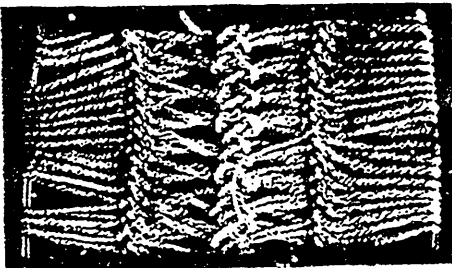
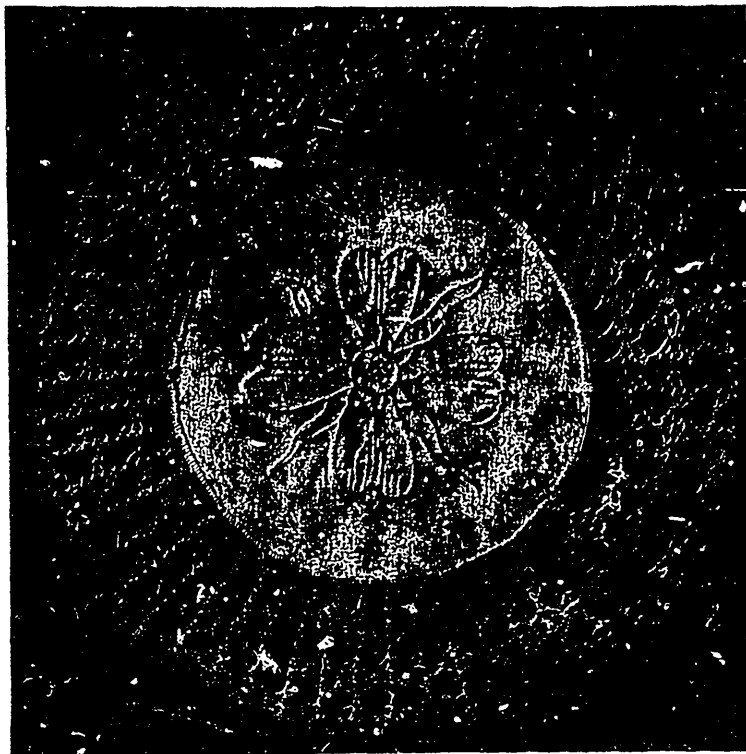


FIGURE No. 3.—PLATE DOILY.

JOINED HAIR-PIN WORK. (DOUBLE CHAIN.)

FIGURE No. 4.—Join in the usual manner, only instead of drawing each loop through in succession, skip 1 loop on each side, drawing every alternate through the opposite alternate loop, working along the whole length in this manner; then return, taking up the skipped loops, drawing 1 loop through 1 loop by the same process.



MOULD-CROCHET EDGING.

FIGURE No. 5.—This engraving so perfectly illustrates the work named above that description is unnecessary. Two colors of crochet cotton are used, and the moulds are of the same material as those that have been mentioned in previous issues of the DELINEATOR.

The heading is plain single crochet in two rows, with picots formed by chains interspersed with single crochets on the upper row.

The drops fastened to the ring may be made by a clever crocheter, or they may be purchased at any shop dealing in fancy

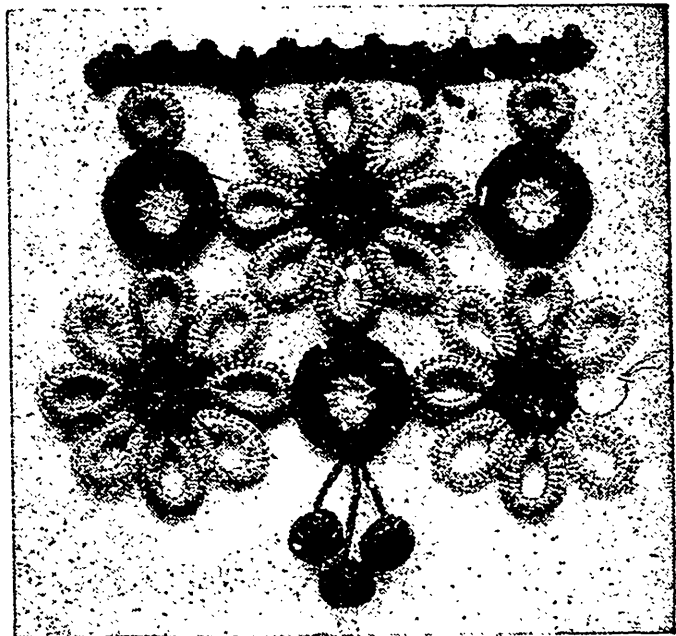


FIGURE No. 5.—MOULD-CROCHET EDGING.

FIGURE No. 4.—JOINED HAIR-PIN WORK. (DOUBLE CHAIN.)

in g. c. of last row, 3 ch., 2 d. c. under next 2-ch., 3 picots, with 2 d. c. between each 3-ch. Repeat.

work of that description; or, if preferred, they may be omitted altogether. Three colors may be combined in making this edging.

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garments she makes. On another page we publish an advertisement of tape-measures which are manufactured expressly for us, and which we guarantee superior in every particular.

## THE ART OF KNITTING.—No. 40.

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.  
p.—Purl, or as it is often called, seam.  
pl.—Plain knitting.  
n.—Narrow.  
k 2 to.—Knit 2 together. Same as n.  
th o or o.—Throw the thread over the needle.  
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.  
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

\* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: \* K 2, p 1, th o, and repeat twice more from \* (or last \*) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right-needle without knitting it.  
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

## KNITTED SKULL-CAP.

FIGURE No. 1.—This cap is shown made of Germantown wool on medium-sized steel needles, although silk may be used if preferred. Made by the directions, the cap will fit a 6½ or medium-

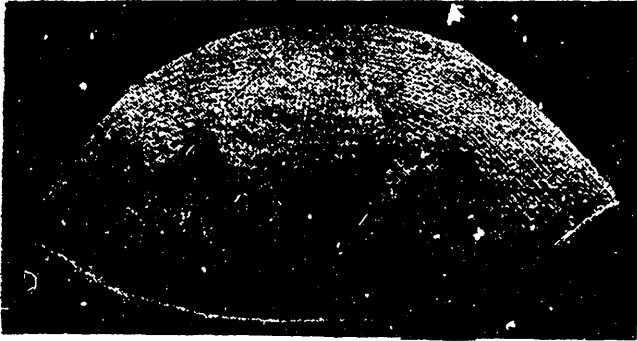


FIGURE No. 1.—KNITTED SKULL-CAP.

sized head. To make the cap, cast onto each of 4 needles 2 stitches, and knit 2 rounds plain.

Third round.—Knit 1, widen (to widen, pick up a stitch between the 2 stitches on the needle), k 1, and repeat on the other three needles.

Fourth round.—K 2, w, k 1, and repeat on the other three needles. Now, in the remaining rounds until the piece measures 6 inches in diameter, widen once on each needle in every round, making the widenings come alternately between the first two and last two stitches of each needle. Now knit plain for 2½ inches, then cast off rather tightly. Dampen the cap slightly and press on the wrong side. If a larger cap be desired, make the plain portion as much deeper as required, knitting the first 6 inches the same as for the one pictured.

## KNITTED SHELL EDGING.

FIGURE No. 2.—Cast on 13 stitches. Knit across plain.

First row.—Sl 1, k 12.

Second row.—Sl 1, k 1, k 2 together, o twice, k 2 together, k 7.

Third row.—Sl 1, k 8, p 1, k 3.

Fourth row.—Sl 1, k 12.

Fifth row.—Like the 4th.

Sixth row.—Sl 1, k 1, k 2 together, o twice, k 2

together, k 2, o twice, k 1, o twice, k 1, o twice, k 1, o twice, k 2.

Seventh row.—Sl 1, k 2, p 1, k 2, p 1, k 2, p 1, k 4, p 1, k 3.

Eighth row.—Sl 1, k 20.

Ninth row.—Sl 1, k 20.

Tenth row.—Sl 1, k 1, k 2 together, o twice, k 2 together, k 15.

Eleventh row.—Put the needle in the first stitch, as if to knit, thread around the needle 3 times, then knit; repeat for 12 stitches, then thread-over-3 times, k 5, p 1, k 3.

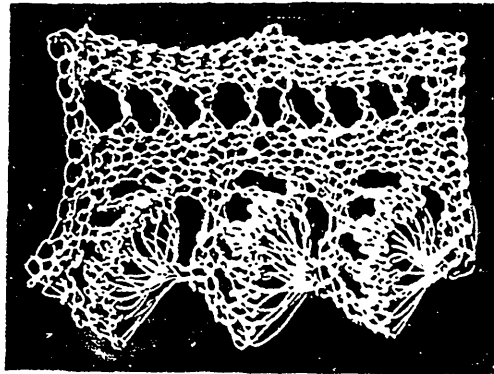


FIGURE No. 2.—KNITTED SHELL EDGING.

Twelfth row.—Sl 1, k 9, p 1, k 1; take each of the 12 long stitches off onto the right-hand needle, slip them back onto the left-hand needle, and knit all together as 1 stitch. This completes one shell. Repeat from the 1st row.

## KNITTED SHELL INSERTION.

FIGURE No. 3.—Cast on 17 stitches. Knit across plain.

First row.—Sl 1, k 16.

Second row.—Sl 1, k 2 together, o twice, k 2 together, k 12.

Third row.—Sl 1, k 2 together, o twice, k 2 together, k 9, p 1, k 2.

Fourth row.—Sl 1, k 13, p 1, k 2.

Fifth row.—Sl 1, k 16.

Sixth row.—Sl 1, k 2 together, o twice, k 2 together, k 1, o twice, k 2 together, o twice, k 1, o twice, k 2 together, o twice, k 6.

Seventh row.—Sl 1, k 2 together, o twice, k 2 together, k 2, p 1, k 2, p 1, k 2, p 1, k 3, p 1, k 2.

Eighth row.—Sl 1, k 19, p 1, k 2.

Ninth row.—Sl 1, k 22.

Tenth row.—Sl 1, k 2 together, o twice, k 2 together, k 18.

Eleventh row.—Sl 1, k 2 together, o twice, k 2 together, k 1, o twice; put the needle in the next stitch as if to knit; thread around the needle 3 times, then knit, and repeat this for 11 times; then, th o twice, k 3, p 1, k 2.

Twelfth row.—Slip 1, k 6, p 1; take each of the 11 long stitches in the middle, and knit them as 1 stitch, the same as in the edging described at figure No. 2; k 1, p 1, k 3, p 1, k 2. This completes one shell. Repeat from the first row.

## KNITTED BABY'S SACK.

FIGURE No. 4.—This boy's sack is knitted with white woollen yarn. It is worked in plain knitting, with an open-work border at the bottom and sleeves, and a row of holes at the neck, through

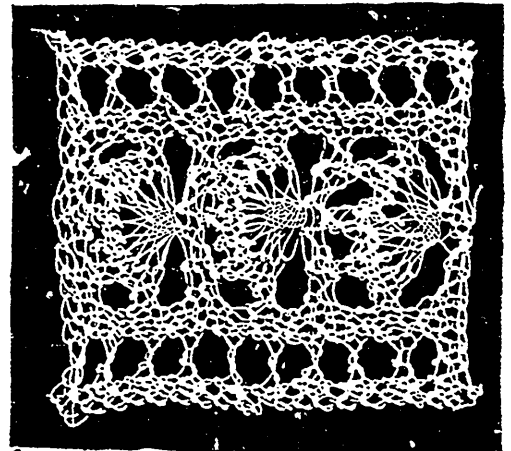


FIGURE No. 3.—KNITTED SHELL INSERTION.

which a ribbon is drawn. The work commences at the lower edge, the back and fronts being knitted in one piece up to the arm-holes. Cast on 128 stitches, and knit to and fro, the 1st row in plain knitting.

Second row.—Narrow 1 stitch (to do which, slip 1, knit the next, and pull the slipped stitch over it), knit 3, \* thread over, k 1, thread over, knit 3, narrow 3 (for which knit 3 stitches together), knit 3; repeat from \* 12 times; then thread over, k 1, thread over, knit 3, knit 2 together.



Third to Fifteenth rows.—Knit as in the 1st and 2nd by turns, but for the point at the middle (the jacket can be open at the back or front, as preferred), narrow 2 at the middle of the 13th and 15th rows, in a direct line above the narrowing in the middle pattern of the preceding row.



FIGURE NO. 4.—KNITTED BABY'S SACK.

Sixteenth to Eighteenth rows.—Plain throughout, but in the 16th row narrow 2 above the narrowing in every pattern of the preceding row.

Nineteenth row.—Slip 1, then by turns put over and purl 2 together.

Twentieth and Twenty-first rows.—Plain throughout.

Twenty-second row.—Cast off the first 3, knit 15 out of the next stitch for a widening, knit 1 plain and 1 crossed, knit 17, widen again as previously, knit 11, narrow 2, knit 11, widen 1, knit 17, widen 1, knit the remainder.

Twenty-third row.—Cast off the first 3, then knit the rest plain.

Twenty-fourth and Twenty-fifth rows.—Like the preceding 2 by turns, but omit casting off the first 3, and instead slip the first stitch of every row. From the 46th row upward the front and back are knit apart. To form the armhole, knit to and fro on the back on the first 26 and last 26 stitches of the row in 52 rows of plain knitting; in the last 18 rows of these, for the shoulder, knit 2 stitches together in every second row at 3 stitches from the end on the shoulder side; after completing the 97th row set the stitches aside. Resume the stitches that were left between the first and last 26, and knit 48 rows of plain knitting, widening as heretofore above the widenings in the preceding rows, and narrowing at the middle; in the 61st, 66th, 72d, 78th, 84th and 90th rows, make 1 widening more, taking it out of the next stitch toward the middle beside the usual widening. In the last 2 rows cast off the first 16 stitches, for the shoulders, and join these to the edge stitches of the last 18 rows of the back.

Next take up the edge stitches along the side edges, and add them to the rest. Work 1 row of plain knitting.

Second row.—Plain knitting at the sides, and on the neck stitches a row of holes as in the 19th row of the border.

Third to Fifth rows.—Plain throughout; if the jacket is to be open at the back in the European fashion, then in the first of these rows work 5 button-holes in the back at intervals of 7 stitches, for each of which put over and knit 2 together; join the edge stitches of these last 5 rows on both sides to the stitches cast off in the 22nd and 23d rows.

Begin the sleeves at the lower edge with 38 stitches, and knit 19 rows like the first 19 of the jacket; then knit 77 rows in plain knitting, but in the 45th, 55th, 65th, and 75th widen at the beginning. Join the sleeves from the wrong side, and sew them into the armholes. The 20 rows at the bottom are turned up for a cuff.

BABY'S BED-SHOE.

FIGURE NO. 5.—Use white Germantown wool and 2 bone needles in making this shoe.

Cast on 60 stitches. Knit the first 12 rows plain. (Once across the needle is a row.)

Thirteenth row.—K 27, n, k 2, n, k 27.

Fourteenth row.—K 26, n, k 2, n, k 26.

Continue narrowing every row each side of the two center stitches, until there are only 32 stitches left on the needle. This

will be the 25th row. Then knit 14 rows plain, which brings you to the 39th row.

Fortieth row.—Purl.

Forty-first row.—Plain.

Forty-second row.—Plain.

Forty-third row.—Purl.

Continue to knit 2 rows plain and purl 1 row, until there are 19 ribs on the right side of the work.

To vary the size, make a chain with a crochet needle the length of the shoe or foot, always having an even number of stitches on the needle and leaving the two center stitches plain. For an adult it would be best to leave four or six in the center, between the narrowings. About 20 rows plain to begin the work would form the sole.

FERN-LEAF LACE.

FIGURE NO. 6.—Cast on 23 stitches.

First row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, k 5, o, n, o, n, o 3 times, k 2, o twice, p 2 to., k 2.

Second row.—Th o twice, p 2 to., k 4; then p 1, k 1 and p 1, all out of the 3 put-overs; k 11, p 1, k 1, o twice, p 2 to., k 2.

Third row.—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, k 4, o, n, o, n, k 4, o 3 times, n, o twice, p 2 to., k 1.

Fourth row.—Th o twice, p 2 to., k 1; then p 1, k 1 and p 1, all out of the 3 put-overs; k 14, p 1, k 3, o twice, p 2 to., k 2.

Fifth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, n, o twice, n, k 3, o, n, o, n, k 2, o 3 times, n, k 4, o twice, p 2 to.

Sixth row.—Th o twice, p 2 to., k 1, o, n, o, n; then p 1, k 1 and p 1, all out of the 3 put-overs; k 11, p 1, k 3, p 1, k 1, o twice, p 2 to., k 2.

Seventh row.—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, n, o twice, n, k 2, o, n, o, n, k 9, o twice, p 2 to.

Eighth row.—Th o twice, p 2 to., k 2, o, n, o, n, k 11, p 1, k 3, p 1, k 3, o twice, p 2 to., k 2.

Ninth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, n, o twice, n, k 5, o, n, o, n, k 8, o twice, p 2 to.

Tenth row.—Th o twice, p 2 to., k 3, o, n, o, n, k 12, p 1, k 3, p 1, k 1, o twice, p 2 to., k 2.

Eleventh row.—Sl 1, k 1, o twice, p 2 to., k 2, n, o twice, n, k 8, o, n, o, n, k 7, o twice, p 2 to.

Twelfth row.—Th o twice, p 2 to., k 4, o, n, o, n, k 13, p 1, k 3, o twice, p 2 to., k 2.

Thirteenth row.—Sl 1, k 1, o twice, p 2 to., n, o twice, n, k 11, o, n, o, n, k 6, o twice, p 2 to.

Fourteenth row.—Th o twice, p 2 to., k 5, o, n, o, n, k 14, p 1, k 1, o twice, p 2 to., k 2.

Fifteenth row.—Sl 1, k 1, o twice, p 2 to., k 16, o, n, k 7, o twice, p 2 to.

Sixteenth row.—Bind off 8, k 18, o twice, p 2 to., k 2, and repeat from first row.



FIGURE NO. 5.—BABY'S BED-SHOE.

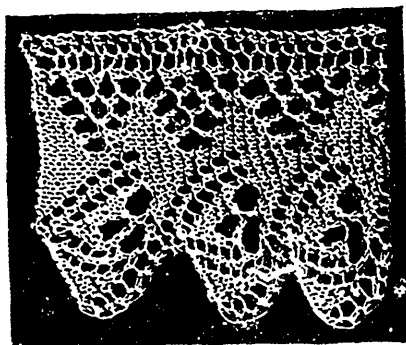


FIGURE NO. 6.—FERN-LEAF LACE.

## SOME HINTS ABOUT SERVING FRUIT.—No. 5.

PEACHES, APRICOTS AND PLUMS.

Had there been a fairer fruit to choose, the poet would doubtless not have sung, "Her cheek was velvety and tinted like the sun-kissed peach." Like the rose among flowers, the peach possesses all the attributes that make up the sum total of perfection in fruit—form, color, flavor and delicious fragrance. In fact, nothing is wanting to make it peerless among

the toothsome products provided by kindly Nature. It is easy to prepare and arrange, and is striking in appearance, and appetizing to a high degree. The different kinds, moreover, present such a variety of hues, ranging all the way from the delicate white of the cream peach to the ruddy tint of the October Indian peach, blood-red as a harvest moon, that any hostess can readily produce rich color harmonies that will please the artistic sense of her most fastidious guests.

As the name suggests, the cream peach requires the addition of cream, rich and cold, fresh from the dairy or ice-chest, to fully bring out its excellent qualities. The peaches should simply be stripped of their skins, halved, and set in a cool place until required. Sugar must not be added until just before or after sending to table, as it would cook the fruit if allowed to remain long upon it, and would thus impair the delicate flavor. Whipping the cream will add greatly to the appearance of the dish.

These soft peaches are also delicious in frozen cream, which may be appropriately moulded in the form of a peach for each person at table, and placed on a glass dish with a natural leaf or two. About a dozen large, ripe, soft peaches are sufficient for a gallon of cream. They should be mashed perfectly fine, and the cream should be sweetened not quite as much as for plain ice-cream. Pour the cream into the freezer, turn until it is frozen to the consistency of thin mush, add the peaches, slightly sweetened, and finish freezing. When the cream is so stiff that the freezer cannot be easily turned, take out the dasher, beat the cream well with a spoon or paddle, pack it carefully and set aside until serving time.

The peach is always pretty when served in its natural state. For a recent dainty breakfast, fine, large peaches were split in halves, and each was placed on a glass plate upon a spray of peach leaves, the stone being left imbedded in one half. In another instance quite as artistic an effect was produced by serving the fruit on the twigs which had borne it, the twigs being laid carelessly across the plates set before the guests. This method may be varied by strewing the twigs and peaches on the table-cloth, or by grouping them in a vase or bowl at the center of the board.

For a small entertainment, a large platter dressed with leaves and covered with handsome split peaches will make an attractive center-piece, and so will a basket or bowl of the natural fruit garnished with leaves and twigs.

At a September tea peaches were offered in a simple but novel manner that called forth many expressions of admiration. A star was formed with green peach leaves laid upon the cloth near each guest's plate, and at the center of the star was placed a luscious, bright-hued peach. Any other figure could have been shaped with the leaves.

A charming basket for peaches or any other fruit may be made thus: Cut five pieces of cardboard the shape of figure No. 1 and one like figure No. 2, sew the side sections together in basket form with a coarse needle and thread (see figure No. 3), and fasten in the bottom by thrusting long pins through the side sections and into the edges of the bottom section. Then cover the outside of the basket with peach or other small, pretty leaves, letting them overlap one another; line with green tissue paper arranged in wrinkles, and ornament the upper edge with a ruff of the paper carefully slashed and curled.

A very pleasing center-piece lately noted on a dinner-table was a

cornucopia of straw twined with delicate vines and flowers, and resting on a diamond-shaped bed of moss edged with peach leaves. This unique horn of plenty was filled with a generous supply of delicious peaches, which seemed to be pouring forth from its mouth, several of them being placed upon the damask cloth. The idea thus expressed was a happy one and was fully appreciated by the company at table.

A lovely mould for peach cream is in the shape of half a large peach with the stone projecting from the cut side. The stone may be moulded in chocolate cream.

A low wicker basket makes a pretty receptacle for peaches. It may be used without ornamentation, or, if a more fanciful effect be desired, the wicker-work may be gilded, silvered or painted white, and the handle, if there is one, may be twined with delicate vines or ornamented with bows of ribbon.

A twig supporting a beautiful peach and tied upon a panel of birch bark by means of a narrow green ribbon was placed in front of each plate at a small breakfast. As one of the company remarked, the only objection to this arrangement was that it was "too pretty to disturb." Appetite soon overcame the artistic sense, however, and the tempting fruit all in good time proved its excellence to the palates of the guests.

When good cream is not to be had, a delicious dish may be produced by cutting peaches into a rich lemonade containing finely crushed ice; and an equally satisfactory dessert for warm weather may be arranged by solitting ripe, juicy peaches, removing the stones, filling the apertures with ice-cream or lemon or raspberry sherbet, and tying corresponding halves together with narrow ribbon.

A central table mirror may be effectively framed with a conventional band of peaches and their leaves, and at the center of a circular mirror may be placed a graceful silver epergne twined with vines and peach leaves and filled with choice peaches.

Bands of leaves and peaches arranged according to the lines at figure No. 4 make a very pretty center-piece, and the four spaces thus formed may be filled with bright flowers, which may be of a different color in each space or may be disposed in any other pleasing design. A basket or bowl of peaches or a vase of flowers will look well at the center of this decoration.

With a little ingenuity, a round, square or diamond-shaped fern may be made of pasteboard in the manner suggested at figure No. 5. The several sections forming the pyramid should be regularly graduated in size, and each should be enough smaller than the one below it to allow space on the latter for a row of peaches decorated with their leaves. The pyramid should be covered with green tissue or gold or silver paper before the rows of fruit are arranged, and the apex should be crowned with a large peach or a vase of flowers or ferns.

One hostess with a clear sense of the beautiful associated ferns and peaches in decorating her table. She edged a flat, oval basket with long, graceful wood ferns and heaped it with crimson-cheeked peaches, among which she arranged clusters of maiden-hair ferns in such a manner that only a glimpse could be obtained here and there of the luscious fruit beneath.

At a certain entertainment, given when peaches were rare and expensive, a silver tray bearing a large, beautiful peach encircled by a border of smilax and accompanied by a pretty silver fruit-knife, was placed before each guest.

The apricot so closely resembles the peach that nearly all the foregoing suggestions may be followed in its serving. With cream and sugar, with sugar only, and in its natural state, it is both a delicious and a pretty table fruit.

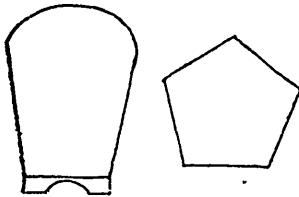


FIGURE NO. 1. FIGURE NO. 2

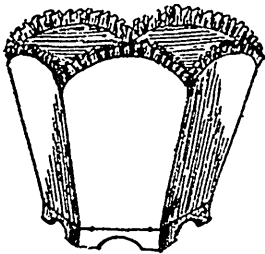


FIGURE NO. 3.

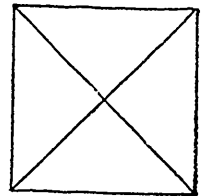


FIGURE NO. 4.

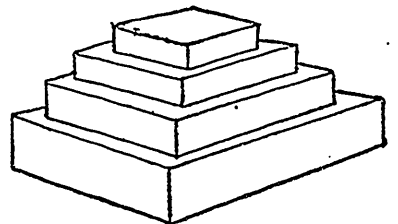


FIGURE NO. 5.

The plum is almost as delightful to the taste, and it is well adapted for decorative purposes, the rich red, purple, yellow and green tones of the different varieties affording considerable scope for artistic disposal.

A really tasteful combination of hues may be obtained by bordering a table mirror with a wide band of gray Southern moss strewn with bright-red wild plums, or by forming a bird's-nest of the moss beside each plate and placing three or four small plums in it in lieu of eggs. It would also be a novel idea to make a large nest of straw on a tray, fill it with plums of different kinds, and have it passed about to the guests.

Plums should be very cold when eaten, and should, therefore,

be kept on ice until needed, or else sent to table in bowls of cracked ice, which may be tastefully decorated with leaves or flowers. The latter method of serving is very simple and deservedly popular.

The center-piece at a ceremonious dinner given last Summer was a rugged pyramid of ice resting on a bed of fern fronds and half concealed by a net-work of flowering vines, among which were placed plums of various kinds. The clear gleam of the ice beneath the fruit and foliage was most refreshing to the eye, and the water dripping from the melting ice into a basin hidden beneath gave forth a cooling sound that reminded one of the musical tinkling of a hidden fountain.

H. C. WOOD.

## MOTHER AND DAUGHTER.

### CHAPTER VII.—THE MOTHER'S GUARDIANSHIP TRANSFERRED TO PRINCE CHARMING.

"Like a lovely tree  
She grew to womanhood, and between whites  
Rejected several suitors, just to learn  
How to accept a better in his turn."

—BYRON.

Like marriage, courtship is one of the most solemn things in life; and it is also a sweet dream of Eden, in which the young lovers build air-castles of the future. They think of the long years of happiness promised from constant companionship, and they say to themselves and to each other, "This will last always; our love is different from that of others, for there can be no end to it." They look at the betrothal ring with loving eyes, and say that its circle is like their love—without end. If the mother's married life has been a happy one, the daughter will naturally think that hers will be the same. She is not wise enough to see through the veil which hangs over her future, nor is she aware that more elements must be combined to make a happy marriage than for the perfection of any other relation of life. She does not know that when she vows to love, honor and obey, she is taking obligations upon herself which future conditions may make it impossible for her to fulfil.

But the daughter whose youthful training we have been following has had so much instruction from her mother that she has learned many things which less fortunate girls do not know. She has been taught to love a man for his true moral worth and character, not simply for his personal appearance or charm of manner; to look with calmness and reason upon his offer of marriage, not to accept it blindly. There is an old adage which says, "Keep your eyes wide open before marriage, and tightly shut afterwards," and the first half of the advice is certainly good, even if the second half is open to question. Love must be founded upon respect, if it is to be enduring. It must not be a fierce flame that springs up from our baser nature like a flash of light, and, dying suddenly, leaves behind it only darkness and despair. It must be judged by its effects, not by its intensity. We do not undervalue love when we say that too much must not be expected of it, and we must not shut our eyes to the fact that very many conditions are required to make it all we have dreamed of it.

This wise daughter has considered all the pros and cons of marriage, and at last Prince Charming has won her heart and the promise of her hand. Then follow the long, happy days after the announcement of the betrothal. They seem to fly on golden wings, and her cup of happiness is full to overflowing. Friends congratulate him, and offer her their best wishes. She is supremely happy in her love, and she thinks of the possibilities of the future with a beating heart. Her mother faces the realities bravely, knowing that she is no longer first in her daughter's heart. Her companionship with the girl has been so constant that she has kept her own heart young, and she has not forgotten how she herself left her home to follow the man whom she chose as her husband. She has long confidential talks with her daughter and she advises her, as only a loving mother can, regarding all that appertains to her future life, pointing out the dangers and pitfalls, and showing how they may be best avoided.

She knows that too often when the honeymoon is over, when there are no more illusions between the married pair, they find that they have mistaken another feeling for love and daily grow farther apart. So, before such a condition of affairs can possibly befall her daughter, she tells her of the dangerous possibilities of such a course. She warns her that if any thing tends in the slightest degree to separate her and her husband, they must at once strive to effect a reconciliation. She suggests that they frankly talk the difficulty over and try to remove it. Life is too short for any part of it to be spent in contentions. Each must acknowledge his or her faults and be

ready to atone in every possible way for any unkindness done the other. They must learn to adapt themselves to surrounding circumstances and make the best of them. Disagreements may arise, but they must not be permitted to grow into quarrels; and if a misunderstanding has unfortunately assumed serious proportions, no time should be lost in smoothing it over. Pride is good in its place, but it must not stand between two hearts that have vowed to love "until death us do part."

Oh, but that Love would find a dictionary  
In which it would explain,  
When Pride is nothing but an empty word,  
And when 'tis Dignity.

Pouting, fault-finding and scolding never yet failed to reap their own reward. We are all much alike, in that we love to be told pleasant things and be made much of, and quite as strongly dislike being driven or coerced. Man is a queer animal after all, and must, to use a homely phrase, "be handled with gloves". He will bear any amount of tyranny and domineering from the woman he loves, if she is diplomatic enough to hide the fact from him. He likes to think he is monopolizing the rulership to himself, and is apt to resent any visible encroachment upon his domain. Tact is the wife's one powerful weapon, and after she has learned to use it with skill, she is in a position to make her husband her willing slave, while he thinks himself a most august ruler. Her influence is boundless so long as she does not boast of it or thrust it upon him. He does not like to feel that any power is paramount to his own, and will become masterful if he suspects an attempt on the part of the wife to assume control. He can be led as meekly as a little child, but cannot be driven. Open tyranny or fiery outbursts of temper only anger him and render him stubborn, while the same amount of influence exerted diplomatically by the wife will make him her captive. Surely persuasion is better than force when it is so salutary in its effects.

On the other hand, a woman likes a man to be a little tyrannical, but there is such a nice distinction between the amount that makes him pleasing and that which makes him displeasing, that men should study the matter very carefully. The more refined and womanly a woman is, the greater will be her admiration for a man who is courageous and manly. She may not herself know the exact points at which she wishes his power over her to begin and end, but she feels that while he must not be a tyrant, he must also not be too docile. There is a degree of masterfulness which will appeal to her entire womanhood, and there is another degree which will only arouse her opposition for its unreasonableness and her contempt for its cowardice and injustice.

Above all things, the mother must warn her daughter to keep within her own bosom any difficulties she may have with her husband. There is no one, not even the mother herself, who has a right to know of them, and the slightest interposition of a third party is likely to aggravate the trouble. The couple must be willing to make apologies and concessions, each to the other, and must together resolve to be more patient in the future. Marriage is such a sacred and beautiful condition of life, that it is one of the most distressing things imaginable that discord can ever enter into it. Love and happiness should always surround it and knit closer together the wedded hearts as the years go by, but unfortunately this is not always the case.

A woman must not be too exacting if she wishes to retain her husband's love, or too self-sacrificing if she hopes to retain his respect. There is a happy medium which she will soon learn to attain if she is a student of human nature. The husband has rights which

she should respect, and she should not attempt to overstep the bounds of reason in regard to them. She is not justified in going beyond her own legitimate home sphere and making inquiry into his affairs, unless, of course, he first offers to confide in her; but he certainly should acquaint her as far as possible with the nature and condition of his business, since the knowledge would be of incalculable benefit to her if he were to die without an opportunity to wholly adjust his interests. A man's best confidant is his wife, and in the majority of cases her judgment would prove of use to him if she were permitted to express it. She reasons quickly, while he, perhaps, only arrives at conclusions after laborious effort; his calm judgment is good, but her instincts are often better. At any rate, she deserves his confidence and an opportunity to prove herself.

Home life affords the only proper setting for marriage. Boarding is often advised because it is cheaper and the husband has not the means to furnish a house, or to keep it up afterwards; but if a young man's income is limited and he and his affianced are not willing to begin housekeeping in humble apartments and with modest furnishings, it is best to postpone marriage until their financial conditions shall have improved sufficiently to warrant this mode of living. A hotel or boarding house can never constitute a home. It is true the wife will be spared much trouble and the husband considerable expense if they board, but what is there to occupy her time in such a life? She can read and sew, but she rarely employs herself thus. Having no household cares, she gradually becomes an idle gossip! Her children are reared without a love of home and its surroundings, and if they reach manhood and womanhood devoid of the spirit of domesticity, it is distinctly the fault of their parents.

There is another evil which goes even deeper than such unsuitable environment. Parents too often instil the idea of a brilliant marriage so persistently into their daughter's mind that she comes in time to believe that no man is worthy of her hand who does not possess money. She makes wealth the one objective point of her ambition, and when she has an opportunity to gain it by marrying, she does not hesitate, although her chosen husband's moral life may be far beneath what she has a right to expect.

An unalterable habit on the part of a young couple of living well within their means is as essential to marital happiness as the possession of a true home. A large proportion of the failures that are charged against marriage are the result of extravagant living. No man can be happy and retain his self-respect who is living beyond his means. The harassment of debts unfits him for enjoyment of his home. Visions of unpaid bills arise, and he has no desire for pleasure in any shape while they confront him. The old adage, "When poverty comes in at the door, love flies out at the window," may not be romantic, but its truth is often proved. Economy may be deemed by some a vulgar virtue, but it is a powerful force in making a happy home. The irritability which the knowledge of debt arouses in both husband and wife soon leads to upbraidings on both sides, each blaming the other for the unsatisfactory state of affairs. A home which is begun modestly and furnished as the owner's means will allow, gives more real pleasure than one that has been made ready, even down to the last piece of bric-à-brac, for the reception of the bride. There is a genuine fascination about buying one thing at a time and fully enjoying it. Happiness depends much more upon ourselves than upon our possessions.

To a woman marriage is at once a happy and a serious event. The future is bright with hope, and she anticipates with a beating heart the pleasures in store for her, but at the same time she realizes all that she is giving up. For one man she is leaving her home and all upon which and upon whom she has leaned for comfort and pleasure during her girlhood. She knows she is taking a momentous step; she realizes, at least dimly, that she is entrusting her future to a man of whose inner nature she must be to a great extent ignorant; she feels trepidation at departing from her parents, her brothers, her sisters and all the pleasant surroundings that years have made familiar, but she looks trustingly upon her future, with high hopes of happiness. The man who can blight those hopes is unworthy the name of husband.

A young couple must learn to bear with each other's failings, not to be blind to them. They cannot but see them and feel them, but they can determine to cover them with the broad and charitable mantle of love. Each must learn to look calmly upon the faults of the other, with clearness of vision, but without a desire to pass harsh judgment. This charitableness, with unselfishness, will go far toward making a happy marriage.

A woman who by her own beautiful life proved that marriage is not a failure, gave this wise counsel to a young friend: "Try to make yourself and all around you agreeable. It will not do to leave a man to himself till he comes to you, to take no pains to attract him, to frequently appear before him with a long face. It is not so difficult as you may think to so behave to a husband that he will always remain a husband. I am an old woman, but you can still do as you like. A word from you at the right time will not fail of its effect. What need have you to play the part of suffering virtue? The tear of a loving girl is like a dew-drop on a rose, but that on the cheek of a wife is a drop of bitterness to her husband. Try to appear cheerful and contented, and your husband will be so; and when you have made him happy, you will become so in reality. Nothing flatters a man so much as the happiness of his wife; he is always proud of himself for being the source of it. As soon as you are cheerful, you will be lively and alert and will allow no opportunity for speaking an agreeable word to pass."

When a young man and a young woman enter the holy estate of wedlock, they should remember that each has rights which the other is bound to respect. It is not possible that they should think alike on all subjects, but they can allow each other a free expression of opinion. They must be good friends as well as lovers, and then they will enjoy an intelligent companionship. Let them not grieve over what might have been, but endeavor with God's help to make the best of what is. If differences arise, they must talk them over, not with a desire to convince each other of error, but with a hope of reaching a better understanding. Each must think seriously of the other's reasons and be willing to give generous credit. They must strive not to find fault when fault has not been intended, and they must be careful not to revive memories of past mistakes that have caused unhappiness, or to make it necessary for requests to be repeated. Each must strictly refrain from saying anything that will hold the other up to ridicule, and if criticism is really necessary, let it be made in privacy and with loving sympathy.

A young man is apt to forget how much a girl gives up when she becomes his wife, and we can do no better than quote from Leigh Hunt's essays on this subject. He says: "There is nothing more lovely in this life, more full of the divinest courage, than when a young maiden, from her past life, from her happy childhood, when she rambled over every field and moor around her home, when a mother anticipated her wants and soothed her little cares, when her brothers and sisters grew from merry playmates to loving, trustful friends; from the Christmas games and romps, the Summer festivals in bower or garden; from the rooms sanctified by the death of relatives; from the holy and secure backgrounds of her childhood, and girlhood, and maidenhood, looks out into a dark and unilluminated future, away from all that, and yet unterrified, and undaunted, leans her fair cheek upon her lover's breast, and whispers—'Dear heart! I cannot see, but I believe! The past was beautiful, but the future I can trust with thee!'"

The young wife must not grieve herself and worry her husband when he grows a little more calm in his love; she must not feel that he has ceased to love her because he calls her by her proper name instead of the "pet name" to which she has grown accustomed. True wifehood does not require such bolstering up to make its position secure. The woman who depends upon a continuation of the love-making which she received during courtship cannot appreciate the blessed security of a wife. But the husband must be patient with this feeling, and if nothing else will make her happy, it is his duty to assure her every day of his love. It may be a foolish sentiment in her, but women's natures are full of romance, and he never objected to that quality in those early days. Our Prince Charming will be all we hope and expect of him, and for his comfort we append these lines of Jeremy Taylor:

"If you are for pleasure, marry; if you prize rosy health, marry. A good wife is heaven's last, best gift to man—his angel of mercy—minister of graces innumerable—his gem of many virtues—his casket of jewels; her voice his sweetest music—her smiles his brightest day—her kiss the guardianship of innocence—her arms the pale of his safety, the balm of his health, the balsam of his life; her industry his surest wealth—her economy his safest steward—her lips his faithful counsellors—her bosom the softest pillows of his cares—and her prayers the ablest advocates of heaven."

Surely a man who has such a wife should do all that lies in human power to make her happy.

MAUDE C. MURRAY.

A TEXT-BOOK OF DRAWING AND PAINTING.—"Drawing and Painting" is the title of a book, recently published by us, that should be within easy reach of everyone who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and

bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

THE ART OF NETTING.—No. 14.

NETTED TUMBLER DOILY.

DIRECTIONS FOR NETTING A SEINE.

(No Illustration.)

Make a loop, pin to a table or cushion; hold the mesh-stick in the left hand, the needle in the right. Throw the thread over the mesh-stick. To form a mesh, pass the thread over and under the third finger, catch the thread under the thumb, and back under and over the little finger through the loop made on the third finger, bringing the needle up under the mesh-stick, through the mesh. Let all loops off, except the one on the little finger, until the mesh is formed on the mesh-stick, loosening the loop on the little finger last. Draw up tightly, to form the knot.  
*Next row.*—Slip the meshes off the mesh-stick, and turn work over and work as before. Always begin at the left.

GRECIAN NETTING.

(No Illustration.)

This pattern should be worked with two meshes, a large and a small one. Net one plain row with the large mesh; then in the next row use the small one.

The thread is twisted round the fingers as in plain netting, and the needle must pass through the finger loop into the first stitch, and thence into the second. Then let the second be drawn through the first, and the first through the second, finishing the stitch by releasing the fingers and pulling the thread tight. The succeeding stitch is a small loop that appears to cross the stitches twisted together.

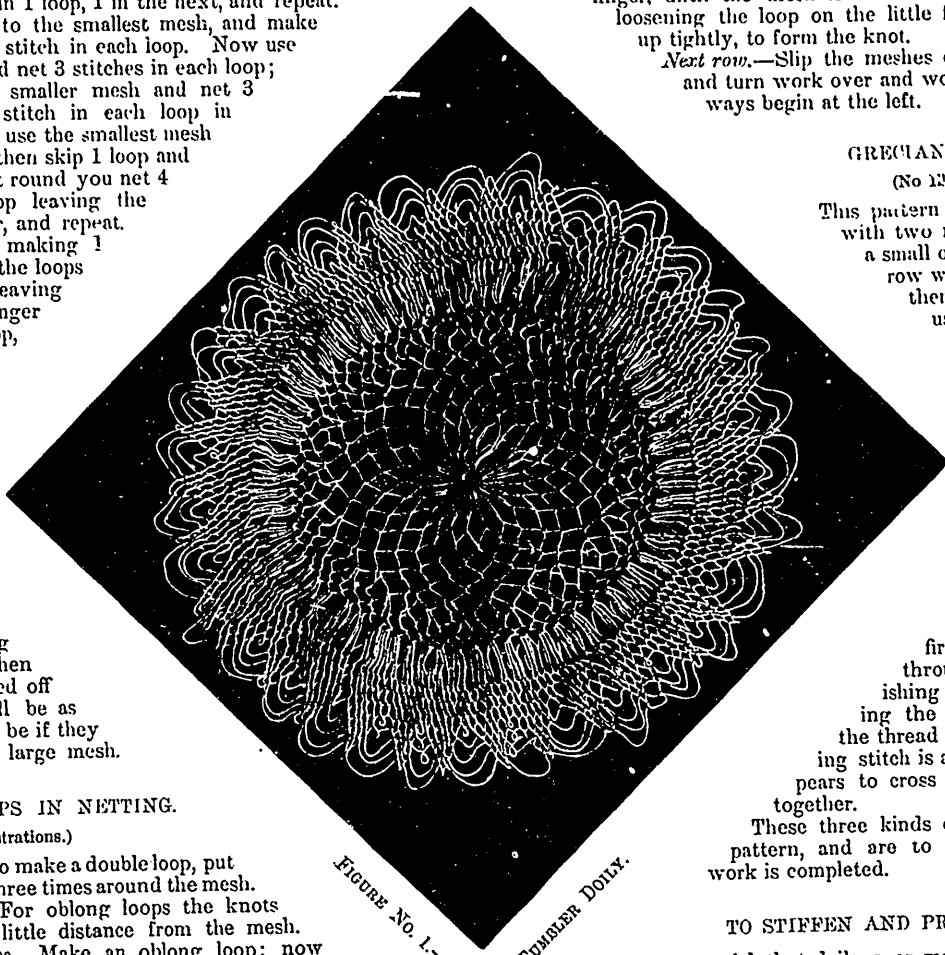
These three kinds of stitches form the pattern, and are to be repeated till the work is completed.

TO STIFFEN AND PRESS NETTING.

It is essential that doilies or mats of netting, when made of cotton or linen, should be pressed and often stiffened, otherwise the work is apt to appear flimsy and fails to disclose its beauty. When a doily or mat is completed, spread it carefully upon a clean, soft white cloth; wring another cloth, not too dryly, out of borax water, place it over the doily and press with a hot iron. The steam from the wet cloth will dampen the doily, and the hot iron will dry and stiffen it. Mats may also be stiffened by dampening with starch water. When there is a linen center, and renovation is necessary, wash and starch the doily, pull the netting into shape, and iron until dry.

**TO CORRESPONDENTS.**—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. The enormous edition of the *DELINEATOR* compels an early going to press, and questions to which answers are desired in a certain magazine should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the November *DELINEATOR* should reach us before the fifth of September. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamp for postage.

**FIGURE No. 1.**—In making this doily use a large mesh-stick another half as large and two very much smaller, the smallest one being as large as a medium-sized steel knitting-needle. Make 23 stitches over the foundation loop, using the largest mesh; then make 5 rows over the next size, but after making the 2nd row draw up the loop to form the circle, tying it firmly; then continue to net round and round. Next use the same mesh, but net 2 stitches in each loop; then, still using the same mesh, net 2 stitches in 1 loop, 1 in the next, and repeat. Then use the next to the smallest mesh, and make 2 rounds, putting 1 stitch in each loop. Now use the largest mesh and net 3 stitches in each loop; then use the next smaller mesh and net 3 rounds, putting 1 stitch in each loop in every round. Next use the smallest mesh and net 5 stitches, then skip 1 loop and repeat. In the next round you net 4 stitches, skip 1 loop leaving the thread a little longer, and repeat. Continue netting, making 1 stitch less between the loops skipped, and also leaving the thread a little longer over the skipped loop, until there is only 1 loop between the long stitches; then break the thread. If the largest mesh is not obtainable, the same result may be reached by putting the thread once entirely around the smaller mesh before netting each stitch; then when the loops are slipped off the mesh they will be as long as they would be if they were made over a large mesh.



DIFFERENT LOOPS IN NETTING.

(No Illustrations.)

**Double Loop.**—To make a double loop, put the thread two or three times around the mesh.  
**Oblong Loops.**—For oblong loops the knots must be made a little distance from the mesh.  
**Honeycomb Loops.**—Make an oblong loop; now pass the thread around the fingers, but not over the mesh, as in plain netting; put the needle, not into the loop of the previous row, but between the loops just made. The knot, which is made in the same way as in plain netting, must be drawn close up to the mesh; the two threads of the loop should lie side by side above the mesh. The loops in honeycomb netting are six-sided in shape, like the cells of honeycomb.  
**Twisted Loops.**—Pass the thread, as in plain netting, over the mesh and fingers, but before letting the thread which is under the thumb go, pass the needle from right to left under the loop you are making and the thread, and only then draw up the knot.

**BIRDS AND BIRD-KEEPING.**—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding, and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird-fanciers, and is excellent for reference, the information presented being derived from the most reliable sources. The price of the pamphlet is 6d. or 15 cents per copy.





## THE WOMEN'S COLLEGES OF THE UNITED STATES.—No. 6.

A GIRL'S LIFE AND WORK AT MOUNT HOLYOKE.

BROAD, spreading elms, fresh green lawns, tables set with tempting dainties, white-gowned girls moving in and out, wise seniors in caps and gowns, a pervading atmosphere of joyousness, and a pleasant hum of conversation punctuated by merry peals of laughter—such was the picture and such the sounds that delighted the eyes and ears of a graduate who had gone to Mount Holyoke during the first week in June to renew the

appears, standing in quiet dignity, an unpretentious and substantial monument that truly symbolizes the spirit of the founder.

The original structure, built in 1837, was greatly enlarged and the south wing added in 1841; but the number of students increased so rapidly that in 1853 the north wing was built, and twelve years later the gymnasium was erected, completing the quadrangle. The rooming capacity of the building has been greatly augmented since that time by the refitting of recitation

### BUILDINGS.

rooms, which have been transferred to the new buildings. The splendidly equipped library with its recent addition is connected with the main building by a corridor, so that the students can frequent its cosy alcoves or stormy as well as pleasant evenings.

Lyman Williston Hall, situated a short distance to the north, contains the laboratories and lecture rooms for botany and zoology on the first floor, the remarkably fine geological and mineralogical cabinets on the second, and the art galleries on the third, and there are also large, attractive recitation rooms for history and literature.

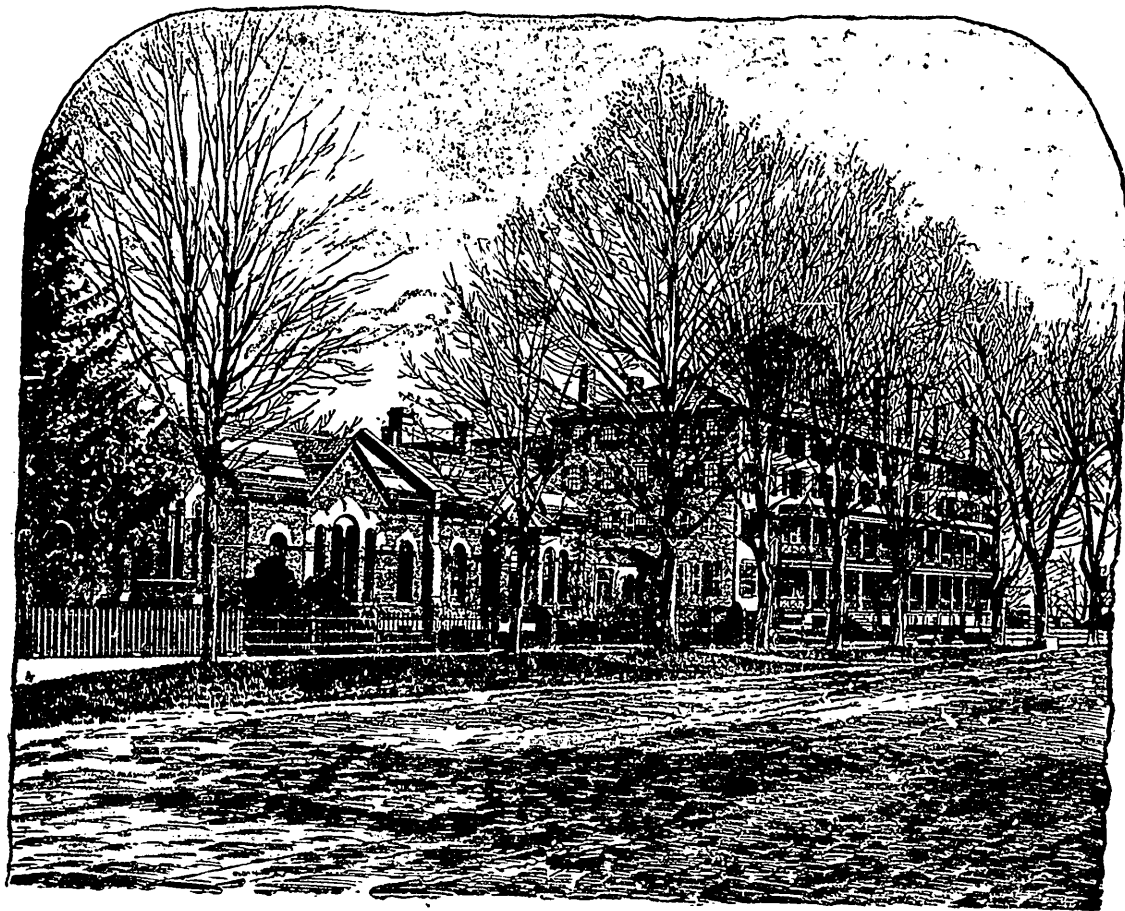
The new Science Building, north of Williston Hall, is devoted to physics and chemistry,

being entirely occupied by lecture rooms, laboratories for individual experiment and investigation, and recitation rooms. The Observatory, Music Hall, and two dormitories that accommodate the overflow from the main college complete an admirable group of buildings; there is, however, great need of an increase in the dormitory accommodations.

The value to a college of a beautiful situation can hardly be overestimated, and Mount Holyoke enjoys this advantage in an extraordinary degree.

### GROUNDS.

For a long distance, the grounds border the elm-shaded street of old South Hadley, and the lawns and groves extend back beyond the college buildings and down the long, wide slope to the lake, and rise again to the top of Prospect Hill with the name of Goodnow Park. The summer-house on the summit of the hill has become a popular resort for afternoon teas and spreads; and the lake and boat-house below, the broad fields, gardens and orchards, the buildings half hidden by the trees, the pleasant glimpses of the town, and, beyond, the free open country to the mountain-bordered horizon, compose a picture of rare loveliness.



MOUNT HOLYOKE COLLEGE.

associations of her seminary days. The occasion of these gayeties was the introduction of the strangers who had come to the college for their entrance examinations, to those who had already been through similar trials and were then enjoying the benefits beyond. All anxieties as to "originals" and "Latin at sight" were for the time forgotten under the influence of such charming hospitality, and it is safe to say that every one of those young sub-freshmen is now looking forward with enthusiasm to the opening of the Autumn term.

The graduate of Mount Holyoke returning to visit her *alma mater* (and no mother could be more gracious than this college has ever been to her daughters) is glad to catch the first glimpse of those two familiar mountains which approach

### SITUATION.

each other so closely that they barely give the Connecticut River space to pass between. Mount Holyoke and Mount Tom having been brought into view, with the long ranges of hills stretching to the east and west, other well known land-marks are noted as the village of South Hadley, two miles back from the river, is approached, and then the main building of the college

No college for women and few for men are better equipped in the department of science than Mount Holyoke. The arrangements are such that the students can investigate for themselves, and learn by direct contact with the processes of nature, as well as from books.

The botanical department possesses the Auzoux models, representing the more difficult orders of plants in gross anatomy of the flowers and fruits, and also the Brendel models, showing the more minute—the microscopical structure of plant organs, especially those of the Cryptogams; and ten new Lietz microscopes have just been added to those already in use. The herbarium, begun more than thirty years ago by Miss Shattuck, the most distinguished woman botanist in the country, contains thousands of pressed plants brought from every part of the world; as well as woods, seeds and seed-vessels, and an economic collection representing the uses of plant fibres and products. The botanic garden is the great glory of the department. More than an acre of solid plants is easily accessible to the laboratories, and here the students can study rare

varieties of wild flowers and ferns, from the earliest arbutus in the Spring to the last purple aster in October. A series of artificial ponds add much to the beauty of the garden and bring the lotus and Egyptian papyrus, the Victoria Regia, and many other rare aquatics within reach of the students; and a plant house gives winter shelter to foreign plants, still further increasing the range of types studied.

Zoölogy rivals her botanical sister in the advantages offered. Ziegler's wax models of chick embryos, Ward's sets of fossil animals, a remarkably fine bird collection, stuffed animals, fishes, insects, shells, corals, etc., all contribute to the progress of the learner. The large, well light-

ed laboratories are equipped with the best appliances for practical work, each table being furnished with running water after the Göttingen models. A carefully selected biological library of more than eight hundred volumes is convenient to the work rooms, and the students can also profit by the best scientific periodicals.

The students of geology are provided with maps and charts illustrating the successive formations of the earth, and especially the great geological map of the United States, prepared by Prof. Hitchcock, of Dartmouth College, which covers an entire wall of the large recitation room. The progress of life is studied in connection with Ward's university series of casts, and various collections of fossils. The students use the section cutter with great skill in preparing specimens for the lithological microscope.

In the completion of the new building, the chemistry and physics departments have been afforded enlarged opportunities for advanced work. The physical laboratory is provided with fine apparatus for the demonstration of principles and natural law, as well as the most modern appliances for the students' individual use; and adjoining are dark rooms, a constant-temperature room, a library and a study.

#### EQUIPMENT.

The chemistry department is equally well supplied. Its lecture and preparation room, study and library, qualitative, quantitative, organic and general laboratories, and room for advanced work fully meet the demands for investigation in theory and practice.

It is expected that the mathematical department will at the beginning of the Autumn term be in possession of a set of models, manufactured in Germany, that are calculated to make the higher and more abstruse mathematics appear attractive to those least interested in the subject.

The art gallery in Williston Hall contains copies of masterpieces by Giotto, Fra Angelico, Raphael, Titian, Guido Reni, Domenichino, Rembrandt and others, and also works by Bierstadt, Inness and other famous American painters; and a collection of more than four thousand photographs and hundreds of lantern slides illustrate the history of architecture, sculpture and painting as seen in Egypt and the East, Greece, Italy and Spain, and the cathedrals and picture-galleries of Northern Europe. Among the new treasures of the art department is the valuable publication of the Sidon Sarcophagi, which includes fifty plates that richly demonstrate the beautiful



THE GENERAL PARLORS.

effects of polychrome decoration in relief sculpture as practised by the Greeks.

The department of astronomy is not backward in its equipment. The John Payson Williston observatory contains a fine equatorial telescope, made by Clark, which is provided with an eight-inch object glass, clock-work, finding clock, filar and ring micrometers spectroscope, solar eye-piece, etc. Among the other valuable appliances are an astronomical clock, a chronograph, a sextant, a spectroscope; a meridian circle (Fauth & Co.), which has a telescope of three inches aperture and circles of sixteen inches diameter, reading to seconds by two microscopes; and also a latitude level, and a micrometer adapting it to zenith telescopic work.

The studios for drawing and painting occupy the upper floor of Music Hall. This department has been enlarged and brought into prominence since being admitted among the electives. Casts, models, photographs and studies, all adapted to systematic work, are amply provided; and the outdoor sketching classes delight in the old brown mill at the end of the lake, the rugged stone bridge, the lovely brook, now quietly reflecting the ferns and tall grasses, now

dashing over the miniature dam above the foot-bridge, and the beautiful effects of light and shadow through the long vistas of old elms.



MARY LYON, FOUNDER OF MOUNT HOLYOKE COLLEGE.

Faithful, earnest work brings enthusiastic recreation. The tennis courts in front of Williston Hall present a lively picture, and the admiration of those who watch the games is divided between the grace and beauty of the girls and the skilfulness of their playing. The shaded

walks, the rowing, the skating and coasting, when the short days come, all tempt the students to seek amusement in the open air and thus at the same time gain the requisite amount of exercise.

The most conscientious attention is given to the health of the students. Dr. Sargeant's system of gymnastics has been adopted, and careful measurements are taken in accordance with the recommendations of the American Association for the Advancement of Physical Education. Every girl is examined on entering under the direction of the resident physician, and the course of exercise that is best suited to her individual development is at once prescribed. Pure water is obtained for the college from an Artesian well four hundred and fifty feet deep, and the fine sanitary arrangements, elevator, steam heat and electric lights contribute their share to the general good health of the students.

The gymnasium is the scene of the dramatics, concerts by the college Glee and Banjo Clubs, promenades, and informal frolics of all kinds. During the year each class gives an entertainment for the whole college; and there are also many exchanges of courtesies among the classes. Since the granting of the college charter the students have been bound together more closely by class feeling, and it has undoubtedly added spirit and interest to all enterprise, whether religious, intellectual or merely in the nature of entertainments. Yet so long as the large majority of the girls room in the main college building and form one household, so long will all continue to be drawn together by the strong ties of that cordial, helpful friendliness which has ever been a marked feature of life at Mount Holyoke. Corridor divisions have supplanted the "sections"; each teacher, however,

bears to the occupant of her corridor a relation similar to that which she formerly bore to the members of her section—a relationship which every graduate holds in loving memory.

The "Contemporary Club" succeeds in making current topics both instructive and interesting to all who attend its meetings. Lectures on various subjects are frequently given under its auspices by members of the faculty, as well as by distinguished speakers from other colleges.

"The Mount Holyoke" is published every month by the students without assistance from the teachers. It aims to represent the college and the alumnae, and the many subscribers among the graduates feel that it has become a strong bond between them and the members of the college.

The annual catalogue contains this simple statement: "Every student is expected to share in the care of the family. The time necessary for this service does not exceed fifty minutes daily." This economical plan has given rise to the misapprehension that young ladies go to

Mount Holyoke to learn methods of house-work. Such is not the case. It was in the benevolent mind of the founder to place a broad and thorough education within the reach of girls of limited means who desire to fit themselves for a life of usefulness. The division among the students of the lighter household duties dispenses with the services of a regiment of servants, and much comfort results. The merry chatter of the girls in the domestic hall would convince anyone, no matter how little in sympathy with the arrangement, that it is considered no hardship. Every daughter of Mount Holyoke has learned through it one of the most useful lessons of her life—the dignity of labor. More than fifty years have tested the advantages of the system and proved its wisdom.

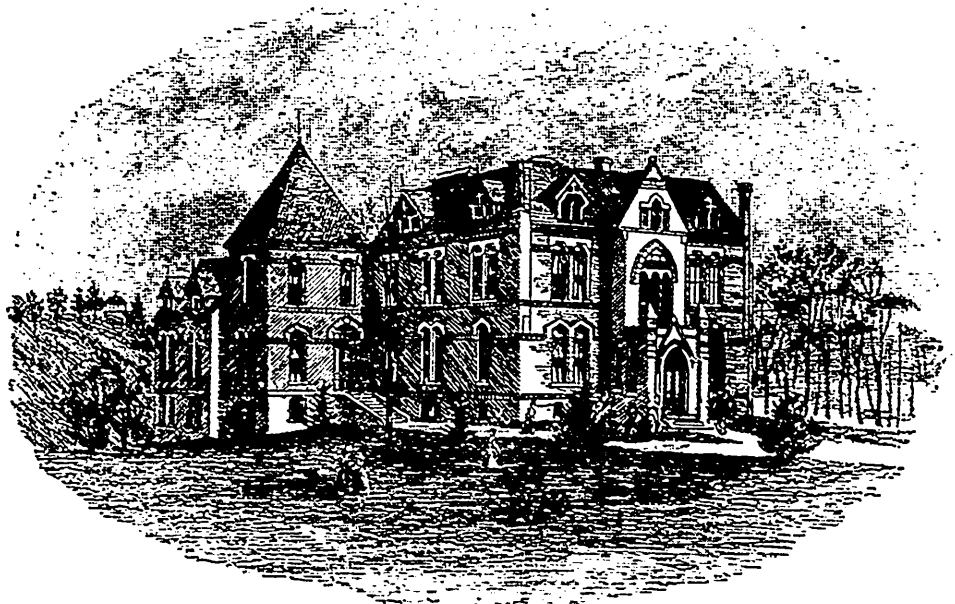
The practical benefits appear in the price of board and tuition, two hundred and fifty dollars per year. In return for this sum the student is provided with a comfortably furnished room, well heated by steam and lighted by electricity; good, wholesome board; superior educational advantages; courses of lectures given by distinguished professors from other colleges; concerts and other entertainments; the constant use of the library and of a reading-room provided with all the important magazines and periodicals, as well as several daily papers; and the benefits of the gymnasium. In fact, this charge includes all expenses except that for instruction in instrumental and vocal music, the item of laundry work, and a small laboratory fee.

As to the mode of government, the conditions which now exist could only be possible in an institution where a high moral tone and years of established precedent make the students feel what attitude they should take in thoughtful consideration for each other and the general good of all.

#### DOMESTIC WORK.

#### EXPENSES.

#### GOVERNMENT.



LYMAN WILLISTON HALL.

The old reporting system, which for many years was followed by every conscientious pupil to the letter, has been discontinued, but

those rules remain as a benign influence. There is now all the freedom compatible with thorough work. The students feel the honor of the confidence placed in them by the faculty, and the elevated moral atmosphere develops the best there is in them. While it cannot be denied that the former system produced strong, womanly character, yet the alumnae, old and young, rejoice with the students of the present generation in their freedom. The girls are not even hampered by an association for self-government, but if it shall become necessary later to adopt such a system, Mount Holyoke will profit by the experiments now being tried in other colleges.

If Mount Holyoke has fulfilled one more than another of the purposes to which she was consecrated, it has been that of character building. She has been called "unique," and so she certainly is in her power for good, which the

#### RELIGIOUS LIFE.

ends of the earth have felt. When Miss Lyon opened the seminary in 1837 with eighty pupils, she said: "Every brick of this house is sacred to the Lord. I would have you ever remember that you are being educated in an institution built by the hand of the Lord, and that you are not to live for yourselves." Not the advancement of women alone, but to help on the complete salvation of the world, was her desire. The principles she taught, the high ideals she set before the girls, have ever been held sacred by her successors, and now, notwithstanding the rapid growth and consequent changes of the past few years, the same spirit prevails of devotion to Christ and the spread of His kingdom in the world. Is it then to be wondered at that the college which that good woman originated has ever been quick to respond to the world's needs, in whatever form they may have been presented?

The college is non-sectarian. Ministers of all denominations address the students from time to time, weekly prayer-meetings are held in the college chapel in care of the Christian Endeavor Society, and the teacher in every corridor meets the students in her division once a week in a prayer-meeting that is of especial helpfulness. Interesting meetings relating entirely to mission work at home or abroad are frequently held, and are often addressed by returned missionaries, and occasionally by natives from heathen lands. The Young Woman's Christian Association is doing most efficient work in the small outlying settlements a mile or two from the town, and their enthusiastic efforts result in mutual benefit. A systematic course of Bible study is continued throughout the four years, recitations occurring on Monday of every week.

The progress made by Mount Holyoke since the first year of its existence, 1837, has been steady and normal. It was the first institution chartered by legislative authority to hold permanent funds for the education of women. In these days of rapid advancement in the intellectual life of women it is difficult to realize that our grandmothers considered any knowledge of Latin unladylike, and held that a girl's school days should be finished when she had arrived at the age of fifteen or sixteen, and that the rest of her education should be devoted to more feminine accomplishments. In the midst of these prevailing prejudices and in the face of strong opposition, Miss Lyon succeeded in establishing a course of study higher than any that had previously been

#### GROWTH.

offered to women. Again and again she said, "Plans for the education of women, if they are to be of permanent value, must include substantially the same principles and courses of study as those given to young men." She was too modest and too discreet to use the word college at a time when the community was not prepared to receive it, but her plans admitted, and, indeed, required indefinite expansion. Studies were placed at the option of the students which were not in the required course, but which by degrees were grafted into it; and new ones were added as rapidly as public sentiment would permit. As time went on and a new movement created colleges for women, Mount Holyoke Seminary had kept pace with this progress. She had graduated women who became teachers in the new colleges.

When, on the fiftieth anniversary of the birthday of their *alma mater*, hundreds of Mount Holyoke's loyal daughters returned with affection to bring their tributes and join in her praises, a great alumnae meeting was held at which the fifty classes were represented, and Mrs. Cowles, the personal friend of Miss Lyon, came forward bearing this message, "Speak to the daughters of Holyoke, that they go forward." That her words found a response in every heart, has been proved by the changes which quickly followed. It became clear that the college work would only be recognized under that name. The conditions that made it possible to claim a college charter at this time were the result of the untiring zeal of the principal, Miss Blanchard, and her associate, Miss Edwards. The college charter was granted on March 8th, 1888.

#### CURRICULUM.

The college now offers three full courses, classical, scientific and literary. After the first year many electives are at the option of the student, and during the junior and senior years they exceed the requirements, although not more than fifteen hours are allowed to any student per week. Forty-two full courses are required as the minimum for graduation. Students receive the degree of "B. A.," "B. S.," or "B. L.," according to the course pursued. The degree of "A. M." requires a full year's resident study under the direction of the faculty after the first degree has been conferred. Special students are admitted, and great advantages are offered to graduates and teachers.

If the strength of a college lies in its alumnae, Mount Holyoke may well be proud. The world has been uplifted by the six thousand cultured women who have gone forth from her walls. They have formed local associations, nineteen in number, from Boston and New York to California, Hawaii and Constantinople. These associations work loyally to promote the interests of their *alma mater*, and they are at present making strong efforts to raise money to endow the different departments and to provide new dormitory buildings, of which the college at present stands in great need. Among the alumnae of Mount Holyoke are many of the most prominent educators of the country. Many have entered the professions, others have continued their studies with credit at foreign universities, and not least among the number are the homemakers whose inspiring influence is everywhere recognized as the highest product of intellectual and Christian development.

#### ALUMNAE.

EMILY FLORENCE PAINE, '86.

## FITTING OUT THE FAMILY FOR AUTUMN AND WINTER.

The mother who must do all or the greater part of the sewing for a growing family finds the seasons pass all too quickly. It seems as if it was but yesterday that she finished the pretty Summer garments that were so generally admired, and yet the weather and the calendar are already giving warning that Winter is fast approaching and that new raiment must be prepared for herself and her children. The task of providing the several wardrobes must be confronted, however, and it is much better to act resolutely and promptly than to brood and ponder over the work ahead until it seems to grow to enormous proportions. Indeed, after the sewing is once fairly begun in a spirit of cheerful determination, interest will quickly awaken and will greatly shorten the way to completion; and certainly the sense of satisfaction that is invariably experienced when a disagreeable duty has been well and willingly done is a recompense that is worth working for.

The commercial depression which has been so long and so generally felt compels many mothers to perform the household sewing who in former years depended wholly or in part upon the services of hired seamstresses. One energetic woman whose husband's business reverses have necessitated a curtailment of domestic ex-

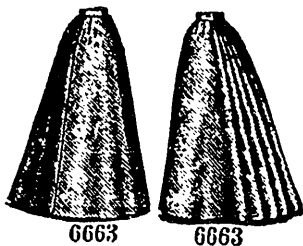
penditure in every direction, lately undertook to make with her own hands an entire Autumn and Winter outfit for herself and her four children, and her experience was so satisfactory that she has told all her friends about it, that they may do likewise. The work was new to her, but she was a practical woman and, after laying her plans carefully, she determined that she could and would satisfy her refined tastes without exceeding the limited money allowance at her disposal.

On making a careful examination of her last year's stock of clothing, she found that some of her dresses could be remodelled, while others could be cut down to suit one of her three daughters. She next inspected the children's wardrobes, and after deciding upon the needs of each for the next two seasons, she selected her patterns, and then her materials. More than one shopping tour was needed to complete the necessary purchases, for this woman knows what it is to buy in haste and repent after the goods have been delivered. Bargain and novelty-goods counters she religiously avoided, since several unpleasant experiences in the past have proved a source of profit to her by teaching her to regard "bargains" with distrust, and she fully appreciates the fact that high

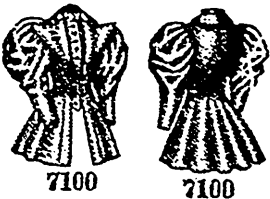
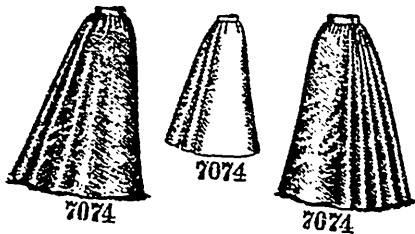


novelties usually lose their vogue long before they can be worn out.

For practical reasons she considered her own outfit first. A becoming toilette for afternoon wear was first planned, and consisted of a three-piece skirt and basque-waist. A last year's bell skirt of Russian-green camel's-hair was spotless, but was, of course, out of style. It was, therefore, ripped apart, and the material, after being well brushed, and pressed under a damp cloth with a moderately hot iron, answered perfectly for the new skirt, which was cut by pattern No. 6663, price 1s. 3d. or 30 cents. This design is extremely graceful and modish and is one by which a bell skirt may be



easily remodelled. The front and sides are plain, the back falls in flute folds, and the flare at the bottom is pleasing without being extreme. The best parts of an old gown of black taffeta figured with small red flowers were cut out, freshened and used for the basque-waist, which was shaped according to pattern No. 7065, price 1s. or 25 cents. The fronts are full, the back shows fullness only at the bottom, and the garment has a slightly pointed lower outline that gives an appearance of slenderness to the wearer's figure, which is somewhat inclined to portliness. A section of silk is neatly and narrowly folded about the lower edge as a finish, and the *gigot* sleeves are full above the elbow and close below. The pattern includes both a crush and a sailor collar, and as there was enough material, both were made, thus providing for a pleasing change of effect. The crush collar has shirred front ends, and it only takes a few moments to baste it to the neck, which is finished so that either collar may be easily adjusted. The sailor collar is, of course, more dressy than the other. It is square at the back and flares widely in front, and some old yellow lace that had already rendered faithful service was frilled about to the edges, making a really handsome accessory.



Next came a toilette that was to be worn for informal calling or at church in inclement weather, and blue mixed covert suiting, and fancy black vesting with small blue figures were united in its development. The skirt, which was cut by pattern No. 7074, price 1s. or 25 cents,

is in four-gored style and hangs in *godet* folds at the back. The coat-basque, fashioned by pattern No. 7100, which costs 1s. 3d. or 30 cents, is snugly fitted and ripples naturally below the line of the waist. The fronts are reversed in lapels at the top by a rolling collar that meets them in notches, and between the lapels is visible a pointed vest of the vesting, topped by a standing

collar. The mutton-leg sleeves are shaped in the usual way. A more dressy effect was aimed at in the "best" gown, which was made up by pattern No. 7178, price 1s. 8d. or 40 cents, in a combination of golden-brown whipcord and black moiré antique. The skirt hangs full only at the back, and is trimmed at the front and sides with black silk passementerie Vandykes that graduate narrowly toward the center and suggest a tablier. The basque is short and shows plaits at the back and front that radiate from the lower edge. At the top is applied a pointed yoke of moiré outlined with silk passementerie displaying the same pattern as that on the skirt, and above the yoke appears a standing collar to match. A rippled *bretelle* crosses each shoulder and overlaps a sleeve cap of similar shaping, and the cap in turn falls over a puff that droops broadly to the elbow of a coat-shaped sleeve, which is faced with moiré below the puff. With this stylish costume is to be worn a bonnet of black felt braid that is trimmed with two jetted



because they are more serviceable than *Suedes*; but a pair of the latter variety in a pretty shade of tan were chosen for wear at evening entertainments.

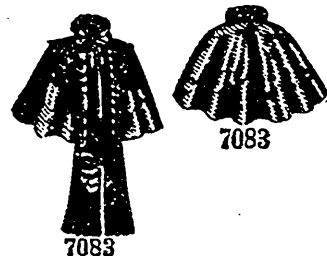
A wrapper was properly deemed a necessity, and a dressy one of the tea-gown order, in which the wearer can appropriately receive afternoon callers, was preferred, because she already possessed several plain wrappers. The materials united in this garment were cashmere in a dark shade of old-rose, and rose-and-réséda shot taffeta. The back falls in a continuous line to the lower edge, and hangs in flutes below the waist-line, above which the fitting is snug and close. The fronts open over a drooping, blouse-like vest of silk that has an applied box-plait at the center, and a flowing lower-portion, also of silk. At the neck is a standing collar. Elbow puffs fall over the coat-shaped sleeves, which are faced with silk below, and over each puff hangs a silk cap made with a frill heading. Pattern No. 7082, price 1s. 8d. or 40 cents, was used for the tea-gown, which could, of course, be more simply fashioned, if desired.



Last year's top garments being entirely out of fashion, two new ones were made up, a double-breasted long coat for shopping and general wear, and a jaunty cape. A long coat is very useful, not only on account of its warmth, but also because it serves to conceal a gown which, while quite good enough to wear to market or on a journey in stormy weather, is not sufficiently modern to bear general inspection. The coat pattern selected in this instance was No. 7130, price 1s. 6d. or 35 cents, and was satisfactorily developed in dark mixed cloth. The back of the garment is close-fitting to the waist-line and springs

out in rolling folds below, and the fronts are lapped and closed in double-breasted style. On each hip is placed an oblong pocket-lap, which conceals an opening and is finished at its edges with two rows of machine-stitching. The sleeve is of the mutton-leg order and shows two rows of stitching at cuff depth. The rolling collar is finished with stitching, and below it falls a removable Capuchin hood that is lined with plaid silk.

The cape suggests a wrap in general effect and was cut from black *poull de soie* by pattern No. 7083, price 1s. or 25 cents. At the back it falls about the figure in pretty undulations, and the front edges are rolled back in revers that are faced with jet-embroidered net. Between the revers are stole-like fronts that are gathered at the top, and each trimmed at the bottom with a row of jetted net insertion above a frill to match. A ruching of beaded Brussels net overlies the standing collar, and over the closing is secured a bow of silk. The



black birds and a black-and-gold aigrette and secured with black velvet strings. This sort of a bonnet was selected on account of its perfect adaptability to gowns of various colors. Pearl-buttoned brown glacé gloves were provided for daytime use



wrap is exceptionally dressy, and its cost was really very reasonable, since the trimming was taken from a passé dinner gown of black silk. A simple but thoroughly stylish wrap could be developed in black broadcloth or heavy serge and moiré antique, the latter material being used for the stole front and revers facings.

The mother being thus supplied with a really handsome wardrobe, the needs of Marie, the oldest daughter, who is a charming



7069



7069



7069

miss of nearly sixteen, were next given attention; and considerable thought was required to dress her appropriately, as her form is not yet fully developed. First a school dress of navy-blue diagonal and cardinal cloth was made up by pattern No. 7069, price 1s. 3d. or 30 cents. The skirt is of the three-piece variety, is decorated with a self-headed Spanish flounce, and is attached to the closely adjusted waist. The fronts of the waist lap in surplice fashion over a full plastron that is very improving to the wearer's slender figure, and at the neck is a standing collar of red cloth, below which falls a quaint-looking deep ripple collar, also of cloth, that extends in points to the waist-line. A red belt with lapped ends encircles the waist, and the sleeves are in mutton-leg style. The flounce and ripple collar could have been omitted, and the plastron could have been made of some soft silk to contrast with the dress fabric.

Next a coat for school use was made of mixed gray cheviot, the design being supplied

by pattern No. 7079, price 1s. 3d. or 30 cents. The coat shows ripples at the back below the waist-line, and double-breasted fronts that are reversed at the top in lapels, which form notches with a rolling collar. The sleeves are in mutton-leg shape, and pocket laps are arranged on the hips. A removable cape that is only to be worn in cold or stormy weather is secured beneath the collar and falls to below the waist-line. Double rows of machine-stitching follow all the free edges of the coat.



7079



7079



7079

A jaunty hat to accompany this top garment was made of the cloth and black velvet by pattern No. 6631, price 5d. or 10 cents.



6631

It has a soft, full crown of cloth and a slightly rolled brim of velvet, and a single red quill is fastened at the left side. Clad in the toilette described, Marie is well and appropriately dressed for school, and her outfit is now completed with wool Jersey gloves, although when Winter arrives she will wear woollen mittens.

A veil of dark-blue sewing-silk tissue, which is not so hurtful to the eyes as a light veil, is provided for use in windy weather. When Marie goes to church or to visit her friends, she dons a pretty gown of which both she and her mother are justly proud. It is made of hunter's-green camel-hair and gold-and-green changeable *peau de cygne*. The skirt is fulled to the waist and is decorated above the hem with a serpentine line of gold soutache braid that is turned in trefoils at intervals. The body has fulness flaring from the lower edge both back and front, and is cut low and round at the neck, above which is a full yoke of the silk. The yoke is applied to a high-necked lining and is shirred several times at the neck. The shirred standing collar has a frilled heading and forms a pretty neck finish. A belt is passed about the waist, and double puffs fall over the coat-shaped sleeves, which are faced to the elbow with silk. The skirt trimming is repeated on the belt, and also along the upper edge of the body. Any pretty combination can be developed by this mode, which is embodied in pattern No. 7146, price 1s. 3d. or 30 cents.



7146



7146

The coat which accompanies this dress is in three-quarter length and is made of black beaver. The back ripples naturally below the waist-line, and the fronts are closed in double-breasted style with smoked-pearl buttons, and are rolled back in lapels by a collar that meets the lapels in notches. On each hip is an oblong pocket-lap that covers an opening, and the sleeves are in mutton-leg style and are ample enough above the elbows to admit the dress sleeves easily. A binding of Persian lamb, which trimmed the mother's coat of last year, was applied on all the free edges and greatly enhanced the stylish effect. The coat was sent to a tailor for pressing, as the ordinary household flat-iron is not heavy enough to press the seams of a cloth garment properly. Pattern No. 7112, which costs 1s. or 25 cents, was used for the coat, and the outfit was completed by a green felt hat trimmed with black *coq-feathers* and gold-and-white striped ribbon, and tan kid walking gloves.



7112



7112

The mother emphatically approves of young people's parties, and she decided that Marie should not be compelled to forego such harmless entertainments for want of something appropriate to wear. Therefore a party dress was created, and it was indeed, as Marie declared, "a love of a gown." Her complexion being a clear olive, light-yellow *crépon* and *surah* were chosen, with yellow ribbon and white point de Gène lace for trimming. The lace and *surah*, though perfectly fresh-looking, had already seen service on one of the mother's gowns. The skirt hangs full from a fitted waist, which is closed at the back and cut in moderately low, round outline at the neck; and falling from the neck edge is a battlemented Bertha of the *surah* arranged over a full Bertha of lace. The puffed sleeves end at the elbows, and each is trimmed at the bottom with a fall of lace. The waist is encircled by a yellow ribbon belt that is bowed both back and front. This style, which is embodied in pattern No. 7110, price 1s. 3d. or 30 cents, could be made up for street wear with a high neck, a plain round Bertha and long sleeves, and especially favors combinations. Kid gloves and slippers to match are worn with the dress, and the genuine delight which the toilette affords Marie more than compensates the mother for the trouble of making.



7110



7110



7110



7110



7161



7161

Helen, the second daughter, is a pretty, chestnut-haired blonde of twelve, with a plump, girlish figure, and looks well in anything. A dainty school dress was developed for her in plaid goods and electric-blue cashmere by pattern No. 7161, price 1s. or 25 cents. The skirt is of the plaid material, cut bias, and is fulled to a short waist. The upper portion of the waist is a square yoke of plain goods, and the plaid lower portion is gracefully full. The plaid rolling collar flares at the front and back, and the puffs on the coat-shaped sleeves are of the same material, while the lower portions are faced with cashmere, which also forms a belt with a pointed overlapping end. The plaid fabric was taken from a dress that Marie had outgrown, and the cashmere was new. Golden-brown and old-blue Henrietta would combine tastefully by the same mode.

A long coat that would answer for both dressy and general wear was fashioned from invisible-green smooth cloth by pattern No. 7175, which costs 1s. or 25 cents. The back fits easily and hangs in waves below the waist-line, and the fronts are loose and single-breasted. At the neck is a rolling collar, and below it falls a very fanciful star-collar, which, as its name suggests, is shaped in numerous points. The sleeves are in leg-o'-mutton style.



7175



7175

A narrow beaver binding is applied to all the free edges of the coat, being especially effective in emphasizing the peculiar outline of the star collar. Helen wears a red felt sailor hat to school, and on dressy occasions a green felt with a low, round crown and rolling brim, trimmed with green moiré ribbon, and a red quill decorated with jet crescents.

Another pretty gown was developed in a tasteful combination of cornflower-blue Henrietta and golden-brown moiré, the shaping being done by pattern

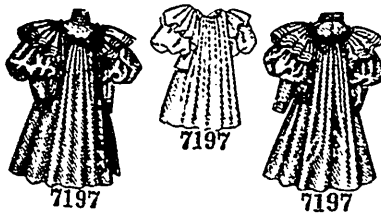
No. 7151, price 1s. or 25 cents. The skirt hangs full from the body, which is made with a low, round-necked blouse that is folded in box-plaits at the back and front and mounted on a high-necked lining. The lining is faced above the blouse to simulate a yoke, and is all-over braided in a vermicelli pattern with gold-



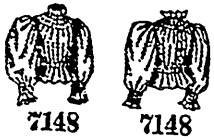
en-brown soutache. Falling from the upper edge of the blouse is a Bertha of moiré that undulates over the shoulders and describes points at its front and back corners, and also upon the shoulders. The standing collar is cut from the moiré, which also faces the coat sleeves below their elbow puffs. The contrasting material could have been used for both the yoke-facing and collar.

A very dressy gown was made of light-brown crépon and deep-cream taffeta. The skirt is gathered to the body at the sides, and is extended at the front and back and adjusted high enough on the waist to display the portion above in round-yoke outline, which is emphasized by a silk facing. The extended portions of the skirt are gathered at the top, and in the seams joining the skirt and body at the sides are included

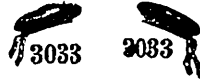
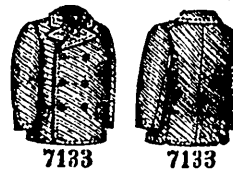
peplum portions that ripple slightly over the hips. Gathered bretelles cross the shoulders and end in points at the peplum portions. The sleeves are faced with silk to the elbow, and over the facings droop full puffs. The standing collar matches the yoke facing, and the combination as here carried out suggests a guimpe. About the lower edge of the yoke facing is disposed a ruching of black velvet ribbon, and a rosette-bow and streamers of similar ribbon are secured at the left side in front. This ribbon had once adorned a wrap belonging to the mother, and was perfectly freshened by careful brushing and steaming. The pattern employed is No. 7197, price 1s. or 25 cents. This dress could be made with a round neck and short sleeves, and would then require a guimpe, unless it were intended for party wear, in which event the neck and arms could be exposed.



A simple guimpe pattern is No. 7143, price 5d. or 10 cents; and a guimpe shaped by it from white China silk was included in Helen's wardrobe. It is shirred at the top to round-yoke depth, the topmost row of shirring forming a frill about the throat; and a draw-string is inserted in a casing at the waist-line to regulate the fulness. The sleeves are full and are shirred at the bottom to correspond with the arrangement at the neck.



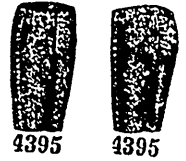
Vailing and similar fabrics are also available for guimpes. George, the only boy in the family, is a rosy-checked youngster of seven, devoted to his mother and grateful in his rough, boyish way for everything that she does for him. He was not consulted in the choice of his outfit, but when it was shown him, all completed, his delight was scarcely to be restrained. When "dressed up," he looks a veritable Jack Tar, in his long sailor trousers, reefer jacket and sailor cap. Marine-blue cloth was used in the construction of this suit. The trousers are adjusted by the usual seams and flare rather broadly at the foot. They were shaped by pattern No. 3786, which costs 10d. or 20 cents. The reefer is becomingly included to the figure at the back, and the double-breasted fronts are turned back at the top in lapels that form notches with a rolling collar. A pocket-welt finishes a breast pocket in the left front, and laps conceal the openings to side pockets in both fronts. The sleeves are in coat style, and machine-stitching



completes all the loose edges of the jacket. The pattern is No. 7133, price 10d. or 20 cents. A stylish little cap of the Tam O' Shanter order was made of fine blue cloth. It has a soft crown that droops over a head-band covered with blue ribbon, which floats in streamers at the back. The pattern employed in making the cap is No. 3033, price 5d. or 10 cents. A white Windsor scarf is worn.

An excellent school suit was made for the little man from his father's last Summer's suit of mixed gray chevot, which was well scoured and pressed after being ripped apart. The trousers reach to below the knee and have the customary shaping seams. They were fashioned according to pattern No. 4395, price 7d. or 15 cents. The coat, which was cut by pattern No. 7061, price 10d. or 20 cents, is in cutaway sack style, closing with three buttons.

The fronts are turned back at the top in lapels by a rolling collar, with which they form notches; and a large side-pocket on each front, a small change pocket a little higher on the right front, and a breast pocket on the left front are applied in patch style. The



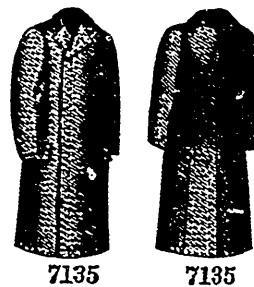
back is broad and fits comfortably, being seamless at the center. The coat sleeves have two encircling rows of stitching at cuff depth, and each is trimmed at the back of the arm with three buttons. Machine-stitching finishes all the edges of the coat.

Accompanying this suit are several shirt-waists, some of white cambric and others of figured percale, which were made by pattern

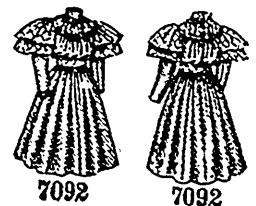
No. 6570, price 10d. or 20 cents. The fronts of each waist are stitched in tucks at each side of the closing, the back is disposed in three box-plaits, and a band provided with buttons to secure the trousers band is added at the bottom. The shirt sleeves are finished with moderately deep cuffs that have rounding ends and are closed at the back with gold studs. The neck is completed with a band, to which may be attached either a turn-down collar with flaring ends, or a standing collar with reversed points. Two sets of collars were provided for each waist.



A long sack overcoat was made of chinchilla having a bluish cast, and is a stylish and protective garment. The back is shapely, and the fronts are closed in a fly, and reversed at the top in lapels by a rolling collar of velvet which meets the lapels in notches. The coat sleeves are each completed with two rows of stitching a little above the wrist edge, pocket-laps conceal openings in the sides, and a welt finishes a breast-pocket in the left front. This coat was also sent to a tailor to be pressed. The pattern providing its design is No. 7135, price 1s. 3d. or 30 cents.



And now only Madge, a merry, chubby, golden-haired mite of three, remained to be sewed for. Navy-blue serge, and blue wool goods all-over dotted with white were united in one dress according to pattern No. 7092, price 10d. or 20 cents. The skirt falls full from a waist that has low-necked, drooping blouse-ports, above which the high-necked lining is covered with a shirred yoke of the dotted goods. The standing collar matches the yoke, and so does a bias belt with a pointed overlapping end. The coat sleeves are rendered dressy by full, gathered double caps that fall nearly to the elbow and stand out prettily, producing a broad-shouldered effect.



Another pretty gown was remodelled from a dress of cardinal cashmere that had been outgrown by Helen, and pattern No. 7187,



price 10d. or 20 cents, was chosen for the shaping. The full skirt falls from a square yoke edged by a narrow frill of red satin ribbon that stands out fluffily; similar frills outline the triple-pointed sleeve-caps, and a narrower frill rises above a band at the neck. The caps fall over puffs that reach to the elbow

what full over the sleeves. The neck is finished with a velvet standing collar. The sleeve caps could have been made of the sleeve material and trimmed with ribbon, or they could have been omitted, if not admired.



The daintiest dress of all, in which Madge looks like an old-time picture, was made by pattern No. 7115, price 10d. or 20 cents, the material being white crêpon embroidered with blue dots. The neck is cut low and round, and is gathered to produce a flaring effect all round.

upon the coat-shaped sleeves, and each wrist is edged with a frill. The sleeve caps could have been omitted and the dress made up in some checked wool goods, for morning wear.

Madge still needs protective aprons to play in, and three pretty ones were cut from blue-and-white checked gingham by pattern

Two Bertha-frills droop from the neck edge, three frills fall prettily over each shoulder, and all the frills are edged with point de Gène lace. The neck could have been made high and finished with a standing collar, and long mutton-leg sleeves without frills could have been inserted.

No. 7167, which costs 7d. or 15 cents.

The front of each is arranged in three box-plaits, and the backs are loose, being held in by sash ends that start at the under-arm seams and are bowed over the closing. The turn-down collar flares at the front and back and is edged with narrow blue-and-white embroidery, and the sleeves are finished with pointed cuffs that are similarly trimmed. Torchon lace would also have been a suitable trimming.

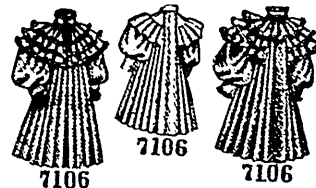


With this dress is worn a guimpe of white India silk fashioned according to pattern No. 4933, price 5d. or 10 cents. The front and backs are full, and a draw-string in a casing regulates the fulness to the size of the waist. The collar is in standing style, the shirt sleeves are finished with moderately deep wristbands, and lace is frilled in the neck and sleeves.



A number of dressier aprons for afternoon wear were variously made of white cambric, nainsook, dimity and lawn, pattern No.

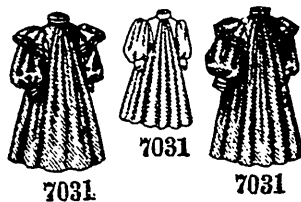
7089, price 7d. or 15 cents, furnishing a very attractive design. Each has a full, low-necked front and backs and is sleeveless, and from the neck edge falls a Bertha-frill of embroidery. The pattern also provides for a garment with a yoke, and long sleeves finished with wristbands; and half the aprons could have been made in one style and half in the other. Lace, and lace-edged ruffles of the material are charming apron garnitures.



Madge takes a daily outing, and for her protection in cold weather a coat of heavy sapphire-blue serge was developed by pattern No. 7106, price 10d. or 20 cents. The skirt is side-plaited and joined to a short body in front, and is extended to form a broad Watteau at the back. At the neck is a standing collar, and below it hangs a full frill, which laps over two other frills that start from the Watteau at each side. Full puffs fall upon the sleeves, which are faced below the puffs to present a cuff effect. The two upper frills could have been omitted without impairing the good style of the garment. With this coat is worn a large white felt hat trimmed with white ribbon, two white pom-poms, and a white ruching basted at the inner edge of the brim underneath, the hat being shaped to show this fluffy head-band and the wearer's curly bang. When it is very cold or windy a white Brussels net veil will accompany this hat, and the chubby little hands will be protected by knitted wool mittens.

Old-rose camel's-hair and réséda velvet were combined in a hand-

some dress shaped by pattern No. 7031, which costs 10d. or 20 cents. At the sides the skirt is gathered and joined to a short body, while at the front and back it is extended to the neck and also gathered. The puffed sleeves are mounted on coat-shaped linings that are faced with velvet to simulate cuffs, and velvet caps fall some-



Any woman of experience can calculate the saving which this mother effected by her industry, and no one who sees her and her little ones would suspect that their garments were made wholly by unprofessional hands.

## HOW TO BE WELL AND LIVE LONG.

EIGHTH PAPER.—ILLNESS.—WHAT NOT TO DO.

In a recent work entitled, "How to Live a Hundred Years," the author, Dr. Fortin, presents this as his leading thought: "Man does not die. He kills himself." There are many methods of self-destruction. Some are disagreeable, and others are very agreeable until the end is nearly reached, when sudden retribution overtakes the victim with many an ill.

Perhaps the worst fate a human being can bring upon himself is the condition produced by unwise and continuous drugging. As the years go by, the best physicians prescribe fewer and fewer medicines, while surgery grows more and more helpful to ailing bodies and limbs. The knife, aided by anæsthetics and antiseptics, conducts suffering humanity away from physical misery and into comfort and, perhaps, full restoration, with scarcely any danger by the way, while drugs have subtle habits of lingering and doing lasting injury to bones, sinews and tissues. Of course, there are fierce acute attacks that cannot be resisted save by means of powerful drugs, and at such a time choice must be quickly made between such a remedy and a quick or lingering death; but although the illness may be cured, an enemy is at the same time introduced into the organism, where as a rule it will remain, and work its will in due time.

Soothing ameliorations, repose, a lifting of anxieties (how difficult is this to accomplish!), nourishing, attractive and easily assimilated food, and, perhaps, a change of scene and atmosphere, will, if secured in good time, prove the surest of remedies and restoratives; and cold baths will reduce unnatural heats, while warm ones will banish or quell pains. Nature is very simple in her methods of correction, but she seldom fails to let her rebellious children know that she is aware of their disobedience. She has a sure punishment in store for them, and in most cases, happily, a partial forgiveness afterward.

What a long list of reasonable cautions could be written against medications, and yet it is only the fanatic or extremist who thrusts all such remedies wholly out of his reach. Antidotes are the most potent of life-saving friends to those who have swallowed, touched or breathed deadly poisons accidentally. Counter-poisons are wholly different in their results from poisons that are taken to eliminate disease, for they are rendered harmless by the substances which they counteract. Do not err in this respect and reject drugs when they should be used after accidents to neutralize the effects of other hurtful elements; but do avoid them when fasting a day or two, perfect repose from wearisome efforts, or a change of air is

likely to be the most efficacious as well as the safest remedy. Most virulent poisons have their rebducing opposites, but the latter drugs, if taken as remedies for, say, over-eating, colds, skin diseases or habitual indigestion, might work incalculable harm.

Some diseases are the results of poisons taken with our foods and drinks, and these have their known specifics. Happily, if one is certain regarding the nature of the poison he has swallowed with his nourishment, medical knowledge is not at fault as to its proper counter-poison. The poison contained in impure drinking water usually produces malaria or some more rapidly culminating malady of the same order, and he who is so fanatical as to refuse quinine for it in reasonable quantities should suffer for his obstinacy. On the other hand, there are those who take this drug for weariness, for a temporary lack of vitality, or for the pleasure of its effect upon the brain; and no more subtle and plausible enemy to health is known to therapeutics, although to some constitutions it is an active and quickly recognized foe.

If a person lives and must continue to live in a malarial region, and does not possess sufficient robustness to resist the poison, he should habitually take Warburgh's Tincture. This is a concoction of herbs devised by an East Indian physician, and is by no means a proprietary medicine, its formula being common property. It is made with or without aloes, and any one who is about to purchase it should remember that aloes has a cathartic effect, and should also ascertain whether his system requires it. In many cases it will be found that a generous allowance of fruits that have not too many small seeds (which are likely to irritate the membrane of the alimentary canal) will maintain the system in an orderly condition. *Cascara* is another vegetable remedy that is not proprietary and should not be included among drugs that are to be avoided. It is palliative and will be considered more particularly in another chapter, because experience has proved its value and showed its proper uses.

Alcohol is generally injurious to the human system. Spirits should be taken only under the direction of a conscientious and skilled physician, for they distribute bile too freely and widely, especially during periods of what are called bilious attacks. Alcohol seldom accomplishes what it is supposed to do, and on the other hand it does much unsuspected mischief.

That there are occasions when alcohol is beneficial no one can doubt, since it avails to excite the heart and nervous system to fresh efforts when both are lagging or at so low an ebb as to endanger life itself. It is also useful, so it is believed, when the assimilating functions are impaired, but it never under any conditions lessens the need for nourishment, as is sometimes supposed. It simply benumbs the pneumo-gastric nerves and thus makes it impossible for the stomach to communicate its needs to the brain. Alcohol sometimes stimulates the mental forces and enables them to perform marvellous feats of brilliancy and endurance, but such achievements entail a consumption of stored vitality that can never be regained, and so cause a permanent impairment of life's capital. For this reason and for others that are equally obvious, do not use alcoholic stimulants except when necessity commands, and then no longer than is needful. Of course, pure juices of grapes and other fruits in which alcohol is almost imperceptible need not be ranked with alcoholic beverages, being both wholesome and refreshing.

Only under the most extraordinary circumstances should opium or morphine be taken into the system, either through the mouth or by means of the needle. These drugs are not curative. They paralyze the nerves of sensation, but do not remove the cause of pain; and their after effects are not infrequently as grievous to bear as the distress which they have temporarily alleviated. The tendency of Nature is always toward health, and those who are inclined to place dependence on drugs should remember that pain is a kindly though, perhaps, a severe witness to Nature's struggle against disease. As long as pain lasts, hope is justifiable in all save unusual ailments of the body.

Hot fomentations and frequent and copious drinks of hot water are almost certain to banish pain and its cause in most diseases. These remedial measures belong naturally to the succeeding chapter, entitled "What to Do," but human impatience during suffering requires to know of simple helps at once, if opiates are to be denied. Mild measures are very often not as satisfying at the moment as they are later on, and their only drawback is a trifling one—the patient's friends declare that he has had but a slight attack of illness if he gets well without the use of medicine.

It is a noteworthy fact that physicians rarely take drugs themselves, although they often prescribe them for others, to prove,

perhaps, that they are mindful of human suffering. If it is doubted that doctors have little respect for the great majority of medicines, it is only necessary to read what many leaders of the profession have taught and written on the subject, to reach a very definite conclusion. Dr. Oliver Wendell Holmes, for many years professor in the Medical Department of Harvard College, writes: "If all drugs were cast into the sea, it would be so much the better for man and so much the worse for fishes." Dr. Barker, professor in a New York medical college, makes this startling statement: "The drugs administered for scarlet fever kill far more patients than that disease does." Dr. Samuel Wilks, F. R. C. S., of Guy's Hospital, London, told his class that the method he had to teach them was not scientific. He said: "To say that I have no principles is a humiliating confession. For my own part, I believe that we know next to nothing of the action of medicines and other therapeutic agents."

Dr. Alonzo Clark, until his death an honored professor in the New York College of Physicians and Surgeons, said: "In their zeal to do good, physicians have done much harm. They have hurried thousands to the grave who would have recovered if left to Nature." Sir John Forbes, physician to Queen Victoria's household, declares: "It would fare as well or better with patients in the actual condition of the medical art as now generally practised, if all remedies, at least active remedies, especially drugs, were abandoned. \* \* \* \* \* Some patients get well with the aid of medicine, and some without, and still more in spite of it."

Extending the area of our search for testimony against a common use of drugs, we find that of Dr. Majendie, the celebrated physiologist and physician, who, before he was a professor in a medical college in France, was a medical director in that great hospital, the Hotel Dieu in Paris. He said to a class of students: "Who knows anything about medicine? I must tell you frankly, now in the beginning, that I know nothing in the world about it, and I don't know anybody who does. I repeat, nobody knows anything about medicine. \* \* \* \* \* We are collecting facts in the right spirit, and I dare say in a century or so the accumulation of knowledge may enable our successors to form a medical science. \* \* \* \* \*

I grant you, people are cured, but ? Gentlemen, Nature does a great deal and imagination a great deal. From three to four thousand patients passed through my hands each year when I was in the hospital. I divided them into classes. The first were treated according to dispensary rules by the usual medicines; to the others I gave bread pills and colored water. Sometimes I had a third class to whom I gave nothing. These fretted a great deal: they felt neglected; sick people always feel neglected unless they are drugged; but Nature always came to the rescue, and all this class got well. There was slight mortality in the second class, and greatest among those who were drugged according to the dispensary. Is not this a record of bad medical habits and ignorance?"

Why cannot each household contain at least one person who knows how to promptly place an ailing member of it in the best conditions for receiving Nature's more than willing assistance in counteracting or ameliorating the results of self-indulgence, exposure, or ignorance of laws whose observance preserves health? Nature is not obstinately revengeful. She is not only just, but she is quickly forgiving if her suggestions are accepted. Her own panaceas are always safe. Moist or dry heat, preferably the former; a purification of the alimentary canal by copious and persistent draughts of warm water, or administrations of the same by means of enemias; and abstinence from foods for a day or two, provided the sufferer has a well nourished body, or frequent small allowances of appetizing and easily assimilated foods when the patient has been underfed and is reduced in flesh—these are harmless and almost certain means of restoration when no drugs have been given internally.

Fomentations with simple herbs are not included in our earnest advice not to use dispensary potions except when there is direct need of an immediate change in the patient's condition, and then only with a sure understanding of their effects.

Don't allow the atmosphere of the sick-room to be impure for lack of fresh currents of air through it. Properly arranged screens and an abundance of extra clothing will defend the patient against chills, and there is life in good oxygen. In fact, death comes speedily without it.

Many more "Don'ts" are sure to occur to those who really desire to follow with strictness the natural methods of curing and invigorating. Nature is by no means in sympathy with poisonous chemicals.

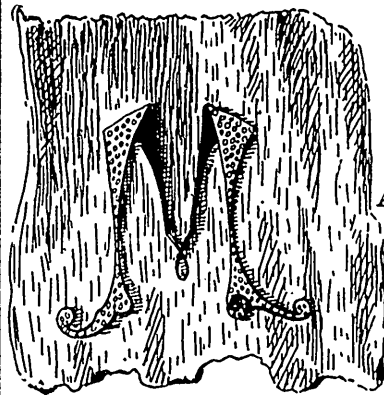
A. B. L.

**CANDY-MAKING AT HOME.**—"The Correct Art of Candy-Making at Home" is a well written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the reader regarding some of the merits of this thoroughly

practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home, at a minimum of cost and without a doubt as to their wholesomeness, the processes described being those followed by the best confectioners. Price, 6d. or 15 cents.

# SOME USES OF CRÊPE AND TISSUE PAPERS.— ELEVENTH PAPER.

FLOWERS.—COTTAGE DECORATIONS.



ANY people who have put into practice the suggestions thus far given in this series of lessons have doubtless occasionally been at a loss for flowers that stand stiffly erect, since it is not always desirable or appropriate to have blossoms that

The large stem should be at least three-sixteenths of an inch in diameter.

The leaves must be made of crêpe paper.

Cut a strip two inches and a half long and an inch and a half wide, and gather one edge and stretch the other, so that, when the gathering string is tightly drawn, the paper can be laid flatly upon the table or work-board. Make a pattern exactly like figure No. 186, place it upon the crêpe paper, and shape the latter by it very carefully. Then with a camel's-hair brush and some chrome-green slightly darkened with black or sepia, imitate the shadings and veinings on a natural leaf, as at figure No. 187; and finish the leaf with a stem as directed for the

droop languidly. This want is filled in the present paper.

A lamp-shade of white crêpe paper and white blonde lace is especially striking when adorned with large clusters of scarlet geraniums arranged on long, stiff stems like those that support the natural flowers. No particular shade of red is advised for these blossoms, because one person may fancy a very vivid tone, while another may deem a light-scarlet tint most appropriate. Having chosen French tissue paper in the admired hue for the geraniums, cut pieces the shape and size of the diagrams shown at

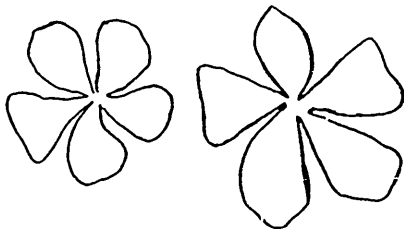


FIGURE No. 177.

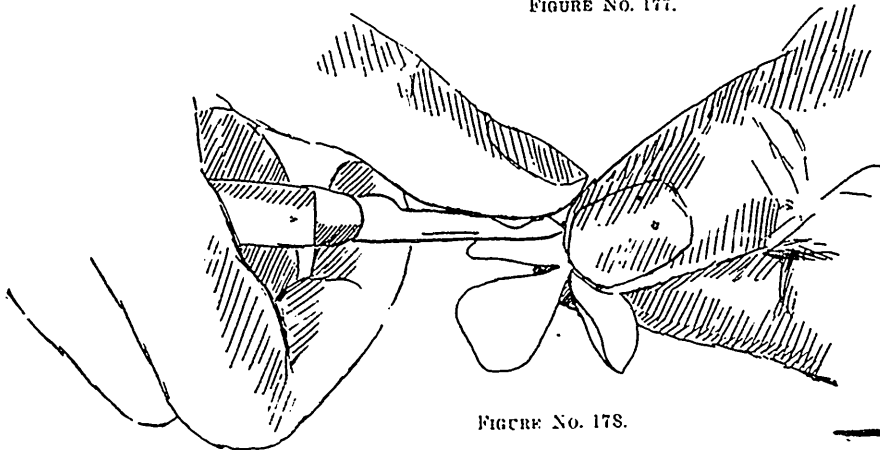


FIGURE No. 178.

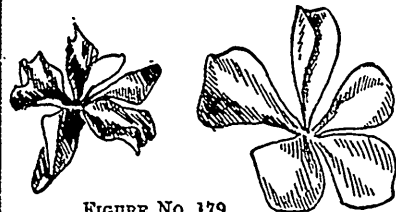


FIGURE No. 179.

figure No. 177, and with a scissors blade or dull knife curl the petals in the manner depicted at figure No. 178, until the effects displayed at figure No. 179 are obtained. Fasten the

flowers. Vary the leaves slightly in size if many are used.

To make sweet peas which are massed together in stiff bunches, first cut petals like figure



FIGURE No. 180.

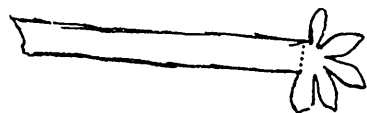


FIGURE No. 181.

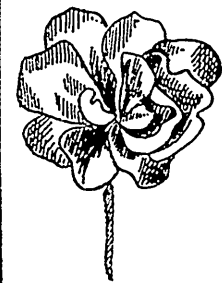


FIGURE No. 179 A.

pieces together with an inch and a half of fine wire, the point of which is covered as shown at figure No. 180. The wire forms the stem and must be wound with a section of dark-green tissue paper cut after figure No. 181 and painted with red-brown water-color below the dotted line. The tips of the petals may be very delicately tinted with a little Indian-purple or carmine or may be left the color of the paper, as preferred. Figure No. 179 A depicts the completed flower.

For a smaller geranium shape sections according to the diagrams given at figure No. 182, and put them together as above

directed, producing a blossom like figure No. 182 A. To make a bud, cut from the paper an irregular oval like figure No. 183, place at the center a tiny bit of cotton, gather the paper around the edges, and crush it into the numerous small wrinkles seen at the edges of the petals in a real bud. When completed the bud should resemble figure No. 184.

In putting the flowers and buds together to form a bunch closely follow Nature's own arrangement. Place the larger blossoms at the center and the smaller ones outside, and let the buds, which should be made in two or three sizes, curl gracefully downward about the large stem, as clearly shown at figure No. 185.



FIGURE No. 182.

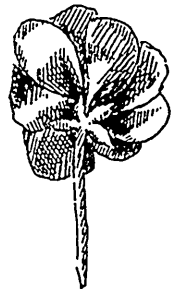


FIGURE No. 182 A.

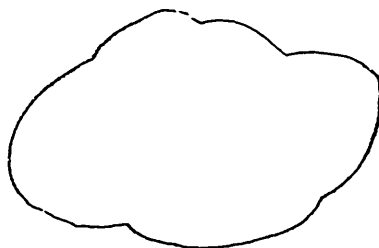


FIGURE No. 183.



FIGURE No. 184.

No. 188 B from French tissue paper, and like figures Nos. 188 A and 188 CC from crêpe paper, and shape them with a small knife-blade to appear as at figure No. 189. Put them together in the



manner illustrated at figure No. 190, and finish with a stem shaped like figure No. 191. Sweet peas usually grow in small clusters, and three or four of the artificial blossoms may be easily wound into a single large stem, as displayed at figure No. 192. As the leaves of sweet peas have not much character, it will be found advisable to use the flowers and stems as a bunch decoration. The large petal is

branch of a rose bush, stripping off its leaves after they have become dry and shrivelled, and then adding paper wild-roses made according to the accompanying illustrations.

Figure No. 193 A shows the shape of a rose petal



FIGURE NO. 185.

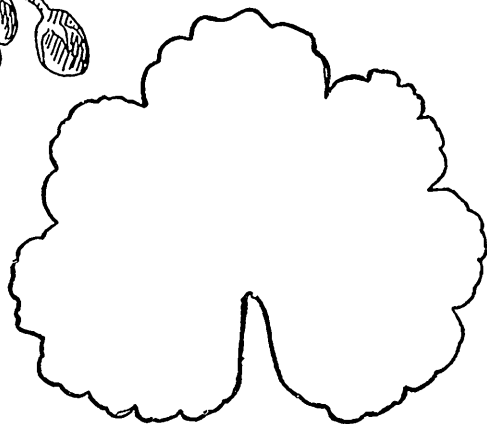


FIGURE NO. 186.

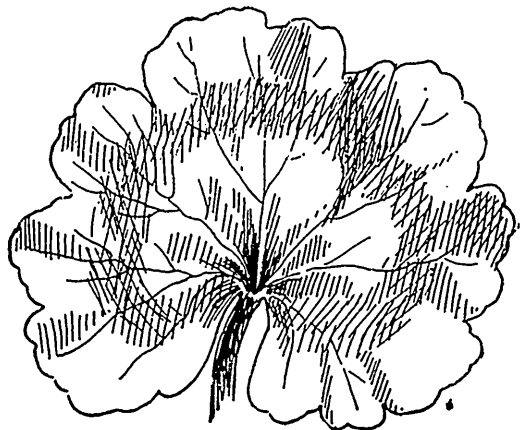


FIGURE NO. 187.

No. 193 BB the petal properly shaped, No. 193 CC the two parts of the center formed of yellow crepe paper, and No. 193 D the completed flower. Centers

nearly always of a darker shade of pink, red or purple than the small inner ones, and this effect may be attained by choosing paper in the proper tints or by painting with water-colors. Equally pretty flowers may be made wholly of crepe paper that has had its crinkles smoothed out.

Wild-roses are among the most admired flowers for decorative purposes, and can be made of

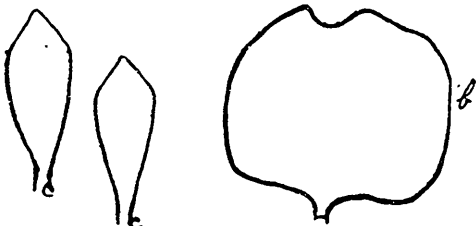


FIGURE NO. 188 CC.

FIGURE NO. 188 B.



FIGURE NO. 190.

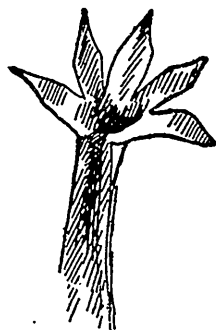


FIGURE NO. 191.

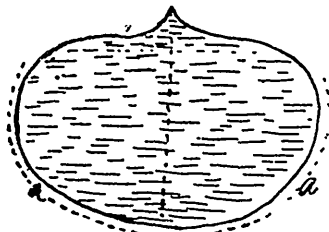


FIGURE NO. 188 A.

for wild roses can be bought very reasonably by the dozen or gross, and are much better than paper centers when the flowers are to be used where they will be subjected to close inspection. Attach the roses to the branch by means of fine binding wire or a little strong glue. Do not add leaves unless it is desirable to have green predominate. This

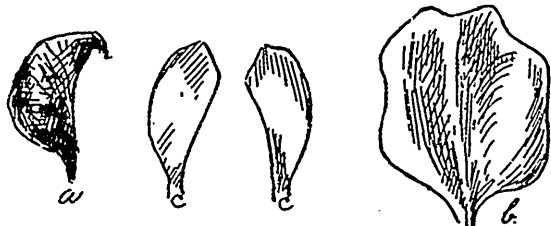


FIGURE NO. 189.

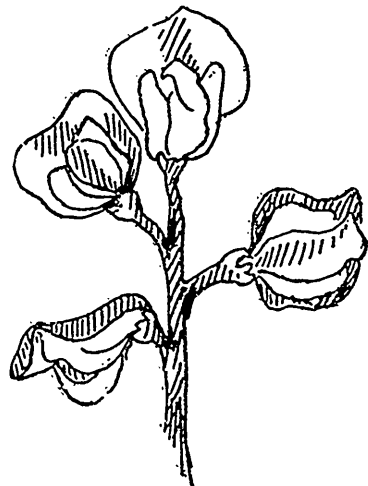


FIGURE NO. 192.

crêpe or French tissue paper, although the former is to be preferred. The most natural effect may be produced by procuring a

could be advisable for a green room, and then the flowers should be scattered and few in number. It would be very inartistic to

combine pink or green ribbons with the other hue. Thus, for a pink-and-green room sprays of leaves could be tied with green and pink ribbons or with pink ribbons alone.

Few materials are better adapted for cottage decoration than crêpe paper. For a bed-chamber done in pink, pretty and serviceable sa-h-curians may be made of white and pink crêpe paper, as illustrated

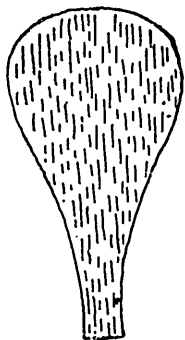


FIGURE NO. 193 A.

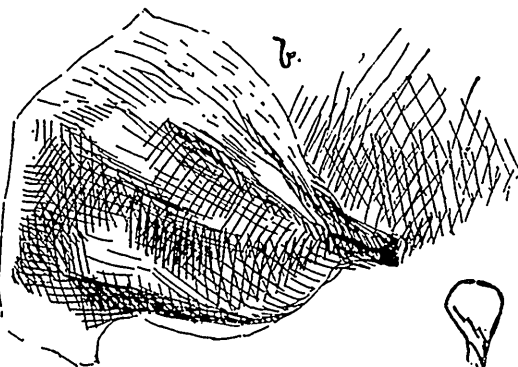
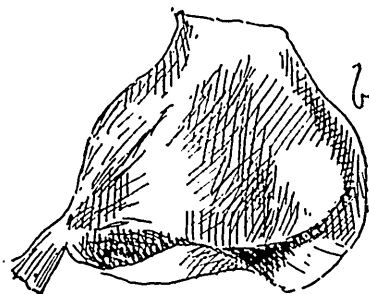


FIGURE NO. 193 BB.



FIGURE NO. 193 CC.



FIGURE NO. 193 D.

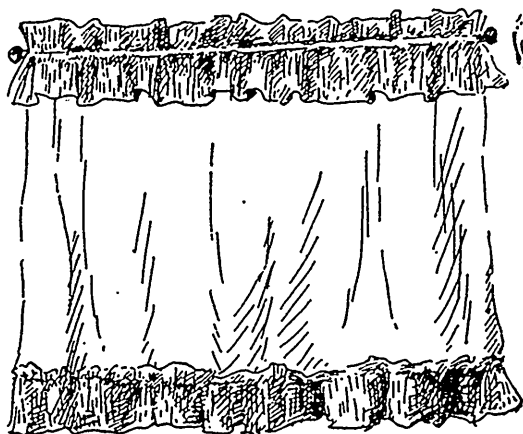


FIGURE NO. 194.

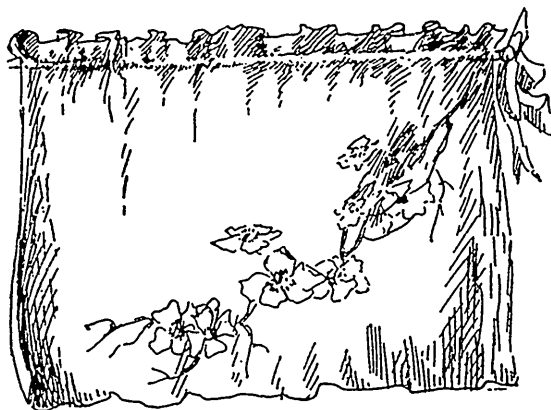


FIGURE NO. 195.

have as many flowers as leaves, save where the two colors are used in the decoration of a room; and even in such a case it is better to

at figures Nos. 194 and 195. The window glass will protect the paper from the outer dampness, and the decoration, which may be executed in green and pink water-colors, will show to excellent advantage against the light. Care must be taken not to lay one color over another in using the paints, and the decoration must be painted on broadly with a large brush. Each curtain must be gathered at the top upon a string, tape or, better still, a small brass or wooden rod. If preferred, the curtain may be made of thin muslin, with paper for the ruffles. TILLIE ROOMS LITTELL.

**OUR NEW WEDDING PAMPHLET.**—"Weddings and Wedding Anniversaries" is the title of a pamphlet, just published by us, that treats fully and entertainingly of subjects in which the average woman is always deeply interested. It gives the rules and regulations approved by good society for the arrangement of church and house weddings, including the latest forms of invitations, announcements and "At Home" cards; illustrates the choicest and most artistic styles for the gowning of brides, bridesmaids and maids of honor; describes the most fashionable materials and garnitures for wedding toilettes of all kinds; and presents a number of unique and original sketches that contain abundant suggestions for the celebration of the various wedding anniversaries, from the first—the Cotton Wedding, to the seventy-fifth—the Diamond Wedding. In the matter of wedding anniversaries the pamphlet completely covers a field that has never before been entered upon with anything like thoroughness, and the numerous hints regarding house decorations, menus and table ornaments will be found of great

value by any hostess who desires to offer tasteful hospitalities to her friends. The price of the pamphlet is 6d. or 15 cents.

**CANNING AND PRESERVING.**—"The Perfect Art of Canning and Preserving," as issued by us, is a convenient pamphlet which we can commend to our readers and to house-keepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being the simplest and most satisfactory of their kind. The price of the pamphlet is 6d. or 15 cents.

# ARTISTIC HOUSE FURNISHING AND DECORATION.

The library is the room where the family most frequently assemble and discuss topics of general interest, and while its furnishings and decorations should not be over-elaborate, they should produce an air of perfect comfort and good taste. Solidity of construction and richness of coloring should characterize the furniture, and easy chairs, couches, flowers, pictures and books should be arranged to give an artistic touch to the general ensemble.

At figure No. 1 is illustrated the interior of a library that will present many acceptable suggestions to those who desire to combine beauty with comfort in this apartment. The highly polished hard-wood floor is covered with an Oriental rug that combines the brownish-green and dark-red shades that are so restful to the eye. The walls are tinted green, and the portières that hang from a rod at the end of the room, dividing it attractively from the adjoining apartment, are of olive-green plush lined with yellow Silesia of fine quality.

Over the door is a stuffed owl, its sharp beak and wise eyes looking curious yet natural. The chandelier that hangs from the center of the ceiling is large and is calculated to give sufficient light, although a side-light is also provided for the convenience of anyone seated on the couch who may wish to read or sew.

The book-case is curtained with soft China silk that has a green ground marked with red and yellow buds and darker green leaves. It stands next the mantel, which is draped with silk to match the curtains and supports ornamental fans, while over it hang two etchings and a pretty water-color, tastefully framed. On top of the book-case rest a vase filled with fresh ferns, a picture and a jardinière, and above it is a water-color in a white-and-gold frame, which is decorated with a silk scarf that combines harmonizing tones of red,



FIGURE NO. 1.

red velvet, and the others with soft silk that harmonizes with the other decorations and furnishings.

A revolving book-case is near the couch and is laden with books that are desired within easy reach. A rosewood rocker with a leather seat, and a wicker chair upholstered with crétone and having a silk scarf across the back, both look inviting and restful.

Figure No. 2 portrays a drawing-room that is handsomely but not showily furnished. The satin-finished paper which covers the walls has a light-yellow ground, and the frieze has a similar ground bearing an unobtrusive scroll design in green. The entrance to the room is gracefully draped with white lace curtains, and a drapery of rich blue satin is artistically thrown over a pole above the door.

A high desk is placed between the doors, and a hanging drapery of blue satin falls from the door at the left. A vase filled with flowers, and a bust of Beethoven rest upon the desk, and over it hangs an etching, handsomely framed. Pictures are artistically grouped on the opposite wall, and the floor is covered by a rich rug that is wrought in soft, faint tones of blue, red and green.

The sofa is upholstered with blue brocaded satin, and on it is a square pillow covered with white silk. Against the wall is a table supporting books, a flower vase, etc.

The rocking-chair shows that comfort has been thought of in the furnishing of this room. It has a suspended head-rest, and a tasteful tidy covers the back. The remaining chairs, and a low table on which is a bouquet of flowers in a fancy dish, admirably complete the artistic scheme, being in perfect accord with their surroundings.

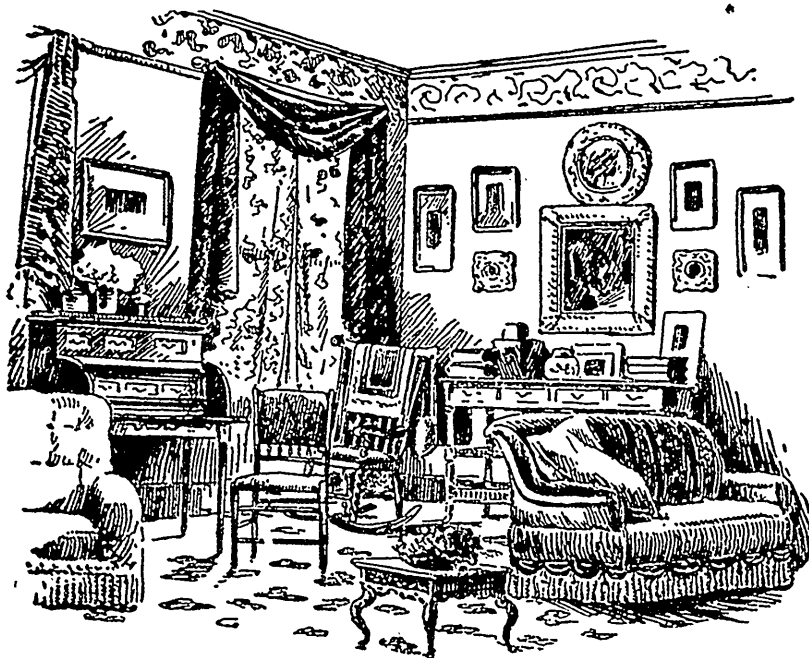


FIGURE NO. 2.

yellow and green, and tastefully completed with silk tassel fringe. The couch is covered with an oriental rug, handsomely bordered

flowers in a fancy dish, admirably complete the artistic scheme, being in perfect accord with their surroundings.



FIGURE No. 3.

The full delight of a cosy corner is probably known only to the posses-

adorned with bric-à-brac, and in the background on the right is an upright piano.

At the center is a square table of polished oak covered with a blue denim cloth worked with white; and the lamp that rests upon it has a blue silk shade completed with a white lace frill. Another lamp is on a small table in the background at the left, this lamp being provided with a dainty shade of lemon-colored chiffon; near by is a wicker chair, and in the foreground is a rocking-chair of white wicker upholstered with crétonne bearing figures in which the most prominent hues in the room are tastefully blended.

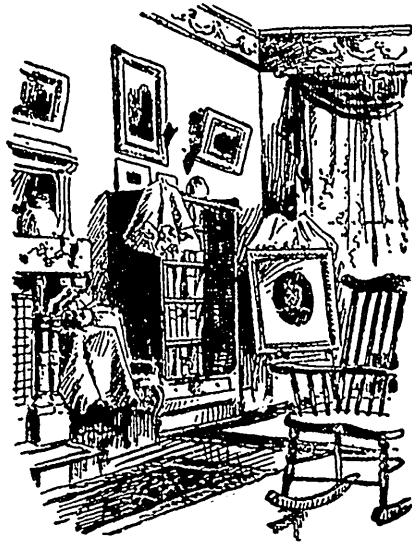


FIGURE No. 4.

Another pretty bower or cosy corner is shown at figure No. 4, where the window is draped with white lace and terra-cotta silk curtains. The book-case of oak has drawn curtains of terra-cotta silk, and a white silk scarf embroidered with gold falls from the top over the side, while on top rest a vase and a small framed etching. The picture on the easel and those on the wall are prettily framed and are disposed to give their best effect, and the furnishing of the nook is completed by a handsome rug and a comfortable rocking-chair.

Another pretty bower or cosy corner is shown at figure No. 4, where the window is draped with white lace and terra-cotta silk curtains. The book-case of oak has drawn curtains of terra-cotta silk, and a white silk scarf embroidered with gold falls from the top over the side, while on top rest a vase and a small framed etching. The picture on the easel and those on the wall are prettily framed and are disposed to give their best effect, and the furnishing of the nook is completed by a handsome rug and a comfortable rocking-chair.

for thereof, but its appearance is always a pleasure to the beholder. Ideal bowers may be arranged at small expense by the use of fret-work and dainty draperies. Such a retreat is shown at figure No. 3, being an alcove partitioned off by means of fret-work and a drapery of light-blue China silk. On the left is a hanging cabinet

## SEASONABLE COOKERY.—No. 1.

She who looks well to the ways of her household, remembers with a feeling of real regret that with the passing of October the supply of fresh garden vegetables will be practically ended, and the long vista of canned goods stretching through the Winter seems to be a serious trial yet in store for her. October gives us, however, pears, apples, quinces and grapes, late tomatoes and green corn, and the homely but useful cabbage, squash and pumpkin. Apples are now at their best and cheapest, and many delicious dishes may be prepared with the help of the numerous varieties—

“Red, russet and yellow,  
Lying there in a heap;  
Apples scarlet and golden,  
Apples juicy and sweet.”

Of meats there is as large an assortment as there was during the Summer; for while lamb has disappeared, pork fully takes its place for most tastes, and veal is still obtainable, though its season is almost over. The fish market is stocked to overflowing, and oysters are both plentiful and good and greatly increase the possibilities of the domestic cuisine. To make use of the good things that are at hand, no matter what the season, and always provide her family with a varied and nutritious menu, is the duty of every housewife, and she who is energetic and intelligent will never have cause to complain that Nature has been niggardly in her gifts for the support of mankind. School days are now here, and each mother must see to it that she has a constant supply of materials suitable to make attractive luncheons for her brood of hungry children.

In the series of papers on cookery of which this is the first, will be given each month a number of seasonable recipes, and also a menu for one meal, and full directions for its preparation.

### BREAKFAST.

Fruit.  
Oatmeal, with Sugar and Cream.  
Hamburg Steak. Creamed Potatoes.  
Muffins. Coffee.

To some providers who have been accustomed to consider almost anything quite sufficient for the morning meal, which in consequence shows no variety whatever, the above will doubtless seem an

elaborate breakfast bill of fare; while those who usually confine their efforts to meat, potatoes and coffee will regard the extra items mentioned as useless additions that increase the cost of the meal without adding to its excellence. As a matter of fact, however, this menu will cost no more than a breakfast of meat, potatoes and coffee. Meat is usually the most expensive item of food, and a bill of fare that requires but little meat always commends itself to the thoughtful woman who is striving to keep her table expenses within a limited amount.

The fruit served at our October breakfast may be grapes (which are now at their cheapest), apples, pears or peaches; and very little of it is needed. In the recipes given below for the balance of the menu, the quantities named are sufficient for an ordinary family of five.

### OATMEAL.

1 cupful of hulled oats. 1/2 tea-spoonful of salt.  
3 cupfuls of boiling water.

Place all together in an oatmeal boiler, cook for fifteen minutes, and serve.

### HAMBURG STEAK.

For this purchase three-quarters of a pound of the round of beef, and have the butcher chop it very fine. Form the meat into a cake three-quarters of an inch thick, lightly flour the upper side, turn that side against the wires of a broiler, lightly flour the other side, and broil slowly. Place the steak when done upon a hot serving dish, and season with butter, salt and pepper. It requires careful handling, but if treated as directed, it will not stick to the broiler.

### CREAMED POTATOES.

4 cooked potatoes of medium size. 2 tea-spoonfuls of corn-starch.  
1 1/2 cupful of milk. 1/4 " " salt.  
1 tea-spoonful of butter.

Wet the corn-starch with two table-spoonfuls of the milk, place the balance of the milk in a graniteware kettle, and when it boils stir in the corn-starch, which will thicken it to a cream. Having cut the

potatoes into small pieces, add them to the thickened milk, and let them cook gently for three or four minutes, stirring carefully to prevent burning. Add the seasoning, pour the preparation into a serving dish, and dust lightly with pepper.

## MUFFINS.

1 pint of milk. 2 tea-spoonfuls of baking-powder.  
2 eggs. Flour to thicken.  
1 table-spoonful of melted butter.

Muffins are baked in either a muffin pan or muffin rings. If the latter are to be used, grease them with butter, place an iron pancake griddle on top of the stove, oil it with a slice of bacon or salt pork, arrange the rings upon it, and allow both pan and rings to heat slightly. Stir into the milk sufficient flour to make a batter of such consistency that the track left by the spoon in stirring will disappear quite slowly. The batter must be as smooth as cream, every lump of flour being carefully beaten out. Add the melted butter, stirring well to incorporate it thoroughly; and then stir in the eggs, well beaten, and lastly the baking-powder. Nearly fill the rings with the batter, pouring it in while the pan is still on top of the stove, and then bake in the oven. The griddle should be so hot when the rings are filled that it will at once begin to cook the muffins; otherwise the batter would escape from the rings.

## COFFEE.

Many housewives regard the making of coffee as such a small and simple matter that they never take the trouble to inquire whether the methods they pursue are the best; and the result is that really good coffee is the exception rather than the rule in the average home. The first consideration is the kind of coffee used, for satisfactory results cannot be expected from a poor, cheap grade. A mixture of two-thirds Java and one-third Mocha is always excellent if purchased from a reliable dealer who knows how to select his stock. Always buy coffee in the berry and freshly roasted, and grind it at home as needed. The second consideration is the water. If this is allowed to boil long and violently before being used, it will become flat and dead, all its sweetness being lost in the steam that is generated. In making coffee, then, place fresh water in the tea-kettle, and use it as soon as it is boiling. The kind of coffee-pot selected does not so much matter, if the pot is thoroughly scalded before the coffee is put in. The old-fashioned coffee-pot has been largely superseded by the French variety, but it by no means follows that good coffee cannot be made in the less expensive pot. If an ordinary coffee-pot is to be used, scald it thoroughly, rinse out the water, and put in half a tea-cupful of ground coffee and a quart of water. Let the water gradually heat to the boiling point, allow it to boil for one minute, but not violently, and set the pot back on the stove for the coffee to settle. Use after five minutes, pouring the coffee very gently from the tin pot into the serving pot, and being careful not to stir up the grounds.

If a French coffee-pot with a strainer in the top is chosen, place half a tea-cupful of very finely ground coffee in the strainer, pour a quart of boiling water through it, cover the pot tightly and set it in a good heat. When the liquid boils, pour it off, pass it through the grounds, and again set it to boil. Having repeated this filtration once more, three times in all, set the coffee aside for three minutes to settle, and it will then be ready to use. The finest coffee is not at its best unless served with cream, and if this is too expensive for the general housekeeper to purchase, quite enough can usually be gathered from the daily supply of milk if a portion is set aside for the purpose. Just before serving coffee warm the cups in hot water, and the beverage, if carefully made, will not be disappointing.

This completes the breakfast menu, and our next paper will give directions for a dinner. A number of miscellaneous recipes that are both timely and reliable are presented below.

## BAKED QUINCES.

Six quinces prepared in this way will make sufficient dessert for six persons, and the dish will also prove a dainty sweet for tea or luncheon. Wipe the quinces until they shine, remove the blossoms, and take out the seeds with an apple corer, being careful that the corer does not pierce the stem ends, as the holes must not be made entirely through the quinces. Fill the cavities with sugar, place a bit of butter on top of each quince, and bake for a full hour in a moderate oven, adding a cupful of water to the pan, basting the fruit with it occasionally, and pouring in more water if the fruit becomes too dry. When the quinces are quite tender, remove them one by one to the serving dish, add another cupful of hot water and the same quantity of sugar to the pan, boil until the sugar is entirely

dissolved, stirring all the time, and pour the syrup over the fruit. Serve with milk or cream, preferably the latter.

## PEACH SHORTCAKE.

Many people prefer this dainty to strawberry shortcake. For the quantity of cake given below, peel two quarts of peaches, remove the stones, cut the fruit into small pieces, add a cupful of sugar, stir well, and set in a moderately warm place while the cake is baking. Enough cake for six persons may be made of the following:

1 quart of sifted flour. 1 tea-spoonful of salt.  
2 tea-spoonfuls of baking-powder. Milk to make a soft dough.  
1 table-spoonful of lard or butter.

Place the baking-powder and salt in the flour, stir well, and add the lard, rubbing it thoroughly into the flour; then add milk until a dough is formed. The softer this dough is made, the lighter will be the cake. Lay the dough on a floured baking-board, and as quickly as possible form it into a cake an inch and a half thick. Bake it for forty minutes in a moderately hot oven, and when done, split it in two as though it were a huge biscuit, butter both cut surfaces, and sprinkle them lightly with sugar. Lay the halves side by side on a platter, buttered sides upward, spread the peaches on top, and divide the juice equally between the two cakes. Sprinkle the whole lightly with sugar, and serve at once with sweetened cream or milk. This delicious dessert or luncheon dish would be quite spoiled if allowed to stand after the fruit had been arranged. The cake should be hot and the fruit cold, and if the preparation were permitted to stand, the cake would heat the fruit and the whole would be a disappointment. Do not split the cake until just before serving time.

## STUFFED TOMATOES.

Tomatoes for baking or frying can scarcely be too firm. For this recipe they should be very firm and smooth and of equal size. Cut a piece from the stem end of each tomato, and remove the seeds without breaking the walls or partitions. Make a stuffing, allowing as follows for six medium-sized tomatoes:

1½ cupful of bread-crumbs. ¼ tea-spoonful of pepper.  
1½ tea-spoonful of salt. 2 table-spoonfuls of melted butter.

The bread should be soft and should be crumbled by rubbing it on a tin grater. Having mixed the stuffing well, place a dusting of salt and pepper in each tomato, fill the cavity with the stuffing, and place a small piece of butter on top. The stuffing should be packed in quite solidly. Arrange the tomatoes in a porcelain baking-dish, bake for forty minutes in a moderate heat, and serve hot in the baking dish.

## CHILDREN'S CAKE.

½ cupful of butter. 1¾ cupful of flour.  
1 " " sugar. 2 tea-spoonfuls of baking-powder.  
¾ " " milk. 2 " " vanilla.  
2 eggs.

In the making of cake, good results seldom attend the use of coarse granulated sugar, for the grains of sugar do not melt quickly enough, and the cake is in consequence made porous and heavy. Cream the butter and sugar together, and add the beaten eggs, then the milk, and lastly the flour, stirring and beating until the batter is as smooth as cream. Now put in the vanilla, and when the cake pan has been oiled and is quite ready to receive the batter, stir in the baking-powder, beat well, turn into the pan, and bake for thirty-five minutes in a moderate oven. On taking the cake from the oven, set it, still in the pan, on an inverted tea-cup, and let it stand thus for ten minutes, protecting it from draughts, that the cooling may not be so rapid as to cause it to fall; then turn it from the pan. There will never be any difficulty in turning out a cake if it is allowed to cool with plenty of air at the bottom as well as at the sides. When the cake is cold cover with chocolate frosting.

## CHOCOLATE FROSTING.

1 egg (white).  
8 table-spoonfuls of powdered sugar.  
1 inch-square of chocolate.  
½ tea-spoonful of vanilla.

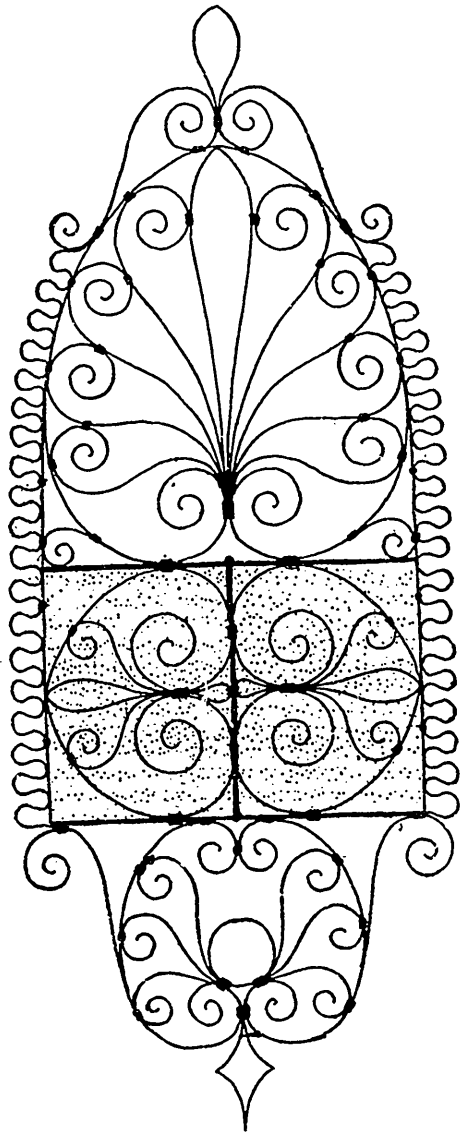
Do not whip the white of the egg, but stir the sugar into it, beating until smooth. Place the chocolate in a tea-cup, float the latter in a saucepanful of boiling water, cover the pan, and when the chocolate melts, stir it into the frosting. Add the vanilla, and spread upon the cake.



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Figure No. 42, making it five inches and three-quarters high and two inches and three-quarters wide. Inside the outer frame secure two S scrolls as shown, and an inch and an eighth from the bottom fasten a cross rib, which will be on a line with the top of the box proper when the latter is completed. Between the ribs and scrolls thus arranged fill in the other scrolls to form the complete design, as pictured.

Next make two scrolls and fasten them together to form the bottom of the back plate; they should look when completed like Figure No. 43, and should measure two inches and three-quarters across and two



DESIGN No. 18

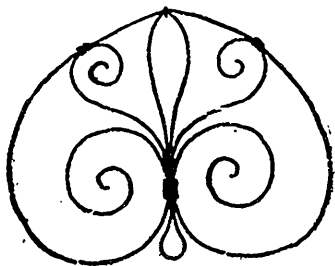


FIG. 44.

between the cross ribs in the back plate with a snake pattern made as illustrated at Figure No. 48; and at each side of the back plate fasten a frill of iron, thus completing the design.



FIG. 43.

Construct a box frame of iron strips to project from the grille, making it as long as the width of the outer frame, an inch and a quarter deep, and one inch wide, measuring out from the face of the grille. Fill in the front and sides of the box with iron bent into a snake pattern, as at Figure No. 48; and for the bottom cut a piece of thin sheet-iron the proper size, punch a line of small holes around its edges with a sharp awl, and pass fine wire through the holes to sew the bottom to the lower ribs of the box frame. Give the entire structure two or three coats of Berlin-black; and when the paint is dry, line the box with bright silk to prevent the matches falling out, catching the fabric to the grille work with black sewing silk. The match-box may then be hung near a gas-bracket or in any other convenient place, and will be especially effective against a light-colored wall.

Another pretty idea for a match-box is presented at Design No. 18, which is a little more elaborate than the one just described, although it is made in the same general way, having a back plate of grille work, and a projecting box at the bottom. The box is of such a size and shape, however, that the matches must be placed in an upright position rather than laid lengthwise, as is intended in the case of the box shown at Design No. 17; and a partition is added that divides the box into two compartments, which may both be used for matches, or one for matches and the other for the burnt sticks. The total height of the back plate should be eight inches, and the width, including the frills along the sides, three inches and a quarter; and the two main ribs at the sides should be two inches and three-quarters apart. The box should be as long as the distance between these ribs, an inch and three-quarters deep, and seven-eighths of an inch wide, measuring from the back plate.

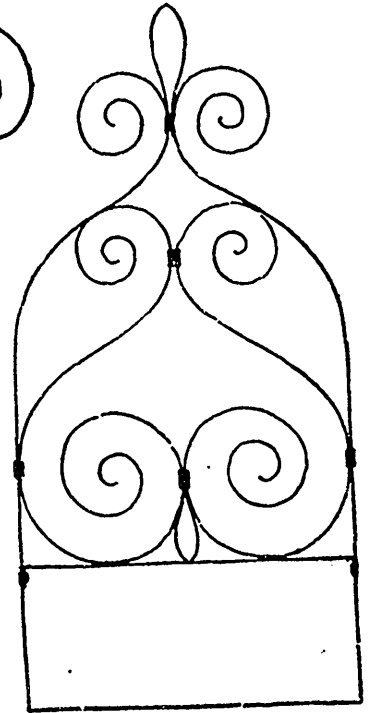
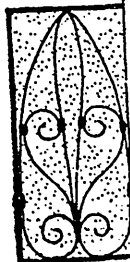
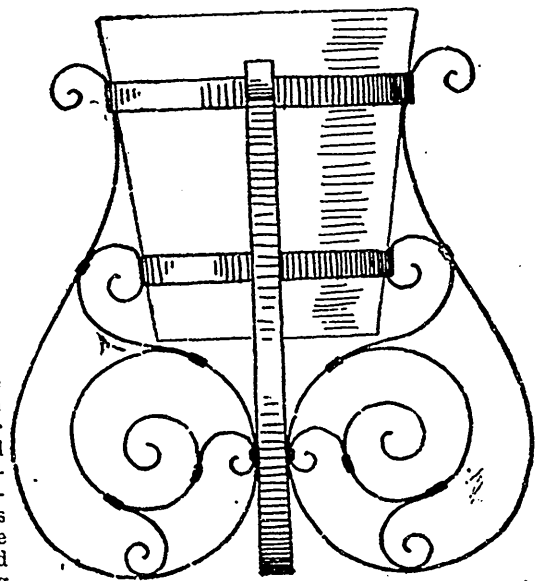


FIG. 42.

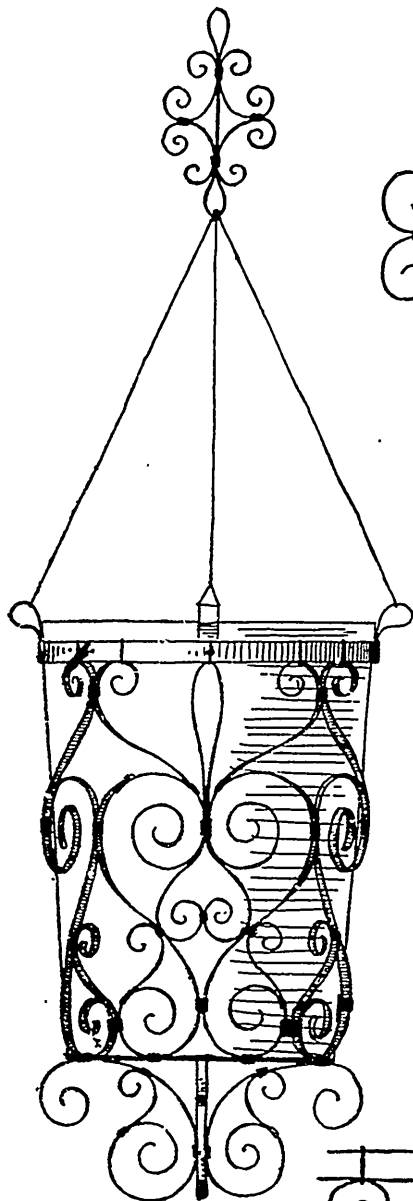


END VIEW



DESIGN No. 19.

The strips of iron used in the construction should be not less than



DESIGN NO. 20.

side of the top scrolls, and two inches and a quarter in height.

To form the box or match-holder, first make the framework of stout wire, or strips of metal the same width as those employed for the back plate; divide the box in two equal parts by means of a piece of thin sheet-iron placed crosswise at the center, and sew in an iron bottom with thin wire, as directed for the preceding design. Fill in the front side of the framework with two scroll devices, each shaped like Figure No. 44, which is a full-size pattern, and is also to be used in forming the corresponding scrolls in the back plate; and in each end of the box fasten a small scroll as pictured in the end view. The iron work being now completed, paint it as usual, and line the box with some suitable material of bright hue. The two designs given for match-boxes are fairly representative and show what can be done in this line by the use of a little originality.

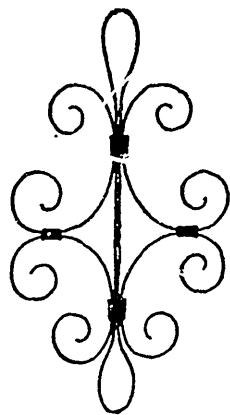
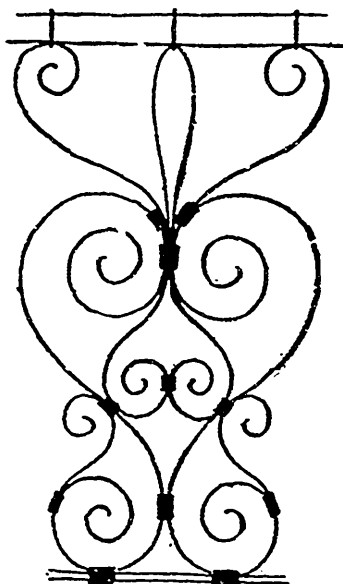


FIG. 45.

an eighth and not more than three-sixteenths of an inch in width. The best plan is to form the main ribs first, and then fill in the minor scrolls. The length of the main frame, not including the top scrolls or the ornament below the cross-rib at the bottom of the match-holder, should be four inches and three-quarters, and the cross-rib that is to be on a level with the top of the holder must be placed an inch and three-quarters above the lower rib. The scroll work below the main frame should measure three inches across from outside to out-



DESIGN NO. 20A.

Design No. 19 displays a simple but very pretty burnt-match holder. The receptacle is a small brandy-glass, and the grille work about it forms a sort of cup in which it rests securely. Having chosen a small, plain glass or tumbler, form two hoops of thin iron strips less than a quarter of an inch in width, making one hoop the size of the glass near the top and the other to fit it near the bottom; and to these hoops attach the four scroll feet. Bend the feet as pictured, having each measure an inch and five-eighths at the widest part of the lower scroll, and three inches and a half in height; fasten the top of each foot to the larger hoop and the small middle scroll to the smaller hoop; and where the inner sides of the large scroll come together under the glass fit in a small square block of wood, and bind all the scrolls securely about it with wire. If it is difficult to fasten the hoops and scrolls tightly together with wire or metal bands, punch corresponding holes in them where they cross each other, insert small copper tacks in the holes, and rivet neatly to form strong joints. After the iron work has been painted the pretty receptacle will be ready for use, and may be placed on a mantel-shelf, bracket or table or wherever else it will be convenient.

To rivet two light pieces of metal together, proceed as follows:

Punch or bore a hole at the proper point in each piece of metal, place the pieces in position, with the holes one above the other, and pass a copper tack through the holes; lay the pieces of metal upon two wooden blocks of equal thickness placed close together, with the projecting point of the tack between the blocks; and drive the tack down through the holes until the head rests snugly against the upper piece of metal. Then with a file or a pair of nippers cut off the point of the tack, leaving about an eighth of an inch projecting beyond the under piece of metal; lay the head of the tack upon some hard surface, strike the projecting end sharply with the thin side of a riveting hammer until the copper is well beaten down about the hole, and neatly round off the head thus formed by tapping it with the smooth face of the hammer. If a riveting hammer is not obtainable, an ordinary hammer may be used, but will not make as presentable a rivet. An old flat iron is very convenient for this work, as it may be held bottom upward between the knees, and will thus provide a firm resting-place for the head of the rivet under the short, quick blows of the hammer. It will often happen that one or both pieces of metal have been so bent or are of such a shape that they cannot be laid flatly on the iron, and in such a case the rivet may rest upon the point of the iron.

Design No. 20 illustrates an artistic burnt-match receiver that is to be suspended from a gas-bracket or chandelier. An ordinary thin drinking glass was used for the receiver in this instance, and a net-work of scrolls encloses it and provides for its suspension. No directions as to size can be given for the iron work, as the dimensions of the scrolls must be determined by the size and shape of the glass selected for the receiver. Make a band of iron to encircle the glass near the top and a hoop of wire to fit it exactly at the bottom; and between these two hoops arrange four complete sides as pictured, fastening them to the hoops and to each other. Design No. 20A gives a pattern for each of the sides.

Under the glass bend and fasten together four scrolls as seen in the completed design, securing their upper ends to the lower hoop,

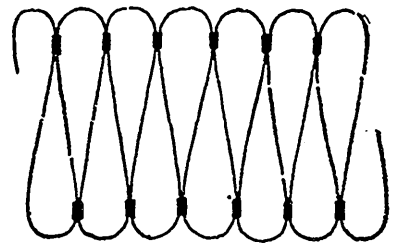


FIG. 48

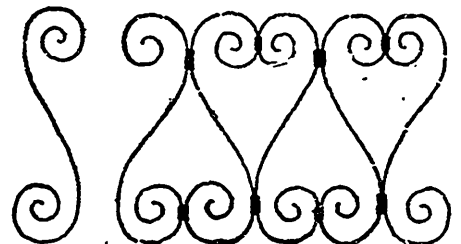
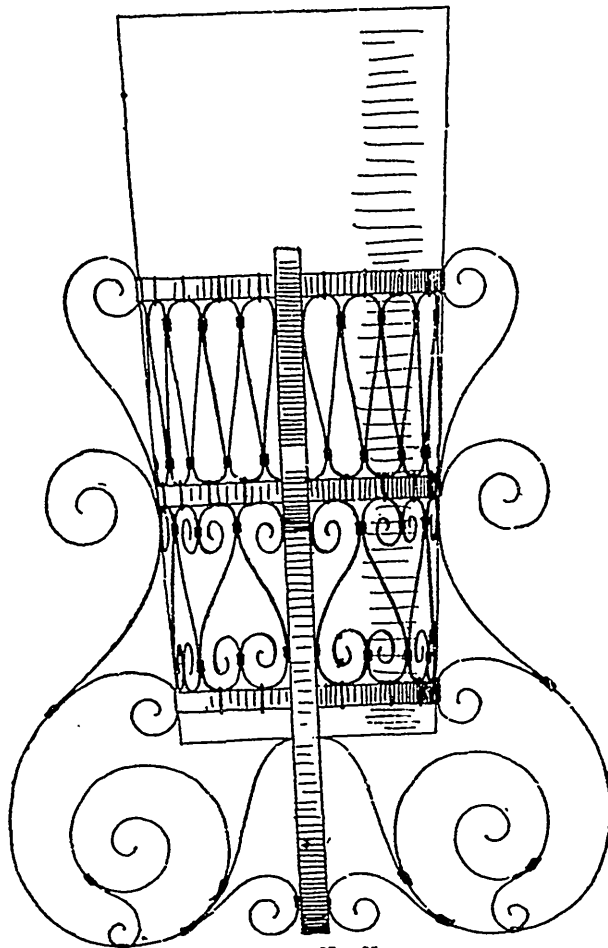


FIG. 49.

A

and binding their lower parts together where they touch with wire or a metal band. To the upper hoop rivet three or four loops of iron, and run wires from them to the suspension scroll, a pattern of which is presented at Figure No. 45. This scroll is made of strips of thin iron not more than an eighth of an inch wide, and the suspension wires are made fast in the lower loop, while the upper one is passed over a hook or nail or is attached to some small part of the gas fixture.

Design No. 21 presents another idea for a standard receiver, and is somewhat similar in general treatment to the one already given, although it is much more elaborate. The receptacle shown is a rather tall cider or beer glass, and to it are fitted three hoops, one near the bottom, another above the middle and the third midway between these points. Between the upper and middle hoops a snake-pattern scroll of wire is fastened, the scroll being made according to Figure No. 48; and between the middle and lower hoops is arranged a row of wire scrolls like Figure No. 49, each scroll being bent as shown at Figure No. 49 A, and the scrolls being placed alternately back to back and face to face, and bound firmly together with either bands of metal or wire.



DESIGN NO. 21.

however, being non-combustible, and, therefore, much safer for actual use.

and fasten them to the three hoops as indicated in the engraving. The sides should be about four inches and a half high, and when they are in position the width across two opposite scrolls at the broadest part near the bottom should be about three inches and three-quarters. Now paint the iron work, removing the glass, of course; and, if liked, line the grille work about the glass with colored silk, which will not only improve the appearance of the receiver, but will also conceal the unsightly burnt matches which it is to contain. The contrast between the black iron and transparent glass is not very satisfactory, but the addition of a little bright silk or satin will relieve the dull effect very agreeably. A ground glass would be pretty for this purpose and would not require the addition of a lining. Many other pleasing designs may be followed for burnt-match receivers. Small square pasteboard boxes may be enclosed with iron scrolls and painted black the same as the metal portions of the designs, and wooden shapes may also be used with such decoration, and will allow considerable variety in the matter of pattern. Glass or metal receivers are best for burnt matches, and, therefore, much safer for

J. HARRY ADAMS.

## FLORAL WORK FOR OCTOBER.

### BEST METHODS OF PROPAGATING PLANTS.

Of all the interesting processes with which the florist must be thoroughly acquainted, the propagation of plants is deemed the most important, since it is only by this means that rare growths can be kept in existence. The amateur, therefore, who is anxious to increase her collection of plants at the least possible expense will do well to study diligently this branch of floriculture. The knowledge that is needed to enable one to successfully propagate vegetation by the use of cuttings is very simple, and anyone who has once acquired it in a practical way will be able to root all ordinary greenhouse plants with ease.

Those of our readers who do not own greenhouses (in which propagation may be carried on at any season of the year) will find the end of September or the beginning of October the best time to commence their experiments in this line, as the weather is then neither so warm nor so cold as to hinder the growth of the cuttings. It is highly essential in propagation to see that the plant from which a cutting is to be taken is in vigorous health. The best way to determine this point is to notice how the cutting breaks from the plant; if it snaps off clean without bending, it is in proper condition for planting. Cuttings should always (except in the case of roses) be taken from the young wood or new growth before it has become hardened. Such a "slip" will root much more quickly than one that is old and woody, and it is less likely to fail through unfavorable atmospheric conditions.

The amateur should provide at the outset a cutting box, which should be three inches deep, and of sufficient size to accommodate as many cuttings as it is desired to root. The box should be filled with ordinary sand, firmly packed; and after the first cuttings are inserted, the sand should never be allowed to become dry until the new plants are all well rooted, as a single instance of neglect in this

particular would be likely to prove fatal to the entire collection. After the first day or two the cutting box should be kept in the sun. A temperature of sixty-five degrees, bottom heat, is considered best for rooting cuttings in greenhouses, and the novice is advised to maintain this temperature as nearly as possible when endeavoring to propagate plants without greenhouse conveniences.

It is best to pot cuttings as soon as they have become rooted, allowing tardy ones to remain in the box, for if the young plants are left too long in the sand, they will grow weak and spindling. They should always be placed in very small pots, the best size for the purpose being about two inches and a half wide and deep. After being potted, cuttings should be placed on a bench covered with an inch or so of sand, and should be watered freely, and shaded for four or five days, after which they may be placed in the sun, and should begin to grow vigorously.

The "saucer system" of propagating has many advocates, and some skillful florists consider it the safest of all methods for the inexperienced. Common saucers or soup plates are filled with sand, and the cuttings are put in close together. The sand is then watered until it becomes of the consistency of mud, and is kept constantly in this condition while the cuttings are forming their roots. The saucers should be set on a window sill or in some other place where they will be fully exposed to the sun, and the only other condition that is essential to success is that the sand be kept continually and thoroughly wet. If it is allowed to dry out once, the cuttings will wilt and the entire attempt be defeated. All kinds of plants, whether soft-wooded ones, such as fuchsias or heliotropes, or hard-wooded ones, like roses, may be rooted in this way, provided only young green shoots are used and the plants from which they are obtained are strong and healthy.

Occasionally it may be desired to secure a few plants from a rose or other shrub that is growing in the open ground, and this can easily be accomplished by the process known as layering. Select a branch (or branches) growing close to the ground, strip off the leaves near the point at which roots are to be formed, and cut a gash two-thirds through the branch on the upper side. Dig a small trench at a suitable distance from the bush, bend the cut portion of the branch into it, drive a forked peg over it to hold it firm, and cover with earth, packing solidly. A large stone placed above the layer would be beneficial by keeping the soil underneath in a moist condition. The branch should not be cut from the bush until an abundance of roots have formed on the buried portion.

Hard-wooded cuttings of roses may be rooted through the Winter in cold-frames, such as are used for raising early vegetables. If they are placed in the frames in October, and not allowed to be too severely frozen, they will be rooted by the middle of April. The rule given above as to the proper condition of cuttings does not apply to roses. Young shoots should be used, of course, but they should be hard and woody. The most successful florists consider that when a rose-bud is sufficiently developed to be cut, the shoot on which it grows is in about the proper condition to be used as a cutting.

#### NEW PLANTS.

*Pellionia pulchra* is a new trailing plant of recent introduction. The foliage and stems are fleshy and velvety, and the leaf is beautifully colored. The upper surface is of a dark-violet hue that is almost black, relieved by a soft wine-color and intersected throughout by small and large veins of a silvery tint, the combination thus effected being both rare and attractive. The under surface of the

leaf is in a lighter shade of claret, and as the habit of the plant is such that the under sides of the leaves are often exposed to view, the foliage presents a charmingly variegated appearance. This plant flowers very freely and delights in heat, moisture and light soil.

#### NOTES FOR THE MONTH.

Cat-tail grass and reeds are perfect this month, and a few good specimens arranged with dried golden-rod sprays, coral berries, and brilliant Autumn leaves will brighten a corner of the sitting-room all Winter. Tall vases placed upon the floor are the most desirable receptacles for Autumn bouquets, being especially appropriate for such long-stemmed growths as cat-tails and golden-rod.

No time should be lost in purchasing and planting bulbs, to insure a continuation of blooms.

A bed for bulbs on the lawn should be prepared thus: Cut the bed in any form desired, take out the sod, slake the earth from its roots, and remove the soil to a depth of a foot and a half. If there are rocks, pick them out, throw them into the bottom of the bed and add broken bones, pieces of charcoal, crushed tin cans and, if necessary, more rocks, to form a drainage layer six inches deep. On this layer first spread the grass roots and then the earth.

Bulbs do not require very rich soil, but, if desired, old manure, or earth from the woods may be used as a fertilizer. If the bulbs are to be taken up every Spring after they have done blooming, they may be planted three or four inches apart; but if they are to be allowed to remain in one place for several years, they should be placed six or eight inches apart. Cushioned among the grass—their natural setting—all bulb blossoms show to better advantage than upon the bare earth of a garden. A. M. STUART.



## EMPLOYMENTS FOR WOMEN.—No. 6.

### MILLINERY.

THERE are several weighty reasons which recommend the milliner's trade to the girl who is casting about for a means of support. In the first place, it is essentially feminine. Because of that quality, and also because men are usually lacking in the delicacy of touch which is necessary to the proper handling of frail materials, there is comparatively little rivalry between men and women in this avocation. This statement is qualified advisedly, for we all know that there are men engaged in the work, and that a few firms prefer

them to women as trimmers, arguing that they are bolder and more original in designing. These cases, however, are so rare as to be the exceptions that prove the rule. We speak of a man-milliner, never of a woman-milliner, because the craft belongs inherently to women, just as tailoring does to men. The question of woman suffrage over which we have all been either sharpening our wits or losing them, has emphasized the fact that in whatever pursuit man's efforts are pitted against woman's, the man usually makes the more money. Why this should be so is a query which cannot be entered into here; but the fact being incontrovertible, we must conclude that any business in which we are able to engage with the least chance of opposition is likely to afford the best results.

Again, the materials used in constructing or embellishing a hat are not cumbrous, so there is no heavy weight to strain the muscles or tire a weak back. Moreover, no unhealthy fumes arise to penetrate the lungs, nor does the handling of the fabrics entail a steady, cramped position. The work can be as well and as speedily done at home as in a shop. Indeed, there are more than a few women who earn comfortable incomes by making head-gear for regular customers, and at the same time find no difficulty in attending to their domestic duties, although they may be mothers of young children. It is this convenience of work to hand that differentiates the task of the milliner from that of any other toiler save the dressmaker.

The usual remuneration for such employment is frequently increased by a percentage which the worker is allowed at the shops where she makes her purchases. She often buys a hat and all its trimmings, and certain firms give her a discount, which, of course,

is a legitimate addition to her regular pay. There are others who make a fair living by going out by the day as seamstresses do. They charge a fixed amount for a day's work, which may include the originating of a new hat, the copying of a French pattern, or the "doing over" of last season's *chapeaux*—usually the last. But by far the greatest advantage of the millinery trade is its adaptability to all sorts and conditions of women. Those who have been deprived by circumstances of a fair share of education may become as skilful at it as their more fortunate sisters, for it is one of the few avocations for women in which a lack of book-knowledge is not a serious drawback.

Let us see what qualifications are necessary for success. It should first be stated that there are two branches of the trade. The public at large defines the word "milliner" as meaning a person who makes hats or bonnets, but inside the circle of the initiated there are milliners and trimmers, and there is a difference between them in the matter of salary of from fifteen to twenty or thirty dollars a week. The position of a trimmer is the highest grade attainable, and to reach that coveted place one must possess a faculty which is born in some, and which is known as "style." Almost all women can become milliners, but those who have not genius will never make good trimmers. They may be successful at copying, but they can never originate. The milliner prepares the hat or bonnet for the trimmer. The facing, folds or covering is first placed, and after all tedious preliminaries are completed and a good foundation secured, the trimmer adds the superstructure, which may be more or less ornamental, but is always stylish.

Only firms that cater to the most fashionable trade employ trimmers, so called. In most cases these artists are imported, like sample hats, from Paris, and they command excellent salaries, forty dollars a week being about the average, although some receive as much as fifty or even sixty. There are millinery establishments in New York, however, which are patronized by the best class of customers, and which are nevertheless strictly American in their work. The writer has particularly in mind one very exclusive house which imports many things, but not employes. All of its work is done by American women, whose training begins when they are children. They enter the house as errand and general utility girls at eight dollars a month, and grow up with the business, their salaries keeping pace with their proficiency. Some of them turn out skilful trimmers, and the others are certain to become good milliners. The latter are paid twenty dollars a week, the former twenty-five or thirty. Of course, there are many firms that do not aim to secure the most exacting trade, and who, therefore, do not make much distinction between milliners and trimmers.



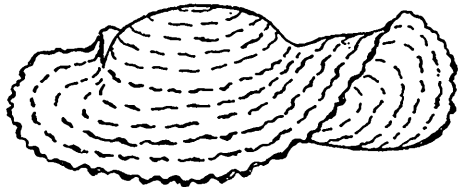
With them every milliner is her own trimmer, with a result satisfactory to all concerned. Salaries in such cases are below the figure quoted, fifteen dollars a week being considered good remuneration.

After "style," the attribute most necessary to make a successful milliner is neatness. By this is not meant the faculty which leads to a rigid management of one's bureau-drawers, but the greatest nicety in stitching and the utmost delicacy in handling materials. I have known girls who would be oblivious to dust in a room and would be indifferent to an interchange of places between a paper of pins and a prayer-book, but who could for all that do exquisitely dainty work with the needle.

If I have given anyone the impression that the millinery trade is a mere trifle to learn, or a sinecure to practise after having been learned, such was far from my intention. In placing before the reader its advantages, I do not wish to be misleading. Salaries are good compared with those paid in many other employments offered to women, but dull times must be considered. There are two seasons, the Autumn, comprising about three months, and the Spring, about four. Trimmers are usually engaged by the year, but milliners only by the season. Thus the milliner has work during only seven or, allowing a margin, eight months in the year, and must remain idle during the balance of her time.

There is no occupation which requires more patience than hat and bonnet making. Every stitch must be accurately placed, and a piece of velvet may be ruined by the careless pressure of a finger. Suppose we go through the process of trimming a hat; that will illustrate my point better than anything else. We must choose a simple one, because the limits of a single article cannot embrace the

whole science of millinery, nor must the beginner attempt too great a task at the start. We will take a black straw, which is always a safe investment. It looks well with any kind of a

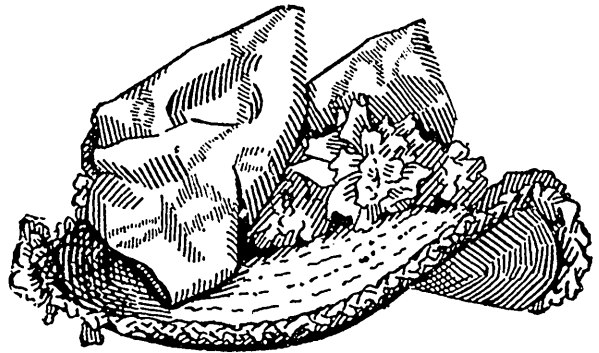


toilette, and it may be trimmed with anything. We must not involve ourselves too much in the subject of color, for that would be more than we could manage just now. We will, then, select a rough-and-ready black straw, with a low, round crown and a moderately wide brim. The latter is very narrow at the back and turned up slightly, and in front there is a decided peak, which is a necessary feature, since the woman who is to wear the hat has a round face and needs a high arrangement above her forehead to lessen the appearance of width.

Our customer does not wish too sombre a head-covering, so we measure about the extreme edge of the hat brim, and finding the circumference thirty-four inches, we buy that length of cream-colored straw edging, with half a yard extra for a purpose to be explained later, and also three-quarters of a yard of black moiré. All silks and velvets for millinery work should be bias, but moiré is not cut bias in the shops, and we must take what we can get. Next we select two bunches of roses and buds, six in each, the flowers shading from delicate pink to a deep crimson; for our patron is quite pale and finds that red upon her hats casts a faint glow of color upon her face. Being supplied with a paper of milliner's needles, assorted from five to ten, we procure black ribbon wire, which is sold by the piece, black cotton-covered wire, heavy black silk covered wire, also in the piece, and a spool of Kerr's thread, letter D. This last is a valuable addition to the work-basket of any woman; it is highly glazed and does not snarl, and it is obtainable in black only, being wound on large spools. This thread must take the place of silk in every part of the hat where it can possibly be used. Then we must have a box of round-headed black pins, because they are so much sharper than any other kind that they readily penetrate the most obstinate substance, and leave no mark when withdrawn; and next on our list is lining silk. It is economy to buy three-quarters of a yard of the silk, which will make three linings and will cost less than three linings that have been prepared in the shop. A small piece of buckram is needed, and as the material is always useful, we will take half a yard of it, black, of course. Half a yard of black baby ribbon or the same quantity of taste completes our purchases.

Now to work. Every hat must have wire about the edge. Most shapes have this wire when purchased, and the one we have selected is thus provided, but the wire is cotton-covered and will not answer our purpose; and, besides, it must be ripped off to admit of sewing on the white straw. Taking a pair of sharp scissors, we insert the flatter blade between the wire and the hat and press gently against the thread which connects them, and in a second it is severed all the way round, with the cut ends clinging to the wire. We first

sew the straw edge about the hat, beginning at the back, where the joining will be covered by trimming. We hold the under side of the hat toward us and keep the edge of the white straw even with the edge of the hat, as we do not wish too much of it to be visible on top. The sewing is done with the cotton thread, and we take a



short back-stitch on top and a long forward one on the under side of the brim along the heading of the straw edge we are sewing on. The straw must be held in slightly along its inner edge so it will lie flatly along the outside, and an inch and a half must be allowed for joining and securely fastening the ends one on top of the other, to prevent them from ravelling.

As the hat measures thirty-four inches round, we cut off a piece of the silk-covered wire thirty-five inches and a half long, the extra inch and a half being allowed for joining. If you should contemplate doing much work of this kind, it would pay to buy a pair of wire cutters, which are inexpensive and will save much rough wear upon the scissors. Fortunately for us, silk wire is popular this season and causes a great saving of labor, for although it is hard to sew on, the work is easier than making a covering for cotton wire. Beginning at one end of the wire, after threading the needle, we knot the thread, draw it through the casing of the wire, and we wrap it tightly round the wire about half an inch from the end to keep the covering from ravelling and slipping off. We now leave the needle fast, and, beginning at the back of the hat and holding the under side of the brim toward us, place the wire on the head of the straw edge so as to cover the line of sewing previously made. We take a long forward stitch, inserting the needle in the under casing of the wire, and running it through to the right or upper side of the brim; then we take a short back-stitch, bringing the needle out below the wire again; and so the sewing is continued. When we reach the starting point, we wrap the second end of the wire as we did the first, push it under the latter and sew it firmly.

We are now ready to trim the hat. First we place the silk right side up on a table and fold one corner over on top until the edge running across is at right angles with the edge of the main piece. We must be careful that the twill on the wrong side of the silk runs at right angles with the bias edge which we are to cut, for if it did not, the bias would not be true and we would have to take the other corner. Having cut the silk down the fold, we make two strips nine inches wide, cut off the white selvedge, join the strips, turn the edge over upon the wrong side three-quarters of an inch, and hem it by taking a stitch first in the body of the goods and then in the turn. Next we form the strip into two loops of equal length, inserting the ribbon wire; and these we place on the back of the hat, sewing them firmly against the side of the crown and making the cross-piece of silk and the surplus straw edge. Then we place the roses close together around the front of the crown, and sew a spray of them on the back to hide joinings and droop over the hair.

The next step is to cut a slightly crescent-shaped piece of buckram seven-eighths of an inch wide at the middle and six inches long, and wire it around the edge with cotton wire, using a button-hole stitch to keep the wire exactly at the edge. This section we cover with a piece of bias silk, overcasting it on the upper, concave edge, and then place it on the hat in front, with the widest edge out. The lining must be cut lengthwise of the silk, and must be hemmed on one edge deep enough to allow the taste to be run through; and we measure from the head size to the middle of the crown for its width, and around the head size and one inch extra for its length. This we sew in half an inch above the head size, beginning at the back and taking a long forward and short back stitch; and before drawing it up we place a rose on the piece of false crown under the peak in front, sewing it so that the stitches will be under the lining. Now we sew a small square of silk upon the inner tip of the crown, draw the ribbon in the hem of the lining, tie it in a small bow and run the overlapping ends together, and our hat is finished.

L. M. BABCOCK.

A HALLOWEEN GERMAN.



"ANDY SNAPS?" queried John dubiously after reading his name upon a small parcel wrapped in an oblong of colored paper with fringed ends, and having the general appearance of one of those old-fashioned, verse-accompanied bonbons that are still so popular for children's parties.

"Must be a hoax!" Fred decided when he had unrolled a similar packet and discovered within only an English walnut.

"Impossible," interposed Carleton, fixing his attention upon a little package that he had received. "This address is in Miss Isabel Cary's handwriting—a sufficient guarantee of genuineness and good faith." This remark caused both his companions to exchange significant glances, which he very properly ignored as he continued: "The light weight of the shell suggests that its original contents have been removed, and replaced by something that weighs less."

Then he proceeded to press the blade of his pocket-knife between the halves of the nut-shell, which were securely fastened

together with glue; but before he could effect an opening, impatient Fred, with a quick contraction of his hand crushed his perplexing shell, and out dropped a folded slip of paper on which was inscribed the following invitation:



THE INVITATION.

Miss Isabel Cary.  
At Home.  
Wednesday, October thirty-first, 1893.  
Halloween German.

"That's jolly!" exclaimed John heartily.

"Right you are," responded Fred. "A german is the best and easiest form of entertainment for our set, and I suppose the Halloween part of it means one of those novel conceptions which we always anticipate when Miss Cary offers her hospitality."

"Why, you know," answered Carleton, "the favors, figures and all that are to be suited to old Halloween traditions, which tell us that witches, fays and spirits roved abroad on the fateful night and would give to mortals knowledge of the future, provided certain spells were used. Cabbage-pulling, nut-burning and apple-peeling were thought to aid materially in these consultations with the fairy folk; so, of course, nuts, fruits and many strange fancies will appear at this german."

"I say, Carleton!" cried Fred, settling his hat inquiringly back toward his left ear, "Wherever did you find out all this?"

"Ah—ah—that is—well, you see, I'm to lead with Miss Isabel," confessed Carleton, somewhat disconcerted.

Fred drew in his lips in an expressive whistle, and his blue eyes twinkled quizzically, but considerate John, coming to the rescue, forestalled him by declaring, "Now, I know the german will be a success!"

And a success it was, as any of the fortunate young folks invited could have prophesied the moment they set foot inside the fancifully decorated house on that memorable Halloween. Piles of glistening nuts, rosy-checked apples, purple and green grapes and glowing oranges decked the mantels with their mellow colors, and in the various corners sheaves of yellow grain and Autumn grasses stood in graceful groupings. Over the doorways artistic disposals of apple-parings recalled the seasonable superstition that a maid would find her true-love in the first swain who should follow her

through the portal; while strings of apples swinging from the chandeliers, several dishes of water, and the queer shapes of the favors heaped on a side table, gave promise of an interesting adherence to the good old Halloween customs.

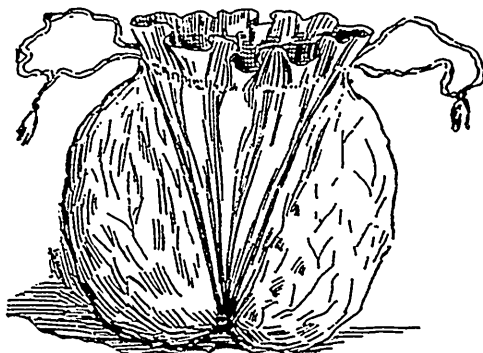
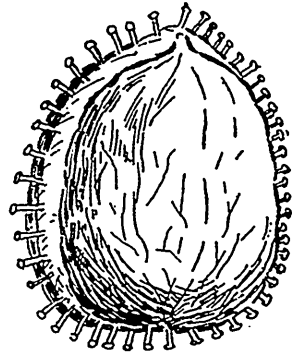
Numerous candles eked out the uncertain illumination yielded by several pumpkin jack-o'-lanterns, and across the gloom of a small, darkened room one caught the fitful gleam of a ghostly moon. The light of this artificial luminary struggled dimly through the branches of imitative trees and temporarily housed shrubs, which gave the room an outdoor ensemble, and at the same time served to obscure the simple contrivance by which Luna was simulated. This consisted of a black box having a crescent-shaped opening covered with carefully stretched blue tissue paper, and a lighted lamp placed back of the opening.

The floors of the apartments devoted to dancing shone with a beautiful polish, which was produced by melting a piece of beeswax the size of a pigeon's egg in a quart of turpentine, applying the mixture to the floor with a cloth, and then polishing with a heavily weighted, long-handled mop-brush. This method gave a much prettier surface than that to be obtained by scattering shavings of wax upon the floor and allowing the dancers' feet to tread them into a glowing polish.

The favors were numerous, though inexpensive and, for the most part, home-made; and Carleton's leadership was commendable because the majority of his figures required a considerable number of dancers, so that all were afforded frequent opportunities to participate, while variety was provided by the occasional introduction of simpler figures calling for fewer persons.

With the first figure on the list the Halloween frolic began, for after the first four couples had danced, and had made another choice of partners at the sound of the leader's whistle, the signal was repeated, and the eight couples gathered about a large tub set in the center of the room. The leader brought up another gentleman, and the nine set to work "bobbing" for the elusive red apples floating upon the water that filled the tub to the brim. The apples had a most exasperating faculty of slipping away at the merest touch, so that when one persistent young man succeeded in grasping an apple firmly between his teeth, he well merited his privilege of choosing a partner from among the eight laughing girls standing near. The other men continued their efforts, and the last one to set his teeth in the polished, ruddy fruit found no damsel remaining, and so retired amid the good-natured chaffing of the company.

When the succeeding "fours" had repeated this merry figure, an



GERMAN FAVORS.

attendant removed the tub, and the leader then began the second figure. Three couples danced, and at the signal all approached the favor table and received small packages to bestow upon their new partners, who were to be selected from the seated company. Scotch caps, witch hats,

old dames' bonnets, elves' headdresses and fairy crowns and stars, all made of tissue paper cut and pasted in the proper forms, were wrapped in the packets, and had been prepared at home, although such quaint fancies are doubtless to be found in the stock of any dealer in german favors. These fantastic head-coverings having been donned, the six couples danced a "double windmill," as de-

scribed in "The Perfect Art of Modern Dancing," published by us at 6d. or 15 cents. All formed a ring and danced to the left, and then the ladies joined right hands across and moved around to the left, while the circle of gentlemen promenaded to the right until each met his partner, when he extended her his left hand and swung round to the center; thus the "windmill" was formed of gentlemen and the outer circle of ladies. When the gentlemen had been twice to the center, each took his partner's left hand and waltzed away.

In the next figure the true flavor of Halloween mystery was noted. All the gentlemen left the parlor, and each of the ladies was given a ball of colored cord, which was to aid her in finding a partner after the old Scotch tradition of the "blue clue." According to this, one must steal alone to the kiln on Halloween and throw in a clue of blue yarn, retaining one end by which to wind it up again. After a while something will lay hold of the other end, and upon inquiry the invisible being will answer the name of one's future spouse. In the present instance, the partly unwound balls of cord were rolled through the doorway of the mysterious darkened room, and the query, "Who holds?" evoked, not a supernatural reply, but merely a dancing partner for each maid from among the men stationed in the semi-darkness.

After this came a figure suggested by the familiar Halloween practice of nut-burning, by which heart futures are divined. For each dancer there was a unique favor made of an English-walnut shell, lettered with gilt, and so colored that each shell for a lady had its counterpart among those prepared for the gentlemen. These favors were made thus: First the shells were split with a thin,

sharp knife, and the contents carefully removed, to be used in the composition of delicious nut cake. Then some of the emptied half-shells were fastened with strong glue on both sides of flat pads of proper shape covered with gay velvet, thus forming handy little pocket pin-cushions. Other halves were perforated with tiny holes by means of red-hot wire, and were laced together with narrow silk ribbons over tiny, wedge-shaped cushions made of bright cloth stuffed with emery powder. Still other shells were hinged and fastened with small ribbon



EMERY.

bows, and when opened showed satin linings glued in to make soft beds for thimbles. In a fourth group of favors two half-shells were brought together on both sides of a tiny silken bag, which was provided with stout draw-strings and formed a safe receptacle for a ring or small charm or for the self-secreting collar-button.

Each pair of dancers holding favors of the same color formed a couple, of course, and when they compared their favors they found that the words inscribed upon them formed a sentiment when read together. The couple with white shells read "Fair"—"Weather," and under this happy augury they danced gayly away. As lightly tripped the second couple, who had blue favors bearing the legend, "True"—"Love"; and even the black shells' doleful motto, "Broken"—"Hearts," failed to dampen the spirits of the youthful holders. The yellow shells announced "Salt"—"Tears," the pink, "Rosy"—"Happiness"; the green, "Beware"—"Jealousy," the gray, "Single"—"Blessedness"; the silvered, "Limited"—"Cash"; the gold, "Incon"—"stancy"; the brown, "Country"—"Life"; the red, "Stormy"—"Love"; the orange, "Supreme"—"Bliss"; and the heliotrope, "Wounded"—"Love."

In another figure, also suggested by Scottish lore, three girls were led forward to take position, each behind one of three dishes set upon the floor. One dish was empty, a second contained clear water, and the third was filled with a murky fluid. Then three blindfolded young men dipped their fingers in the dishes, and divined something of the future according to their choice, since the empty dish foretold bachelorhood, the dark liquid a widow for a wife, and the clear water a maiden bride. For the present, however, each young man removed his blindfold and danced with the fair guardian of the dish he had selected. Other girls and other young men quickly filled the dancers' places at the dishes, and the figure thus proceeded until all were dancing, whereupon the waltz turned into a stately march, and the company left the

parlor for the dining-room, where a delightful buffet supper awaited them.

After the intermission, various popular figures, such as are described in the pamphlet above referred to, were danced with great zest and the favors provided for them were entirely appropriate to the occasion. There were ingeniously fashioned cabbage-heads of green tissue paper, some intended for shaving papers, and others disclosing in their centers small green velvet pin-cushions. These crisp trifles brought to mind the Highland "kale trial" in which the pulling of a cabbage stalk revealed things to come—a fair-seeming life-partner, should the stalk be of goodly appearance—wealth and estate, did the torn root hold fast much earth—and so on.

Tiny satin sacks marked "Hemp" recalled a kindred Halloween belief, according to which hemp seed was sown by night, with certain invocations, which resulted in a weird vision of the sower's future yoke-fellow harrowing the hemp. Some of these dainty little bags were sachets, others were cushions or emeries for my ladies' work-basket, and still others were fitted over coarser bags filled with plaster that made handy paper-weights.

The ubiquitous Halloween nut was the chief factor in another series of dance favors, being sometimes simply varnished and sometimes gilded, silvered or gaily tinted. The shells were stuffed with cotton sprinkled with sachet-powder, and were tied with strands of bright ribbon. Some of these ornaments were provided with suspension ribbons to serve as hanging perfume dispensers, and others were fastened in clusters of three to pen-wipers formed of bright flannel leaves. Numerous pretty uses may be found, by-the-by, for walnut shells. A photograph or thermometer frame may be decorated with a border of shells glued securely to place; or the halves may be punctured with red-hot wire and sewed all round the edge of a shallow box, and the whole may then be gilded and used as a card-tray.

Small souvenir blotting pads, with their outer layers tinted and shaped like Autumn leaves or bunches of ripe grapes, were artistic and seasonable favors and were very easy to make; and real fruit was furnished in one figure. Four couples danced, chose new partners at the leader's whistle, and continued waltzing, while the leader brought out several other gentlemen, provided them with a spoon apiece and bade them use the spoons to lift loose apples—that were laid in the center of the floor. It was no easy task to raise an apple from the slippery floor without touching it with anything but a spoon that was none too large, and when a young man finally succeeded, he gladly choose one of the girls who were waltzing past him, resigning his spoon to her partner, who then took his place among the group who were striving to lift the uncertain apples.

The next figure was one of the prettiest danced that evening. A convenient number of girls assembled about the same large tub of water that had been previously used, and found various letters cut from paper floating upon the surface of the water. These the girls wafted across and about with their fans, in deference to the Halloween tradition that letters thus blown will mysteriously group themselves to form the initials of one's sweetheart. In this instance it may reasonably be assumed that certain sly thrusts with fans and surreptitious touches with fingers helped to guide the letters into proper position, for very soon each girl had rescued a dripping letter that began the name of some chosen swain with whom she wished to dance.

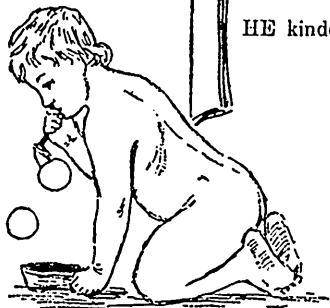
Still another quaint Halloween superstition provided the sentiment for the final figure, which modernized the familiar mirror consultation. After their partners had left the room the young ladies received at the favor table small mirrors, and tiny toy candlesticks, which were intended to be used as pin trays or ring holders, but which were for the nonce provided with diminutive wax tapers. Then each girl in turn entered the darkened room. The counterfeit moon beamed feebly through the clustered branches, and the little candle scarcely lighted the mirror which the maiden held up for a wraith-like reflection of her true-love's face; but very soon the truthful glass gave back the picture of some smiling masculine countenance, as the real mortal stepped forth from the clustering shrubbery, gave his hand to the maiden and waltzed with her into the parlor. Perhaps after all some occult influence of the season had dominated this divination by mirrors, for young Carleton waltzed with Miss Isabel Cary, and by the strangest coincidence, Fred and John beheld themselves pictured in the tiny looking-glasses of the two girls they admired above all others.

It is not recorded whether or not any other couples acknowledged a similar interposition of fate, but it is certain that one and all pronounced the german a most delightful entertainment. And though none of these wise young people believed in Halloween magic, yet that night more than one daisel put ashes of burned nuts under her pillow that she might dream of her sweetheart that was to be; for what girlish heart does not at some time harbor a vague speculation concerning the lover who may be coming to her from the mysterious land of Somewhere.

D. M. B.

# KINDERGARTEN PAPERS.—No. 2.

## THE GIFTS EXPLAINED.—USES OF THE FIRST GIFT.



THE kindergarten system includes all the external details and appliances that are necessary to educate the whole child in accordance with the laws of Nature, while the different divisions of the work are so perfectly adapted to his limited strength that all the requirements of mental and physical training are met, and the foundation is laid

for the more difficult after-education of school and of life.

The work of the kindergarten comprises gift-lessons, occupations, movement-plays, games and talks with the children. The gift-lessons are given by means of a series of playthings called gifts, which are put into the hands of the child to promote mental and manual discipline. After each lesson they are returned to their original form, and are kept among other materials in the kindergarten. The occupations, on the other hand—sewing, weaving, clay-modelling, drawing, paper cutting and folding, pricking, interlacing of slats, etc., being the epitomized industries of the world, introduce elements which are to be combined into wholes by the child and carried home as his own property.

It is often asked why the gifts were so called. Froebel studied growth in the natural world as symbolic of growth in the physical, mental and spiritual worlds. He said that everything on the earth was a gift of God, to be used as means to reveal man to himself, to reveal God to man, and to prepare for the fuller life to come. A few simple forms he selected as typical of these gifts in Nature, and called them "The Gifts." These he used as the starting point of the child's education.

The gifts are ten in number, beginning with the ball and concluding with any small seed used to represent a point. They take as the fundamental idea the development of the child's innate desire for activity. Every step is a logical sequence of the preceding one, and as the gifts begin with such simplicity of form and develop into complexities so gradually, it may easily be seen how the plan corresponds with the growth of the child. In an essay translated by Miss Lucy Wheelock, of Boston, it is said: "A comparison of Froebel's play-gifts with those which from year to year competitive industry offers so richly—not exactly for the benefit of the world of children—first shows them in their true light. Almost all the playthings which we buy in toy-shops, filled with all possible expense, are finished and perfect in themselves, often skilfully constructed objects whose beauty cannot be denied. Children stand amazed and delighted at the sight of a Christmas table ornamented with such gifts. But how long does the joy last? After a short time it changes first to indifference, then to disgust; and economical parents put away under lock and key for a later time the things that are tolerably well preserved. What can the child do with playthings on which already the fancy of an artist has worked and has left almost nothing for the self-activity of the child? The only thing it can do with these is to take them apart and destroy them. But the punishments inflicted on such occasions show how many parents entirely misunderstand this expression of the instinct of activity so worthy of recognition, and the desire of the child for knowledge and learning. If one gives to an indulgent child the choice of his play-material, he will see that a stick of wood will be the dearest doll, mother's foot-stool the coach of state, a little heap of sand material for cooking, baking, writing and drawing, and father's cane a darling pony. According to these experiences Froebel was anxious to make his gifts for play as simple as possible."

The first gift, which is for the most part introductory to the second, and which Froebel intended for use in the nursery, consists of six worsted balls in the six spectrum colors:

red, orange, yellow, green, blue and purple. The second gift consists of a ball, a cube and a cylinder, made of wood. This gift is the basis of the kindergarten. From it are derived all the other gifts, and even the games and occupations will be found to be related to it: Froebel saw that the materials which God has provided are ever being used by man for combinations into new wholes, and that in all inventions and industries these typical elements only reappear in new arrangements. Therefore, he took these three forms as epitomizing the universe. The ball stands for the earth, sun, moon and planets, all the vast wholes of Nature. Its opposite, the cube, is the simplest type of the mineral kingdom.

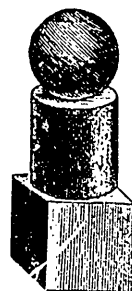


ILLUSTRATION No. 2.

As reconciling these contrasts and partaking of the qualities of both, appears the cylinder, the typical form of vegetable and animal life.

The third gift is a two-inch wooden cube, like the cube of the second gift, but divided once in each direction into eight one-inch cubes. This gift

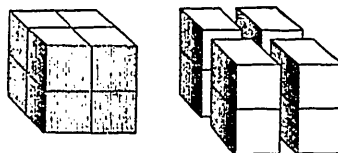


ILLUSTRATION No. 3

is a step in advance of the second; it is a gift used for building. The fourth gift is also a two-inch wooden cube, which is divided by one vertical and three horizontal cuttings into eight "bricks," each two inches

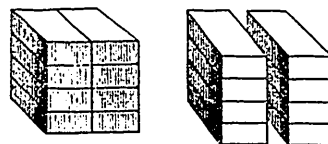


ILLUSTRATION No. 4.

long, one inch wide and half an inch thick. New dimensions of length and thickness are thus introduced.

The fifth gift, a three-inch cube, is more complex. It is made up of twenty-seven one-inch cubes, three of which are divided

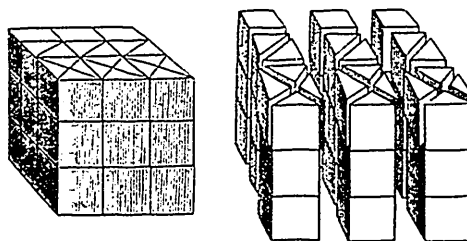


ILLUSTRATION No. 5.

by one diagonal cutting into half-cubes or triangular prisms, and three more by two diagonal cuttings into quarter-cubes or smaller triangular prisms. Great dexterity and delicacy of touch are now required. The tri-prism appears as a new form, and the slanting surface becomes a reality, while designs so varied and so real are built that the child quickly learns to love his gift-lesson.

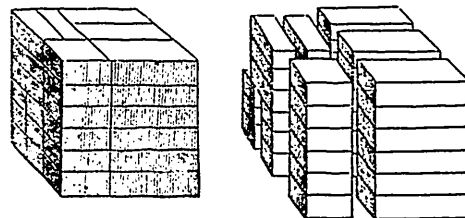


ILLUSTRATION No. 6.

The sixth gift, a cube the same size as the fifth, is divided into twenty-seven bricks of the same dimensions as those of the fourth gift; three, however, are cut lengthwise into halves and six breadthwise into halves.

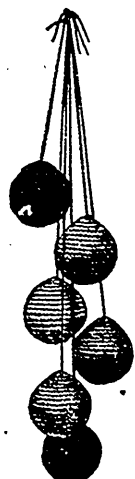


ILLUSTRATION No. 1.

reproducing square prisms or columns, and half-bricks of two sizes. The columns of this gift enable the child to build high structures that suggest Grecian architecture, and are pleasing and diverting.

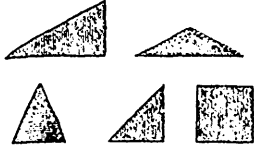


ILLUSTRATION No. 7.

The seventh gift is composed of five planes made of thin pieces of polished wood in light and dark shades. These planes furnish lessons in elementary geometry, and cultivate the art of designing and a love of

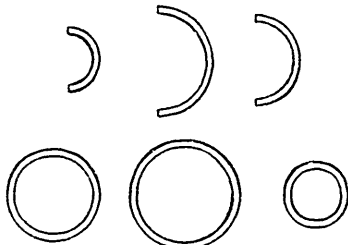


ILLUSTRATION No. 8.

the cylinder, and the half-rings corresponding portions of these objects. This gift is also used successfully in laying out interesting symmetrical patterns.

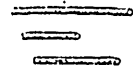


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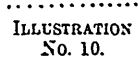


ILLUSTRATION No. 10.

In the ninth gift sticks of different lengths are used to represent lines, the edges of the cube or, in fact, those of any of the gifts having straight edges.

In the tenth gift small seeds serve as points, the parts of a line; and with them, as with the ninth gift, surfaces are indicated in outline.

USES OF THE FIRST GIFT.

The first gift, the ball, is to be considered as regards the thing itself and its adaptation to the child. Froebel in the beginning selected the red ball as the first gift, and afterward added to it the other five, thus showing the three primary colors, red, blue and yellow, and the three secondary, orange, green and purple, although it is not intended to teach the young child this classification of hues.

The ball represents the wholes of Nature. It is a complete body that is always round, no matter from what point it is viewed. It



ILLUSTRATION No. 11.

is a universal plaything, was used by the Greeks and Romans, and is the basis of our national game. Looking for the ball in Nature, we find that all the heavenly bodies are balls revolving with a circular motion about the sun as a center. Ball forms are found in eggs and bird's nests, in the human head and eyes, in plant seeds, in flowers, such as the rose and its petals, and in many vegetables, like the cabbage and the

beet. Circles or parts of circles appear in the tendrils of plants, in the curlings of smoke, in the windings of rivers, and in that beautiful arch of promise, the rainbow. Man uses a curved line in building a bridge, to gain greater strength, and in cutting a path to the summit of a mountain, that the ascent may be easier. The circle

is emblematic of unity, immortality, eternity. Mrs. Peabody says that "every word in its origin has represented a particular object in Nature." So we speak of the daily round, of the sphere of one's influence, of a ring of conspirators, of the cycle of the years, of a band of workers, of the family circle, all suggesting unity, a bond, a circle.

It was one of Froebel's great principles that the child is an epitome of the race, and as the race has been developed by symbols from the simple to the complex, from the concrete to the abstract, so the child's powers should be trained and enlarged. Nothing is more helpless than a young child. He gets his first knowledge of externality through the sense of touch. He has little perception of sound, and the first ideas gained through sight are those of light and darkness. He is early attracted by color and movement. As he must learn through his senses, the starting point for his knowledge ought to be a simple object. The simplicity of the ball, in connection with its universality in Nature and as a plaything, may be deemed an adequate reason for using it as the first gift. The child likes this simplicity, because he is not at first able to discern many qualities in an object, and he is also pleased with the ball's motions, which correspond with his own activity. Abbott suggestively remarks: "Give a baby a ball, and he will begin to study it as Nature dictates. He will look at it, feel it, turn it, squeeze it, suck it, smell it, throw it away, and crawl after it for a second study."



ILLUSTRATION No. 12.

Froebel advises that while a baby is in his crib the ball be suspended by a cord where he can easily see it. After a while he will begin to distinguish it from the other objects around him, and, perhaps, his interest will be awakened by its bright color. If the ball is touched so that it swings, this motion will also appeal to him; he will follow the string and look for the cause of the motion. After he has formed some idea of locomotion, he will attempt to grasp the ball, because he wants to grasp it, mentally. He will have a feeling of admiration, then a love of possession, and lastly understanding. We trace the steps as emotion, desire, thought, act. When the child first attempts to grasp the ball, he may not be successful, and will unconsciously ask, "Why did I not get it?" He will then measure the distance again and make a second attempt. This time he will, perhaps, be successful, and he will then have a feeling of gratified desire.

He will next begin to form ideas regarding the form, size, weight, material, hardness, elasticity, color and roughness or smoothness of the ball, through the senses of touch and sight. Knowledge will come by a perception of differences. After the child has had the red ball for some time, the blue and yellow ones may be offered. These clear primary colors will satisfy him, for color as well as language speaks to a child. The blue and yellow balls being different in color but alike in all other respects, a train of comparisons will be started in the child's mind without his being confused by seeing too many differences.

No great distinction can be made between the use of the ball in the nursery and in the kindergarten, as both the mother and the kindergarten must be guided by the child's development. But each ball game should be connected with what has gone before, with something in the child's own life, and should be complete in itself. The mother may speak of the ball as baby's ball, the soft ball, the nice, round ball or the quiet ball (tapping it on a surface); and she may say with the child, inducing him to use his fingers:

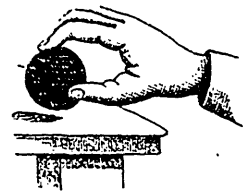


ILLUSTRATION No. 12A.

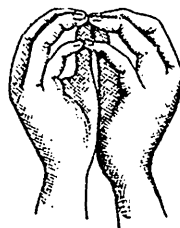


ILLUSTRATION No. 13.

"Here's a ball for Baby; Big, and soft and round;



ILLUSTRATION No. 14.

"Here is Baby's hammer, Oh! how he can pound!



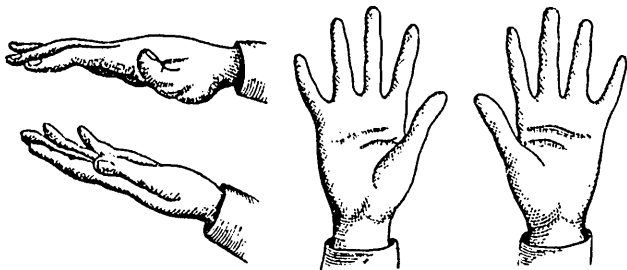


ILLUSTRATION No. 15.

"This is Baby's music,  
Clapping, clapping so;

ILLUSTRATION No. 16.

"These are Baby's soldiers,  
Standing in a row." \*

A story may be told of bird-life, calling attention to the way the bird hops. Show how the child's little playfellow, the ball, can hop. Make a nest of the left hand and put the ball in it with the right hand. With this repeat or sing the following, moving the hand like the swaying of a bird's nest:

† "The little bird is in the nest,  
So quiet and so still;  
I'll gently rock it to and fro  
And love it well, I will."

Letting the ball hop, sing:

"The little bird hops in its nest,  
So cosy and so warm;  
It tries to do its very best,  
In sunshine and in storm.

"The little bird hops out its nest,  
So cozy and so warm;  
It tries to do its very best,  
In sunshine and in storm."

Now the little bird is old enough to fly, and its wings are so strong it wants to try them; then the good mother and father birds, who have cared for it a long time, say "Chirp, chirp," which means "Try, try," and the little bird tries. After relating this, sing the following verses to the music given beneath (taking the ball-bird through the air in the hand and picking up crumbs):

"Fly, little birdie, fly around,  
And pick up crumbs from off the ground.  
Fly, little birdie, fly around,  
And pick up crumbs from off the ground."



"Fly, little birdie, fly up high,  
Fly little birdie, near the sky.  
Fly, little birdie, in your nest,  
And have a quiet little rest."

Then the following lullaby may be sung:

"Close beneath thy mother's wing,  
Birdie, lay thy little head;  
I will watch thy slumber, love,  
I will guard thy downy bed."

"Nestle, nestle gently down,  
Close thine eyes to sleep, my dear,  
Safe within our Father's love,  
You and I have nought to fear."

Interest the child early in bird and animal life. Let him hop like a bird, and skip and jump as a lamb does. Tell about family life of animals. Show a bird's nest, how the bird weaves her house round inside like a ball, and fit the ball into the nest. Tell how the good

\* For remainder of this selection, see *Nursery Finger Plays*, by Emilie Poulson; published by the Lothrop Publishing Company, Boston, Mass.  
† Music for these lines is given in *Merry Songs and Games*, by Clara Beeson Hubbard.

sheep gave us the wool to make the ball. It was part of her thick, soft coat, but this was too warm for her in Summer, so she let the farmer cut it off. He took it to town and sold it to a factory man, who had it washed, combed and twisted into threads called yarn. These threads were knit to make the ball. Boys' coats and girls' dresses to wear in Winter are also made of this wool which the sheep gives. Show some wool, and, if possible, let the child see an entire fleece, which is always rolled into a ball when ready for sale, that he may know how much the sheep gives away at a time. Learn in this connection "The Lambs," from Miss Poulson's *Nursery Finger Plays*:-

"This is the meadow where all the long day  
Ten little frolicsome lambs are at play," etc.

The ball may be made of clay. To develop the child's hands, give him as large a piece of clay as he can well hold. Let him roll it between his palms gently (if rolled too fast, the water will be absorbed by the hands and the clay will crack), until it looks like the ball. Do not expect too much as to shape at first, and be careful not to tire the child. Let him also make a bird's nest, with little balls for eggs, and, if he likes, a bird to sit on the nest. These will all be life-like and real to him. Fire-brick clay is suitable for the purpose and can be obtained

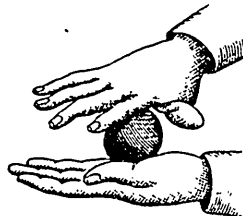


ILLUSTRATION No. 18.

from any potter, and when bought in this way it is very inexpensive. It should be kept in a covered stone jar, and the pieces may be used again and again if always put back in the jar and covered with water. After each use pour off the water and renew it several times, to cleanse the clay from any impurities that may have been absorbed from the hands. Allow it to dry sufficiently so it will not be sticky, and cut it off with a piece of cord.

Bring out the idea of round

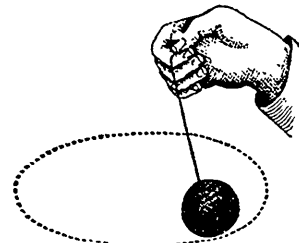


ILLUSTRATION No. 19.

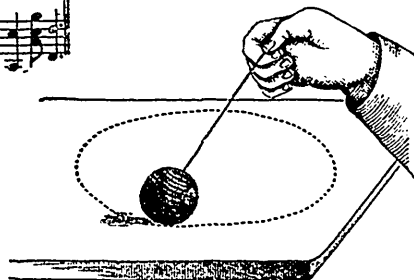


ILLUSTRATION No. 20.

objects and of red objects—red balls, red apples, cranberries, the red sun at sunset, etc. Follow this by mentioning things that go round, as wheels or spinning tops. Show that the ball will go round and round. Hold the string and let the ball describe a circle in the air or on a table.

"Round and round it goes, swinging on a string,  
Round and round and round and round, while we gaily sing."

Let the child turn his hand and arm round and round, making a circle in the air.

Hold the string of the ball up and down, and let the ball sink and rise while some rhythmic song is sung. Ask the child to name something that goes up and down, as a window sash or elevator. Move the hand up and down. Sink and rise on the toes. Cultivate

THE PENDULUM.

language by asking appropriate questions and having the child answer, "My ball goes up and down." "Susie's ball goes up and down." "The elevator goes up and down." Use terms to describe all the motions of the ball in the same way, developing correct speech after the object itself is understood. Also call attention to edges that run up and down in stationary things. These exercises may be repeated with the blue, yellow, orange, green and purple balls, the primary colors being given first, and then the secondary. Tell stories that will emphasize the colors. Make a collection of things in all the different hues, and allow the child to classify them, putting all the red objects together, then all the blue ones, and so on. This will furnish amusement for a long period, and will at the same time cultivate classification.

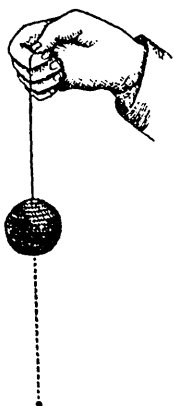


ILLUSTRATION NO. 21.

Como and see, como and see, how mer - ri ly the clock doth go. The pen - du - lum swings to and fro, and nev - er from its place doth go, Swings forward first, and then swings back, al - ways tick and always tack; Tick, tack, tick, tack, tick, tack, tick, tack, tick, tack, tick, tack, tick, tack, tick.

All of these bodily motions may be performed to music as a series of gymnastics.

Follow this by motions *right* and *left*. The balls swing *right* and *left*. The pendulum swings *right* and *left*, to and fro. This develops the idea of time and order. Tell something of day and night. Give songs about the sun.

Position of *front* and *back* will be gained from the ball.

"From front to back now swing,  
You pretty little thing,  
Swinging, swinging, swinging still,  
Swinging with a right good will;  
From front to back now swing,  
You pretty little thing."

Show the child pictures of things representing the ball. Let him collect such pictures, cut them out and paste them in a scrap-book. Suit the lessons to the season of the year. In the Spring sing songs of the robin and blue bird, of building nests and of eggs hatching. In the Autumn sing "The brown birds are flying like leaves thro' the sky"; and in Winter, "The chilly little chickadees."

As soon as the child is old enough to enjoy and understand it, mix colors before him. Show him that blue and yellow make green, that red and blue make purple, that red and yellow produce orange. If the blue and yellow papers are held together in the light of a window, the green tint may be plainly seen. These papers show the colors extremely well, and give much pleasure to the child. The above-mentioned firm's catalogues of "Home Amusements" and "Kindergarten Materials" furnish a list of many helpful amusements for children.

The balls are very easy to make. There may be some difficulty at first to get them quite round, but that is soon overcome. Germantown yarn is the best and cheapest material for the outside covering and half a skein is more than enough for one ball. Do not think that any shade of red, blue, yellow, etc., will do. Be sure to get the clear color in each instance, and not a shade or tint. Use a steel needle of rather small size to make the covering. Form a center by firmly crushing a piece of paper, and about this wind old yarn, or, if a very soft ball is desired, wool batting cut into strips. Make this inside ball about four inches in circumference, and then crochet the covering.

We might continue almost without end to tell of the devices which the mother or Kindergarten can provide for the development of the child with the help of the ball, which is seemingly a simple plaything, but when rightly used becomes a means of education. All the child's strength is exercised in this training, while his mind and soul expand in a natural and harmonious way. Some of the results attained are love of Nature and God's works; ideas of color, motion, form, texture, impressibility, position, order and time; and training in physical culture, language, attention, memory and classification.

SARA MILLER KIRBY.

Sing: "Fruit Selling Game."

"I am a little grocer,  
With fresh ripe fruit to sell,  
And if you please to buy from me,  
I'll try to serve you well."

"I've apples green and cherries red,  
And yellow lemons too;  
And plums and grapes and oranges,  
Which I will sell to you."

The child will find the color game very interesting. Place the six colored balls in a circle, let the child close his eyes, while you take one ball away and put it out of sight. Then bid the child open his eyes and guess which color has gone. During this game sing:

WHEN WE'RE PLAYING TOGETHER.

1. When we're play - ing to - geth - er, We are hap - py and glad;  
In bright or dull weath - er We nev - er are sad.

2. Now tall, little playmate,  
Who has gone from our ring;  
And if you guess rightly,  
We will clap as we sing.

The child may hold out his right hand, right foot, left hand, left foot, and repeat the following lines, adapting them properly to each motion:

"I put my right hand in,  
I put my right hand out;  
I gave my right hand a shake, shake, shake,  
And I turn my right hand about."

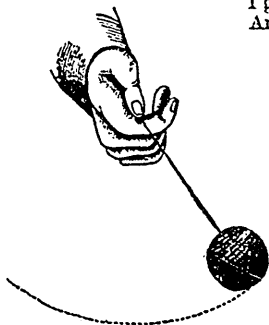


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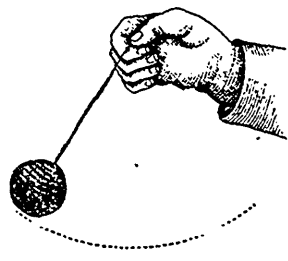


ILLUSTRATION NO. 23.

\* From Songs and Games for Little Ones, published by Oliver Ditson Co., Boston and New York.

## AROUND THE TEA-TABLE.

She who is unable to blind herself, even though she may be willing to do so, to the fact that her complexion is steadily growing more cloudy and that her cheeks are losing their color and her eyes their brightness, should not become discouraged, but should ponder the subject calmly and dispassionately to determine whether or not the fault lies within herself.

Much has been said in favor of a "Garden of Eden breakfast" as a means of procuring an ideal complexion—that is, a breakfast consisting wholly of fruit. In this glorious Autumn month the luscious grape is both cheap and good, and peaches are still to be had in plenty, so that this

### EATING, AND THE COMPLEXION.

sort of a morning meal is easily possible to her who desires to test its efficacy. It is a question, however, if a breakfast of fruit contains enough nutrition to enable the average woman to perform her morning duties without experiencing great fatigue. Eat fruit in the morning, by all means, my dears, grapes and peaches in abundance; but remember that a two-inch square of juicy beefsteak will give a brilliancy to the eyes, an outward and visible sign of inward life and vigor, that can never be obtained from a meal of fruit only.

To be sure, Janet, if one were to eat enough fruit, it would doubtless provide sufficient nourishment, but it is hardly possible to reach that point without surfeiting the appetite. Then, too, fruit that contains much sugar, such as grapes or peaches, is very likely to increase one's weight unduly; and surely it is better to have a questionable complexion than to be burdened with an excess of avoirdupois. Over-indulgence in fruit is, therefore, to be avoided, if one would retain a graceful figure. In fact, it is unwise to eat any one article of food to excess.

Far be it from me, however, to decry the delicious and ever-blessed peach. It is well known that this fruit is a tonic, a food and drink combined, really a food and medicine in one. A very good meal may be made off bread and butter, and cut peaches, with sugar and cream; and peaches are excellent for the blood, preventing redness of the nose and various scrofulous and bilious tendencies. But to eat a dozen large peaches daily for breakfast, as one over-zealous writer urges her readers to do, is to place one's-self among the crowd of vulgar folk who eat too much. Byron said he disliked to see a woman eat, and he would doubtless have disliked it more if he could have watched a modern complexion-hunter at her "Garden of Eden breakfast."

Colds are potent and remorseless destroyers of the complexion, and at this time of the year, when sudden changes of temperature are the rule, and raw, wet days occasionally seen, that person is endowed with great vitality or else is very fortunate who is able to escape a

### HOW TO PREVENT COLDS.

cold of greater or less severity. Proneness to take cold is a disease or personal weakness, and one that most of us may combat. She who has to avoid every draught of air is indeed to be pitied, for she is never safe anywhere. With a little patience, such susceptibility may be greatly lessened by a liberal daily use of cold water. The throat and the upper part of the chest should be bathed every morning with cold water and then rubbed with a rough cloth until quite warm; and after every warm bath the throat, chest and limbs should be sprinkled with cold water. She who takes cold most easily can gradually accustom herself to a cold shower-bath after a warm tub-bath, and when she has done this, she will find that she is much more hardy and that her general health is better. One woman of my acquaintance who formerly caught cold at every change was induced to try this very simple treatment, and she has not had a cold for over two years.

The gaining and keeping of a good complexion does not require that one should always be mounted on a hobby and riding it to death. By eating food that is not greasy, by avoiding pastry and made gravies, by bathing often and properly, by obtaining enough restful sleep and by guarding against taking cold, we can do far more for the complexion than by any such extreme method as eating breakfasts of fruit. If the skin is coarse-looking and full of pimples, use a lotion made of the following ingredients:

30 grains of bi-carbonate of soda.  
1 drachm of glycerine.  
1 ounce of spermaceti ointment.

Apply this preparation to the face just before retiring, allowing it

to dry upon the skin; and if the latter is very badly broken out, use the lotion in the daytime also, wiping off all but a film with a soft cloth, after fifteen minutes.

If the muscles of the face seem to have lost their firmness, a tonic should be used, and an excellent one may be made as follows:

1	wine-glassful of French orange-flower water.
$\frac{1}{4}$	tea-spoonful of gum camphor.
$\frac{1}{2}$	" " bi-carbonate of soda.
2	" " glycerine,
3	" " cologne-water.

Dissolve the camphor in the cologne-water, add the other ingredients, and shake the bottle several times a day for two days. Apply to the face at night, dabbling it on with a soft sponge and letting it dry.

As the cool weather approaches the general woman takes account of her millinery stock, that is, her feathers, ribbons and other pomps and vanities, to determine if she cannot make her Autumn *chapeau* both handsome and inexpensive. Superior ostrich-feathers are always good, unless they have been accidentally injured. Light-colored feathers that have been soiled may be washed in benzine or naphtha without injury to their colors, requiring simply to be dipped in the fluid, and then swung in the air until dry.

### MILLINERY.

To curl ostrich-feathers, use a dull knife. Hold each feather over a fire, shaking it gently until it is warmed through; and then, holding the feather in the left hand, place the flues between the right thumb and the knife edge, and draw the right hand along quickly, curling the ends of the flues only. If the feathers on a hat become damp, their curl may be retained by holding the hat over a fire, waving it until the feathers dry and then placing it in a cool room for the fibres to stiffen. Considerable cleverness is needed to curl a feather gracefully and without breaking any of the flues, but the end-of-the-century woman is nothing if not clever, and is up to date in all things feminine.

The earring, which was for so many years in universal favor, finds no place in my lady's jewel-casket to-day, and we may well congratulate ourselves that a fashion so barbarous has been adjudged worthy only of the dark ages by all tasteful folk. It hardly agrees with the

### THE PASSING OF THE EARRING.

boasted modern refinement that a woman should mutilate her pretty ears to accommodate savage ornaments which at one time were so weighty that they often pulled the ears out of shape and sometimes tore their way through the tender lobes. The wearing of earrings is one of the most ancient modes of feminine adornment on record, and it is, therefore, all the more to the credit of the women of to-day that they have departed from the custom. There are several allusions to earrings in the early books of the Old Testament. The golden calf was certainly made in part of the ornaments which the Israelites were commanded to "break off" from their ears for that purpose, though why "break" history sayeth not. This must assuredly have been a painful operation, and one likely to imperil the popularity of the earring in those far-off days.

The dainty woman sees ornamental possibilities in her discarded earrings, for they will make beautiful lace-pins, of which one cannot well have too many. For a Christmas gift to a dear friend there could be no happier choice than a lace-pin made of an earring that had long been treasured by its owner. The banishment of the earring seems likely to be permanent, but no one can speak with certainty on such matters.

By-the-bye, my dear girls, the old-time, hearty mode of shaking hands, of which we were all so fond, but which has been in disrepute for some time past, is once more fashionable. One writer strongly put it that only fools would shake hands with the uplifted forearm, but if that

### HAND-SHAKING PERFUMES, ETC.

were true, then there was an alarming increase in the number of brainless people during the last year or two. Until this Autumn, she who was quite *comme il faut* grasped her friend's hand with the forearm so lifted that the hand was almost on a level with the chin. For those who do everything gracefully and daintily, this was a pretty greeting, but the average woman, and the average man, too, only made themselves ridiculous when they essayed it, and they are the ones who are glad to return to the old-fashioned, natural hand-clasp, which requires neither practice nor education.

Those of you who make their own colognes and sachet-powders will no doubt be glad to obtain a recipe for Florida water which I lately received from an experienced perfumer. It is as follows:

- |                              |                               |
|------------------------------|-------------------------------|
| 1 drachm of oil of lavender. | 1/2 drachm of oil of neroli.  |
| 1 " " " bergamot.            | 15 drops " " palm.            |
| 1 " " " lemon.               | 5 " " " rose.                 |
| 1/2 " " tumeric.             | 1 pint of deodorized alcohol. |

Place all these ingredients in a bottle and shake frequently. The perfume will be ready to use in two days.

A little more tea, Margie, in this pretty cup, which, you see, looks

like an open flower. China for the afternoon tea-table grows more artistic every year, and the most charming is not expensive, so that every hostess may add to her store occasionally.

The wise woman, she whom our grandmothers would have called "fore-handed," now carefully freshens her Summer gowns, that she may continue to wear them as much as possible during the present month. This is emphatically the most satisfactory plan, for try as she might to save her cotton dresses for another year, they would certainly be a disappointment when she donned them next Spring. A cotton costume requires as careful and almost as frequent brushing as a woollen one, to keep it constantly presentable.

EDNA WITHERSPOON.

## USING THE HOUSE.

To be careful of the thing we possess is certainly commendable, but to be so careful that we lose all rational use of them and thus suffer real deprivation is both foolish and unprofitable.

Everybody has heard of the old lady who was perfectly willing to lend her umbrella, but stipulated that it wasn't to be opened except when the weather was sunshiny and pleasant. Now this woman was not a mere solecism; she was, in fact, a type and a reality; only enough exaggerated to happily define for us an entire class. Of course, to use things is to hasten their decay, to shorten their existence; but it is only by enjoying them that their value can be obtained. As Horace says of money, so it is of everything: "There is no lustre to gold, unless it shine by a moderate use."

I have often noticed, and more particularly in the country, that the happy medium between rapid destruction and sensible use is rarely attained in the treatment of the house. Whether it be a new one or one in merely fair condition, the attempt to protect it against an inundation of light and joy is frequently only too successful. We know that sunshine should not needlessly have full sway at all hours, or pour in at Midsummer its most fervent heat. Too much sun would fade the muslin book-covers, the draperies and the carpets, and the sun's full heat would be unendurable in the dog-days. It is necessary, therefore, to occasionally temper the warmth or ward it off, and also to protect the colors of furnishings and hangings within the bounds of reason; but there are many things that are worth more than carpets, curtains and book-covers. If the books are properly cased or curtained, the sun will not injure them; and there are times, when dampness and mould are in the ascendant, that a sun-bath with a plentiful flow of fresh air is really good for books and for every fabric that the sun and air can reach. Wooden floors, with rugs that can be removed when it is necessary, are much better than carpets that are too delicate and expensive to be stepped on or to be viewed by the full light of day.

What is better than all these things is comfort, in which is included the important item of health. The human race is not a collection of celery plants that must be kept from the light and bleached before they can attain perfection; but when we note the steady Summer darkness and the Winter shading of some rooms, we find it easy to believe that the over-careful housewife thinks such bleaching needful. No doubt she means well, only wishing to be thrifty and prudent. She doesn't intend to destroy her family's health and cheerfulness, but she certainly does, in one way at least, contribute to that result.

I am speaking of what really is, and not imagining what might be. I know of many houses in both town and country where it is impossible to find sufficient light to read a paper or book, except in front of some window where you have yourself pushed a curtain to one side; and even there you cannot read with ease. In dark and cloudy weather the situation is, of course, much worse than on a bright day. True, I may not want to read if I have merely entered for a call, and yet there are books and papers there which seem to have been set there as lures, or as alternatives to brown or shadowy "studies" while the hostess is preparing her toilet to receive her caller. It would certainly sweeten one's temper, shorten the period of waiting and give a pleasant suggestion for beginning conversation, if one might read a column or a page or examine in an adequate light some attractive picture on the wall, before the hostess enters. What, after all, are the books and pictures there for? As the rooms are ordered to be constantly dimly lighted, and are really dark and sepulchral on dull days, which are sometimes aggravatingly numerous, not even the family can have much benefit of what the eye and mind naturally covet.

Another point to be remembered is that the house is not cheerful when it is dark. Some sunlight is necessary to exalt the spirits,

and upon good spirits and a happy disposition health is greatly dependent. It is a fact that many very wealthy and fashionable people keep their houses deeply shaded inside, which, of course, makes it the correct thing, in one sense, to do; and the great general public which does not belong to the "Four Hundred," is glad to claim circumstantial alliance with them by placing shutters and curtains against what is outside their walls. There are doubtless many who think that the mystery of a "dim religious light" will heighten the caller's opinion of the elegance which they effect and would in this way remind him of. I have always been sufficiently old-fashioned, though, to think that the house was made for the family, and not the family for the house. Why not put the lounges and chairs in Summer dress, and, if one doesn't like polished floors and rugs, lay over the carpets protective cloths, or cover them where the sunshine enters freely? We can forgive the management and seclusion that extreme heat temporarily compels, but even during the hottest period of Summer the insufferable days are fortunately few. Let us be reasonable, and carry nothing to absurd extremes; and let us not forget that it was a very early and a divine fiat which said, "Let there be light."

I have never been afraid of the warning given by the proverb to those who live in glass houses. As I am not in the habit of throwing stones, especially at my neighbors, I don't think I should be in special danger if I lived in such a breakable dwelling. It is even asserted, I believe, by some high medical and hygienic authorities, that nothing is better for a certain class of invalids and indoor workers than to live in a room built mostly of glass, which for obvious reasons, should be erected on top of the house or in an upper story. Such an apartment should be fitted up for health, and not with careful regard for the visitors who may enter it; and it may be used, not only by an invalid for the curative force of the sun's rays, but also by a student or an artist for the excellent light.

If a house, as I stoutly contend, is benefited so much by fresh air and sunlight, it no less demands a proper disposition of space. The fashion of collecting bric-à-brac and antiques is largely a product of the present generation; certainly it was not a fad, even if it was much thought of, thirty years ago. Far be it from me to frown upon the fashion. Articles intended for the commonest use were made more artistically or, at least, more conscientiously and solidly by our grandfathers than they are by the artificers of to-day. Tables, chairs and sideboards were formerly constructed slowly and carefully by hand, but the great bulk of modern furniture is the product of machinery, and much of it is far from beautiful. Such of us, therefore, as have antique furniture in real use are fortunate, and those who collect it are contributing to the gospel of beauty. But we often see a room crowded with many more ancient chairs, sofas and tables than utility requires, to say nothing of a possible group of spinning-wheels, reels, warming-pans, foot-stools and other picturesque survivals for which there is now no use.

Such old-time specimens are pleasant to look upon, and no doubt stir to advantage dulled æsthetic perceptions in these Philistine days. I thoroughly believe in the utility which does not turn beauty out of doors or give it secondary consideration. There is, in fact, somewhat more reason to cultivate the beautiful than to study the useful, because, as Goethe's famous remark implies, usefulness will be sure to take care of itself. Nevertheless, the house, which we should enjoy rationally, is sometimes overloaded with purely ornamental objects, which encroach to such an extent in the better rooms and in the halls and passages that it requires some expertness and involves not a little risk to pass among them. You must look carefully and constantly to your going if you would avoid endangering a collection of Wedgewood ware on one side, or running against a group of tall vases on the other, or oversetting a table in front of

you laden with antique cut-glass, or shaking a frail stand at your back upon which there is barely room for its load of tall, narrow-based and very breakable curios. Even if you successfully avoid a Scylla of costly ceramics in a glass cabinet, there is still a Charybdis of valuable plaques on the wall or of perishable ornaments near the fireplace or on the mantel-shelf.

The family and the visitors are alike practically hedged in by so lavish a display. There would be room enough, were the furniture appropriate and properly disposed; but it is not arranged in such a house for practical use. Nine-tenths of the valuable flotsam and

jetsam that has come down the stream of time and here found a cramped lodgment should be displayed in a separate room. If needs be, an annex should be built especially to contain it. Beyond a certain point, the two purposes of use and decoration should be kept apart. You cannot very well have a museum and a parlor in one room without making a daily sacrifice to discomfort. The gods of ease and convenience must not be disparaged or denied if there is to be peace and enjoyment in the home. There is always room for beauty to preside, but it has no business to either cramp us or to cause confusion.

JOEL BENTON.

## A CHRYSANTHEMUM ENTERTAINMENT.

IN JAPANESE STYLE.

"Girls, here is a small package left by Mrs. Lightfoot's messenger a few minutes ago. Open it, and see what it is and for whom. I have mislaid my glasses and cannot read the address," said Mrs. Hood, interrupting a merry conclave on the shady side porch.

"Another example of mental telegraphy!" cried Ruby Hood. "We were speaking of Mrs. Lightfoot only a moment ago."

"And wishing she would give one of her delightful entertainments," added Mary Howard, a visitor.

"We are especially anxious that she should give one since that handsome cousin of hers from Japan has put in an appearance," slyly interposed Belle Wilson, who had dropped in for a social chat.

"Missionary work seems to have looked up of late," remarked Ray Price, the fourth member of the quartette. "I overheard Miss Jewel expatiate on the good of the noble cause only yesterday. I am quite prepared to hear at any moment that she has entered the missionary field."

"Or made a desperate attempt to capture the missionary," interposed Miss Howard.

"Or a native, rather than make no capture at all," added Belle.

"Poor thing! Who can blame her?" said Ruby. "Thirty frosty Winters at least have passed over her head. Though for that matter, if all missionaries were as good-looking as this one, I don't know that the work would prove so very distasteful after all."

"With an able assistant," suggested Ray.

"Of course," admitted Ruby, "that would be a consideration."

"And the salvation of the heathen would be a secondary matter, I fear," said Ray. "Well, an honest confession is good for the soul; but what does the package disclose?"

"Behold!" cried Ruby, who had just succeeded in untying the parcel and now displayed a pretty Japanese paper fan.

"There is no hope for us, girls; we might as well cease dreaming of foreign lands," said Belle, raising her hands despairingly. "The missionary has been smitten. I doubt not that it is from him. This is the manner of oriental courtship—to send presents to the object of one's affections. In this case the meaning doubtless is, 'I have a fan-cy for you.'"

After the others had applauded this sally, Ruby, who had been examining the fan more closely, remarked: "There seems to be some writing on this. Yes, it is an invitation;" and then she read on the cover, "Miss Ruby Hood and Guest," and written on the fan these words:

"Mr. and Mrs. Henry Lightfoot.

A Garden Party, Thursday, October twenty-fifth,

From ten until twelve, A. M.

To meet their cousin, Dr. Hamilton Parke."

"I must hurry home at once to see if an invitation is not awaiting me," said Belle Wilson, rising with a laugh. "Mr. and Mrs. Lightfoot should certainly give all of us girls an equal chance. I have always been greatly interested in the heathen."

"And in handsome missionaries," added Ray mischievously, also preparing to make her adieu.

The pretty grounds surrounding the Lightfoot residence presented a decidedly festive appearance on the morning of the twenty-fifth of October. The porches were hung with bright-colored Japanese lanterns, while here and there on the lawn were spread large paper parasols on bamboo poles planted in the greensward. Small lanterns and fans depended from the edges of these parasols, and also from light arches of bamboo that had been constructed over the gateway and the broad walk leading to the main entrance. Festoons of lanterns hung from the windows and balconies and reached to the eaves of the house, from which fluttered dragon-shaped paper

kites; and these gay decorations were supplemented by bright-hued awnings over the doors and windows.

Along the walks on the porches and upon stands scattered over the lawn were grouped pots of beautiful chrysanthemums showing a profusion of blossoms in a rich variety of colors and shapes, ranging from the feathery Japanese white and delicate pink flowers to the ordinary deep-maroon button-like variety that thrives along the garden walks. Mrs. Lightfoot, who had artistic tastes, attended to the grouping of the plants, and the eye was continually pleased with the lovely combinations of tints that she had succeeded in arranging with the lovely flowers.

Under the trees and the large parasols were placed seats for the guests to enjoy comfortable tête-à-têtes and listen to the music furnished by a group of mandolin players hidden among clustering foliage on an upper balcony of the house.

Mr. and Mrs. Lightfoot and their cousin received the guests on the front porch.

At the especial request of the hostess, Dr. Parke had arrayed himself in a Japanese costume, gorgeously embroidered, that had been presented to him by a wealthy native for some important professional service rendered in his capacity as a medical man.

The doctor had also brought home a richly wrought costume that had once belonged to a lady of high rank, and a number of scarfs, shawls and silken draperies, all lavishly decorated with needlework; and Mrs. Lightfoot now wore the pretty gown, while from the collection of oriental fabrics she had ingeniously constructed a suitable habit for her husband. All three were thus arrayed in true Japanese attire, which, with the surroundings of lanterns, fans, and a rich background of embroidered screens and panels and groups of exquisite chrysanthemums, made a charming scene of Eastern splendor. A few bamboo chairs and settees were arranged upon the porch for the receiving party, and near where Mrs. Lightfoot stood was a pretty table to match that supported an exquisite Japanese vase filled with choice chrysanthemums.

For a divertimento there was a test of kite-flying in an open part of the lawn, half a dozen of the young men taking part in the competition. The kites were of the grotesque variety made in Japan, and the efforts of the young men to fly them afforded much amusement to the audience grouped about the reserved space, because most of the participants had long neglected the art dear to the days of their boyhood, and their hands had forgot their cunning.

The most successful kite-flyer, that is, the one whose kite soared the highest in a given length of time, was awarded a pretty prize, which proved to be an interesting souvenir of far-away Japan.

Mrs. Lightfoot had selected from her numerous young friends several attractive little black-haired, dark-eyed maidens, and had quaintly arrayed them in prettily flowered gowns that had a decidedly oriental appearance, although they were of home construction. The girls wore their hair in true Japanese style, the dark braids being decorated with tiny fans and artificial cherry blossoms; and they had clusters of chrysanthemums pinned upon their bright costumes.

These damsels acted as waitresses to serve refreshments during the course of the entertainment. They were furnished with trays of Japanese make and rolls of paper napkins, and they presented the latter to the guests before offering the dainty menu, which consisted of iced tea, lemon and orange sherbets, small cakes, and delicious plums that were mixed with cracked ice in bowls of Japanese ware edged with chrysanthemums.

The ladies present carried the fans on which their invitations were written, and also Japanese paper parasols, and wore handsome corsage bouquets of chrysanthemums; and the gentlemen had boutonnières to correspond.

H. C. Wood.



**How to Get a "Sunlight" Picture.**

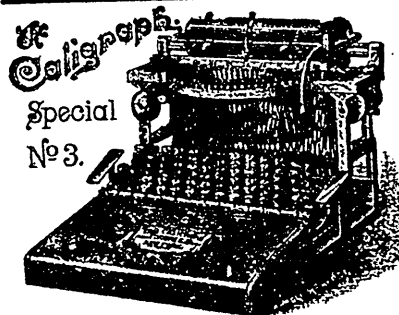
Send 25 "Sunlight" Soap wrappers (wrapper bearing the words "Why Does a Woman Look Old Sooner Than a Man?") to Lever Bros., Ltd., 43 Scott Street, Toronto, and you will receive by post a pretty picture, free from advertising, and well worth framing. This is an easy way to decorate your home. The soap is the best in the market; and it will only cost 1c. postage to send in the wrappers, if you leave the ends open. Write your address carefully.



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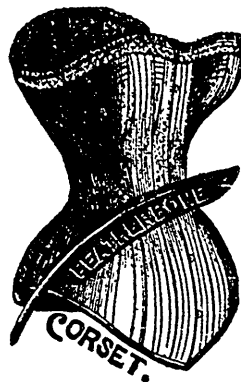
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ANSWERS TO CORRESPONDENTS.

TO OUR READERS.—We regret to state that we have been compelled to interrupt the series of papers on "The Voice," owing to an illness of the author, Mrs. Eleanor Georgen. This interruption has proved more serious than we at first anticipated, but Mrs. Georgen has now so far recovered that we can promise the third paper of the series in the December number of the magazine. Every one who is interested in the cultivation of the voice should carefully study the teachings of this well known authority on the dramatic arts. The course was begun in the July DELINEATOR, and the second paper issued in August.

IRENA L.:—The sapphire is pure crystallized alumina. The name, however, is usually applied only to the blue crystals, while the bright-red ones are called "oriental rubies." The chrysolite is a crystallized mineral that is often of a golden-yellow color.

BESSIE G.:—Benzoated lard is a mixture of benzoated soda and lard, and any druggist will prepare it properly for you. It is kept in stock in many drug stores, and so is lac sulphur.

ROXIE:—We do not know where you can dispose of your large collection of cancelled American stamps of recent issues; they have no face value.

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

IF AFFLICTED WITH ORTUMORS, WRITE FOR **CANCER** BOOK AND MODE OF TREATMENT TO DR. MCMICHAEL, 75 W. TUPPER ST., BUFFALO, N. Y.



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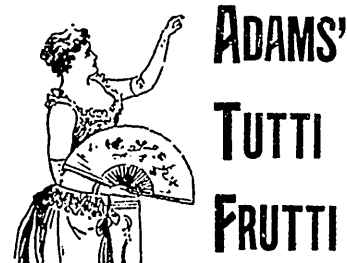
lasts longest—goes farthest.

A Beautiful Gown.

It is a frequent experience with ladies that when the dress is bought with care, and made with taste, some indefinable thing is lacking to give it the perfect touch of beauty. It is the supplying of this that has made

PRIESTLEY'S DRESS FABRICS

universally esteemed. Priestley's Black Dress Goods, made in Henriettas, Crape Cloths, etc., are such a cunning and effective blend of silk and wool that when the dress is made it drapes in perfect gracefulness, giving to the figure that charm without which the costliest dress that Worth ever made is a mere distress.



AIDS DIGESTION

— AND —  
IMPROVES THE COMPLEXION.

Beware of Worthless Imitations.

ANSWERS TO CORRESPONDENTS,  
(Continued).

**LINGERIE:**—To bleach lace, first expose it to the sunlight in soap-suds, and afterward dry it upon a cloth, pinning the points in their proper position. Then rub both sides of the lace carefully with a sponge dipped in suds made with glycerine soap, and rinse free from soap with clear water in which a little alum has been dissolved. Next pass a small quantity of rice water over the wrong side of the lace with a sponge, iron with care, and lastly pick out the flowers with a small ivory stick. To renovate black lace, dip it in beer, rub not too roughly with the hands, remove from the beer, press between the hands without wringing, roll in a cloth, and iron when partly dried, to produce the desired stiffness. The best way to iron lace is to stretch it on a piece of thick flannel, cover it with thin muslin to prevent the iron making it glossy, and press until dry with a moderately hot iron.

**AMATEUR LACE-MAKER:**—At the end of "Modern Lace-Making" in this issue you will find the address of a lace-maker who will supply you with designs, materials, complete information, and the best of advice regarding desirable methods of work in this line. Write directly to her for prices, etc. This plan will save time for you and for us, and will be advantageous in every way.

**A. C. N.:**—The following method is very efficacious for the removal of black-heads: Dabble the parts affected with hot water, and try to press out the worst blackheads. Put a few drops of lemon juice in a saucer with ten drops of glycerine, and rub this in with the finger. After ten minutes rub the skin with the cut lemon, and bathe with rose-water. Repeat the treatment on several successive nights.

**JULIET:**—You may wear your colored silk waists with the skirts of the white dresses.

**SUBSCRIBER:**—Gentlemen wear their hats at a funeral, and relatives of the deceased have mourning bands that vary in depth according to the degree of the relationship.

**H. C. S.:**—Use sage-green silk to cover the sofa pillow illustrated in the August DELINEATOR, and work it with gold, tan, and soft shades of red.

**A READER:**—The facing at the bottom of a skirt should be from four to six inches deep, and the average width of skirts is from three and three-quarters to four yards. The back of a skirt is under-lined to the top only when a very distended effect is desired. The lining of sleeves with crinoline is a matter for personal preference to decide.

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Order these Shears by Numbers, Cash with Order. When ordered at the Retail or Single-Pair Rate, they will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 8 cents extra must accompany the order. Rates by the Gross furnished on application. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

**ROSA**.—For your Winter sojourn in California select gowns of serge, camel's-hair, Loulé and chullis, and a few pretty cotton dresses. It is necessary to be provided with wraps, and a travelling cape of faced or covert cloth lined with plaid silk, and a jacket will prove quite comfortable. In issuing invitations, send one each to a lady and her escort.

**H. B.**.—The gymnasium is now largely patronized by women, who learn to perform skilfully on the trapeze and bars; and the results of such exercise are in every way desirable. You might try a course of gymnastics for reducing your projecting shoulder-blades. Electrolysis is the only method of permanently removing superfluous hair.

**Mrs. M.**.—Select fine damask dinner cloths with hemstitched hems, and napkins to match, to use with your doileys. Monograms or initials may be embroidered with cotton on both cloths and napkins. You may also have a tray-cloth matching the center-piece, and tumbler, butter-plate, toast, vegetable dish, bonbon and pickle-dish doileys may be added to the set. The doorway between two parlors may be either square or round at the top, but it should be of good width.

**GYPSEY**.—Combine figured satin with the plain material, and trim the gown with jet passementerie. A stylish gown for Autumn could be made of royal-blue cloth, and it could be rendered perfectly becoming to you by the addition of black Astrakhan trimming. Shape it according to pattern No. 7093, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR.

**REJAN**.—Baronets and Knights are the only persons in England who have the title, "Sir." A baronetcy descends to the eldest son on the father's death, but the rank of Knight is not hereditary.

**ROSETTA M.**.—*Che sara sara* is an Italian proverb and signifies, "What is to be, w'll be." *Au revoir* is French, and means, "Till we meet again."

**LITTLE DORRIT**.—Eighteen is the age at which a young girl is usually permitted to enter society. Be it that she is supposed to pay strict attention to the completion of her education.

**LITTLE EDITH**.—The cost of a mirror depends upon its size, the quality of the glass and the style of the frame. German plate of medium thickness and simply framed in cherry, walnut or oak, is not expensive, and it is a good selection if one cannot indulge the fancy for French plate in lacquered, carved or enamelled frames. A mirror should never be hung so that it will receive the direct rays of the sun.

**JUANITA**.—Write to the advertiser regarding the articles mentioned. We have no personal knowledge of them, but have had no cause to question the reliability of the firm.

**A. B. C.**.—The use of benzoin mixed with rose-water as a tonic for the skin is in no way dangerous and will not promote the growth of superfluous hair. The applications may be made in the morning and at night.

**GREENVILLE**.—At an afternoon wedding the groom may wear gloves in any of the street shades, such as tan or mahogany, and a long cutaway or frock coat.

**GRATEFUL**.—Your material is black sacking, and it will make a comfortable gown for early Winter wear. Cut it by basque pattern No. 7054, price 1s. 3d. or 30 cents, and skirt pattern No. 7021, price 1s. 3d. or 30 cents, both of which are represented in the August DELINEATOR.

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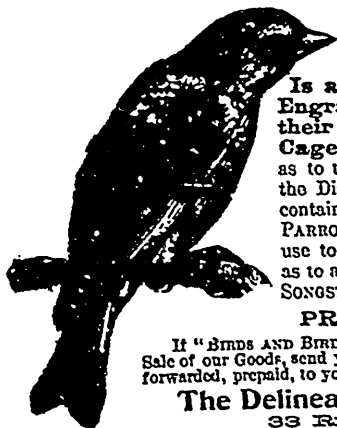


To any retail customer sending us by mail, at one time, \$1.00 or more for Patterns, we will, on receipt thereof, send a copy of the METROPOLITAN CATALOGUE, post-paid, free of charge.

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### ANSWERS TO CORRESPONDENTS, (Continued)

**MADCAP VIOLET:**—Refined chalk makes one of the best, simplest and safest face powders, and may be applied dry, if preferred. Glycerine diluted with rose-water and applied to the face will, when dry, form a good foundation for any toilet powder. Choose a delicate shade of green crepon for a gown to wear at a church wedding.

**AN ADMIRER:**—Treat white blisters in the mouth with a mixture of borax and honey. Use a hair-brush having long, uneven bristles that are moderately stiff, but not so unyielding as to irritate the scalp. In fact, it is well to have two brushes, a stiff one for the hair and a softer one for the scalp.

**GUERIN:**—Colored umbrellas are carried, and the most popular hues are garnet, navy and red. Enlarged pores may be contracted by an application of alcohol or acetic acid. The latter must be most carefully used. Each tiny pore must alone be touched and none of the surrounding cuticle.

**AUGUST:**—The whole of a soft shell crab may be eaten, except the upper skin, which is too tough for digestion. The correct size for a man's visiting card is three inches and an eighth by an inch and three-quarters; while a married woman's card measures three inches and five-eighths by two inches and a half. Choose covert suiting rather than Fayette for late Autumn wear.

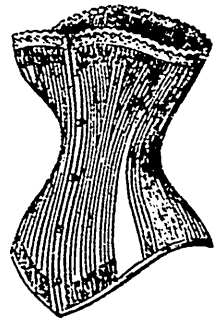
**MISS ANNA:**—We cannot inform you regarding the standing of the firm mentioned.

**HOUSEWIFE:**—A "silence cloth" for a dining-table is made of table-felt, which comes expressly for that purpose; it is a little larger than the top of the table and is placed under the linen cloth to deaden the sound of moving china, glass, etc., and also to prevent warm dishes from scorching the table.

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(Continued).

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(Continued).

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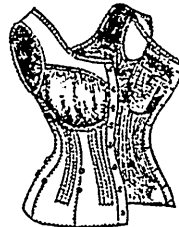
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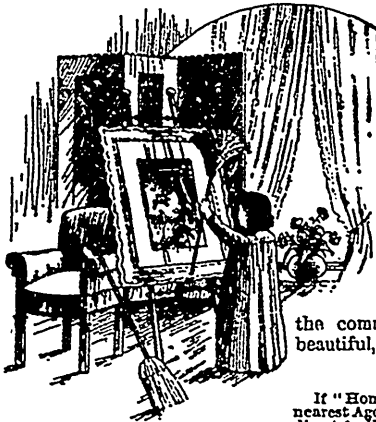
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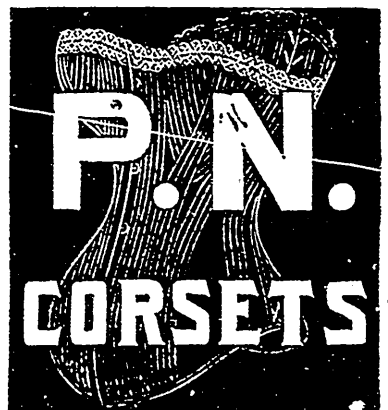
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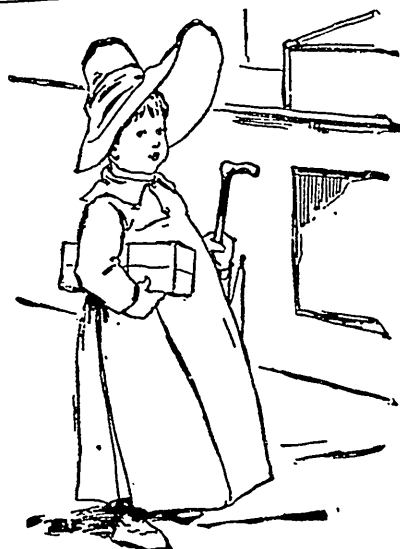
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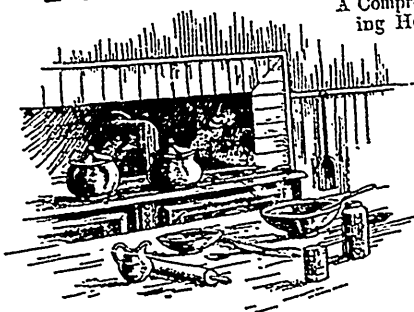


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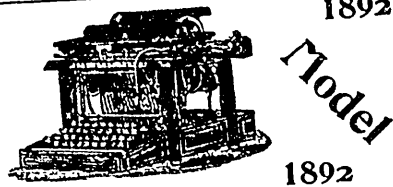
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ANSWERS TO CORRESPONDENTS,  
(Continued).

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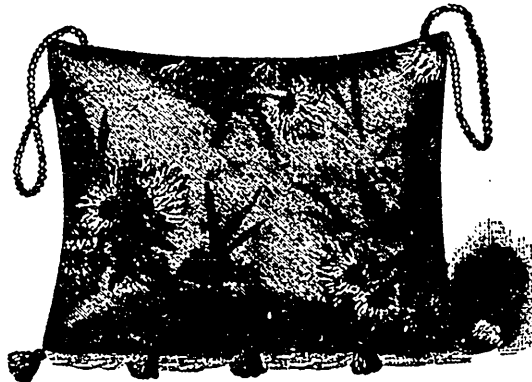
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127 YONGE STREET.

WE have the most complete line of **Hair Goods** ever manufactured in Canada. Ladies' and Gents' Wigs, perfect fit and most natural in appearance. Long Hair Switches, natural curly Bangs, Waves and all kinds of Hair Goods. The most reliable preparation for restoring grey hair to its former color is **Pember's Hair Regenerator**. Is not greasy or sticky, but as clean as possible and as harmless as water.

Our Ladies' Hair Dressing Department is most complete in every respect. Careful attention given to Ladies' and Children's Hair. Trimming, Singeing and Shampooing. Treatments after fevers and other diseases. Ladies' hair dressed in latest and most becoming styles for Parties, Balls, Theatres and Photos.

Hair ornaments in Gold, Silver, Steel, Amber, Jet and real Shell Goods. Face and Tooth Powders, Grease Paints, Perfumes and all toilet articles.



## Pember's Hair and Perfumery Store.

Telephone 2275.

127 YONGE STREET.

(4 Doors South of Arcade.)

Perfect Bodily Grace Acquired at Home by Studying Our New Book, Entitled:

### The Delsarte of Physical System Culture.

THIS is the MOST COMPREHENSIVE WORK on the Subject ever issued, and the Excellence of its System is Guaranteed by the Name of the Author, MRS. ELEANOR GEORGEN, one of the Most Successful Teachers of PHYSICAL CULTURE AND EXPRESSION in the World.

The Exercises are adapted directly from the teachings of the GREAT FRENCH MASTER, FRANÇOIS DELSARTE, and the Work is a Reliable Text-Book Indispensable in Every School and Home where Physical Training is taught. The Subjects treated embrace: *Apparel, Poise, Relaxing Exercises, Controlling Movements, Walking, Transitions, Oppositions, General Deportment, Attitudes and Gesticulation*; and the Explanations are supplemented by over Two Hundred and Fifty Illustrations.

Price, \$1.00 per Copy.

If "THE DELSARTE SYSTEM OF PHYSICAL CULTURE" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.



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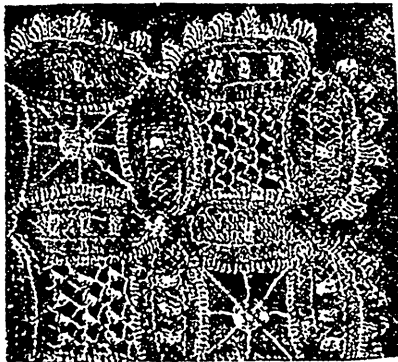
### The Art of Modern Lace-Making.

A BEAUTIFUL MANUAL of this Fascinating Art, containing over **One Hundred Illustrations** of Modern Lace and Designs, together with Full Instructions for the work, from the *Primary Stitches* to the *Final Details*.

While the Methods given include none of the laborious work required in making the Pillow-and-Bobbin Laces of early times, yet the Modern Laces made by these instructions are equally Beautiful and Effective. *The Collection includes Needle-Point, Honiton, Princess and Royal Battenberg Laces, the new "Ideal Honiton," the popular Louis XIV. Curtain Lace, and a fine variety of Designs in Burned Net.*

PRICE, 50 CENTS PER COPY.

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33 Richmond Street, West, Toronto.

### "SOCIAL LIFE" Is a Book written in Correspondence Style and Explanatory of PRACTICAL ETIQUETTE, and is intended as a

Companion Book to "GOOD MANNERS." It contains valuable instructions concerning the customs belonging to polite society, and supplies the most approved forms of Invitations and Replies, etc., etc.

PRICE, \$1.00 PER COPY.

If "Social Life" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

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33 Richmond Street, West, Toronto.



**Shorthand** thoroughly taught by experienced specialists at  
**Central Business College,**  
Cor. Yonge and Gerrard Streets, Toronto, and CENTRAL BUSINESS COLLEGE, STRATFORD, Canada's Greatest Business Schools. Catalogues free. Shaw & Elliott, Principals.

**FREE.** In order to introduce it, we are giving, free, a quantity of the best preparation made for the Complexion. It cures Tan, Freckles, Moth Patches, Black Heads, Eczema, and all roughness or eruptions of the skin, making it clear, smooth and soft. Our method of advertising is by giving a quantity of it away. Sent post-paid to any address.

**POND LILY TOILET CO.,**  
TORONTO, CANADA.



PROTECT and beautify your lawn with a nice

**IRON FENCE.**

ADDRESS,

Toronto Fence and Ornamental Iron Works,

Truth Building, for Wire Work in all its Branches.

ANSWERS TO CORRESPONDENTS,

(Continued).

**BAB:**—Wash the dark ends of your hair with bi-carbonate of soda, which will often bring out whatever light tones the hair may possess.

**MAY:**—Plain black grosgrain silk is a perfectly suitable material for young ladies' wear. Trim with black chiffon, jet, and a stock of mar of orange or Yale-blue velvet.

**SWEET MARIE:**—Simply incline your head when the usher leaves you after escorting you to a seat at a church wedding.

**PANSY:**—Within two weeks after attending a formal dinner call upon the hostess or send her a note of acknowledgment. Leave your card as you take your departure at a formal reception.

**DR. DANTER, M.C.P. & S., Homeopathist.**

Specialties: Electricity, Consumption, Nervous and Chronic Diseases. Pamphlet free, enabling sufferers to state case. Prescription, including medicine, \$2.00. Case 12 home remedies, \$1.00. "Home Treatments for Women," \$1.00; "Treatment for Hemorrhoids," \$1.00; each post-paid. Thirty years experience. Bank References.

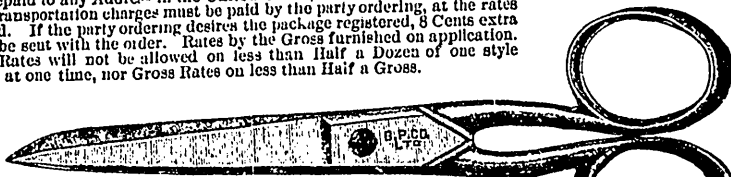
51 KING ST. E. A., TORONTO.

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

# THE CHAMPION CHEAP SCISSORS.

The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Rates by the Gross furnished on application. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.



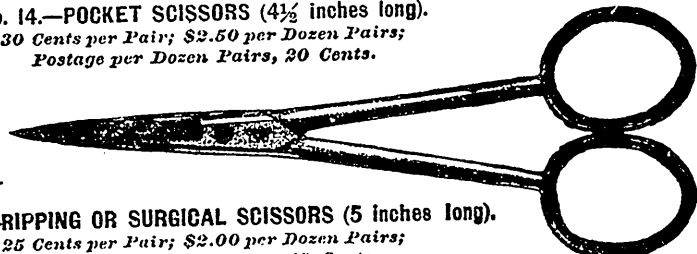
No. 11.—LADIES' SCISSORS (5½ inches long).  
25 Cents per Pair; \$2.00 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).  
20 Cents per Pair; \$1.60 per Dozen Pairs;  
Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).  
25 Cents per Pair; \$2.00 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).  
30 Cents per Pair; \$2.50 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).  
25 Cents per Pair; \$2.00 per Dozen Pairs;  
Postage per Dozen Pairs, 10 Cents.

No. 17.—SEWING-MACHINE SCISSORS AND  
THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)



35 Cents per Pair; \$3.00 per Dozen Pairs;  
Postage per Dozen Pairs, 10 Cents.

No. 18.—TAILORS' POINTS AND DRESSMAKERS'  
SCISSORS (4½ inches long).



25 Cents per Pair; \$2.00 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.

No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).  
35 Cents per Pair; \$3.00 per Dozen Pairs;  
Postage per Dozen Pairs, 25 Cents.

No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs;  
Postage per Dozen Pairs, 30 Cents.

The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., West, Toronto.

Kindly mention

## THE DELINEATOR

when writing about Goods advertised in this Magazine.

ANSWERS TO CORRESPONDENTS,  
(Continued).

M. R. M.:—Relative to the lace pattern in the June DELINEATOR the fault must have been your own, for if you had followed the directions exactly, they would have produced the desired result. Our expert has knitted the pattern and proved it correct.

A. H.:—A lemon party would be novel and amusing. Let the invitations, which may be written on lemon-colored paper, bear the additional words, "Bring a lemon." After all the guests have piled up their fruit, on which their respective names have previously been written, the lemons are cut and the seeds counted, and the owner of the lemon containing the largest number of seeds is the prize winner.

NATIVE:—Good books are always acceptable gifts. If your friend has a philosophical taste, send something of that nature. The book reviews which appear from time to time in the DELINEATOR will guide you as to the newest publications. Copies of the latest and best illustrated magazines will help to while away the invalid's weary hours.

A. L. A.:—To make a silk-rag portière, join strips of various colors of silk together, knit them in strips as wide as desired, and sew the strips together by an invisible sewing stitch. Cut the silk about three-quarters of an inch wide. Combine gray vicuna with your old black satin.

H. C. S.:—You failed to give your name, so we could not answer you by mail; we do not supply addresses through these columns.

SEAMSTRESS:—Cut your cheviot costume by pattern No. 6419, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR; and trim with Hercules braid in graduated widths.

E. S. R.:—The F. A. Stokes Co., New York City, publish a book on correspondence which will be useful to you. Read good literature and seek the society of cultured people, to develop your conversational ability.

MANZANITA:—A stylish visiting toilette for a middle-aged lady may be made of gray Bengaline by basque pattern No. 6395, which costs 1s. 3d. or 30 cents, and skirt pattern No. 6409, price 1s. 6d. or 35 cents. Both patterns are illustrated in the September DELINEATOR. Jet will contribute suitable garniture.

C. C. M.:—It is rather late for a straw sailor hat for travelling wear. Why not select one of the tourist shapes in material matching your dress? Tell your mother to select one of the pretty bonnets illustrated each month in the DELINEATOR.

DAKOTA:—The spots on your Brussels lace curtains may be mildew, caused by the room being kept too close. We would suggest frequent airings as a remedy.

PERPLEXITY:—To remodel the little maid's black velvet coat, combine it with scarlet camel's-hair of a heavy weight, and cut by pattern No. 6408, which costs 1s. or 25 cents, and is illustrated in the September DELINEATOR. Trim with Astrakhan. Keep the hat all-black, trimming it with black feathers. Silver fox is rather old for a child's coat.

MRS. M. B.:—You cannot remodel your bell skirt by one of the new skirt patterns unless you add a front-gore of some contrasting material. Add bretelles of the same or a combining fabric to the basque, and make the sleeves to match. Make your daughter's dress over by skirt pattern No. 6420, price 1s. 6d. or 35 cents; and waist pattern No. 6432, which costs 1s. or 25 cents. Both patterns are illustrated in the September DELINEATOR. If your material is insufficient, combine with changeable silk. Cut your fur material according to pattern No. 6419, which costs 1s. 8d. or 40 cents, and is illustrated in the September number. Finish in tailor style.

NELLIE W.:—Pattern No. 6416, which costs 10d. or 20 cents, and is illustrated in the September DELINEATOR, is what you desire.



# FREE TO ALL!

## THE METROPOLITAN FASHION SHEET,



Illustrating the Latest Fashions for Ladies, Misses and Children, can be obtained **FREE OF CHARGE**, by ordering the same from the nearest Agency for the Sale of our Patterns, or directly from Ourselves.

We do not accept Subscriptions to the METROPOLITAN FASHION SHEET, but are always pleased to furnish, Free of Charge to Any One applying for the same, a Copy of

the Current Issue, as above stated.

THE METROPOLITAN FASHION SHEET consists of eight pages, 11 x 16 inches in size, and is a handy index of the latest styles of Patterns issued.

If there is no Agency for our Patterns in your vicinity, send a postal for the Fashion Sheet to us. If you desire it sent to any of your friends, we shall be pleased to fill such orders.

The Delineator Publishing Co. of Toronto (limited),  
33 Richmond Street, West, Toronto.

## BARNES' HAIR STORE, 413 Spadina Ave., Toronto, Ont.



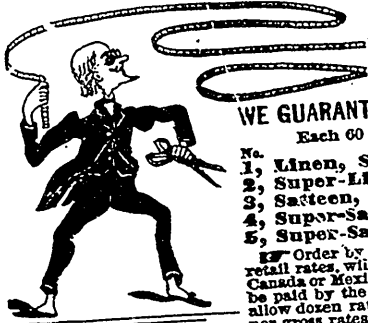
We make to order all kinds of Bangs, Fronts, Waves, Switches and Toupees. Our Hair Restorer and Hair Dyes are the very best. We make a specialty of treating the Hair for weakness, poor growth, and FALLING OUT AFTER SICKNESS, and GUARANTEE to promote the growth of the weakest hair. Have you tried our SKIN WASH for DANDRUFF and DRY SKIN? If not, you should; there is nothing on the market to compare with it. We employ only expert HAIR DRESSERS and our Rooms are all private, so that anything required in HAIR DRESSING or DYING is STRICTLY SECRET.

**F. BARNES, HAIR DRESSER, ETC.**  
413 Spadina Ave. opposite Oxford Street.

N.B.—Reduced prices for quarterly and yearly customers, as well as schools and large families.  
TELEPHONE 2348.

## EUREKA TAPES.

Our New, Low-Priced, Durable and Accurate Tape-Measures.



WE GUARANTEE THE QUALITY!

NOTE THE PRICES!

No.	Material	Each 60 inches long, and numbered both sides in inches.	Each.	Per Doz.	Per Gross.
1,	Linen, Stitched,	.....	5c.	40c.	\$3.50
2,	Super-Linen, Wide, Stitched,	.....	10c.	60c.	5.00
3,	Satteen, Sewed,	.....	15c.	\$1.50	15.00
4,	Super-Satteen, Sewed,	.....	20c.	2.00	20.00
5,	Super-Satteen, Wide, Sewed,	.....	25c.	2.50	25.00

Order by Numbers, Cash to accompany all orders. Tapes ordered at the retail rates, will be sent by mail, prepaid, to any Address in the United States, Canada or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

The Delineator Publishing Co. of Toronto (limited),  
33 Richmond Street, West, Toronto.

Something For Young Mothers.

## MOTHER AND BABE:

Their Comfort And Care.



A PAMPHLET of 48 pages, fully illustrated and carefully prepared, containing full information concerning the proper care of Infants and the Preparation of their Wardrobes, and specifying the various articles needed for a Baby's First Outfit. It also treats of the necessities belonging to the Health, Comfort and Care of the Expectant Mother, and contains hints as to Proper Clothing for Ladies in Delicate Health.

Price, 15 Cents per Copy.

If "MOTHER AND BABE" cannot be obtained from the nearest Agency for the sale of our goods, send your Order, with the Price, direct to us, and the Pamphlet will be forwarded, prepaid, to your Address.

The Delineator Publishing Co. of Toronto (limited),  
33 Richmond Street, West, Toronto.

### ANSWERS TO CORRESPONDENTS,

(Continued).

**VIOLET AND JASMINE:**—Good newspapers are excellent educators, for those who read them carefully are certain to acquire a general knowledge of affairs that cannot be obtained from any other source. Among the many useful and interesting books for young people may be mentioned the delightful tales by Ouida entitled "Bimbi," Jane Austen's and Frances Burney's novels, Goldsmith's "Vicar of Wakefield," Frances Hodgson Burnett's "Little Lord Fauntleroy," and "Stories for Home Folks, Young and Old," by Grace Greenwood, a collection of charming tales that point the finest of morals. There are also many other works of prose fiction that may be read with profit by the young, such as "Jane Eyre," by Charlotte Bronte, "John Halifax, Gentleman," by Mrs. Mulock Craik, and "Marso Chan," by Thomas Nelson Page. The leading actors and actresses of to-day are, perhaps, Irving, Coquelin, Mounet-Sully, Wilson Barrett, E. S. Willard, Mansfield, the Kendals, Ellen Terry, June Hading and Sara Bernhardt.

**C. D. E.:**—Your sample is ashes-of-roses. A waist of changeable surah would look well with a skirt of that color. "Pardon me, but I did not quite catch what you said," is a polite form of requesting a speaker to repeat.

**CORUNA:**—There are numerous publications exclusively devoted to separate trades, but we know of no paper or periodical that treats of all trades and professions.

**A. P.:**—Insert large sleeves of Astrakhan cloth or fur in your plush coat.

**BRENETE:**—Choose mulberry faced cloth for your wedding gown, cutting it by pattern No. 7113, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR. A good lotion for clearing a muddy complexion is composed of the following:

Best cologne, ..... 4 ounces.  
Corrosive sublimate, ..... 8 grains.

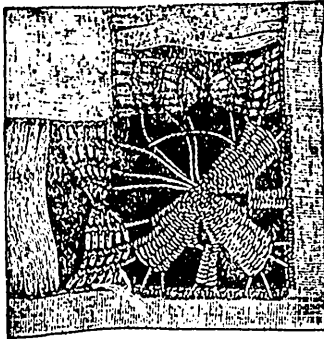
**HARRY L.:**—Pimples result from various causes, such as simple derangement of the system, some impurity of the blood, a neglect of the laws of hygiene, or a local irritation arising from some unimportant or unknown cause. It is wisest to have a physician prescribe for them, as he will be able to decide whether the difficulty is due to a disease of the stomach or of the blood.

**ADOLFINE:**—It is difficult for a stranger to decide questions regarding personal affairs. We would advise confiding in your mother or an intimate married friend.

**MRS. EDITH E.:**—A pretty dress for general wear could be made of striped cheviot by pattern No. 7069, which costs 1s. 3d. or 30 cents, and is portrayed in the September DELINEATOR. The dresses of misses of sixteen extend to their ankles. A charming style of coiffure for that age could be arranged by twisting the hair loosely into a protruding knot and tying around it narrow black velvet ribbon, with two standing ends.

**POLLY:**—If the redness of your nose is caused by a derangement of the system or blood, ask your physician for a proper alterative or corrective, and several times daily apply phenyle to the reddened part. A tea-spoonful of white mustard seed taken in water each morning before breakfast will be found beneficial where defective circulation is caused by indigestion and reddens the nose.

**VIOLET MAY:**—Freckles are practically incurable—that is, they may be removed, but are sure to return so long as there is iron in the blood and the skin is exposed to strong sunlight. Minute particles of the iron find their way through the drainage tract of the skin and deposit themselves just under the surface of the scarfskin, and the action of the light darkens them so as to produce the irregular discoloration called freckles. Try the system for acquiring flesh which is described in "Beauty," published by us at 4s. or \$1.00.



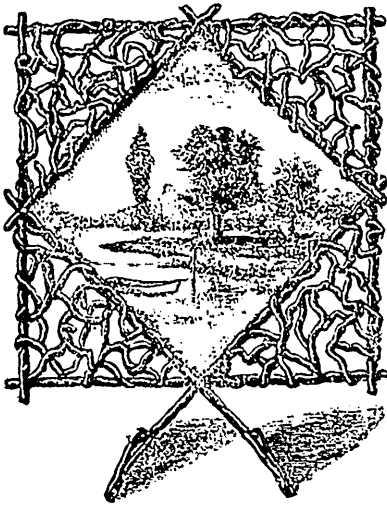
**DRAWN-WORK:** Standard and Novel Methods.

The most Complete and Artistic Book EVER PUBLISHED upon this fascinating branch of Needle-Craft. Every step of the Work, from the drawing of the thread to the completion of intricate work, fully Illustrated and Described.

The Book includes Engravings of SPANISH, MEXICAN, DANISH and BULGARIAN DRAWN-WORK, in Borders, Laces, Handkerchiefs, Doilies, Towels, Tray-Cloths, Table, Infant's Garments, etc., etc., together with Instructions for Making the Work and Decorating the articles mentioned, and also Innumerable Suggestions as to Fabrics, Knotting Materials, the Selection of Colors, etc., etc.

Price, 50 Cents Per Copy.

If "Drawn-Work" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.



**"Drawing and Painting."**

The Following List of Chapter Headings Indicates the Scope of this Beautiful Work:

Pencil Drawing—Tracing and Transfer Papers—Shading—Perspective—How to Sketch Accurately Without a Study of Perspective—Sketching in Water Colors—Flowers in Water Colors—Oil Colors—Oil Painting on Textiles—Crayon Work in Black and White—Pastel Pictures—Drawing for Decorative Purposes—Painting on Glass—Painting on Plaques—Screens—Lustra Painting—Kensington Painting—Still Life—Terra Cotta—Lincrusta—Tapestry Painting—Fancy Work for the Brush—China Painting—Golds, Enamels and Bronzes—Royal Worcester. This is one of the most complete Art Books published, providing instruction for the Amateur and pleasure for the Dilettante.

PRICE, 50 CENTS PER COPY.

If "Drawing and Painting" cannot be obtained from the nearest Agency for the Sale of our goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

The Delineator Publishing Co. of Toronto (Limited),  
33 Richmond Street, West, Toronto.



THE

**"Rapid" Ripping Knife.**

MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.  
25 Cents per Knife; \$2.00 per Doz. n Knives, \$21.00 per Gross. Postage per Dozen Knives, 15 Cents.

The Delineator Publishing Co. of Toronto  
(LIMITED),  
33 Richmond St., West, Toronto.

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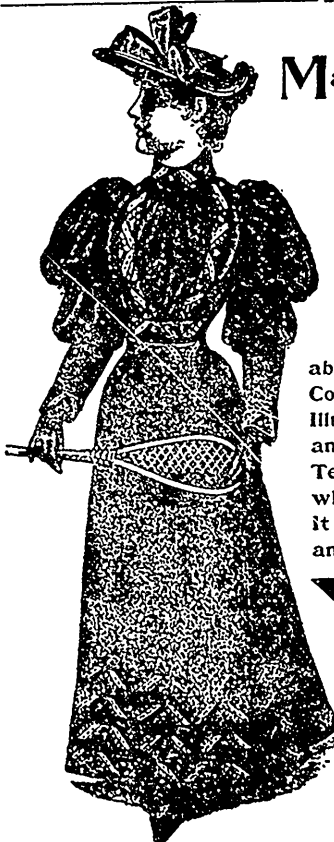


FIGURE No. 1.TF.—Misses' TOILETTE.—This consists of Misses' Waist No. 6345 (copyright), price 20 cents; and Four-Corred Skirt No. 6403 (copyright), price 30 cents.

A Manual of **Lawn Tennis.**

This Pamphlet is adapted to the requirements of Amateur and Professional Players of Tennis, the instructions on the Game being written by Miss S. S. Whittelsey, a well-known authority. It is fully illustrated and contains a History of Tennis, the Rules, Details concerning the Development of Play, Descriptions of The Court, Implements, and Serviceable Dress; and a Chapter on Tournaments and How to Conduct Them. A notable Feature is a Detailed and Illustrated Description of How to Make a Tennis Net; and another is the Introduction of Suggestions for a Lawn Tennis Party—something that will interest every lady who desires to give an entertainment of this class. It is useful alike to the novice, to the advanced scholar, and to the graduate of the game.

The Price of this Pamphlet is 15 Cents.

We have also recently issued a SMALL PLATE, Printed in Colors, showing a LADIES' TENNIS COSTUME of the Latest Design. THE PRICE OF THIS PLATE IS TEN CENTS. The Pamphlet and Plate, WHEN ORDERED TOGETHER, will be Mailed FREE on Receipt of Twenty-Five Cents.

If "A MANUAL OF LAWN TENNIS" cannot be obtained from the nearest Agency for the Sale of our Goods send your Order, with the Price, direct to Us, and the Pamphlet will be forwarded, prepaid, to your Address.

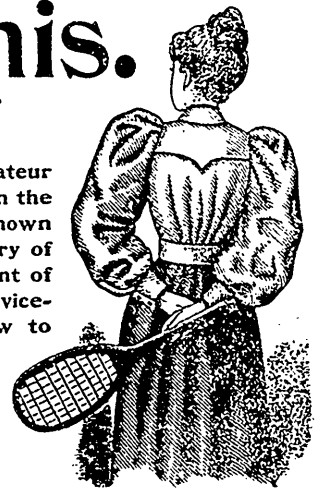


FIGURE No. 2TF.—Misses' TOILETTE.—This illustrates Misses' box-plaited Blouse No. 6347 (copyright), price 25 cents; and Skirt No. 6113 (copyright), price 30 cents.

THE DELINEATOR PUBLISHING CO. OF TORONTO (Limited),  
33 Richmond Street, West, Toronto.

THE DELINEATOR.

Our New Pamphlet . . .

Weddings and Wedding Anniversaries. . .



This is a most **unique** and **useful** addition to a **practical** and **interesting** series. It contains the latest information and **accepted etiquette** concerning everything relating to the **marriage ceremony**, with descriptions of the **various anniversaries**, from the **first year** to the **seventy-fifth**, that are directly and suggestively valuable.

**THE PRICE OF THIS PAMPHLET IS 15 CENTS.**

We have also recently issued a **small plate**, printed in colors, showing a **bride's dress** of the latest design.

**THE PRICE OF THIS PLATE IS 10 CENTS.**

The Pamphlet and Plate, **when ordered together**, will be mailed free on receipt of **25 Cents**.

If "WEDDINGS AND WEDDING ANNIVERSARIES," or the "BRIDAL PLATE" cannot be obtained from the nearest Agency for the sale of our Goods, send your Order, with the Price, direct to Us, and the Publications will be forwarded, prepaid, to your Address.

**THE DELINEATOR PUBLISHING CO. OF TORONTO, LIMITED,**  
33 Richmond Street West, Toronto.

Scissors for the Work-Basket.

**THE GLORIANA SCISSORS.**—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.

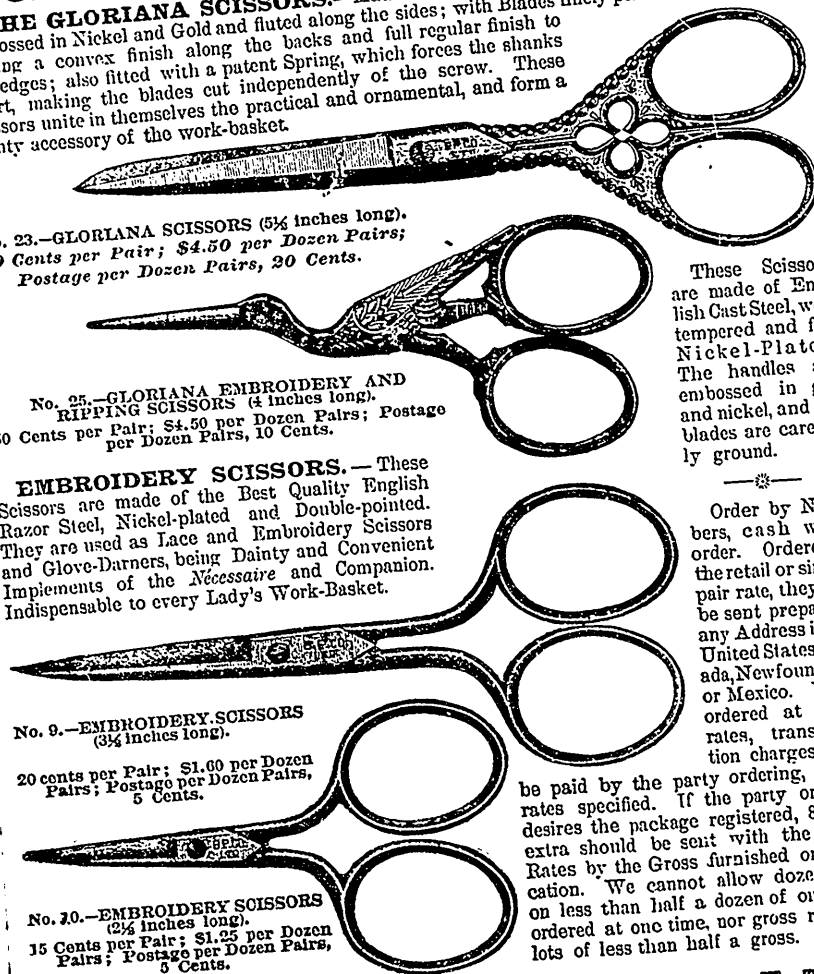
No. 23.—GLORIANA SCISSORS (5¼ inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs;  
Postage per Dozen Pairs, 20 Cents.

No. 25.—GLORIANA EMBROIDERY AND  
RIPPING SCISSORS (4 inches long).  
50 Cents per Pair; \$4.50 per Dozen Pairs; Postage  
per Dozen Pairs, 10 Cents.

**EMBROIDERY SCISSORS.**—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient Implements of the *Necessaire* and Companion. Indispensable to every Lady's Work-Basket.

No. 9.—EMBROIDERY SCISSORS  
(3¾ inches long).  
20 cents per Pair; \$1.00 per Dozen  
Pairs; Postage per Dozen Pairs,  
5 Cents.

No. 10.—EMBROIDERY SCISSORS  
(2¼ inches long).  
15 Cents per Pair; \$1.25 per Dozen  
Pairs; Postage per Dozen Pairs,  
5 Cents.



These Scissors are made of English Cast Steel, well tempered and full Nickel-Plated. The handles are embossed in gilt and nickel, and the blades are carefully ground.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must

be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. Rates by the Gross furnished on application. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

The Delineator Publishing Co. of Toronto (Limited), 33 Blohmond St., W., Toronto.

ANSWERS TO CORRESPONDENTS.  
(Concluded).

**RHECIE:**—In regard to making a return for the gift which you lately received, we can only advise you to act exactly as your feelings in the matter prompt.

**SUNSCRIBER:**—Face veils are as popular as ever. It is perfectly proper to address a correspondent by name in beginning a letter.

**MERCEDES:**—Curl your hair with patent crimpers if you do not wish to use irons. They may be purchased at most dry-goods stores.

**FROZEN COFFEE:**—To prepare frozen coffee, make a very strong sweet coffee, either with or without milk, and freeze it the same as a water ice. The quantity needed for a hundred people depends upon the strength of the coffee desired.

**A CONSTANT READER:**—The bride and groom should sit at the head of the table. There is no rule for seating the guests, although the other members of the bridal party are usually placed near the bride and groom.

**HOETIE:**—Remodel your grosgrain silk by basque pattern No. 7105, which costs 1s. or 2s. cents, and skirt pattern No. 7074, price 1s. or 2s. cents. Both these patterns are illustrated in the September DELINEATOR. It would be well to associate grosgrain silk showing discs with the plain material. Piece the skirt at the bottom, and to hide the joining decorate with ruffles or passementerie. Fire-gored skirts are as popular as ever. Silk waists will be largely worn, and a pretty one may be made of checked taffeta by basque-waist pattern No. 7119, which costs 1s. or 2s. cents, and is portrayed in the September DELINEATOR.

**CONSTANT READER:**—A pretty gift for your friend would be a luncheon set decorated with Mexican drawn-work. The drawn-work may frame the center of the cloth and be arranged to lie just inside the edge of the table when the cloth is spread, and a border may be formed of alternate drawn-work and silk-embroidered squares. The cloth should be two yards and a half wide and three long, and the napkins, which should correspond in every detail, should be five-eighths of a yard square. Pretty breakfast cloths come in small patterns, and the accompanying napkins are also five-eighths of a yard square. Five-o'clock tea-cloths are made of fine linen and are from twenty-four inches to a yard and a half square; they are elaborately embroidered, either all-over with white, or about the edges with delicate colors. The doilies to match should be nine inches square. Center-pieces for the table range in size from twenty to forty-five inches square. The centers are always of fine linen, and the edges are hem-stitched, drawn, or decorated with Irish-point embroideries wrought with cotton or silk in delicate colors or white. Doilies are used under finger-bowls, glasses, butter-plates, side-dishes, etc. Some of the unpleasant effects of profuse perspiration may be allayed by bathing the parts affected with a lotion made of the following:

Hydrate of chloral,----- 1 ounce.  
Water,----- 1 pint.

Use a soft cloth in applying the fluid, and allow it to dry on the skin.

**ESTHER R.:**—The mode of procedure for finger-bowl and doilies varies somewhat on different occasions, depending upon the time at which the bowls are brought in and whether they are accompanied by small white napkins. If a bowl with a doily only is offered on the dessert-plate, remove it to your left, placing the doily under it; and when it is time to use the bowl, wet your fingers in the perfumed water it contains, and dry them on your napkin. If, however, a little white napkin is brought with the bowl and doily, use it for drying your fingers. It is permissible to wet the corner of your table napkin or of the small napkin that comes with the bowl, and pass it over your lips.

# New Fall Goods.

WE feel like congratulating ourselves. You'll feel like congratulating us, too, when you see the preparations made for fall trade. We were self-satisfied before—we're puffed up with vanity now. And yet we know enough to contain ourselves—to put our enthusiasm into the store service, instead of wordy advertisements.

We know the range of Merchandise and we know your needs. We've gathered a world-wide supply; gotten together the best the world over for the money; levied a special tribute for novelties to glitter and specialties to surprise.

Our hopes are yours! We are big with anticipation. Run your eye over this list of perfectly New Goods, and bear in mind our shopping-by-mail facilities:

## New Dress Goods.

46-inch fancy broche, in woollen silk mixtures, newest colorings.	\$1 25
46-inch Bolton twill, in brown, navy, French grey, fawn and green, latest costume goods....	1 25
44-inch French silk and wool Mixtures, in latest colorings....	1 00
46-inch all-wool German mottled, tweed effects, newest designs for fall wear.....	0 85
45-inch all-wool fancy mixtures, French tweed, in grey and white, fawn and white, brown and white, green and brown.....	0 85
44-inch French checks, Alma tweed, new shadings.....	0 75

## New Trimmings.

Black jet trimmings, yard.....	0 05
Colored silk gimping, yard.....	0 05
Imitation fur trimming.....	0 10
Imitation astrachan trimming.....	0 15
Colored jet trimmings.....	0 15
Wide mohair, passementerie.....	0 10
Black silk ornaments, each.....	0 05

## New Millinery.



Felt tourists' hats, trimmed.....	0 50
Felt plaques, satin finish.....	0 50
Felt plaques, moire finish.....	0 75
Coque plumes.....	0 10

Ostrich tips, newest shades, including jaqueminot, three in bunch, for.....	\$0 25
New velvet roses, 6 roses in bunch, for.....	0 25
Double-faced satin ribbon, No. 16, per yd.....	0 20
Two-toned satin and faille ribbon, No. 22.....	0 35
Velour antiques, 18 inches wide..	1 50
Jet bonnets, each.....	0 75

## New Linens.



58-inch half bleached damask, assorted patterns.....	0 22½
¾ x ¾ bleached damask napkins, newest patterns, doz.....	1 25
25-inch check glass linen.....	0 10
36-inch heavy factory cotton.....	0 05
36-inch heavy bleached cotton....	0 06
72-inch bleached plain sheeting..	0 15

## Boots and Shoes.

Women's vici kid button boots, hand-made, patent tip.....	2 50
Women's vici kid button, patent heel foxings, long vamp, pointed tip.....	2 75
Women's dongola, Waukenphast, dull kid, tips, very easy.....	2 50
Women's dongola button, plain opera toes, extension sole, a leader	1 50

Women's finest hand-made American button boots, any style toe, with patent facings.....	\$4 00
Child's hand-made dongola button boots, sizes 4 to 7½, \$1.00, 8 to 10½	1 25
Misses' finest vici kid button boots, hand-made, patent tips.....	2 50
Misses' best city made satin calf button boots, good and strong..	1 50
Men's Casco calf Goodyear welt, the newest style toes.....	3 00
Men's Casco calf, machine sewed, new Philadelphia square.....	2 00
Men's Canadian calf hand-riveted..	1 50
Boys' Casco calf, leather lined....	2 00
Boys' Boston calf, hand-riveted..	1 25
Youths' Casco calf, best quality..	1 50
Youths' Boston calf, hand-riveted..	1 00

## New Furniture.

A Solid Oak Rocking Chair, quarter cut back, antique finish, for \$1.00.

Bedroom suites, antique finish, cheval bureau, bevel plate mirror, 4 ft. 2 in. bedstead, large washstand.....	12 70
Bedroom suites, solid oak, antique finish, cheval bureau, 18 x 36 in. bevel plate mirror, combination washstand, 4 ft. 2 in. bedstead.	18 75
Bedroom suite, solid oak, antique finish, heavy hand-carved cheval bureau, 18 x 36 mirror, or square bureau, 24 x 30 bevel plate mirror, combination washstand, 4 ft. 2 in. bedstead.....	21 00
Bedroom lounges, upholstered in satin russe covering, spring head, mattress top, assorted colors ..	5 75

Catalogue.—Your full name and address, please, for a copy of our Illustrated Fall and Winter Catalogue.

190, 192, 194, 196, 198, 200 Yonge St.,  
10 and 12 Queen Street West,  
13, 15, 17, 19, 21, 23, 25 James St.,  
15, 17 and 19 Albert Street,  
All Under One Roof.

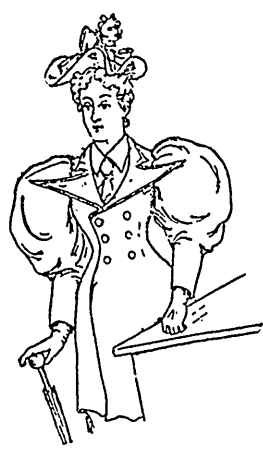
BUYING OFFICES:

7, Warwick Lane and Warwick Square,  
LONDON, Eng.

THE T. EATON CO. LIMITED.

190 YONGE ST., TORONTO, ONT.

# Wraps and Jackets.



THERE are more strikingly original styles in Women's and Children's Outer Garments this season than for many a year before. The most pronounced fashions find prompt expression here, and many of the choicest novelties will be seen nowhere else. We have a faculty of getting hold of the good things in all classes of merchandise and confining ourselves to reliable qualities. It would be interesting to tell how and where these garments are made and the advantages we enjoy in buying them. This store has a reputation for advanced ideas in styles, and manufacturers are always looking for the best possible constituency for their goods. Prodigious is the word for the variety of Wraps and Jackets now here subject to your disposal. It seems as if ingenuity can go no further in anticipating your wishes, and these prices will certainly not interfere with your buying:

- Ladies' Jackets in Brown Covert Coating, large collar and fronts edged mink, fur-lined throughout, striped silk lining ..... \$45 00
- Ladies' Jackets in Brown and Fawn Beaver Cloth, silk-lined, strapped seams, 40-inch, large pearl buttons ..... 25 00
- Ladies' Jackets in Brown and Black Beaver Cloth, 42 inches long, large revers, double-breasted ..... 18 00
- Ladies' Jackets in Brown Beaver Cloth, silk-lined, double-breasted, large revers, 40 inches long, Russian sable collar ..... 37 50
- Ladies' Jackets in Fawn and Navy Covert Coating, velvet collar, revers and cuffs, lined throughout striped silk, strapped seams ..... 30 00
- Ladies' Jackets in Navy Covert Coating, large collar and front, edged sable fur, lined silk throughout ..... 37 50
- Ladies' Jackets in Navy and Brown Covert Coating, double-breasted, roll collar and revers, trimmed braid ..... 18 50
- Ladies' Jackets in Fine Black Serge, revers faced silk, large pearl buttons, lined silk throughout ..... 18 50
- Ladies' Jackets in Oxford Grey Covert Coating, strapped seams, new military front and collar of the new caracul fur ..... 21 50
- Ladies' Jackets in Genuine Irish Frieze, double-breasted, 41 inches long ..... 18 50

- Ladies' Tailor-made Capes Covert Coating, strapped seams, full military style, double shoulder capes, deep roll collar of the new caracul fur ..... \$22 50
- Ladies' Golf Cape made of Black Chinchilla Cloth with black and white plaid lining ..... 15 00
- Ladies' Costume, made of Fawn Covert Coating, plain, tailor-made, waist and skirt trimmed with strap seams of same material ..... 27 50
- Ladies' Costume, made of fine French tweed, blue and black, tight-fitting waist, waist and skirt braid trimmed ..... 18 50
- Ladies' Costume, made of brown serge, embroidered yoke of silk ..... 25 00
- Ladies' Costume, made of fine serge, in black and navy, collar of moire silk, moire belt ..... 22 50
- Ladies' Costume, made of fine French tweed, waist and sleeves trimmed with black moire and gimp, skirt trimmed with panel of moire, with gimp trimming and moire belt ..... 30 00
- Ladies' Black Serge Costume, tight-fitting waist, waist and skirt trimmed with mohair braid ..... 15 00
- Ladies' Navy Blue Cloth Costume, trimmed with fine black braid, with vest-fitting front, plain Empire skirt ..... 10 00

One element in all this collection of choice styles is our permanent Buying Offices, 7 Warwick Lane and Warwick Square, London, England. We don't have to depend on getting things second hand. Our buying is as big and facilities are as good as many of the large wholesale houses—in fact goods are continually going from here to be sold again. The importance of this stock can be known only by careful observation. The daily attractions are those of a high-toned "opening." Only we believe in placing garments on sale fast as received.

## MAIL ORDERS:

Any woman anywhere in Canada can shop with us by mail and save considerable money. If you will send us your name and address we will forward copy of our Illustrated Fall Catalogue. That is all you'll need to begin with. On all books ordered by mail we pay the postage. And nobody begins to sell books as cheap as we.

190, 192, 194, 196, 198, 200 Yonge St.,  
 10 and 12 Queen Street West,  
 13, 15, 17, 19, 21, 23, 25 James St.,  
 15, 17 and 19 Albert Street,  
 All Under One Roof.  
**BUYING OFFICES:**  
 7 Warwick Lane and Warwick Square,  
 LONDON, Eng.

**THE T. EATON CO. LIMITED.**  
 190 YONGE ST, TORONTO, ONT.



# An Indispensable Adjunct

To Every Dressmaking Business is

# The Metropolitan Catalogue of Fashions,

Which, as a  
Repertory of Current Styles, is the  
Finest and Most Complete ever Published.

THIS MAGNIFICENT PUBLICATION is a semi-annual *résumé*, within whose covers are included all the styles in fashionable use for ladies and children at the time of its publication. A comparison of two successive numbers shows that the later edition, while possessing large additions in the way of novelty, retains a noticeable proportion of the engravings shown in the previous volume. As purveyors of modes, we find that many styles take a strong hold on public taste and frequently outlast two or three seasons in popularity. Again, in our position as designers of Fashions it occasionally happens that we introduce a style which does not at once attract public favor—which, in fact, requires time to grow into general esteem. Some there are which leap at one bound into public admiration; but these are indeed as erratic as comets—to-day a wonderful attraction, to-morrow gone and forgotten. All these and other similar circumstances are duly considered in the preparation of the work under discussion; the end kept permanently in view being to have it contain every fashion in vogue for ladies, misses and children, as issued up to the date of its publication.

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

## NOTE THIS OFFER.

To any one sending us \$1.00 for a subscription to the **DELINEATOR**, with 20 cents additional (or \$1.20 in all), we will also forward a copy of the **METROPOLITAN CATALOGUE** of the current edition, until the same shall be exhausted. If the current edition is exhausted at the time we receive the Subscription, we will send a copy of the succeeding number immediately upon its publication.

Single Copies of the **METROPOLITAN CATALOGUE**, in the Popular Edition, will be sold at this Office for 25 cents, or will be mailed, post-paid, to any address in Canada on receipt of order and this amount.

See advertisement of *DELINEATOR* elsewhere  
in this issue.

The Delineator Publishing Co. of Toronto (Limited),

33. Richmond Street, West, Toronto.



# WHY NINETY PER CENT. of the PATTERNS sold throughout the World at retail are Butterick Patterns.



These Patterns are issued regularly, and are illustrated in the DELINEATOR, the cheapest and most practical of all fashion magazines, in which Publication their descriptions are amplified by pithy and useful suggestions.

## SPECIAL RATES

—FOR—

### Packages of Patterns.

On orders for PACKAGES OF PATTERNS the following discounts will be allowed, but the Entire Amount must be ordered at one time. In ordering, specify the Patterns by their Numbers:

On receipt of \$3.00, we will allow a selection to the value of \$4.00 in Patterns.

On receipt of \$5.00, we will allow a selection to the value of \$7.00 in Patterns.

On receipt of \$10.00, we will allow a selection to the value of \$15.00 in Patterns.

Patterns furnished at Package Rates will be sent transportation free, to any part of the world.



These Patterns are warranted to be absolutely correct in adjustment. They are fitted upon living models and are thoroughly tested by garments made from them before being offered for sale.

They are graded in all the different necessary sizes by methods known only to ourselves which have been rendered flawless through a quarter of a century's practical experience.

The printed labels attached to the Patterns give exact information regarding the quantities of materials, trimmings, etc., required, explicit instructions for cutting and making, and pictures of the garments when finished.

In parts where liabilities to misfits occur, allowances are made for alterations that may be found necessary.

The Patterns are notched and perforated in such a manner that no one can err in making up garments by them, so long as the directions are followed.

They are always the latest exemplars of elegance, style, utility and economy in clothing. By their use the housewife can clothe herself and family more cheaply and stylishly than by any other methods or Patterns.

They include the entire range of practical Fashions, whether current or novel in character. Consequently orders can be filled to suit all tastes.

The Delineator Publishing Co. of Toronto (Limited), 33 Richmond St., West, Toronto.

# To Order Patterns By Mail.

In ordering Patterns by Mail, either from this Office or from any of our Agencies, be careful to give your Post-Office Address in full, naming the Town, County and State in which you reside.

When Patterns are desired for Ladies or Gentlemen, the Number and Size of each Pattern should be carefully stated. When Patterns for Misses, Girls, Boys or Little Folks are needed, the Number, Size, and Age, should be given in each instance. In sending Orders for Men's Shirt Patterns, state the Numbers of the Patterns wanted, and specify the Neck and Breast Measures desired. In sending Orders for Boys' Shirt Patterns, give the Numbers of the Patterns and specify the Neck and Breast Measures, and also the Ages, desired. Patterns will not be exchanged by Us, unless a mistake shall have been made by us in filling the order. A convenient Form for Ordering Patterns is as follows:

"SMITHVILLE, BULLITT Co., KY.

"THE BUTTERICK PUBLISHING Co. (Limited):

"GENTLEMEN:—Enclosed please find Postal-Order (or Express Order) for — dollars and — cents, for which send me Patterns Nos. 983, 36 bust; 881, 24 waist; 994, 12 years, 29 bust; 996, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist.  
"MRS. JOHN MARTIN."



How to  
Take  
Measures  
For Patterns.



To Measure for a Lady's Basque or any Garment requiring a Bust Measure to be taken:—Put the Measure around the body, OVER the dress, close under the arms, drawing it closely—NOT TOO TIGHT.

To Measure for a Lady's Skirt or any Garment requiring a Waist Measure to be taken:—Put the Measure around the waist, OVER the dress.

To Measure for a Lady's Sleeve:—Put the Measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—NOT TOO TIGHT.

Take the MEASURES FOR MISSES' AND LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the ages also.

To Measure for a Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, OVER the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Shirt:—For the size of the neck, measure the exact size where the neck-band encircles it, and allow one inch—thus, if the exact size be 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, put the measure around the body, over the vest, under the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the age also.

On this and also on Pages iv, v, vi and vii is illustrated a series of

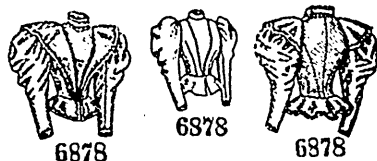
# Basques, Waists and Skirts,

For Ladies', Misses' and Girls' Wear,

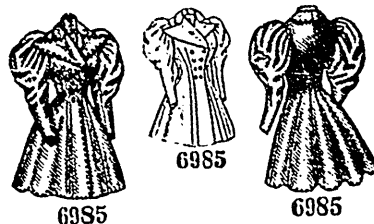
which our patrons will no doubt be pleased to inspect at this time, when such garments are made up for Autumn uses. The Patterns can be had from Ourselves or from Agents for the Sale of our goods.

Address:

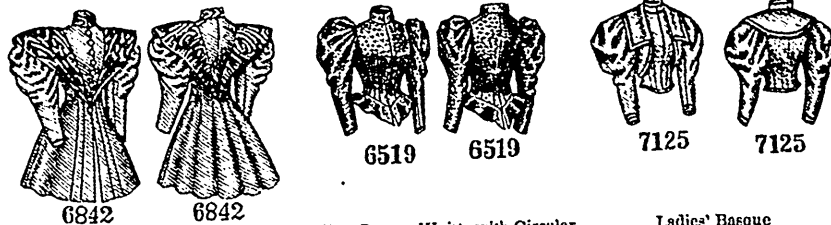
**THE BUTTERICK PUBLISHING CO.**  
(LIMITED),



Ladies' Basque-Waist (Copyright): 14 sizes. Bust measures, 29 to 43 inches. Any size, 1s. or 25 cents.



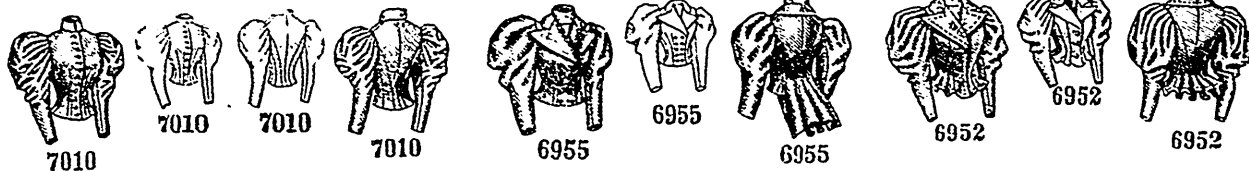
Ladies' Coat-Basque, with Removable Chemisette (Copyright): 15 sizes. Bust measures, 29 to 48 inches. Any size, 1s. 3d. or 30 cents.



Ladies' Coat-Basque (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist, with Circular Ruffle Skirt (Which may be Omitted) (Copyr.): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque (Copyright): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Plain Round Basque, with Two-Seam Leg-of-Mutton Sleeve, Which may be Gathered or Plaited (Copyright): 15 sizes. Bust meas., 29 to 48 inches. Any size, 1s. or 25 cents.

Ladies' Double-Breasted Basque, with Removable Chemisette (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque, with Removable Chemisette (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.

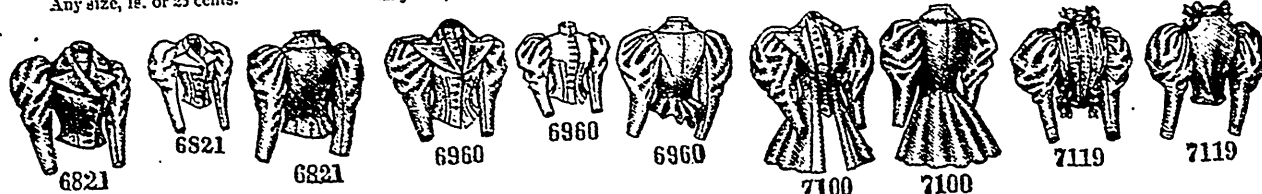


Ladies' Basque (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Coat-Basque, with Vest (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Coat-Basque, with Vest and Removable Chemisette (Copyr.): 13 sizes. Bust meas., 29 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Basque, with Straight Closing Edges (Copyr.): 15 sizes. Bust meas., 29 to 46 inches. Any size, 1s. or 25 cents.

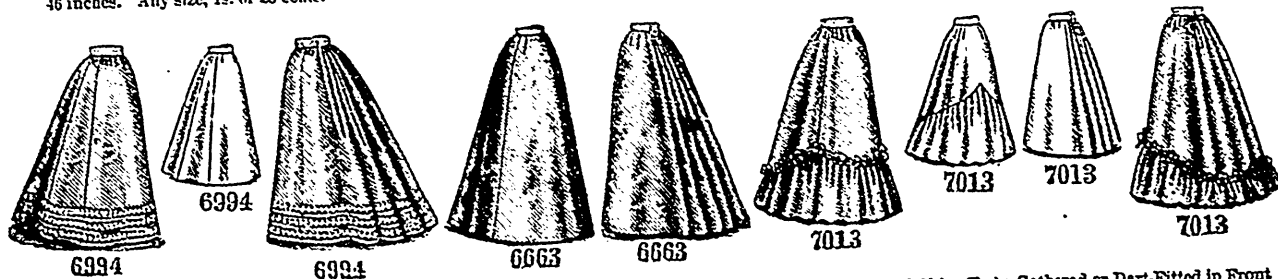


Ladies' Double-Breasted Basque (To be Made With or Without a Chemisette) (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque, with Rolling Collar and Reverse (Which may be Omitted) (Copyright): 15 sizes. Bust meas., 29 to 48 inches. Any size, 1s. or 25 cents.

Ladies' Coat-Basque, with Vest (Copyright): 13 sizes. Bust measure, 29 to 46 inches. Any size, 1s. 3d. or 30 cents.

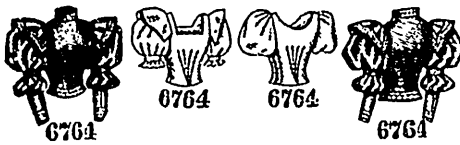
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 29 to 46 inches. Any size, 1s. or 25 cents.



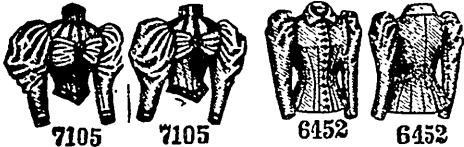
Ladies' Six-Gored Skirt, having a Straight Back-Breadth and Side-Gores Straight at their Front Edges (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. or 25 cents.

Ladies' Three-Piece Skirt, with Fullness at the Back Only (Copyr.): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Five-Gored Skirt (To be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back), with a Graduated, Gathered Flounce that may Shape One or Two Points at the Top in Front (Copyr.): 9 sizes. Waist meas., 20 to 36 ins. Any size, 1s. 3d. or 30 cts.



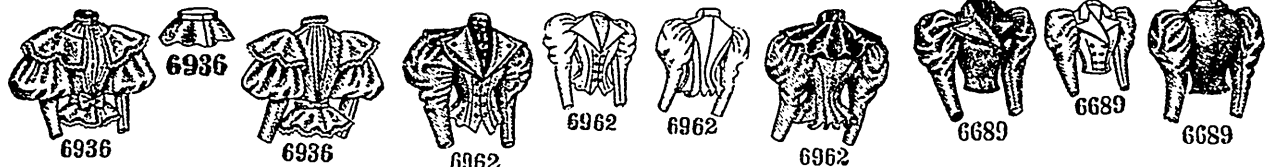
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. Ladies' Basque with Two Under-Arm Gores (Suitable for Stout Ladies) (Copyright): 13 sizes. Bust meas., 28 to 34 ins. Any size, 1s. 3d. or 20 cts.



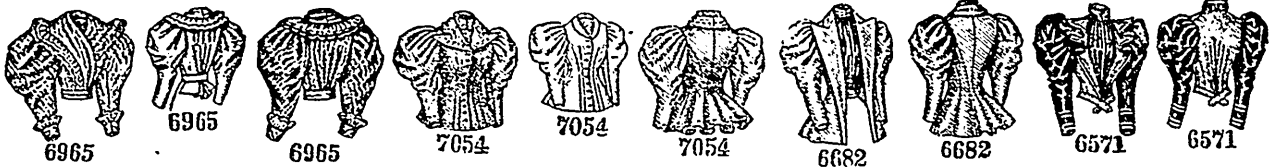
Ladies' Waist (Known as the Princess May Bodice) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Waist, with Removable Peplum (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque, with Cape Collar and Chemisette (That may be Omitted) (Copyright): 13 sizes. Bust measure, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Double-Breasted Eton Basque (To be Made With or Without a Chemisette) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

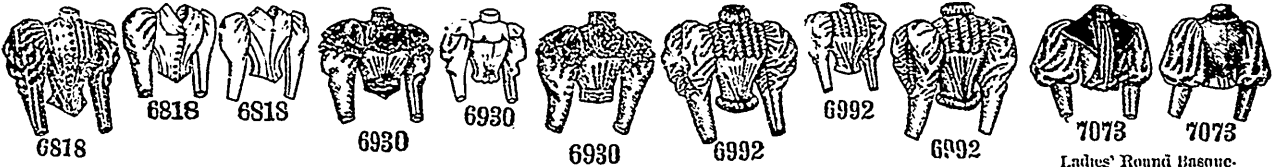


Ladies' Surplice Blouse-Waist, with Double, Draped Shawl Collar (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Basque, with Two Under-Arm Gores, and a Removable Chemisette (To be Made with a Shawl Collar or with a Coat Collar and Peaked Lapels) (Suitable for Stout Ladies) (Copyright): 13 sizes. Bust measures, 32 to 50 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque, with Jacket Front (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

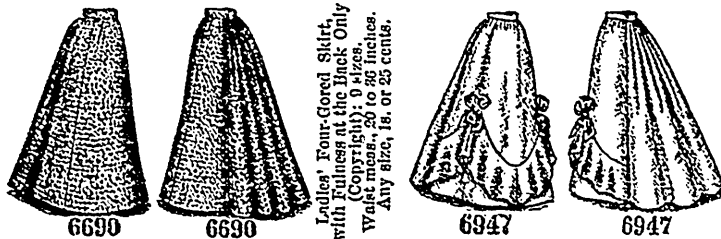


Ladies' Basque, with Curved Closing Edges (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.

Ladies' Waist (To be Made With or Without the Yoke and Caps) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

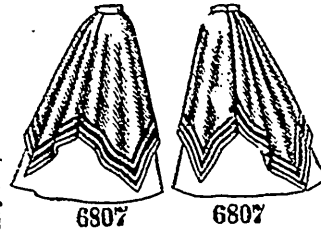
Ladies' Puffed Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Round Basque-Waist, with Spanish Vest and Jacket Fronts (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



Ladies' Four-Gored Skirt, with Fullness at the Back Only (Copyright): 9 sizes. Waist meas., 24 to 38 inches. Any size, 1s. or 25 cents.

Ladies' Skirt, with Gored or Pleated Back, and a Draped or Gathered Front (Which may be Omitted) (Copyright): 9 sizes. Waist measures, 23 to 36 inches. Any size, 1s. 3d. or 30 cents.



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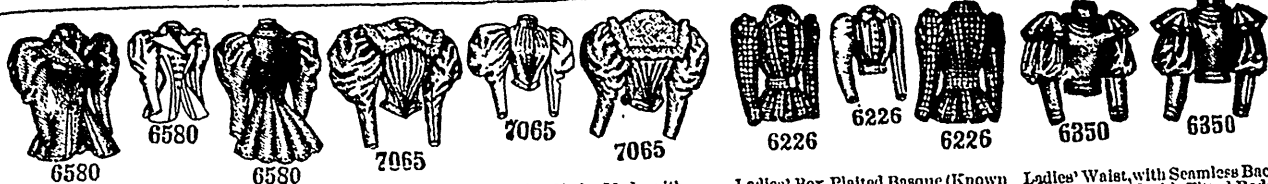
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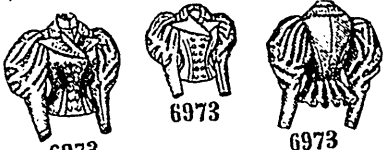
7065  
Ladies' Basque-Waist (To be Made with a Crush Collar or a Sailor Collar) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6226  
Ladies' Box-Plated Basque (Known as the Norfolk Jacket) (To be Made With or Without a Fitted Lining) (Copyright): 13 sizes. Bust meas., 25 to 46 inches. Any size, 1s. 3d. or 30 cents.

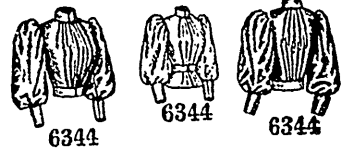
6350  
Ladies' Waist, with Seamless Back and Front and with Fitted Body-Lining (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



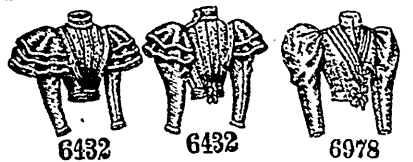
7123  
Ladies' Basque, with Two Under-Arm Gores (Desirable for Stout Ladies) (To be Made with a High Neck or with a Low Round, Square or Pointed Neck and with Leg-o'-Mutton or Puff Sleeves) (Copyright): 13 sizes. Bust meas., 32 to 48 inches. Any size, 1s. 3d. or 30 cents.



6973  
Ladies' Basque, with Removable Chemisette (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.



6344  
Ladies' Waist (With Fitted Lining) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6432  
Ladies' Waist (To be Made with One, Two or Three Ripple Caps on the Sleeve) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6978  
Ladies' Surplice Waist, with Fitted Lining (Perforated for V Neck in Front) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

7071  
Ladies' Round Basque, Sprung at the Seams and Darts to Ripple the Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



7101  
Ladies' Pointed Basque, Closed at the Back (To be Made with a High Square Neck and with Long, Elbow or Short Sleeves) (Copyright): 15 sizes. Bust measures, 28 to 48 inches. Any size, 1s. or 25 cents.



6963  
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6525  
Ladies' Baby Waist, with Removable Slip (Copyright): 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. or 25 cents.

6504  
Ladies' Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

6599  
Ladies' Waist, with Ripple Skirt Sewed On (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



6880  
Ladies' Basque (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

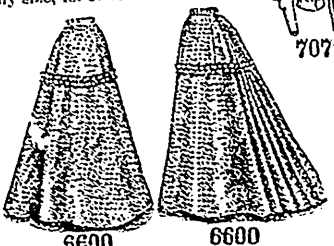
6707  
Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

7077  
Ladies' Basque Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.

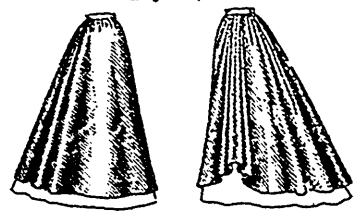
6691  
Ladies' Basque (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



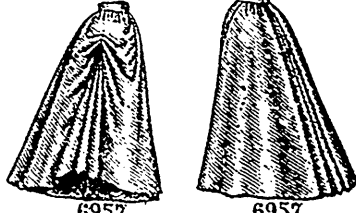
6983  
Ladies' Circular or Bell Skirt (To be Gathered or Dart-Fitted) (Copyright): 9 sizes. Waist measures, 30 to 36 inches. Any size, 1s. or 25 cents.



6600  
Ladies' Marquis Skirt, with Circular Lower Part and Circular or Gored Upper Part (Copyright): 9 sizes. Waist meas., 30 to 36 inches. Any size, 1s. 3d. or 30 cents.



6828  
Ladies' Over-Skirt Draped at One Side (Also Known as the Marguerite Over-Skirt) (Copyright): 9 sizes. Waist measures, 30 to 36 inches. Any size, 1s. or 25 cents.



6957  
Ladies' Four-Gored Skirt, with Circular Over-Skirt Draped at One Side (Copyright): 9 sizes. Waist measures, 30 to 36 inches. Any size, 1s. 3d. or 30 cents.

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7043

7043

7043

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7025

7025

7025

Misses' Round-Yoke Blouse-Waist, with Fitted Lining (That may be Omitted) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.

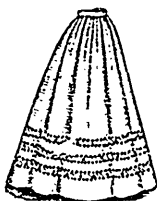


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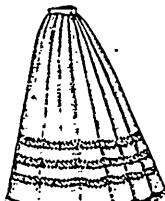


6910

Misses' and Girls' Spencer Waist (To be Made with or without a Fitted Body-Lining) (Copyright): 14 sizes. Ages, 3 to 16 yrs. Any size, 7d. or 15 cents.

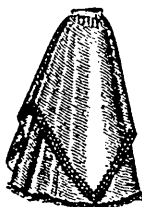


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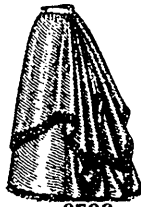


7045

Ladies' Full Skirt, having a Straight Lower Edge and a Five-Gored Foundation Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

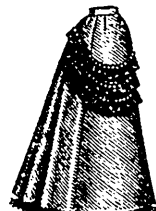


6766

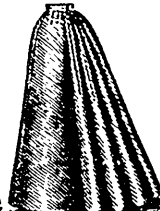


6766

Ladies' Five-Gored Skirt, with Shawl-Drapery (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6625



6625

Ladies' Five-Gored Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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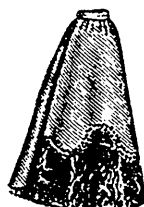


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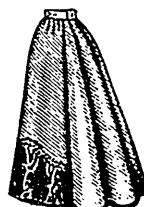
Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7021



7021



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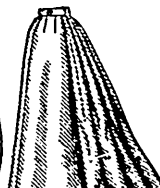
Ladies' Three-Piece Skirt (To be Gathered or Dart-Fitted), Consisting of a Circular Front with a Fancy Facing (That may be Omitted), and Two Fluted or Godet Back-Gores (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7114

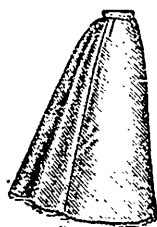


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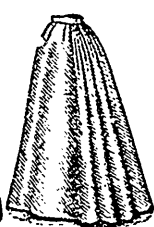


7114

Ladies' Trained Skirt (To be Made with a Full Length Train having Square or Round Corners or with a Demi or Short Train) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 31 cents.



7122



7122

Ladies' Skirt, with Four Fluted or Godet Back-Gores (To be Gathered or Dart-Fitted) (Copyright): 9 sizes. Waist measure, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

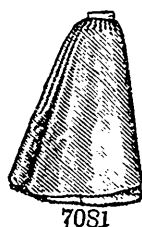


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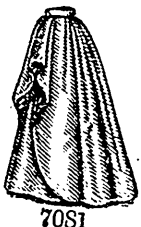


6904

Ladies' Five-Gored Skirt, with Five-Gored Peplum Over-Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.

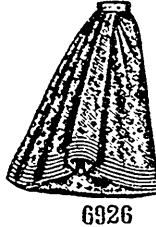


7081



7081

Ladies' Three-Piece Skirt, with Over-Skirt Draped at One Side (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6926



6926

Ladies' Five-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



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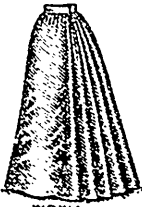


6373

Ladies' Skirt, with Spanish Flounce (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



7074

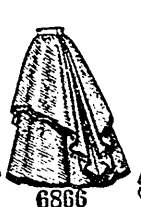


7074

Ladies' Improved Four-Gored Skirt (To be Gathered or Dart-Fitted) (Copyright): 11 sizes. Waist measures, 20 to 40 inches. Any size, 1s. or 25 cents.

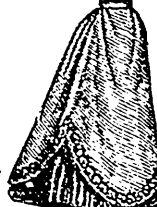


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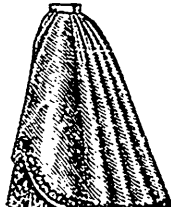


6866

Misses' Circular Skirt, with Circular Over-Skirt Drapery (Copyright): 5 sizes. Ages, 12 to 16 years. Any size, 1s. or 25 cents.

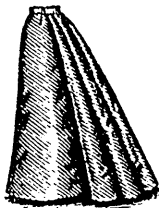
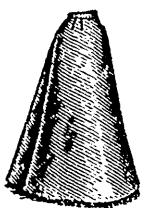


7068



7068

Ladies' Five Gored Skirt, with Tabler Drapery (To be Gathered or Plaited at the Back) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6695

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Ladies' Skirt, with Three Box-Plaited Gores at the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



6526

6526

6901

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6901

Misses' Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

Misses' Basque, Closed at the Side (Perforated for Round, Square or Pointed Neck) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6769

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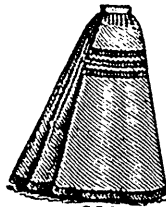
Ladies' Seven-Gored Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. or 25 cents.



7102

7102

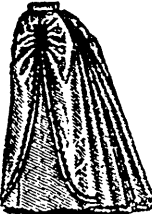
Misses' Basque, Closed at the Back (To be Made with a High Neck or with a Low Round, Square or Pointed Neck and with Long or Short Leg-o'-Mutton or Puff Sleeves) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6881

6881

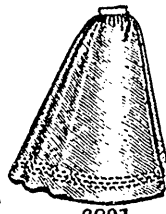
Ladies' Skirt, Having a Full-Length Gored Back, and a Marquisse Front with a Spanish Flounce (Which May be Omitted) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



7124

7124

Ladies' Five-Gored Skirt, with Over-Skirt Drapery (That may be Gathered or Plaited at the Back) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6891

6891

Ladies' Five-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cents.



6720

6720

Misses' Basque, with Jacket Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



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Misses' Basque-Waist (To be Made with One or Two Circular Peplums) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6830

6830



Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6645

6645

Misses' Double-Breasted Eton Basque with Removable Chemisette (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6815

6815

Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6815

6944

Misses' Waist, with Removable Peplum (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6944

6944

6345

6345

Misses' Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



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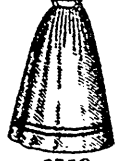
Misses' Basque-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6705

6705

Misses' Circular Skirt, with Fulness at the Back Only (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents.



6513

6513

Misses' Two-Piece Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6762

6762

Misses' Four-Gored Skirt, with Fulness at the Back Only (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



6113

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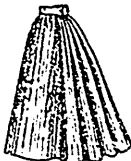
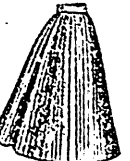
Misses' Five-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



4022

4022

Misses' Box-Plaited Basque (With Fitted Lining) (Also Known as the Norfolk Jacket) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



7042

7042

Misses' Four-Gored Skirt, having a Straight Back Breadth and Side-Gores Straight at their Front Edges (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



7072

7072

Misses' Three-Piece Skirt (To be Gathered or Dart-Fitted in Front and Gathered or Plaited at the Back) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6991

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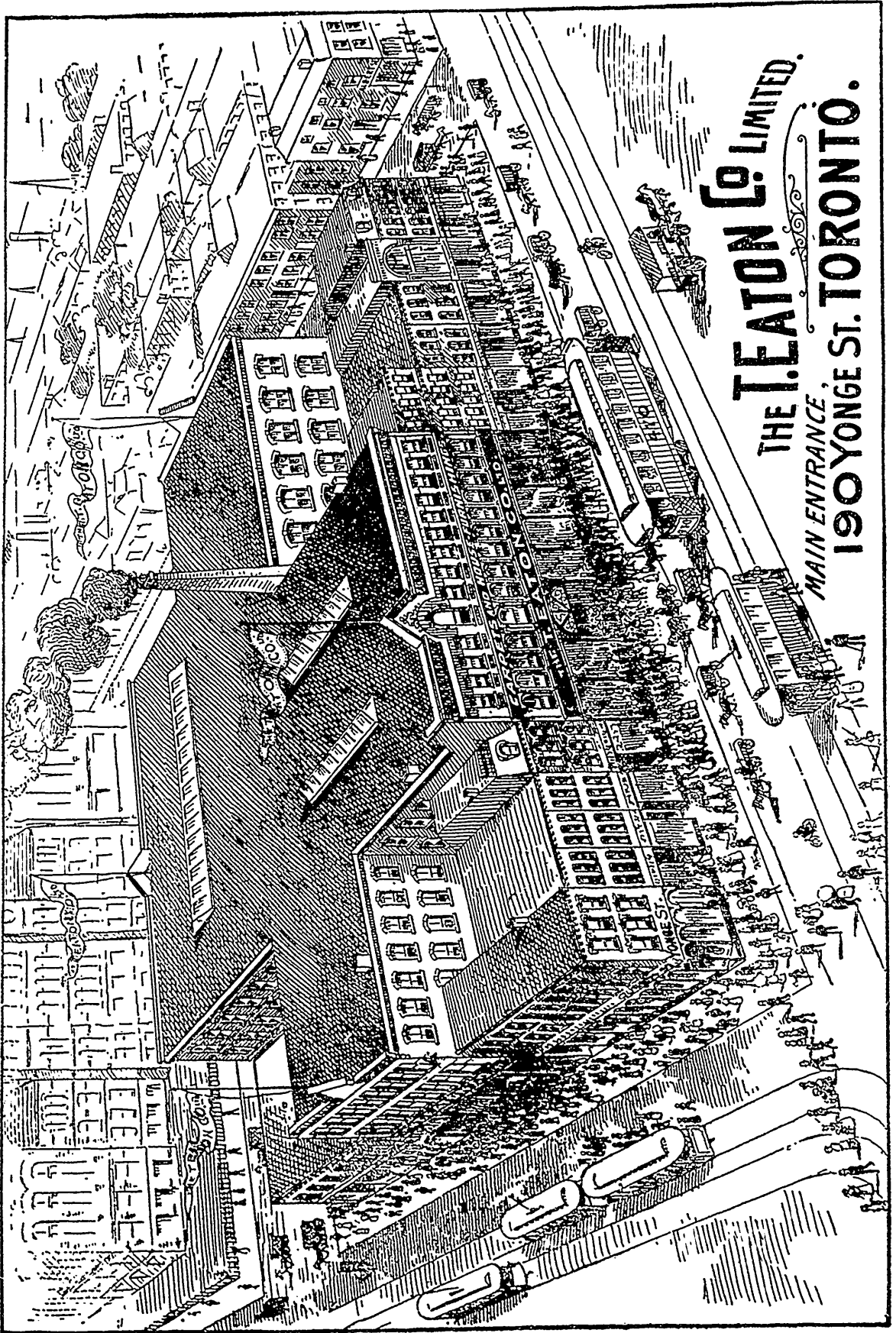
Misses' Four-Gored Skirt, with Circular Over-Skirt Drapery (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6816

6816

Girls' Half-Circle Skirt (Copyright): 7 sizes. Ages, 8 to 9 years. Any size, 7d. or 15 cents.



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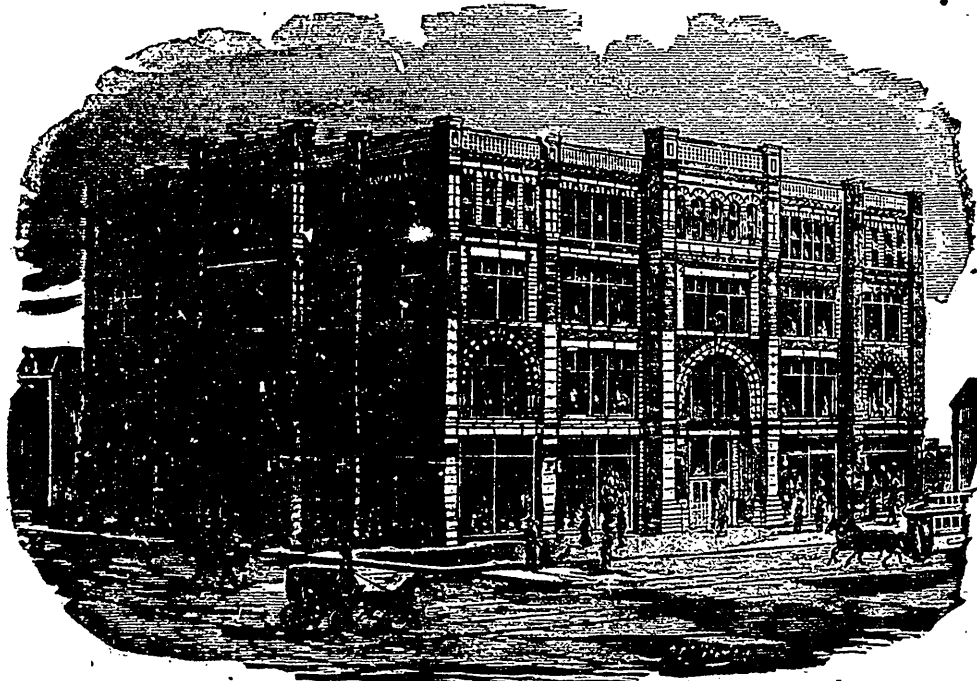
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